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Korean Wave TV Dramas and Turkish Remakes of K-Dramas: The Politics of Intercultural Communication and Cultural Meanings of Modernization

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Abstract

Television, through drama and series, is the most powerful and pervasive storyteller and culture producer of our time. The culture-producing function of television and the culture constructed by TV are most clearly visible in national adaptations of globally produced programs and formats. For more than a century, Korea and Turkey have been trying to modernize and integrate into contemporary civilization while preserving their own culture. In recent years, Korea has succeeded in producing its popular culture within the national culture industry and spreading it around the world, and this popularity has been called the Korean Wave. In Turkey, there is a high interest in K-Dramas, one of the cultural products of the Korean Wave. The reason for this interest is that the modernization efforts and cultural characteristics of the two countries are similar. The basis of this similarity is the social desire to preserve its culture while modernizing. The subjects of K-dramas are mainly family and romantic relationships, and identity problems of the youth. These are cultural manifestations of the process of social modernization and are addressed in television dramas. In this article, Dr. Romantic, the most popular K-Drama of recent years both at national and global level, and its Turkish remake Town Doctor (Kasaba Doktoru) are analyzed from the perspective of cross-cultural comparison. This analysis is done around the strategies of cultural adaptation. The analysis with these strategies shows how these nations interpret their idiosyncrasies, interculturality and modernization. As a result of the analysis, it is argued that Korean drama portrays scientific, professional, ethical and personal conflicts without taking a clear stand in favor of any of them, while Turkish remake emphasizes romance and melodrama and advocates a conservative modernizationist policy of interculturality.

Keywords: Inntercultural Communication, TV Series Remake, TV Adaptation, Multimodel Analysis of TV Dramas

1. Introduction

Television, since its emergence as a technology and mass media, has been the most powerful and pervasive means of producing culture. This power of television is based on its unrivaled position in storytelling in modern times. With the support of digital technology, television is experiencing a golden age of storytelling, even as its traditional practices of production, distribution and viewing are changing. Television owes its position as the fundamental ground of culture in terms of the production and sharing of meaning to dramatic narratives. With this storytelling, television, as Albert Moran says, television has been the means by which a nation has been able to communicate with itself about itself. With globalization, the scope of television's storytelling has expanded, but culture is still

produced and disseminated through television narratives, both for the nation and for other nations. The international trade in television dramas and other formats enables this production and distribution.

When the contents of television are transferred from one country to another, they need to be culturally adapted for commercial success. This process is generally referred to as adaptation. Adaptation is a commercial necessity, but it also provides us with important information about the culture's character, features, and boundaries. In short, the cross-cultural adaptation of television's cultural products embodies and makes visible the culture itself. Through the international circulation of television's cultural products, there is, in fact, a mediated intercultural communication taking place.

In this article, I consider television drama remakes as a form of adaptation of television dramas from one national context to another, as a case of intercultural exchange. In this way, I examine the character and boundaries of a national culture and try to reveal the dominant culture and intercultural communication policies of countries. The case I have chosen for this is the adaptations and remakes of Korean TV Dramas in Turkey, which are an important part of the Korean Wave, which refers to the global diffusion of South Korean popular culture. A intercultural comparative analysis of the original K-Dramas and their Turkish adaptations and remakes allows for the development of important arguments about Korean and Turkish national cultures, cultural policies and especially ongoing modernization paradigms. These arguments include findings both on Turkey's experience of modernization as a frontier between Western and Eastern cultures and on the cultural politics of modernization in non-Western and especially Asian countries.

2. The Korean Wave as a Culture Industry

South Korea's cultural and entertainment products have increasingly gained global popularity since the early 2000s. This popularity, which first started to rise in China, was labeled as Hallyu or the Korean Wave by the Chinese media. Following this success in China, Hallyu's fan or follower base grew rapidly in many countries as the South Korean government created an effective cultural policy with a global vision around the Korean Wave. Supported by the dizzying development of new communication technologies in the last decade, Hallyu has become the founding phenomenon of both a cultural diplomacy and a cultural industry under the leadership of the South Korean state (Binark, 2019). As a cultural industry and cultural diplomacy tool, Hallyu has enabled Korean TV series, movies, pop music (K-Pop), digital games, fashion, cosmetics (K-Beauty) and culinary culture, in short, Korean popular culture to circulate globally and gain new markets and followers.

Turkey is also a country where Hallyu is strong as a popular culture. In Turkey, Hallyu has been most accepted and popularized as an addition to TV series culture, which is an important part of traditional media culture. In fact, as in Turkey, Hallyu has been popularized primarily through TV dramas in China and Asia, the birthplace of its popularity (D. K. Kim & Kim, 2011).

The word Hallyu is a combination of two ideograms in classical Chinese meaning "Korea" and "current" or "wave". The first Korean drama popularized in China, *Sarang-I Mwojille* (What is Love All about), reached high ratings in China in the late 90s. Subsequently, the series *Gyeongju* and *Daejanggum* (Jewel in the Palace) were a great success in Japan (D. K. Kim & Kim, 2011) This commercial success in television culture was the first steps towards Hallyu becoming a global industry and cultural movement rather than a temporary trend.

The first Hallyu TV series, *Emperor of the Seas*, which became popular in Turkey, especially among young people, first with Korean TV series and then with the interest in K-pop music, was broadcast on TRT in 2005. Following this beginning, not only original Korean TV series was shown on Turkish television, but also their Turkish adaptations or remakes. Mutlu Binark (2018) argues that the Korean Wave has gained popularity in Turkey through adaptations rather than original Korean dramas. In this context, more than 20 Korean TV series have been adapted and broadcasted on Turkish television in the last 15 years. In fact, we can talk about an industrial dimension of the Korean Wave phenomenon and a Korean popular culture developed and disseminated by organized groups of followers or fans, especially through social media. So much so that, as Binark points out, in online environments,

fans of Far Eastern and Korean culture in Turkey can broadcast a series broadcasted by the Korean TV channel KBS with Turkish subtitles in Turkey within a few days (Binark, 2018, p. 75).

Television series are one of the main types of programs such as news, sports matches, competition programs, talk shows, commercials, documentaries. Television series are also divided into sub-genres such as detective series, situation comedy, science fiction and fantasy. Arthur A. Berger categorizes popular genres within this diversity under four main headings: current affairs, competitions, persuasive programs and dramas (İnal, 2001, p. 262). Just like sports matches, competitions or reality shows, documentaries, commercials and talk shows are quite similar to each other in terms of some of their characteristics. Since it is difficult to make categorical distinctions about genres and formats that are intertwined due to their narrative features, for a more inclusive classification, a distinction has been made based on narratology by calling narratives that claim referential truthfulness factual and narratives without such a claim fiction (Genette, 1993, pp. 78–88). However, those, such as John Ellis (1992), who look at television from a broader perspective as a holistic medium in which aesthetic, commercial and narrative forms are intertwined, argue that the distinction between fiction and factual cannot be valid for analyzing TV narratives. The distinctions between genres, formats, or sub-genres of genres such as series in television have been problematized not only by the holistic analysis of sociological approaches and the deconstructive analysis of poststructuralist approaches, but also by industrial and global developments. In the global conditions of contemporary national competition, television is no longer just an information and entertainment medium or form. Factual genres are not only produced for informational purposes or drama and fiction are not only produced for entertainment purposes but are also instrumentalized for certain goals and struggles in terms of international relations. Recently, TV productions have become an instrument of soft power for nation-states as global cultural products.

In the field of international relations, the cultural exchanges of countries on a global scale have begun to be evaluated around the concept of soft power as a tool of diplomacy. Joseph Nye (2006) argues that soft power is cultural power. Unlike military power, soft power is fueled by admiration and respect for a country's culture, political and moral values (J. Nye & Kim, 2013). Soft power has been used by developing nation-states, especially from Asia, to increase their competitiveness in the global power struggle. Tery Flew (2016) notes that the soft power phenomenon and debate emerging from China has become an increasingly important topic for popular literature. The topic has become so popular that think tanks operating in the field of international relations have started ranking countries in soft power indices according to the criteria they set.

