



**QUESTIONING IF THE LITERARY NARRATIVE AND  
REAL-LIFE STORIES OVERLAP WITH TODAY'S REALITIES:  
THE EXAMPLE OF "ANNE WITH AN E" TV SERIAL<sup>iii</sup>**

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**Abstract:**

In this study, there are three key topics are explored and discussed. It is first and foremost vital to examine whether the series in question is appropriate for viewers who are older than eight years old. In the second evaluation, it is examined whether contemporary realities and literary narratives have any overlap. This implies that issues related to history, society, psychology, and modernity are approached from a fresh angle. Last but not least, it has to do with the potential social effects of adjusting historical tales to the present. This entails reassessing the past or historical narratives from the viewpoint of the present. However, the key inquiry is: How closely does a film's core meaning align with the meaning that is revealed after seeing it? What about a movie's relevance alters when it's watched again after some time? This study addresses the film-audience connection in two separate ways under the category of "meaning." The relationship

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between the meaning that viewers derive from the movie's content while watching it is the main topic of discussion. The second is the text's complementary meaning as revealed by its social, psychological, or historical elements.

**Keywords:** Anne with an E (Anne of Green Gables), movies based on real life, Canada, child, history

## 1. Introduction

Recent data from functional magnetic resonance imaging suggests that various people responding to the same naturalistic stimuli will exhibit overlapping brain hemodynamic responses (Dmochowski et al., 2012). The findings imply that when exposed to similar stimuli, the brains will respond in a similar manner. As they view a brief clip, Dmochowski et al., (2012) discuss the overlapping pattern of brain activity. The resulting components capture correlations with a one-second time resolution, demonstrating that peak correlations of brain activity can occur across viewings in striking congruence with emotionally charged scenes. These findings cumulatively imply that the synchronization is a reflection of attention- and emotion-modulated cortical processing, which may be deciphered with great temporal resolution by isolating the most highly linked neural activity components. This indicates that the brain's responses to any film episode include feelings and responses that could be similar to what a person would have gone through during the real action. Thus, watching movies provides not only an enjoyable viewing session but also a real-life experience where people are not able to insulate themselves from either their inner or outer worlds, but rather, are able to feel the stimuli more intensely and clearly.

From this vantage point, it should be underlined that films that are in the public screenings such as TV broadcasts, cinema films, etc. have the potential to influence, transform, and inspire the societies through their screenings. Appadurai (2019), in his essay, points out the case that the practice of Bollywood audiences watching the same movie more than once deserves consideration as a distinctive cultural practice in which repetition and difference support and reinforce one another in the way that Gilles Deleuze suggests. According to him, the way that music and plot interact in these movies makes this relationship particularly possible since song passages add a repeating or percussion aspect that enhances the melodic and inventive elements of the story. However, most of the mystic fairy tales, specifically the oriental ones, feature repetitions, rhymes, and other literary elements that might give audiences a comparable taste in many other languages. Appadurai also underlined that not all movies are successful in drawing in repeat viewers, there should be something appealing in its text for the audience. Sometimes, the same text appeals to different audiences in different geographies, decades later and this kind of nostalgia brings another appeal factor.

Due to her fame as a Canadian woman author, who lived from the late 1800s to the mid-1900s, Lucy Maud Montgomery was awarded the Order of the British Empire in

1935. She began writing "*Anne of Green Gables*", a story about the various adventures of an orphan girl, when she was still in her 30s, and eventually made it into a book series. The so-called "children's story" by Lucy Maud Montgomery, which served as the basis for the Netflix series "*Anne with an E*" in 2021, was turned into a Turkish television series under the name "*Green Valley's Daughter*" (*Yeşil Vadi'nin Kızı*). It's been noted that 195B people saw the series teaser by March 2022. This cyclical transformation of the narrative could be handled in the way that Deleuze proposes.

The issue of whether the series is appropriate for children or similarities and differences between the original and adaptation arises as a result of the series' debut to the public and the widespread circulation of social media reflections on it. Finally, the Turkish adaptation of the TV series expanding internationally, which was initially sold to Chile and Uruguay, generates a great deal of attention. With the support of first literature, then TV series, and finally digitalized media, a 19th-century true story is transformed into a narrative that may influence millions of people and spark crucial discussions. It is discussed in this study as to why the label "For Children" was allocated to this narrative. Due to its moving story and unifying elements that evoked a kind of Christmas spirit, Montgomery's literature, which was accepted primarily as the basis of the feminist theory during that period, was able to hold readers' attention. However, from a contemporary perspective, the literary work involves many more completely opposite issues such as sexist attitudes, issues with justice and inequality, jealousy, educational issues, discrimination, and even sexual harassment. It is clear that recently, the narrative brought the concept of genocide as the time's pressing issue as well as fundamental ideas like collaboration, compassion, love, and understanding.

## 2. Purpose and Methodology

This study generates predictions based on social feedback, news, events, and new facts after monitoring, even though it is not based on qualitative and quantitative data collected in the form of questions and feedback from a specific sample group. The film raises the topic of whether fact and fiction can coexist, but it also focuses on how the audience's opinions on their own reality have altered as a result of realizing the narrative reality of the film after ten decades.

The purpose of this study is to carry out a formal, functional, contextual, and discursive analysis of the narrative. It also attempts to highlight how the story is reshaped and spread across time utilizing oral, written, visual, and digital media. Yet, the main question is to reveal how closely the fundamental meaning of a film matches with the meaning that is uncovered after seeing it? What changes in a movie's significance when it is rewatched after a while? Under the heading of "meaning", this study addresses the film-audience interaction in two different approaches. The focus of the debate is the relationship between the meaning that viewers infer from the movie's material while watching it. The other one is the complementary meaning of the text through the social, psychological, or historical components.