3. A Brief History of the Korean Television Drama Industry

The first TV broadcasting channel in Korea was established in the 1950s. To understand South Korean TV dramas, it is first necessary to consider the contemporary history of South Korea. After independence from 35 years of Japanese imperialism between 1910 and 1945, Korea was divided into two parts under the control of the Soviet Union and the United States, but in the summer of 1950, the state of war between north and south resumed. In South Korea, the television station was established and broadcasting began in the late 1950s. The period 1962–1964 is referred to as the period of disciplinary control in Korea (Shin, 2007) and it was during this period that the first public broadcaster KBS-TV (Korean Broadcasting System) went on air. Until 1964, dramas were broadcast as single episodes, and from this year onwards, they became long daily dramas and started to become popular. Initially, television dramas were used to inform and enlighten people and to morally educate the society coming out of the war. In addition, the content of the series in this period was aimed at anti-communist propaganda and sociocultural enlightenment due to the current state of war.

In the 1960s and 1970s, in addition to KBS, TBS (Tong-yang Broadcasting Company) and MBC (Mun-Hwa Broadcasting Corporation) started broadcasting in the 1960s and 1970s and generally focused on anti-communist and family-themed dramas. When this anti-communist propaganda broadcasting became too controversial, the government reduced these broadcasts. Between 1975 and 1980, state control in broadcasting increased, the private broadcaster TBS was nationalized by being incorporated into KBS, and TV series concentrated on entertainment content that dealt with anti-communism. During this period, drama content was expanded to include political, institutional and literary dramas, and state-run channels aired many government-run dramas aimed at strengthening

historical awareness, unity and solidarity rather than daily dramas. At the end of the 80s, long-running dramas gave way to dramas with fewer episodes. These dramas dealt with the concepts of social conflict and injustice, as well as scenes from daily life and love-themed issues. In 1991, the private broadcasting organization SBS started broadcasting. In the 90s, historical dramas centered around love relationships and situation comedies that appealed to the younger generation of viewers began to be broadcast. In this period, in parallel with the approach to culture as an industry within the framework of the logic of economic development, fashion, style, clothing style and hobbies started to take precedence over traditional themes in TV series. Since the early 2000s, dramas focusing on historical themes and romantic relationships have become popular in Korea and have been exported extensively (Jung, 2005). Since the 2000s, dramas dealing with love relationships in the romantic comedy genre have started to increase. For example, dramas such as "Autumn in My Heart" and "Winter Sonata" dealt with conflicts that were not emotionally and socially heavy and easily resolved (B. Kim et al., 2011).

4. Korean Wave TV Series K-Dramas

Today, Hallyu has spread around the world not only through TV series, but also in various fields such as music, games and even cosmetics, but Korean TV series are at the center of the emergence and spread of Hallyu (Joo, 2011, p. 492). Hallyu first gained great popularity in China with the drama "What is Love?" and in Japan with the drama "Winter Sonata" in 2003. It spread to the world thanks to the series "Dae Jang Geum" (Yoon & Jin, 2017). From the late 1990s onwards, the popularity of Korean dramas is considered to be the first wave of Hallyu, and from the 2010s onwards, it is argued that K-pop has become more prominent, and after that, with Korean animations and digital games, the second wave of Hallyu (2.0) has begun (Jin, 2017, p. 45).

Shim traces the success of the Korean Wave to the liberalization of the media sector in Korea in the early 90s. The cultural industry started to develop, especially with US and Japanese productions. Ryoo, on the other hand, emphasizes the Korean government's support for the media industry as an area of high national value-added and development. Lee Jong-mim emphasizes the powerful role of users or viewers, supported by new communication technologies, in the global wave of Korean popular culture produced and disseminated through the media. This is indicative not only of an increase in distribution channels, but also an expansion of strategic channels to communicate with foreign consumers (Lee, 2006).

Kang (2014) attributes the success of Hallyu dramas to five factors. First, Hallyu dramas are popular in Northeast Asian countries, especially China, because of their common cultural heritage based on Confucian culture. Secondly, Hallyu dramas have tried to combine Confucian culture with Western modern culture, in short, to create an East-West synthesis. The third factor is the appeal of the actors and the stories. Fourth, Korean dramas are easy to understand and short in duration. Each episode of a Korean drama is at most one hour long and a season is at most 16 to 20 episodes. The last and perhaps the most powerful factor is government support for the drama industry. The drama industry in Korea was created with the political support of the Korean government. With the changing regime in the 1990s, the cultural sector was privatized and the popular culture market experienced rapid growth. Since the 2000s, when Hallyu started to develop, direct support has been provided. In addition, in countries where Hallyu is not well known, such as Central and South America, Korean culture is promoted through private institutions such as the Korean Cultural Center and the International Exchange Foundation. The Korea Foundation for International Exchange supports the free broadcasting of Korean dramas by checking the suitability of dramas on the broadcast channels of countries (Kang, 2014, pp. 20–25).

Hallyu's K-dramas were primarily produced with the domestic market in mind, but it was their success in the Asian market that led them to become a global popular culture trend. Binark quotes Lee Yong-Suk, one of the producers and directors he interviewed during his extensive cultural industry field research in Korea, on the appeal of K-dramas. Lee Yong-Suk attributes the popularity of Korean dramas to the imitation of Japanese dramas that had previously won over Asian audiences. As the prices of Japanese productions increased in proportion to their success, K-dramas modeled on them began to replace them at lower prices. Yong-Suk also points to the negative legacy of Japanese imperialism in the eyes of the audience as another reason. Accordingly, while Asian audiences may have an "emotional" problem with Japan, Korea is a country that has no historical problems with any other country except Vietnam. The third factor is the state investment in the internet and digital sectors in the last 90s (Binark, 2019, p. 121)orean Wave Dramas and K-Drama Remakes in Turkey.

Hallyu TV Dramas have been broadcast in Turkey in limited numbers. As mentioned earlier, the first TV series broadcast was Emperor of the Seas, which was broadcast on the public broadcaster Turkish Radio and Television 1 (TRT1) in 2005. Binark (2019, p. 118) argues that it is not the original Korean TV dramas but their adaptations that have created a Hallyu effect in Turkey. Jung Suk Yoo (Yoo, 2019) states that Korean TV dramas are the products that initiated interest in Korean culture in Turkey, followed by the Hallyu drama adaptation trend and interest in Korean beauty/cosmetics culture and industry. Yoo also cites the "2018 Research Report on the Influence of the Korean Movement Abroad-Turkey" published by the Korean Ministry of Culture, Sports and Tourism and the Korea foundation for international cultural exchange as an example of the popularity of Hallyu in Turkey. According to the data obtained through an online survey conducted on a sample group of 1000 people, seven symbols that evoke Korea in Turkey are listed. The first one is the Korean War with 17.5 percent, the second is TV series with 8.4 percent, followed by high technology with the same percentage, the fourth is the North Korea - South Korea conflict, the fifth is K-Pop, then movies and economic development with about 5 percent.¹

Table 1: Turkish Remakes of Korean TV Dramas²

	Original Name	Original Release	No. of Seasons	No. of Episodes	Original Network	Genre	Turkish Remake Name		Original network	Release	No. of seasons	No. of episodes	Running time
1	Temptation of on Angel	2009	1	21	SBS	Family Drama, Romance	Beni Affet	Focus Film	Show Tv- Star Tv	2011-2018	8	60	
2	Rooftop Prince	2012	1	20	SBS	Historical Drama	Osmanlı Tokadı	Duka Film	TRT1	2013-2014	2	37	120
3	I'm Sorry, I love You	2004	1	16	KBS2	Romance	Bir Aşk Hikâyesi	MF yapım	Fox Tv	2013-2014	2	36	120
4	Boys Over Flowers	2009	1	25	KBS2	Youth Drama	Güneşi Beklerken	D Productions	Kanal D	2013-2014	2	54	120
5	Bread Love and Dreams	2010	1	30	KBS2	Romance, Melodrama	Aşk, Ekmek, Hayaller	ANS Productions	Show Tv	2013-2014	1	10	120
6	My Husband Got a Family	2012	1	58	KBS2	Family Drama, Romantic Comedy	Kocamın Ailesi	Mia Yapım	Fox Tv	2014-2015	2	57	120
7	Autumn in My Heart	2000	1	16	KBS2	Family Drama	Paramparça	Endemol Shine Turkey	Star Tv	2014	3	97	130
8	Nice Guy	2012	1	20	KBS2	Romance, Romantic Comedy	Günahkâr	MF yapım	Fox Tv	2014	1	7	120
9	A Gentleman's Dignity	2012	1	20	SBS	Youth Drama, Romantic Comedy	Kiraz Mevsimi	Süreç Film	Fox Tv	2014	2	59	115
10	Bride of the Century	2014	1	20	TV Chosun	Romantic Comedy	Beyaz Yalan	NTC Medya	Show Tv	2015	1	6	120
11	Panda And Hedgehog	2012	1	16	Channel A	Romance, Melodrama	Maral: En Güzel Hikâyem	Acun Medya	Tv8	2015	1	17	120
12	Cruel (Bad) Love	2007-2008	1	20	KBS	Romance	Acı Aşk	TMC Yapım	Show Tv	2015-2016	1	13	120
13	May Queen	2012	1	38	MBC	Romance, Melodrama	Mayıs Kraliçesi	Mint Production	Show Tv	2015-2016	1	11	120
14	The Heirs	2013	1	20	SBS	Romance, Melodrama	Çilek Kokusu	Gold Film	Star Tv	2015	1	23	120
15	What Happens To My Family	2014-2015	1	53	KBS2	Family Drama, Comedy	Baba Can'dır	MF Yapım	TRT 1	2015-2017	2	66	120

¹ For details of the study see: http://kofice.or.kr/b20industry/b20_industry_01_view.asp?seq=978&page=1&find=&search=

² The information in this table was collected from the following sources: Official websites of Korean TV production and broadcasting companies, research reports of official cultural theor institutions, newspapers, TV series fan pages, and Wikipedia.

16	Full House	2004	1	16	KBS2		İlişki Durumu: Karışık	MF Yapım	Show Tv	2015-2016	2	40	125
17	Can Love Become Money	2012	1	20	MBN	Romantic Comedy	Kiralık Aşk	Ortaks Yapım	Star Tv	2015-2017	2	68	120
18	Get Karl! Oh Soo-jung	2007	1	16	Sego-Seoul Broadcasting	Romantic Comedy	Tatlı İntikam	D Productions	Kanal D	2016	1	30	120
19	Flames Of Desire (Ambition)	2010-2011	1	50	MBC	Family Drama, Romance	Hayat Şarkısı	Most Production	Kanal D	2016	2	57	120
20	Doctors	2016	1	20	SBS	Romance, Medical Drama	Kalp Atışı	MF yapım	Show Tv	2017	1	28	120
21	She Was Pretty	2015	1	16	MBC	Youth Drama, Romantic Comedy	Seviyor Sevmiyor	MF yapım	Atv	2016-2017	1	28	120
22	High Society	2015	1	16	SBS	Romantic Comedy	Yüksek Sosyete	Bi Yapım	Star Tv	2016	1	26	120
23	Smile, You	2009-2010	1	45	SBS	Family Drama, Comedy	Gülümse Yeter	MF Yapım	Show Tv	2016-2017	1	24	120
24	Summer Scent	2003	1	20	KBS2	Romance, Melodrama	Rüzgarın Kalbi	Filmevi	Fox Tv	2016	1	9	120
25	Fated To Love You (You Are My Destiny)	2017	1	20	Munhwa Broadcasting	Romance, Comedy	No 309	Gold Film	Fox Tv	2016-2017	2	65	150
26	Glass Mask	2012-2013	1	122	MBC C&I-TvN	Melodrama, Revenge,	İçimdeki Fırtına	Aslan Yapım	Star Tv	2017	1	6	120
27	Tears of Tears of Heaven	2014-2015	1	25	Neo Ent.-Maeil Broadcasting	Family,Romance,Revenge	Cennet'in Gözyaşları	Süreç Film	Atv	2017-2018	1	36	120
28	Secret Love	2013	1	16	KBS2	Romance, Melodrama	Meryem	TMC Yapım	Kanal D	2017-2018	1	30	130
29	Ojakgo Brothers (Family)	2011-2012	2	58	Chorokbaem Media KBS2	Romantic Comedy,Family Drama	Aslan Ailem	Es Film	TRT1	2017-2018	1	31	120
30	Innocent Defendant	2017	1	18	SBS	Crime Drama	Mahkum	MF yapım	Fox Tv	2021-2022	2	31	130
31	Oasis	2013	1	16	KBS2	Romance, Melodrama	Rüzgarın Kalbi	Med Yapım	Fox Tv	2021	1	5 (End)	135
32	Dr. Romantic	2016	3 (devam ediyor)	50	Samhwa Networks	Medical Drama, Romance	Kasaba Doktoru	ARC Film	TRT1	2022-2023	2	32 (End)	135
33	Temptation	2014	1	20	Victory Content s-KST	Romance, Melodrama	EGO	Pastel Film	Fox Tv	2023	1	13 (End)	130

In the media industry, the term adaptation was used to refer to works of classic literature such as plays, novels and short stories that were transferred to radio, movies and television. With the rapid growth and digitalization of the television industry worldwide, the need for content has increased. Therefore, transfers between formats and genres have multiplied and old productions have been renewed. All these transfers and reproductions have been called adaptations and have become a new field of study in media and communication studies (Griggs, 2018, pp. 1–2). Linda Hutcheon (2013, pp. 7–8) argues that adaptation in a broad sense can be defined in three interrelated senses: first, it is the transfer of work or product. Transference is a kind of code transfer between mediums or genres (e.g. from novel to film). Secondly adaptation always involves both (re-)interpretation and then (re-)creation; this has been called both appropriation and salvaging, depending on your perspective. Thirdly, adaptation is a form of intertextuality. Accordingly, we experience adaptation as rewriting a text through repetition.

In the television industry, remaking a production produced in the national context of one country in the cultural context of another is also a form of adaptation, but the appropriate technical term to describe it is remake. Albert Moran argues that the international trade in television program formats such as drama, quiz shows or reality shows amounts to the buying and selling of franchise rights to television content. Format trading has been an important part of the television industry between countries since the 1990s. According to Moran, "remakes of program formats are based on the expectation of producers and broadcasters to replicate the success achieved in the first market in another market (Moran, 2009a, p. 9).

5. Remakes of Korean TV Series in Turkey: From Intercultural Communication Politics to Culture Industry

5.1. Method

In this article, I make a cross-cultural comparison through textual analysis of the South Korean television series *Dr. Romantic*, which began airing in November 2016 and has been running for three seasons, and its Turkish remake *Town Doctor*, which began airing in April 2022. For this cross-cultural comparative analysis, I draw on the theoretical model of adaptation studies and the method of multimodal analysis.

Richard J. Hand suggests "five creative of adaptation strategies" to critical analysis: omission, addition, expansion, alteration, and marginalization. In "Omission," narrative or textual material is removed when a source text is dramatized. In "Addition," narrative or textual material not in the source text is introduced in the adaptation. In "Marginalization," thematic issues are given less prominence in the dramatization. In "Expansion," thematic issues suggested in the source text are given more prominence in the dramatization. In "Alteration," themes, textual style, narrative events, and details are modified (Hand, 2010, p. 17).

Albert Moran points out that television programs do not operate solely on linguistic codes as literary texts do. Television language and aesthetics are based on form and style, consisting of staging, shooting, or filming, editing and sound. An adaptation of a program format will include one or more of these television codes through a relatively simple process of subtraction, inclusion, modification, or permutation. These categories are complex and contain many singular/specific elements that can be manipulated (Moran, 2009b, p. 46).

A mode is a socially shaped and culturally given semiotic resource for creating meaning. Image, text, layout, music, gesture, speech, moving image, soundtrack and 3D objects are examples of modes used in representation and communication. Phenomena and objects that are products of social work and labor have meanings in their cultural environment. Gunther Kress, (2010, p. 155) refers to mode simply as "the material substance of signs".