### 3. Findings

From the first Holy Books to the oldest myths, from Gilgamesh to the Mahabharata and the Ramayana, all kinds of narratives convey humanity's destiny, aspirations, and values to us. According to Wood (2020), mainly, the stories are typically told from top to bottom, from the leading to the leaded ones. Folktales, however, and other narratives which were subsequent works of creative writing later on, began to stutter the tiny voices that had hitherto gone unheard, from the bottom to top. This might be the case for the Montgomery book.

When considered the nearly 500 television channels and pay platforms in any country, including Turkey today, it can be concluded that people want to be able to experience not only what happens to themselves, but also what happens to others, in all these verbals, written and visual texts. People are intrigued by the tales because they may use them to gauge their level of knowledge, learn what they don't know, make comparisons, and choose which version of the events is accurate. Wood (2020) calls it invented history and fabricated power. Various dynamics should be considered while discussing literature, imagery, film, and cinema. What makes a person purchase a book? What emotion or thought may compel them to choose one and begin reading it? Or what feelings and concepts can inspire people to travel outside their native country, spend money, or interact in a different culture. These texts have spread, maybe intentionally or not, due to the early oral tale form's transformation into written and later graphic texts. Through plays, musicals, and movies, many literary works of art have been seen by a variety of audiences.

#### 3.1 Suitability of the Text for Children

Most of the texts and narratives are somehow related to education since they provide lessons to be learned or are geared toward children because the protagonists are kids. From this vantage point, it is evident that many texts that seem to be created for children have in fact reached them, most often through their parents or the educational system despite the fact that they do not include content that is appropriate for children. It is true that many fairy tales and stories featuring kid heroes are inappropriate for children, are not written with children in mind, or are perhaps even undesirable for children to witness and consume.

It is extremely challenging to produce a text that is novel, and distinctive nowadays. As a result, each phrase, character, and image—regardless of how true or clear they may be—functions as a new brick added to previous experiences, current culture, accumulation, and fantasies. It is crucial to stress at this point how technology has radically transformed into what we think of education in a modernized world. Learning outside of the classroom and at home is prioritized by the development of both general technical tools and educational technologies. Finally, it can be assumed that children's publications appeal to a large portion of the population and that the rate of exposure to these publications rises exponentially with the number of children given that 45.3% of

households in Turkey have at least one child in the 0-17 age group. Yet, both educational tools and modern media of its all types has the power to "minimize or maximize," issues playing with the perceptions and opinions of the audience whose "media literacy skills" are lacking.

This study aims to analyze the television serial "Anne with an E", adopted from the book series "Anne of Green Gables". It mainly aims at social reflections of the time it was written, comparing and contrasting them with the reflections of the present society. One of the topics to be explored and discussed is whether the series in question is appropriate for viewers over eight. Thus, one could first question the contents and ingredients of the children's texts. Children's media must, however, include works that take into account the cognitive, verbal, and operational facets of children's developmental and emotional states. For discourse activity, the generation and integration of at least two forms of information are required (Aksu-Koç & Aktan Erciyes, 2018). First, information on the general story structure at the conceptual level, including all its components (such as setting, aim, initiative, and outcome), is anticipated to be included in children's media. Second, it should combine knowledge of various linguistic elements like vocabulary, morphology, and coherence to make the narrative's events linguistically related to one another. It might be challenging, especially for young children, to generate a well-formed narrative when relying on both conceptual and language issues. Even if narratives can be found even in children's early language productions, it may take time to develop the necessary knowledge and the ability to successfully integrate different types of knowledge (Košutar, Kramarić, & Hržica, 2022). At this point, it should not be forgotten that there may be differences between the narrative texts conveyed by the visual media and the real narrative ones. This means that there may be great differences between what children understand, perceive or filter from narratives and reality. Texts regarding the child shouldn't be too complex for them to understand. Here, it is expected that the text's meanings be not ambiguous and that its cause-and-effect linkages are well-defined. The linguistic structure of the series, however, makes it impossible for even the other cast members to fully comprehend what the protagonist Anne is doing or saying. Most messages are concealed inside the text and must be decoded using additional knowledge of culture, psychology, or sociology.

Narratives for children are expected to have certain characteristics. If the narrative is verbal, it is vital to stress how crucial it is for children to be able to think in their mother tongue. It is important to be aware of the various language abilities available, including reading, reading aloud, meaningful reading, and quiet reading (Nas, 2002). It's also critical to assess the child's reading speed and determine whether the child has developed the necessary listening skills. It is also essential to take into account if the children can express themselves verbally or in writing after getting the information. Along with language characteristics, the quality, formality, and content of the images used in the book are also crucial. The younger children are exposed to reading, the more positive an impact it has on their mental growth. For this reason, it is suggested that children spend time together when in the pre-reading period with books that are visual, auditory, and

contain a lot of pictures. Numerous field studies have demonstrated that high-achieving children frequently participate in street activities or play with modified toys when they are young, show early reading skills, have an animal-loving disposition, and have positive connections with their parents and other family members (Akkuş, 2020).

Although it seems possible to reach children more closely, faster, and more effectively with the help of children's literature and to transfer cultural heritage education to them (Üremen & Dilidüzgün, 2022), especially when the importance of myths and narratives in the formation of material and spiritual cultural elements is taken into account, it is thought that the myths provide important contributions to the education of 12-15 age group children, the richness of imagination and the acquisition of some values (Yalçın & Aytaş, 2017). Sever defines children's literature as "*the general name of products that enrich children's worlds of emotion and thought with linguistic and visual messages of artistic quality and increase their level of appreciation, in accordance with the language development and understanding levels of children, in a life phase starting from early childhood and including adolescence.*" (Sever, 2015).

With the diversification of media, it is now evident that children are less concerned about their reading and library habits than people in the older generation (Yıldız, 2020). Additionally, it is evident that visual and even digital media products are displacing textual and printed media more and more. İnan-Kaya highlights that the process of digitization, which influences daily life in every way, results in a change in the responsibilities and roles of parents and teachers in terms of the psychological development and education of children and adolescents (İnan Kaya, 2021). The young generation should be encouraged to take full advantage of digital learning and development opportunities, but it is also important to make sure they are safeguarded from online threats.