'Modality' refers to the way we communicate how true or how real a representation should be. It is a linguistic term, in which modal verbs and adjectives are used to express types of truth, such as certain, probable and impossible... The measure of modality should be seen as a continuum. At one end there is reduced reality, like cartoons or pencil drawings. At the other end, details appear, as when close-ups, lighting and contrasts are used. This is also used to create a documentary effect, creating a strong sense or effect of realism (Hansen & Machin, 2019, p. 255).

Hansen and Machin define multimodality as follows: "In linguistics in the 1990s there was a concern that analysis had been focused on one mode: language, whereas much of the meaning-making in many of the texts analysed was done so by images and visual communication. Theorists began to apply linguistic models to visual communication in order to provide some kind of equivalent systematic analysis. This analysis was therefore 'multimodal' rather than 'monomodal'. However, what constitutes a 'mode' is difficult to establish". (Hansen & Machin, 2019, p. 387) Visual communication, in itself, cannot be reduced to a single mode. In audiovisual communication, we can think of every material element that creates meaning as a mode.

For a number of reasons, a semiotically oriented conception of multimodality is a suitable method for cross-culturally assessing television format adaptations (Larkey, 2020, p. 219). Television formats include a variety of

communication channels as well as semiotic resources that have been shaped by culture and society. By highlighting that modes emerge from the social and historical molding of materials that vary from one society to another, multimodal scholars like Gunther Kress draw attention to the multicultural aspect of multimodality (Kress, 2010, p. 11) Jewitt (Jewitt, 2009, p. 13) emphasizes the potential parity among all modes as well as the diversity of intricate interactions and connections between various modes of communication, coming to the conclusion that "the interaction between image and writing in a text" has served as the driving force behind most of the currently conducted multimodal research. The idea put forth by Jewitt that humans "orchestrate meaning through their selection and configuration of modes" also offers an approach to international and cross-cultural multimodality. (Jewitt, 2009, p. 15). It is possible to hypothesize that the ensemble of modes is displayed in global television drama remakes in inter- and cross-culturally conspicuous and distinctive combinations. This method, known as multimodal analysis, enables us to dissect compositions into their simplest elements before understanding how these combine to produce meaning.

In comparing the original *Dr. Romantic* and the Turkish remake *Kasaba Doktoru* (Town Doctor) from the perspective of intercultural communication, I identify five adaptation strategies in accordance with Hand and Moran's analysis scheme: omission, inclusion, substitution, permutation and marginalization. In line with a multimodal analysis, I use these operations to examine the shots, scenes and sequences of the pilot (first) episodes of the television series I have selected for analysis. In shots, scenes and sequences of the first episode, I analyze by identifying the following modes: 1. Camera Composition: framing/shot size (long shot, medium shot, close up), angles (eye level, low angle, high angle), movement (zoom, pan-tilt, dolly-crane), 2. Lighting (high-low key lighting) and Colour: Illumination and colours often convey certain emotions and themes in a moving images and a television production. 3. Sound: dialogues, music, sound effects, 4. Setting: space, decor and props 5. Video/Film transition: cut, dissolve, fade in- fade out. (Deacon et al., 2021, pp. 235–242) In a television drama, a shot is the smallest unit in the narrative, what is shown between the camera running once and stopping. A scene is a collection of shots, what is shown in the same time and in the same space. Sequence is a separate narrative unit with a beginning and an end that takes place in a certain period of time, although the locations change. The main events in a film take place in certain sequences. According to the semiotic analysis model, it can be argued that shots, scenes and sequences constitute the syntagmatic dimension in a film, while modes constitute the paradigmatic dimension (Fiske & Hartley, 2001, pp. 50-52). The main purpose of analyzing events and developments in the syntagmatic dimension and modes in the paradigmatic dimension in TV dramas is to determine the meanings produced. By identifying these meanings, I aim to clarify cultural differences and what constitutes a constructed culture.

Dr. Romantic has been airing on Korean SBS television for the 3 season and has reached a total of 50 episodes of 60-70 minutes each. The Turkish remake *Town Doctor*, which was aired on TRT1, ended with a total of 32 episodes of 135 minutes each in 2 seasons. For the multimodal analysis, the first (pilot) episodes of both series are analyzed.

6. Intercultural Comparison of Production Features, Storylines and Characters of TV Series

The South Korean TV drama *Dr. Romantic* was produced by Samhwa Networks and started to be broadcast by SBS TV in November 2016 and is still ongoing. The series aired 50 episodes in 3 seasons. The genre of television series is medical romance. According to Nielsen Korea rating company³, *Dr. Romantic* has a high rating of 3.8 (13%) on average each season, making it the first and second most watched television series nationally with each episode. Every year since the series started broadcasting, it has received awards such as best drama, best actor, best screenplay, etc. from festivals such as Asian Television Awards, Baeksang Art Awards, Korea Drama Awards and SBS Drama Awards⁴.

The first episode of *Dr. Romantic* is called: "How to Put an Elephant in a Refrigerator". When Kang Dong-joo (portrayed by Yoo Yeon-seok) was a child, his sick father went to the emergency room of a major hospital and died

³https://www.nielsenkorea.co.kr/tv_terrestrial_day.asp?menu=Tit_1&sub_menu=1_1&area=00&begin_date=20230428 accessed on website: 5 June 2023

⁴ See the official website of the series for the list of awards: <https://programs.sbs.co.kr/drama/doctorromantic/about/51940>

due to lack of care. Because Kang Dong-joo thinks that his father was kept waiting, that an influential (parliamentarian) patient was taken care of instead, and that his father died because of discrimination, Kang Dong-joo throws a fit and attacks the equipment and objects in the emergency room. A doctor who calms, treats and consoles him advises him that he must be more skillful than his enemies to take revenge. Decades later, Kang Dong-joo is assigned to the same hospital as an intern doctor. While working in the emergency room, Yoon Seo-jung (portrayed by Seo Hyun-jin), a young female the assistant doctor in charge, effectively but incompetently intervenes and saves the life of a severely injured worker brought to the emergency room. Meanwhile, Kang Dong-joo prioritizes and treats another patient who arrives at the emergency room. The hospital's chief physician sternly admonishes the young female doctor, Yoon Seo-jung, for overstepping her authority and disregarding emergency room priorities. Witnessing this warning, Kang Dong-joo goes to comfort the young female doctor Yoon Seo-jung, who is crying in a lonely corner, and kisses her lustfully. The female doctor does not refuse at first, but then tells him that she is in a serious relationship with another person in her life. As the young female doctor Yoon Seo-jung leaves the hospital, she runs into Kang Dong-joo, but he tells her that the person she is in a relationship with will pick her up by car. The person who picks Yoon Seo-jung up is Dr. Moon, the hospital's experienced general surgeon, and on the way, he puts a ring on Yoon Seo-jung's finger and asks her to marry him, but she declines. Meanwhile, the car is hit by a truck and the female doctor is brought to the hospital with serious injuries, but Dr. Moon is slightly injured. While Yoon Seo-jung is being operated on, Kang Dong-joo asks her to take care of Dr. Moon, who has hit his head hard. Kang Dong-joo goes to take care of Dr. Moon and sees that Dr. Moon is having a frank discussion with a nurse. The nurse has a love affair with Dr. Moon, and the female the assistant who came to the hospital injured saw the proposal ring on the doctor's finger. Dr. Moon realizes that Kang Dong-joo saw the argument and follows behind him, but suddenly collapses. He suffered a brain hemorrhage and cannot be saved. Yoon Seo-jung thinks that she caused Dr. Moon's death and resigns from her position at the hospital. One night, while hiking in the forest with her arm bandaged, Yoon Seo-jung falls and rolls and injures her foot. A mysterious middle-aged man finds her and gives her professional first aid, but we think he is probably a doctor. As the helping man carries the female doctor, Yoon Seo-jung, on his back, the first episode ends and the end credits roll.

The Turkish remake of *Dr. Romantic* was produced by a private production company under the name Town Doctor (in Turkish: Kasaba Doktoru) and aired on public television TRT 1 (Turkey Radio Television channel 1). The series, the first episode of which began airing on April 8, 2022, is in the medical and romantic drama genre and after airing 32 episodes over 2 seasons, it ended with the final episode on January 18, 2023. While the original *Dr. Romantik* lasted 60 minutes, each episode of the Turkish remake is 135 minutes long. The Turkish remake, Town Doctor, averaged a 3.1 rating (approximately 4 million viewers) for its 13 episodes in Season 1, making it the 7th most watched television program nationally on the night of its broadcast. The series ranked 3rd most watched among upper socio-economic status EU viewers. In Season 2, Town Doctor's ratings started to drop considerably. Its total rating dropped to an average of 2 (about 2.5 million viewers) and as the episodes progressed, it dropped to 35th place in the most watched television programs. As the ratings fall to these levels, the series is canceled after the series finale. The success and continuity of series on Turkish television is entirely dependent on ratings. On public television, ratings performance is monitored throughout the season. However, private commercial television channels are not as patient as public broadcasters. When the ratings of a series are not as expected, the series can be canceled even when it is only in its 4th or 5th episode.

Years ago, Ömer, a little boy, enters the emergency room with his father. His father is in a bad condition but no one takes care of him. The boy runs around asking for help from the doctors, but they don't prioritize his father even though he came first. Ömer's father dies in the emergency room. The boy comes back to the hospital and smashes everything with a crowbar. A middle-aged male doctor named Hakan stops him, calms him down and stitches his cut hand. Ömer is very impressed by the doctor's speech. Ömer starts working in the same hospital years later, this time as an intern doctor candidate. He clashes with an assistant named Leyla for not prioritizing a case similar to his father's in the emergency room. He and the girl, who is brave and successful like him, become a good duo after a while. They perform a procedure together that he should not have done as an authorized person. The managing doctor of the hospital is a close friend of Leyla's father, but he scolds the young doctor for exceeding his authority in the emergency room. Ömer supports her and confesses his love. But Leyla rejects him, saying that she is with someone else. Leyla, a young female the assistant doctor, is with Cenk, one of the successful and promising surgeons of the hospital. That evening, Cenk picks Leyla up from the hospital, proposes to the young

doctor and puts a ring on her finger. When she refuses and says she is in love with someone else, Cenk gets angry and drives the car into the intersection before the light and crashes. Leyla is unconscious when they are brought to the hospital. While Ömer takes her to the operating room, he calls Cenk, who had hit his head badly in the accident with her warning. He hears the surgeon talking to another female doctor. It is mentioned in the conversation that the two have been in a relationship for 2 years. Ömer overhears Cenk saying that he proposed to Leyla for his career. Meanwhile, general surgeon Dr. Cenk collapses and dies. Leyla blames herself for his death with the bad words of the hospital administrator and leaves the hospital room in a hurry. 5 years pass. For 5 years, Ömer and his 2 coworkers, who could not find a trace of Leyla, continued to search for the female doctor. In the meantime, Ömer became very successful and earned his specialization in surgery with a high degree. At the same time, the president's son reaches the same level. At the ceremony, no one paid any attention to Omer, so he gets angry and leaves. On the same day, a case similar to Dr. Omer's own father's case comes to the emergency room. While Ömer is going to operate on him, the President, who is looking for a scapegoat, forces him to perform a very risky operation on a member of the hospital board of directors. While Ömer loses the patient in the operation, his own patient dies because of the delay. Upon this failure, the hospital management terminates Ömer's position and transfers him to another hospital in the countryside. They tell him to stay there for a while and then come back. Omer goes to this provincial hospital and is bewildered. It is like a horror movie, an old and neglected town hospital. The night before Ömer leaves for his new assignment in the town, he meets the chief physician of the town hospital, Surgeon Dr. Hakan, in a hotel bar in an unpleasant coincidence. The man makes fun of Omer for pretending to be a doctor. When Dr. Ömer sees that this man (Dr. Hakan), whom he met the night before, is a surgeon at the hospital in the town and performs interventions under primitive conditions, he confronts him. However, here is the man who gave him advice and stitched his hand years ago when he made a scene in the emergency room after the death of his father. Of course, Ömer is not yet aware of this. When Dr. Ömer starts his shift at the town hospital, he sees that Dr. Leyla, the woman he declared his love to and has been looking for for years, is working there. However, Dr. Leyla is not the same as before. She blames herself for Cenk's death and hallucinates about him. At the end of the episode, she has a breakdown and cuts her own wrist.

As can be seen, the main storylines of the episodes are largely similar. However, the episodes of the original *Dr. Romantik* are 60 minutes long, while the Turkish remake is 135 minutes long. Therefore, in the Turkish remake *Town Doctor*, the stories from the second episode of the original were added. In short, the first episode of the Turkish remake is like a combination of the first two episodes of the original. However, 5 adaptation strategies were also applied between the original *Dr. Romance* and the Turkish remake *Town Doctor* as mentioned in the methodology section: omission, addition, expansion, alteration, alteration, and marginalization. I analyze these strategies through a multimodal analysis. I consider multimodality in terms of two dimensions: syntagmatic and paradigmatic. In the syntagmatic dimension, I examine shots, scenes, and sequences. In the paradigmatic dimension, I focus on: the way the camera works, stage setting, music and sound (dialogues), lighting and colors, film transition.

Opening scene: *Dr. Romantic* opens with a boy in the hat breaking hospital windows with a baseball bat, and the sequence fades to black. A male voice says: "An era of injustice". Then a moving and shaky camera shows a teenager dressed as a student shouting: "Please help us! My father was here first!". Then the screen fades to black and a voice over says: "An era of inequality". The young man is asking his father for help, but this time his clothes have changed, and he is in the hospital with a baseball bat, smashing equipment and furniture. The camera is wide-angle, again moving and jerky. The screen goes black and the voice over says: "An era full of complaints and distrust". The screen opens and a doctor announces the time of the teenager's father's death. The teenager and his mother are crying and screaming. The camera is wide framed at the teenager's eye level to show a doctor in charge in the background telling another family: "Fortunately, the operation went well. The senator is safe". The teenager rebels: "my father came first, he should have been treated first" and tries to attack the doctor in charge, screaming. In very close and slow motion, we see a doctor's name tag fall from his lapel to the floor during the attack. The voice-over says the following about the scene in which the teenager continues to break hospital equipment and furniture: "In the flood of reckless medical technology and discriminatory patient service, even medical field is laughing and crying because of money, it's become that kind of time". The scene of the attack continues, as the hospital staff try to call the police, the teenager shouts: "A hospital! A doctor! They can't do that!". Meanwhile, a doctor grabs the teenager using Far Eastern fighting techniques and knocks him out with a tranquilizer injection.

In these shots the camera frames are very close, and the camera is moving. As the doctor treats the teenager who injured himself during the attack, he gives a moral lesson:

-“Just because you caused a ruckus, doesn't mean you've gotten your revenge... If you really want to get revenge become a better person than them. Pay them back with your skills, not with rage. If you don't change, nothing will change.”

In this teenager's treatment scene, the doctor's face is not visible, and then he quickly leaves the room, leaving the teenager unable to see his face or learn who he is. The camera angles and frames are chosen to keep the doctor's identity a mystery. In the scene, the camera rotates 180 degrees around the teenager in a mid-shot, and the doctor's words echo in the teenager's head: "If you don't change, nothing else will change". The teenager decisively opens the hospital door outwards and exits. We see the same door opening with the cut. This time a young doctor in a white coat enters. The camera shot is close again, we see the young doctor's face up close and brightly lit. At this point the credits begin. The title of the episode is shown on the page of the book, as the pages of the medical books are quickly opened and closed, and the surgical instruments are quickly shown: "CHAPTER 1: HOW TO PUT AN ELEPHANT INTO THE REFRIGERATOR".

In the Turkish remake, this opening sequence is given with substitutions and additions. First, the drama starts with the credits. There are shots of medical books, surgical instruments, emergency room activity, showing that the series is a medical drama. Close-ups of the characters' faces are shown while the names of the production team are written. They are introduced to the audience. The credits fade to black and the following text appears on the screen: "This series is dedicated to the doctors and health workers who fight hard for our health". This addition is related to the sociological issues related to health workers in Turkey. From time to time, health workers in Turkey are subjected to attacks by patients and their relatives. In addition, during the Covid-19 pandemic, doctors had to work at risk and overworked. Therefore, there has been a significant sensitization in the public opinion towards this situation of healthcare workers in Turkey.