An incredibly quick rate of creation is required to maintain the target audience of children who are now considered to be "customers" while also capturing a 24-hour broadcast environment with movies that are continuously strolling on both television screens and digital platforms. This makes it possible to quickly develop a variety of goods without focusing on any of their possible negative consequences or long-term effects, as well as without taking into account any potential misunderstandings or unpleasant repercussions. Due to the difficulty of examining each product independently and evaluating whether it would have an immediate or delayed negative impact on children, it is also possible to come across numerous harmful issues. In the name of globalization, emphasizing both local and foreign productions may also present storylines that contain discourses, phrases, and ideas from cultures they have never heard of. When children internalize them in this way, they unintentionally assimilate into other cultures or become alienated from their own culture, language, and values over time. Here, actually, there seems to be no threat of becoming Canadian, yet, they may think of some other issue that might be not appropriate for them.

Very young children are emotionally impacted by what they view due to their cognitive processes rather than the development of their creative thinking. It has been

retrieved from the data that young children are able to retain their shortest and most memorable scenes in their memory, regardless of how long the media messages they watch, because their hearing and vision skills are still developing, and they are unable to make inferences at the level of abstract thought. According to a recommendation made by the American Academy of Pediatrics (AAP), "*pediatricians should encourage parents to avoid television viewing by children under the age of two.*" (Brown & Council on Communications and Media, 2011). This statement highlights the potential negative health and developmental effects of media use by children under the age of two and specifically the detrimental effects of parental media use (background media) on children. It also emphasizes the lack of evidence for the educational or developmental benefits of media use by children under the age of two. The impact of watching television on infants' attention span varies depending on the program's content, but it is evident that the likelihood that children will experience attention problems rises, according to a study looking at the effects of early screen exposure (Christakis, Zimmerman, DiGuiseppe, McCarty, 2004). For older children, for instance, it is generally accepted that children over the age of 7-8 are capable of understanding longer media texts and have mastered abstract thinking and language skills enough to establish cause-and-effect relationships, which is why it is believed that the rate of negative media exposure and the rate of involuntary viewing is on the decline. However, it is insufficient for children's media to include infantile elements or depict characters who are children. It is crucial to consider how a narrative might influence kids in educational, practical, emotional, and cognitive contexts as well as how it can serve as an example for kids. However, at a young age when children's visual communication is still developing, it is also crucial for the infant to hear and form abstractions (Tokgöz, 1979).

While their parents once watched silent films or the first animations and cartoons on black and white television just a few decades ago, children today watch more than 200 channels of color television via cable broadcast. Even young children who used to watch movies on their own PCs are increasingly giving way to moviegoers who use a smartphone or tablet. This technological development prevented children from making independent decisions in their world and instead made them more deeply connected to and quickly acclimated to the adult world. But exposing kids to media without considering their readiness in terms of intellectual, emotional, social, and cognitive development might be detrimental to them. These effects might become apparent straight soon or later. The nature of the shows indicates a huge change in the types of TV shows watched by the entire family, moving beyond Netflix, Disney, and Amazon and networks like Nickelodeon, which only airs instructional programming and cartoons for children. Furthermore, despite the fact that many of these serials have portrayed children as main characters, kids shouldn't be watching these stories.

This study explores the process by which a story with a real-life topic becomes a novel, a series of novels, and then a Canadian television program. The story's impacts on real life, the planning of the story as a Turkish television series, and its transformation into a Turkish serial that is sold internationally are the next extremely significant steps.

The relevance of this tale may actually be seen in the fact that it was able to influence millions of people, first via literature and then through a TV series based on a true story from the 19th century. In this story, the phrase "For Children" is referenced, but it is also explained why this is the case rather than how. The title "For Children" is connected to this tale, but it is also explained why this is so rather than how the fundamental issue is how the narrative is viewed differently across time, across space, and across cultures. Even with this part of her autobiography, the author can still appeal to a wide range of readers because, at the time, many children were either separated from or lost their family members due to diseases, wars, and migrations. According to the Globe Orphan Children Report 2022, there are currently an estimated 1 billion biological, legal, and social orphans living in the globe. In addition to the 400 million orphans, it is reported that around 10,000 kids become orphans each day. Children who have been displaced by war or disaster live in camps or on the streets. (Çiçek, 2022). Such recollections of adolescence were thought to be not only instructive for children but also a re-expression of the experiences of the majority of adults. However, having an educational topic or harsh realities of life doesn't make that text suitable for children. The kids' emotional, psychological, and social development levels might not have been sufficient for them to handle the given material and comprehend that. In this serial, the protagonist experiences several instances of prejudice, injustice, bullying, harassment, identity crisis, rigid social norms, terrible teachers, and ineffective educational practices. Apart from them all, it is estimated that children are abducted by authorities, held away from their parents, and later reached in a manner consistent with actual life at their neighborhood cemeteries. There is a great deal of worry that these tendencies may cause children to have less faith in democracy, public opinion, public authority, and education. So, the first question is answered: It should be taken into account that determining that children eight and older can watch this series, that this series is promoted as a children's series, and that it is repeated several times in several ways, does a significant harm to children.

### 3.1.1 Textual Overlaps

The article tries to conduct a textual and historical review to determine whether literary narratives and current realities overlap with each other. In the narrative, there appear to be three distinct dimensions. The first thing to be questioned is if the author's biography overlaps with the realities of that particular time, secondly if the filmic narrative overlaps with the author's actual manuscript, and last, the audience's perception of reality. However, there seem to be many different remakes of the same narrative, which one should be taken into consideration to check this overlap. If we consider the film as a part of the documentation of real life in 1890's, as Beattie, (2008) mentioned, not all documentary films and videos are sober depictions of the real world. Documentary representations can present expressive, entertaining, and spectacular images. Yet, the narrative's structure has an impact on how it serves its purpose. Such functionality, for instance, is needed when transferring a person's life story into a narrative. A single person's story is suddenly thrust into the spotlight of a larger audience, where it can no

longer be understood as the narrative of a single person but rather as the shared experience of many people. A new field of review is created as a result of a book's proliferation through subsequent works and its translation into numerous languages and cultural contexts, each with its own intended audiences and perspectives. By doing this, it will be possible for the book to be evaluated, criticized, accepted, or rejected by other people—possibly by people and groups who have never shared similar emotions and opinions. The fact that a book turns into a series and takes on a format that includes many books brings with it a polyphony, continuity, and the power of the book to be accepted. To the extent that a cultural history understands culture to be primarily about the production of meanings, identities, and representations, it explains Italian (or Canadian) modernity largely in terms of aesthetic conventions, signification, and textual practice. (Hay, 1983:106).

### 3.1.2 Original Text and Remake

Verevis (1997) indicates the remake as a commercial and critical genre product. Frow (1990:46) expands the discussion by stating that, in the past, when a production credit was missing, the focus shifted from a legal-industrial definition to a critical-interpretive one, where the remake was evaluated in relation to a "*general discursive field that is mediated by the structure of the filmic system as well as by the authority of the film and literary canon.*" Yet, Verevis (2004) asks further questions like: What is film remaking? Which films are remakes of other films? How does remaking differ from other types of repetition, such as quotation, allusion, and adaptation? How is remaking different from the cinema's ability to repeat and replay the same film through reissue, redistribution, and re-viewing? These are questions that have seldom been asked, let alone satisfactorily answered. Verevis ends the discussion stating the remakes fall into three sections: the first, remaking as an industrial category, deals with issues of production, including industry (commerce) and authors (intention); the second, remaking as textual category, considers texts (plots and structures) and taxonomies; and the third, remaking as a critical category, deals with issues of reception, including audiences (recognition) and institutions (discourse).

Morra (2002) refers to the authors' insistence that the representations of the land and ownership dynamics in their early 20th-century artistic endeavors were seen as manifestations of a colonial reaction and a refusal to fit in with the place is mentioned by Northrop Frye in his analysis of the specifics of recent cultural and art history texts' assessments of Canadian literature. Another viewpoint holds that early 20th-century artists were linked to the imperial center "there," outside the boundaries of the nation. A closer look at their work reveals how they used the land to create a sense of national identity and that they perceived it as a friendly force rather than a hostile one that was the source of a transcendent spiritual experience that led to the adoption of Canadianism. Perhaps similar things could be revealed from the narrative of Montgomery. However, Braun & Spiers (2016) state that alongside postcolonial and feminist studies, as well as recent trends in queer theory and ecocriticism, literary celebrity has offered a bridge to those scholars who want to think literature back into the bigger picture of society. Karim

(2004) on the other hand would handle the situation as re-viewing the 'national' in 'international communication' through the lens of diaspora.

In the remake, those that reconstruct the series from an artistic and aesthetic point of view do it from a standardized aesthetic standpoint. The critical approach, on the other hand, is far from liberal or pluralist and strives to challenge social beliefs. The critical method highlights the minute nuances in that story that not everyone can perceive and seeks to make them more obvious and tangible for everyone. He uses an interdisciplinary approach because, as Türkoğlu stated, the series care about cultural differences and emphasize that they should be highlighted. Social disparities play an important place in research (Türkoğlu, 2004:96).

From the perspective of the story's transformation, turning a book into a picture book, a comic book, or otherwise simplifying or adapting it for young readers instead of adult readers will also result in the book putting things upside down. Sure, in that case, the book and the stories it contains are being read and discussed by more intense and active masses, yet, this might not be the right way. Additionally, the book might be made into a theater production to be performed on stage or into a film to be visualized. In this instance, it may be said that the narrative's target audience has altered, and the influence's range has grown or shrunk depending on the audience's access options. In particular, cinema is a form of art that successfully presents significant experiences through the magical worlds it offers, the past it reminds us of, the emotions it provokes, and the future it creates. Since its initial applications in history until today, this unique experience of participation, which has the power to add more to a film than a person may experience in his entire life, has faced quite various dynamics. For a few key reasons, the book-to-movie adaptation is becoming increasingly important in today's culture. People's fascination with the past, their desire to research historical evolution in order to better understand themselves, or their efforts to evaluate numerous factors in order to apply themselves to the present and the future are a few examples of this. Cinema uses visual texts and can demonstrate a relationship that supports both, but literature builds its language through written texts. This is true even if there are two different story genres represented by literature and film.

Despite the fact that numerous literary works have been adapted for the screen, it is also clear that literary works have been affected by movies. Filmmakers and TV show producers are often drawn to literature for a variety of reasons, including financial concerns, artistic considerations, time constraints, basic difficulties in writing original scripts, a lack of creativity, as well as awareness, practicality, the facilitative effect of registered works, and the influence of literary circles. Getting permission is only one of several important factors. In a sense, it is thought that visual literacy significantly emphasizes a reading facilitation impact, such as benefiting from the background and experience of visual literacy. In the process of transforming an original work into an adapted work, the stage of oral or written narratives, and audio-visual texts taking on another form may cause the new work to appear with a completely different identity. The images in the visual world have no place to be found since each adaptation can

actually be read in a variety of ways. The truth is that, just like an author makes a unique literary work, each director develops his or her own film in a distinctive style, due to the fact that the adaptation drastically departs from the original text in a number of areas.