The opening scene shows the hospital from a distance in a wide camera angle. In the Turkish remake, a teenager walks towards the emergency room wearing clothes that conceal his identity. These shots are taken from a high angle, from a security camera angle, which prepares the viewer for a security threatening situation. The camera takes a moving shot from behind the teenager. The face of the teenager is not shown, which serves to create the sense that he is an aggressor. In the meantime, the voice over speaks as follows: "in this world people are divided into two: the brave and the cowardly. Either you make the rules or you follow the rules made by others all your life. And which will you be".

The duration of the teenager's attack shots is shorter than in the original. During his attack, Ergin remembers the moments when he lost his father. The camera shows these moments with low lighting and sepia colors (nostalgic atmosphere with yellow tones). The attack ends with the skillful intervention of a mysterious doctor. However, the mysterious doctor does not display Far Eastern fighting techniques. There was also a significant subtraction in the Turkish remake. The teenager remembers certain moments of his father's neglect in the emergency room. In *Dr. Romantic*, the teenager witnesses dialogues showing that instead of his father, another person, a senator, is being treated. The teenager sees a doctor informing the senator's family that the operation was successful. In the Turkish remake, this scene of class or status discrimination was completely removed.

Furthermore, in *Dr. Romantic*, class and status discrimination is particularly emphasized by the opening sequence's voiceover. The voiceover draws attention to issues of equality and justice during the shots of patient priority in the emergency room and the fade to black of the attack shots. The opening sequence of the series is the sequence in which the viewer is introduced to the story and the character, decides whether to watch the series and become a loyal follower of the narrative. In fact, not only the opening sequence but also the first episode (pilot) is the episode where the viewer decides whether or not to buy into the story. In the opening sequence, the original series announces the promise of a story about issues of equality and justice in health care and careers as doctors, and issues of class and social status. In contrast, the voice-over in the opening sequence of the Turkish remake emphasizes that the story theme is one of personal courage and the ability to be the force that makes the rules.

Another important scene in the opening sequence is the advice given by the mysterious doctor to the teenager while treating the wounds he sustained during the attack. This dialog is important in terms of showing the morality recommended for children and teenagers and pointing to a cultural solution to violence. While close-ups and details of the medical intervention are shown, the doctor speaks as follows:

- "Did you at least let off steam! Did you let off steam? I'm telling you, hey! While you were trashing this place, maybe another child's father and mother came and those people were not taken care of just because of you. Maybe someone died because of this. The broken glass frame will be replaced. The kid! But this is a hospital, you hear me? This is a hospital, a hospital! The people you see here are trying their best to save people's lives. But what are you doing? You're blocking them. Do you know how many doctors die every year because of vandals like you who get angry and storm hospitals? You don't know. Now get it through your head. Tough guy! Just because you take it out on others doesn't mean you can get revenge. You can make as much fuss as you want. Walk on people as much as you want....this is my brother's advice to you: there is no salvation with this anger. You know, it is with knowledge. The better you do your job, the more people you can touch. You will take out your anger with your labor. But for that you have to have the courage to fight. You have to have the courage to do the right thing under any circumstances. [So tell me now. Do you have the courage to do all this? [Music]

In the scene after the opening scene, the meaning given to the audience through dialogues, events and shots is the hierarchical relations between doctors. In *Dr. Romance*, Kang Dong-joo, a new intern doctor at the hospital, is asked by a the assistant doctor to bring him coffee. Kang Dong-joo refuses, reminding him that he is there to practice medicine. The the assistant doctor says that it is a necessary tradition in the medical and military professions to have hierarchical relationships. This is how hierarchical relationships in the medical profession are shown in the original. However, in the Turkish remake, a few more shots were added to emphasize the hierarchical subordinate-superior relationships and the authoritarian attitude of the senior doctors and administrators. In this one, the intern Dr. Ömer suddenly tries to ask a question to the Chief Physician walking down the corridor. His question is about the doctor who helped him as a child during the attack after the death of his father. The Chief Physician asks the doctors around him, "Didn't you teach the new intern the hospital rules?" and walks away without answering. In these dialogues and shots, and in the Turkish re-shooting with the use of music, the dramatization was extended. On the other hand, the socio-political problems that the series refers to were changed and the problem was stated as a hero's personal courage problem. By emphasizing and adding the personal and moral, the shooting and scene durations were also extended.

The next scene is the medical intervention to the construction workers who come to the emergency room after a work accident. The medical intervention to the construction worker is shown with close-ups, eye-level angles and a moving camera. In addition, up-tempo music is used that evokes success. There is a camera work and editing that tries to create a sense of crisis and panic in the emergency room. The shots are short and transition with cuts. This serves to create a sense of speed, haste and urgency. In the Turkish re-shoot of this scene, the camera angles, movement and number of shots are more. This aims to exaggerate the sense of urgency. What is added to the Turkish remake in this scene is an interaction between Ömer, the intern, and Leyla, the young woman doctor assistant. The young man and the assistant doctor make eye contact during the emergency response. Also, intern Dr. Ömer helps Dr. Leyla by holding her hand as she intervenes in an extraordinary way to the construction worker. These added shots also turn the medical drama into a love story from the beginning and increase the melodramatic weight of the Turkish series.

In a later scene, Dr. Yoon Seo-jung, while intervening with the construction worker, dialogues about the condition of a patient he neglected. The patient Dr. Yoon Seo-jung kept waiting was taken care of by intern Kang Dong-joo, and later it became clear that the problem was serious and the patient was an influential person. That patient's life was saved by the intern doctor's attention. Because of this priority issue, an executive doctor scolds assistant Yoon Seo-jung in front of his fellow doctors. In the Turkish remake, the supervising doctor scolds Dr. Leyla not at the table with her friends, but by pulling her aside. Later, Dr. Yoon Seo-jung gets angry at intern Kang Dong-joo for complaining to the supervising doctor and overstepping his authority in the emergency room. These scenes are shown with medium shots and fixed cameras. The emotional load of the scene is light. The young male and female

protagonists are not in an emotionally difficult situation, but in a professional difficulty. However, in the Turkish re-shoot, a romantic interaction between intern Ömer and assistant dr. Leyla, the assistant, underlines a romantic interaction between them. Their conversation is shot close up and at eye level. The lighting is bright and there is a sense of emotional interaction between the two characters. All shots are staged with the use of music and facial expressions showing emotion. In the Turkish remake, the shots between Intern Ömer and Dr. Leyla have camera work, lighting and music that enhance the melodramatic effect of the narrative.

In the following scene, Dr. Yoo Seo-jung sentences intern Dr. Kang Dong-joo to take care of patients who come to the emergency room and are unofficially coded as "MA" (in Korean language: Major Asshole). These scenes are the episodes of the series that have a comedic element and provide relief to the audience in the narrative of the series. In keeping with the atmosphere of the emergency room, the camera is moving and the shots are close to give a sense of the characters' moods. In the original series, the characters chosen for comedy are a grumpy drunk, a woman acting hysterical, a mafia man who is angry about an injection attempt and comes to the emergency room with his goons. All of them act up and complicate the intern doctor's work with physical resistance. In *Dr. Romantic*, these scenes are quick and short. In Turkish Town Doctor, they are longer and the camera movement is more exaggerated. The sick people who create humor have been changed. The drunk in the original drama is replaced by an obese man who has overeaten. The hysterical professionally dressed woman is replaced by a grumpy old man who attacks the intern doctor with his cane. The mafia type is the same, but the bodyguards warn him in mafia style (in Turkish culture: *racon*) to be afraid of the injection. In this comic scene, the original drama has a patient trying to remove a golf ball from his large intestine, and during the intervention, feces splashes on the intern doctor's face. The scene closes with a dialogue between Dr. Yoo Seo-jung and intern Kang Dang-joo discussing the punishment duty. In this dialog, the female doctor says the following to the intern, which is also the title of the first episode of the series: "Hey intern. Do you know how to put an elephant into a refrigerator? The correct answer is, 'Make the intern do it.'". Then the female doctor assistant says the following professional and moralizing words to the intern: "Regardless of what kind of patient, horrible patient or not, he cannot discriminate or refuse. If you can't handle it, then leave. I won't stop you, you jerk.". To these words the intern doctor responds with a psychoanalytic diagnosis of the assistant doctor: "You have a big ego, and you are so thirsty to get acknowledgement and recognition from others. The medical term for that is histrionic personality disorder. Am I wrong?" These harsh, sophisticated and instructive words are omitted in the Turkish remake. Instead, they have been replaced by personal bickering lines and shots that imply romantic intimacy and fit the cliché that all love "begins with fighting and animosity".

The doctors in the hospital administration and the surgeon Dr. Moon, who we later find out is the assistant doctor's lover, walk down the corridor and meet Dr. Yoo Seo-jung in the next scene. In the original series, in this scene, the assistant doctor bows and shows respect in accordance with Korean culture. In the Turkish remake, this show of respect and appreciation of the assistant doctor's skillful intervention with the construction worker is given in speech. At the end of the episode, the surgeon Dr. Hakan, who we will see is the assistant female doctor's lover, expresses his appreciation. This scene continues with a reconciliation and rapprochement scene in which Dr. Yoo Seo-jung and intern Kang Dong-joo have a warm dialogue. There is a hint of flirtation in this scene in both dramas. In the original series, the female doctor's body language and the shots imply flirting, while in the Turkish remake, the female doctor Leyla fixes the intern doctor's collar. She also talks about this flirtatious interaction with the other female doctor in the emergency room. These conversations reinforce the flirtatious implication. In *Dr. Romantic*, meanings are shown to the audience mostly through showing, that is, through dramatization. However, in the Turkish remake, what is shown is repeated with dialogues. These inserted dialogues serve to rescue the meaning of the scene from ambiguity, to stabilize and reinforce it. The addition of speech, repetition and exaggeration brings the medical drama closer to a romance melodrama.

After this comedic and romantic scene, we return to the struggle of the heroes, young male and female doctors, to save lives in the emergency room. It is in these places and times, when the distance between life and death is extremely short, that medical dramas are suited to drama. In this scene, Dr. Yoo Seo-jung, a female the assistant, intervenes on a patient whose heart stops, with the help of the intern protagonist, in a way that exceeds her authority. This scene emphasizes a rapprochement because they work together, that the female doctor is brave and talented, and that she cares about her patients. For these meanings, camera angles and frames are close and there

is little camera movement. All this shows the sincerity and emotionality of the protagonists of the series. In the Turkish remake, these shots are longer and the camera is used in a more exaggerated way. The shots are closer, the light is brighter, the protagonists are shown more attractive.

The subsequent scene is a critical one that highlights the conflict in the story. The head physician of the hospital warns assistant Dr. Yoo Seo-jung for exceeding his medical authority in the emergency room. Dr. Romantic also gives this warning speech in the stairwell. The chief physician scolds the female doctor and kicks her in the leg. He says that he cannot take such initiatives without his specialization. In the Turkish remake, the Chief Physician scolds the female doctor in his office room. In this scene, the Chief Physician puts Dr. Leyla in her place, asks her to be careful and states that she is the daughter of his best friend and that is why he protects her. In this reprimanding scene, a conversation about favoritism of relatives or friends in working life is reenacted in Turkish re-shoots. The intern doctor secretly witnesses the heroine being scolded by the chief physician. Then, the heroine leaves the chief physician's side. Yoo Seo-jung (Dr. Leyla in the Turkish remake) and goes to her while she is crying and trying to calm down in an empty laboratory. In this scene there is a romantic intimacy. In *Dr. Romantic*, the intern doctor kisses the female doctor on the lips. This scene is shot in a very erotic way in *Dr. Romantic*. There is a soft yellow light and slow motion. In the Turkish remake, this romantic intimacy is not shown. Instead, the intern doctor expresses his love in words, that is, by speaking. In both series, the female protagonist rejects the male doctor intern a bit, but is generally shown to like him. Later on, the heroine makes it clear that there is another person in her life and that there cannot be a love relationship between them. However, Kong Dong-joo, the intern doctor, says that he is determined and willing. In *Dr. Romantic*, the intern character demonstrates his determination to succeed and get what he wants in the face of social or personal inequality. In the Turkish version, the male character is characterized as courageous. It can be argued that there is a change in cultural themes between the two series.

The ensuing sequence involves the hospital's senior surgeon Dr. Moon (Dr. Cenk in the Turkish remake) proposing to female the assistant Dr. Yoo Seo-jung (Dr. Leyla) as they drive out of the hospital together. Yoo Seo-jung (Dr. Leyla) as they are driving out of the hospital together, the car is hit by a truck, and they return to the emergency room injured. In *Dr. Romance*, the senior surgeon takes out a diamond ring and says the following words to the female the assistant: "Let's get married as soon as you're done". In the Turkish remake, the same character puts the ring on the female doctor's finger and says: "Will you marry me?". The female doctor does not respond to the proposal, but we see Dr. Moon (Dr. Cenk) sadly moving the car and at that moment a truck violently hits the car. Dr. Yoo Seo-Jung is seriously injured and Dr. Moon is on his feet and walks to the emergency room. In the emergency room, Dr. Moon is an intern Dr. Kang Dong-joo. Kang Dong-joo that the female doctor has fractures and he will perform the surgery. The intern says that he cannot operate on her because he is drunk. In the Turkish remake, the reason that he was drunk was removed. Intern Dr. Ömer refuses, telling the surgeon Dr. Cenk that he cannot operate because of the shock of the traffic accident. While Dr. Yoo Seo-jung is being taken to the operating room, Dr. Moon argues with a nurse on the fire stairs and the intern sees the argument secretly. As Dr. Moon walks behind the intern who saw the argument with the nurse, he suddenly falls to the ground. Dr. Moon has suffered a brain hemorrhage from hitting his head violently in a car accident and dies on the spot. There is an important addition to the Turkish re-shoot in this scene. In this argument, the nurse shoutingly asks Dr. Cenk, the senior surgeon, why he proposed to the assistant doctor when they have been in a relationship for two years. Dr. Cenk states that he loves the nurse but for his career he should marry the the assistant Dr. Leyla. These conversations are overheard by intern Dr. Ömer hearing these conversations is preserved in both series. Hearing the conversations secretly or unintentionally, sudden and striking events, personal discussions, and the display of intense emotions are typical of melodramas. Therefore, these scenes and the Turkish remake brought the series closer from a medical drama to a romance melodrama or even a soap opera.

In the next scene of the drama *Dr. Romantic*, assistant Dr. Yoo Seo-jung has surgery. We learn that Dr. Moo, the senior surgeon, has died from the showing of his funeral. Then we learn that the female doctor left the hospital unannounced. Kang Dong-joo sees her with an empty bed. The female doctor is seen walking in the forest with her hand bandaged. While Dr. Yoo Seo-jung is tracking in the forest, she remembers how Dr. Moon, the senior surgeon who died in a car accident, rejected her marriage proposal because of his romantic interest in the intern. Dr. Moon drove the car carelessly on this news and the accident happened. Dr. Yoo Seo-jung feels responsible for

the accident and death, so she leaves the hospital and her position. In the Turkish remake, there is an important addition. After Dr. Leyla comes out of surgery, the Chief Physician visits her in her bed and informs her that Dr. Cenk, the senior surgeon, has died. He also tells her that he knows about the proposal because Dr. Cenk had consulted him beforehand. In the dialog in this scene, the Chief Physician emphasizes that he is most upset about this sudden death because he lost a good surgeon. In the Turkish re-shoot, we learn that the Chief Physician, as the hospital administrator, approaches the death and the marriage proposal in terms of professional and institutional interests, not humanitarian ones.