As seen in the instances of new media, social media, and transitional media, a shift of ownership can be discussed within the context of the transformation of the narrative. It is also conceivable to discuss a character shift because, for instance, a more moderate character in the original work could evolve into a crueler and greedy figure in the adaptation. Characters from the original story or historical fact could not be mentioned, yet characters from the fiction might be. In this case, it would be necessary to specify which characters were added or removed. A few changes might be made by the information source that makes it easier to transfer intercultural texts from one community to another. One might attribute a generalization or familiarization concept to this.

Despite having been fed by the arts that came before it, cinema, the so-called seventh art, has a strong affinity for literature, especially novels, which are the most suitable literary form for it. After the 19th century, popular publications, which emerged in two distinct channels, elite and popular, became a crucial resource for the film industry. We frequently become intrigued and excited by the stories of people who lived hundreds or even thousands of years ago. Because they want to live in accordance with the society and circumstances in which they find themselves, people prefer to dream of the future over the past. However, documentaries and narratives taken from real-life stories always attract attention and such films can reach large audiences. It may even be argued that there is a growing prevalence of "standardized" interpretations and reflections that are based on false information.

From the industrial point of view, the movie is a ready-to-watch product with its theme, actors, and story. The target market for this product's audience must approve of it and it must live up to their expectations. Only in this way are familiar stories retold by actors from many times able to spark interest and pique curiosity in a wide audience. The known and unknown components of identity have started to be predominantly developed through fiction during this time of development, while the aspects that conflict with Western culture have been sharpened, brought to the forefront by being revealed, and the like aspects have been rasped. In the digital and visualizing world of the 20th century, movies have been one of the best methods for establishing identities. The general public was exposed to identity and cultural codes in this way, and corresponding identities and codes were frequently employed. Just now, different narratives have given varied roles to the same groups, identities, and cultural norms. It's occasionally feasible to present historical tales in a fresh way by increasing their aesthetic elements.

Within standardization of the original version or remake, there is a connection between representation, difference, and even diversification. Power can be used in this context not only as a means of economic advancement and physical supremacy but also as a means of larger cultural or symbolic representation of one another. However, it is important to correctly address the nature of this power.

According to Said (1978), standardization incorporates connections between representation, difference, and power. However, the concept of power needs to be carefully considered. It shouldn't just be understood in the materialistic and physical meanings, but also maybe more broadly in the cultural and symbolic senses, as the capacity to stand in for someone or something in a certain way. Even though modernism develops new and distinctive story forms and brings various sorts of mobility to the audience, the dynamics produced by orientalism have never been lost, and this narrative form continues to be active without losing much of its content. A lengthy retelling of many narratives that are interwoven with the main narrative might be used as an example.

Considering the topic of the narrative through the point of view of narrative, Montgomery's literature, which was primarily based on feminist theory, contained many more distinct sexist attitudes within the context of today's contemporary perspective, justice, inequality, jealousy, educational problems, discrimination, and discrimination during the time that it was able to hold readers' attention due to its heartfelt narrative and its unifying aspects carrying the Christmas spirit. In fact, it is evident that it combines fundamental ideas like cooperation, compassion, love, and understanding with the contemporary issues of the day, such as genocide.

Bishop & Durksen (2020) indicate that utilizing the literature as providing a chance for policymakers, educators, researchers, and teachers to evaluate the personal qualities required to engage Indigenous kids in education and civic society would yield a lot. This approach of making use of literature emphasizes how critical self-reflection is essential to being a relationally responsive teacher.

Generally speaking, for a literary work to be discussed, it is essential to take the period in which it was written as a basis. In this respect, it is useful to review the literacy rates. As is known, literacy is a basic skill and an important measure of the education of the population. From a historical perspective, literacy levels for the world's population have increased drastically over the past few centuries. For example, while in the 1820s only 12% of the world's people could read and write, today only 17% of the world's population is illiterate (<https://ourworldindata.org/literacy>).

The core idea of the narrative has been portrayed to focus on childhood and adolescent memories and expressing identity issues in the evaluations made in the context of the Anne with an E series, which was taken from Montgomery's works centered around her autobiography. According to sources, Lucy Maud Montgomery was born in Crediton (now New London), Prince Edward Island, on the same day as British Prime Minister Sir Winston Churchill. Her mother, Clara Woolner Macneill Montgomery, passed away from tuberculosis when Lucy was just 21 months old (<https://www.geni.com/people/Lucy-Montgomery/6000000002316026900>). Montgomery won't be able to experience this fact, as she declares in her book, until after she completes high school. She spent a lot of time searching and trying to find out who her real family was, and she was finally able to find real records about them. Even this issue of never-ending identity search could make it an adult narrative rather than the children.

When considered in terms of the 'Topic' it is seen that the subjects such as social acceptance, modernization, social oppositions and inequalities are brought to the forefront. Considering Montgomery's autobiography, Lucy's grandparents Alexander Marquis Macneill and Lucy Woolner Macneill moved to live in the nearby town of Cavendish, as her father, Woolner Macneill Montgomery, left the province after his wife's death and settled in Western Canada. It also emphasized that growing up with a strict upbringing style. The sad life of a young girl is depicted in this component of the story, but it also touches on sensitive issues that many people can identify with, such as conflicts with family elders, intergenerational conflicts, and puberty issues that can arise even from ordinary events. It is crucial that such narratives have a component that is so significant and universal that it may be accepted with sympathy by significant portions of society when autobiography is turned into a book. It is important to note that at the time, such texts were in fashion.

It is intended to modify any adaptation to the society in which it will be planted once more while also being faithful to the original. While some works are quite effective in this regard, others may only be rudimentary given the community or setting they are intended for. The fictional aspect of the work joins the picture at this point, and fiction can be effectively used to adapt the original work to a new language, culture, country, or historical period. For instance, versions that are not supported by features like 21st-century narrative structures, the tempo of the narrative, and the rate at which it contains action are more likely to remain based on history and memory or reality. Yet, the idea of making use of the best-seller product in other countries where they have neither the profile, nor similar social, economic, or cultural setting would cause some kind of dangers.

### **3.1.3 Overlapping Realities between the Narrative and Real Life**

Texts that fall short of current narrative fiction may therefore provide a window into the past for the younger generation. The only thing that counts in these tales, which are the common language of the 21<sup>st</sup>-century media in that era, is what happens to us. However, these narratives, which are not appropriate in terms of sound, image, and movement, may not proceed beyond stories where this is the only thing that matters. The risks are obvious, as noted by Hornaday (2018): this level of audience and subject familiarity brought about by the reality-to-film translation is vulnerable to reductionist judgments and an easy editorial approach to the ambiguity and reflection required to find lasting value in the film. Within the text, the society of the past seems to be more stick to the rules of religion or society. Similar to the religious explanation of social events, the first communication studies comprised of theological interpretation. With factors like the spread of capitalism and the culture of fear, rhetorical propaganda, and persuasion have become more significant (Erdoğan & Alemdar, 2010:74).

The first overlapping seems to be at the level of including real-life aspects in the narrative. Montgomery's original work presents a variety of subjects by fusing them into a single narrative. The most effective of them exhibit strong ideas that encourage readers

to connect emotionally with one another since they have gone through comparable things. For instance, topics like immigration, the search for ancestors, identity issues, societal adaptation, educational issues, discrimination, financial difficulties, making important life decisions, and choosing a job are sprinkled throughout the narrative like salt and pepper, and with the innocent narrative of that time, it is quite lovely in and of itself appears to have been successful in fostering a favorable atmosphere for growth.

The second overlapping issue is handling the narrative as a kind of mission to be performed. The fact that Montgomery lives on an island imposes various limitations from the perspective of the task notion. For instance, the island seems a little distant from Canada or anywhere and there seem to be not many good examples around. So, the protagonist always questions her task in life, within society, at home, at school, etc. The main themes of her autobiography are issues like being caught between having an education and not having one, the intense pressures of social acceptance, being separated from classmates who will understand her, and being surrounded by elderly people. Her writings express the agony that she went through at the start of her childhood in a way that makes it possible for many readers to identify themselves with her. The stream-of-consciousness technique is used to change the narratives in the book's television series to include more than merely concentrating on the writer's personal observations as well as improvisations toward others. Yet, in this case, we have a little girl always talking to herself instead of listening to her inner voice or analyzing her thoughts and feelings.

One issue that the narrative might not correspond with real-life reality is deep knowledge of the literature cited in the book, having long passages, and attributing several emotional states and facts. Even if onscreen, Montgomery is portrayed by Anne, who is totally immersed in reading, as a little child who frequently moves as a result of what she is reading, speaks "like a book," and has developed into a young girl, this portrayal is different from what the book provides. The inner thoughts and ideas, the joy of creativity are all transferred into the self-dialogues that make a different portrayal of Ann speaking so fast or murmuring to herself only. The spectator comes across a character named "Anne" who has internalized reading to the point where she can recite exact passages verbatim from books she has read during the course of her experiences. This is both really amazing and extremely terrifying specifically for those new types of young audiences who lack a reading culture. Because none of what she reads is appropriate for her age, mental developmental stages, or physical state. Due to the reading selections being made without taking into account any criteria such as emotional or intellectual readiness, these readings could even put Anne into difficult situations causing ambiguous traumas as well as social misunderstandings and issues. However, despite not being particularly severe to prevent Anne from reading and writing studies on her own, these drawbacks play such a significant role in her life that they ultimately have an impact later on her professional choice and educational life. That means each episode of the story has a stitch to the other part that makes it easy for the reader to follow the text.

Throughout her biography, it is also known that Montgomery lived with her father and stepmother in Prince Albert, Saskatchewan, after leaving home as an infant, but that he later moved back to Cavendish, the house of his grandparents, a year later (Montgomery, 1997). Given that it raises topics like migration, differentiation, and various cultural structures that individuals frequently face, it can now be said that the issue is much more significant and presents hints that are subject to evaluations and discussions.

It is also stated that Montgomery continued her schooling at Prince of Wales College in Charlottetown after completing her education in Cavendish in 1892 and obtained a teaching certificate after enrolling in a two-year program there (<https://internetpoem.com/lucy-maud-montgomery/biography/>). Examples of injustices experienced at school, a view of gender inequity, and sowing the seeds of inventive and creative thinking can all be observed in the context. For instance, Anne's approach to the housefire of their neighbors was regarded as a behavior and style of thinking that society would value. It may be argued that this experience has given her a clear acceptance and predisposition. The character of Anne in the series has been pushed to the edge of society due to society's intolerance, rules, or unfair, unjust points of view, but she has been transformed into a hero who can conquer these challenges because of her strong character. Anne's intelligence, creativity, and capacity for problem-solving enable her to successfully navigate any challenge. When Montgomery turns this point of view into literature, she gives her the chance to talk about the significance of education in children's lives and inserts passages in her stories where readers can voice their opinions on the educational system. This is like how the hero in her writings is given the opportunity to do by Montgomery.

Another issue that falls under the category of transitions, acceptances, and trends is that the show's creators were bold enough to back Anne's struggle in the show, and nearly the whole cast of the show is in favor of gender equality. The executive producer, some of the directors, and the whole writing staff are all women, demonstrating an extraordinarily attentive approach, in addition to the fact that the series has many female actors

([https://www.imdb.com/title/tt5421602/fullcredits/?mode=desktop&ref=m\\_ft\\_dsk](https://www.imdb.com/title/tt5421602/fullcredits/?mode=desktop&ref=m_ft_dsk)).

To Yaylagül, (2006) the critical approach seeks to transform the society and the subject they study, even the obligation to transform it, whereas the current approach seeks to legitimize and maintain the current social order with an evolutionist attitude (Yaylagül, 2006:18). Thus, the text of the narrative could be functioning on the way to transform the society at that time, and even today.