In *Dr. Romantic*, the last scene of the episode, assistant Dr. Yoo Seo-jung falls and injures her leg while hiking in the forest and is rescued by a mysterious person after dark. Meanwhile, his colleagues at the hospital talk about how they haven't heard from him and that he doesn't have any relatives to ask on the phone. This conversation is overheard by intern Dr. Kang Dang-joo overhears this conversation. The heroine's loneliness and victimization emotionally stimulated the male protagonist. We cut back to the scene in the forest. The mysterious helper performs a trauma examination on Dr. Yoo Seo-jun's body and we realize that he is a doctor. In the final shot, we see that this mysterious doctor is the same doctor who helped and counseled Kang Dang-joo, the boy whose father died in the emergency room due to discrimination at the beginning of the episode. The original series ends with this shot and a dynamic soundtrack begins to flow into the end credits. In the re-shoot *Town Doctor*, we see Dr. Leyla, the female assistant, running away from the hospital in a depressed mood. The next scene shows the intert doctor's exit from the hospital stairs with the text "5 years later" and a back angle and center shot frame. This scene and events are the beginning of the second part of the original *Dr. Romantic*. The Turkish reshoot added the story of the second part to the first part. In doing so, the tracking scenes of the female assistant doctor in the forest and her injury, her depressed and anxious recollections of the past and her crying were removed. The first episode of the remake continues for another hour. This hour-long episode is the first half of the second episode of the original. In Turkey, each episode of a TV series lasts 120-130 minutes and is usually long with repetitive dialogues and pointless waiting for characters.

7. Culture Produced by Remaking and the Politics of Intercultural Communication

A general comparison of *Dr. Romantic* and its Turkish remake *Town Doctor* in terms of intercultural communication reveals certain characteristics of cultures. The elements that characterize the cultures are determined by how cultural translation is done in the remake process. It is understood that cultural translation for remakes is subject to the following strategies: omission, addition, expansion, alteration, and marginalization.

First of all, when we look at the founding and central idea of the dramas, we see a change. While *Dr. Romantic* builds the dramatic conflict on the idea of social equality and justice, *Town Doctor* builds the conflict on personal courage, ambition and passion, not the social. Whereas in *Doctor Romantic* the narrative focuses on the struggle against class and status inequalities, in the Turkish remake social issues are weakened and the love story is emphasized instead. Hospitals and emergency rooms are a highly suitable technical and social setting for the dramatization of moral issues. Doctors are constantly forced to make an accounting between their duties, their skills, their ethics, their conscience, their abilities and their careers. In this reflection, *Dr. Romantik* glorifies the doctors' preservation of moral values, their defense of duty ethics and the development of their skills. The Turkish remake, on the other hand, shows doctors emphasizing their character traits and personal morality in the face of problems and conflictual situations. The socio-political dimensions of the problems are marginalized compared to the original series.

Dr. Romantic tries to make the characters more multifaceted, the doctor refrains from judging the characters morally. In the Turkish remake, however, the moral qualities of the characters are much more evident. The good and the bad are portrayed much more clearly. For example, the careerism of the executive doctors is clearly shown and their compromise of cultural values for their careers is criticized.

Both series are in the medical drama and romance genre. However, looking at the first episodes, the Turkish remake seems to dramatize life, death and health issues more and romanticize the relationships between doctors

more. The dramatization is more dialogue-based, and the use of modes such as camera angles and movements, frames, lighting, and stage setting brings the Turkish remake closer to the melodrama genre. With melodramatization, the content of the series, such as medical technique, sociological and political issues, ethical questioning, becomes trivialized.

Both series contain allusions to the conflict between modernization and traditional cultural values of two nations - South Korea and Turkey. Medical science and techniques are indicators of modernization. Doctoring and medical practices are very modern practices. However, what is happening here, the practices in these fields are done within national and spiritual values, in short, within culture. The current dominant paradigm of Turkish modernization is based on the principle of acquiring Western science and technology but preserving national culture. It can be said that Turkey's intercultural communication policies in television remakes are also based on this understanding. The same conservative understanding of modernization seems to govern non-Western modernization policies, as in Korea. This is one of the reasons why South Korean TV series are shown and loved in Turkey, both directly and through remakes. In both series, it is shown that modern medicine and its techniques have improved, successful operations and doctors have been achieved, but cultural values should be preserved. The good characters in the series are those whose morals, conscience and character are compatible with traditional culture. The bad characters in the series, on the other hand, are mired in careerism and authoritarianism while rising in modern science and practice such as medicine.

When we look at the modes of television aesthetics of both series, it can be said that *Dr. Romantic* has a more realistic television language. The camera angles and movements, framing, lighting and staging are more realistic. The Turkish remake, on the other hand, romanticizes the narrative more through television modes. For example, it emphasizes the love story between the characters and the victimization in love relationships more. It tries to make the characters more beautiful, more aesthetic, more attractive, and removes ugly images from the narrative. This brings the genre of medical drama closer to melodrama. The Turkish remake, although the drama is set in a hospital, around technical medical practices, seems to tell a more fairy tale, more fantastical story than the original.

8. Conclusion

A television drama is a multimodal text. These multimodal television narratives both disseminate and produce culture, which means the construction and sharing of meanings in a community. Television produces culture through an intertextual process, and as these texts are received and interpreted by viewers, culture is reproduced again and again. Television operates within a particular culture, in our age the national culture. Therefore, viewers do not realize that television narratives produce culture. Viewers think that everything they see on television is natural and accept what happens as natural. However, what television constructs is a culture that belongs to a certain community and is produced by will and choice. The stories television tells and the culture it produces can best be seen from a comparative perspective. Cultures are revealed and materialized in intercultural encounters and communication.

Globalization has increased interactions, especially in the cultural field. The most popular medium of intercultural communication through mass media is television. With the global trade of television programs and formats, cultures have become informed about each other and the production and sharing of cultural meanings has increased. Especially with the rapid digitalization of media and the spread of social media, intercultural interactions have become more intense than ever before in human history.

Television dramas have become the most popular medium for the circulation of culture on a global level and thus the exposure of national and local cultures. Traditionally, the culture disseminated by television has been European and American culture. This level of diffusion has been termed cultural imperialism. In the face of this western-centered cultural production and distribution, nations have developed intercultural communication policies to protect their own cultures. One of these policies is the adoption of foreign cultural products into the local or national culture after a certain process of adaptation. The equivalent of this process called adaptation in the television production industry is the phenomenon of re-shooting. Remake is the reproduction of television programs and dramas of a foreign culture by localizing the national cultural context. The process of remaking

reveals the boundaries and character of a culture, its core cultural values, codes and norms. Remaking not only makes culture visible and embodies it, but also opens it up to interpretation and negotiation by viewers.

After the 2000s, non-Western countries have also made significant progress in their modernization processes, established their own cultural industries and started to produce and disseminate culture. South Korea has made its own culture industry to produce for the whole world with the Korean wave. Turkey has also started to export the productions of its own TV series culture and industry to many countries. In recent years, Korean Wave TV series K-Dramas have been produced and broadcasted in Turkey through remakes. This Turkish remake process can be read as a process of intercultural communication. This intercultural communication process reveals some characteristics of both Korean culture and Turkish national culture.

Dr. Romantic, which has reached the highest popularity among K-Dramas, was remade in Turkey under the name *Town Doctor* and broadcast on public television TRT1 for 2 seasons and 32 episodes. When comparing these two series cross-culturally in terms of adaptation, it can be argued that the main difference is the shift in the thematic focus of the series. While the main idea in the original was the problems of equality and justice in society, the Turkish remake emphasizes personal courage and will power. In the original series, medical drama, love affairs and problems in the medical profession are presented with a certain balance. The audiovisual and narrative modes of television do not emphasize any particular theme. In the Turkish remake, however, the focus is on the emotions generated by love relationships and problems. Rather than staging scientific, technical, socio-political and ethical problems, television aesthetics are used to reveal and convey emotions such as grief, victimization, glory, passion, revenge and jealousy.

Korea and Turkey want to succeed in the process of modernization, but they try to preserve their culture. Practices in a modern scientific and technological field such as medicine symbolize the level of modernization. Achieving scientific and professional development in this field without compromising cultural and ethical values can be seen as a success of conservative modernization. While Korean drama stages scientific, professional, ethical and personal conflicts without taking a clear stand in favor of any of them, the Turkish remake advocates a conservative modernizing policy of interculturality.

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