People are also very interested in and wish to experience Anne's working life, the protagonist of the stories. For this reason, Montgomery's narratives about her teaching experiences allowed her to offer a portion of her own life story while simultaneously serving as a role model for other young females who aspired to become teachers like her and helped them view the field from a different angle. The idea of tailoring can be used to convey this. The fact that the stories were well-received by Canadian readers at

the time, that they were successfully turned into serials with their still-accepted themes even decades later, and even contributed to raising a similar voice in Turkey. Having the stories that were broken, both in their initial plane and later, readers reveal that it is well welcomed by the audience on various levels. For instance, Montgomery's narratives appear to be extremely successful in portraying women's participation in education and their unequal position in society, despite the fact that women have historically been highly represented as students and instructors in Canadian schools. According to Gaskell, (2014) prior to 1850, middle-class families in the area tended to employ governesses and teachers to teach their children at home. With the introduction of free provincial public schools in 1871, girls' enrollment in Ontario schools began to catch up to that of males. There were also private colleges providing further education for female students, special education only in personal, social, and domestic aspects. However, they were few in number and the curriculum in these schools was designed to educate women in the "arts and graces of life" and prepare them to become school teachers (Gaskell, 2014). Even if the verbal form of the narrative generally penetrates social circulation, the literary form of the story is equally widely accepted and leaves enduring traces. It is impossible to deny how changes in technology have impacted how stories are represented visually. It's amazing to see how certain countries advance in this area while others lag behind. However, technological advancements like film cameras and movie theater equipment are thought to have occurred concurrently almost everywhere in the world. Visual literacy rates, a crucial element of literacy rates, evolve differently, just as literacy rates do regionally.

Many congregations and associations can be mentioned in the country, which were established in order to carry the position of women to a higher level at that time. One of them, the Sisters of St Anne, stands out as a women's religious community founded in 1850 in Vaudreuil, Qué by the Servant of God, Marie-Esther Sureau, dit Blondin (Anne Marie-Anne) for the education of young rural girls and some charity activities. Although both its manager and many employees had serious problems and had to hide in the first years of its establishment, it is known that they reached a total of 1369 branches in 1986, when it quickly spread to Canada and the USA (Thériault, 2013). It should also be emphasized that the supporters of the party life emphasized in the series are such "hidden communities" and that the information and action plans regarding how the actions related to gender discrimination against women find strength are carried out with such organizations.

### **3.3 The Reflection of The Realities in Today's World**

In real-life reflections, nothing could be just black and white, positive or negative. There could be some blurred issues that one might not find the right answer. For example, there are so many harsh issues that children shouldn't get confronted with. One of them is the issue of gender. Children might be shocked to hear that Aunt Josephine, who occasionally appears in the television series Anne with an E and puzzles kids with her anti-social perspective, views, and attitudes but looks to be extremely rational to them, is actually a

lesbian. Even their organized parties are off-limits to adults and conversing with her for an extended period of time is uncomfortable. The kids are happy for their creative buddy Cole when she stays with Aunt Josephine and finds that he can go to art school there. Cole, on the other hand, believes that he may be emancipated from not only his work but also his many sexual tendencies, which he keeps hidden from everyone. However, apart from what the narrative proposes, in real life dating someone of the same sex was punishable by up to 14 years in prison under the Canadian penal code in 1867 (<https://www.thecanadianencyclopedia.ca/en/article/homosexuality>).

The attitude towards perceiving the narrative as if it is a kind of apology from the past or helping the past stay in the past. Anne with an E can be perceived as an initiative that makes it possible for the wounds of the past to be revealed and possibly even healed. Despite the fact that numerous diverse pieces of evidence have been presented, many discoveries have fallen short of what a series may do. The fact that it was a Netflix series that debuted to the world and inclined toward education in general, as well as the facts Montgomery conveyed during the time she lived, caused the series to have a greater impact and win recognition all over the world. Changes that shocked both spectators and administrators appeared in the third season of the show, and as a significant wound of Canada's past, the exhibition of proof of genocide in schools where minorities and indigenous cultures in education took place came to the fore. Perhaps, this part of the narrative was not considered that much serious even its own time.

The history of the extermination of the indigenous women and children in that region is tied to how the narratives and tales relate to reality (<https://www.bbc.com/news/world-us-canada-57325653>). Despite the overwhelming evidence regarding the past, it's also vital to remember that today's losses are not smaller ([https://en.wikipedia.org/wiki/Highway\\_of\\_Tears](https://en.wikipedia.org/wiki/Highway_of_Tears)). Not stated in the narrative but in real life nowadays, Sir John A. Macdonald, Canada's first prime minister, is blamed due to his permitting the establishment of a boarding school system in 1883 to assimilate Canada's indigenous peoples on the basis of previous suffering, which might have been viewed as a mere power and culture battle (<https://www.dunyabizim.com/mercek-alti/kanada-nin-150-yillik-asimilasyon-politikasi-cocuklarin-icindeki-yerliyi-oldurun-h29215.html>). His stated goal was to "Kill the Native in the Children!" Up to 150,000 First Nations, Metis, and Inuit children were all removed from their homes during the 1920s when boarding schools were made mandatory for kids between the ages of seven and fifteen. Many indigenous parents handed their children up to the police under penalty of prosecution because they were powerless to fight the contemporary, white Canadian overlords.

Even if the entire story and its outcomes have not been implemented in the movie, a story of an Inuit boy attending such a school is involved in the film. First friendships are built and later trust is established with her but later on, everything turned upside down. It is evident that she isn't shown to her parents and that she is being tried to be isolated from her native language, beliefs, and clothing, despite the fact that her suffering includes agony similar to Anne's suffering from being separated from her parents and

continuing her education across numerous geographies just for the sake of "education". When such occurrences are covered by the media and a sizable audience follows them, people might desire to learn more about history from a more skeptical and realistic standpoint.

The boarding school system thus appears to be in danger of collapsing as the psychological and cultural repercussions of the schools come under increasing examination, despite the fact that the last of the previously established schools closed in 1996. It has been documented that more than 150,000 indigenous children were enrolled in a total of 130 boarding schools at the time, despite the fact that an estimated 6,000 children died in these institutions, according to the testimonies of various witnesses, recent findings, and Murray Sinclair, a former chairman of the Canadian Truth and Reconciliation Commission in the 1960s. His history of physical and/or sexual abuse is also well documented. According to research, the majority of child fatalities were caused by disease, neglect, or accidents. Parents are still trying to count the number of children who have passed away or locate many of their graves today. In 2008, Canadian Prime Minister Stephen Harper expressed regret publicly for the country's boarding school system, which includes more than 130 schools, and stated that "*today we know that this assimilation policy is wrong, it does great harm, and it has no place in our country.*" (<https://akra.media/Haber/HaberDetay/74656/kanadada-6-bin-cocuk-oldu/?share=h74656>).

The main principle guiding the system was referred to as "cultural genocide" in the final report on the legacy of boarding schools published by The Truth and Reconciliation Commission of Canada in 2015. Additionally, they provided cash to locate cemeteries and honor children who passed away far from their homes. A preliminary ground radar assessment employing ground radar revealed an estimated 215 unmarked graves on the site of a former boarding school by 2021, according to the Tk'emlps te Secwepemc First Nation in British Columbia. Other Canadian provinces are apparently still carrying out similar research (<https://www.bbc.com/news/world-us-canada-57325653>). In 2019, the government committed CAD 33.8 million (\$28 million; \$19.8 million) over three years to develop and maintain a school student death record and establish an online record of boarding school cemeteries. The Truth and Reconciliation Commission up to now emphasized that it has only gotten a small portion of the money, although "*discussions continue*".

It is not always possible to observe as modern media audiences bring up a historical occurrence and patiently wait for anything to be clarified. For the media producers, performers, screenwriters, and even the public, this kind of tension and accusation poses some hazards. However, it can be argued that the show grasps this in a very reasonable and mature way, maintains its objectivity by putting a strong emphasis on reality and avoiding polemics, and serves as a catalyst.

In an interview from 2016 about his 2015 documentary *Our Sisters in Spirit*, director, and producer Nick Printup stated: "*To begin to understand the extent of the tragedy that Indigenous women face today, you must first understand history.*" He emphasized that

settler colonialism must be understood in the context of history and that the issue of Indigenous women and girls who have disappeared or been killed in Canada is a long-standing one. Indigenous women have historically been sexually objectified and subjected to harmful cultural attitudes and stereotypes that permeate many facets of contemporary Canadian society (<https://www.thecanadianencyclopedia.ca/en/article/missing-and-murdered-indigenous-women-and-girls-in-canada>).

In 2015 The Truth and Reconciliation Commission of Canada, issued 94 calls to action, six of which were on burial sites and missing children. The vow to "fully implement" them all came from Prime Minister Trudeau. Millions of people have watched the show "Anne with an E" as a result of its brave decision to portray this reality, and it has earned honors for being the most popular and viewed series.

Geronimo Henry, 84, spoke to an AA correspondent about the series' emphasis on indigenous people and oppression, particularly in the final season. He recalled his time at the Mohawk Institute boarding school in Brantford, Ontario, where he attended from 1942 to 1953 (<https://www.aa.com.tr/en/americas/canada-can-be-charged-with-genocide-says-residential-school-survivor/2287671>). Since 1972, the school has acted as a cultural hub, housing three art galleries, a history museum, and a library in a later-built structure. It is believed that the "child-oriented" idea of the narratives is undermined by the horrific cruelty that characterized the last episodes of the series. Given that the story deals with both real-world issues and hypothetical love situations, it raises questions about whether or not it is appropriate for young readers.

We can figure out how much the audience participates in the narrative during the integration of the stories with the audience by looking at the participation and risk-taking issue. Examples of notions that can demonstrate the broad variety of participation in the topic include going to the locations where many TV shows are filmed, visiting movie locations as a tourist, and purchasing items from the movie when they are on sale. For instance, the show Anne with an E, which Netflix released to a wider audience, has been deemed unsuitable for viewers under the age of eight. It is claimed that children aged 8 to 13 can watch it with adult supervision despite the fact that the movie contains mild violence, moderate language, brief nudity, and occasionally sexual overtones. However, a serial that is set at the end of the 1800s and moves extremely slowly is not really aimed at children in the twenty-first century, nor are there any ideas or actions that kids can apply to their everyday lives from this series.

On the other hand, it can be observed that the show attracted a sizable audience and was seen as a children's show because it featured a child character. Additionally, 97% of people rated the television show positively. At the Canadian Television Awards in 2017 and 2018, the show won the best drama series. The main character of the series Anne dealt with social issues like being an orphan, psychological traumas, gender inequity, racism, and freedom of expression. Ultimately, it's a story of a girl who is fiercely unique, independent, determined, and doesn't see any barriers to herself, said executive producer Miranda de Pencier (Ahearn, V., 2017). According to the idea of

participation, it can be assumed that many viewers today take part in bringing the issues from 200 years ago to the present day, discussing them, evaluating them in light of crucial ideas like gender equality, homosexuality, the LGBT community, and genocide, or gathering information about them. The interesting thing is that these issues are still debatable today.

When seen in terms of Crisis Solutions, Anne with an E series typically focuses on issues like educational solutions, women's rights, child rearing in line with the changing social structure, the search for the past, and the concern for the future. In actuality, each of these issues has a connection to both the fictional Anne from the film and the real-life Montgomery figure. However, rather than being personal concerns, these topics continue to be discussed as societal challenges and difficulties. This perspective highlights the fact that these issues are typical in both literary and visual contexts and explains why the narratives are so well-liked. The crises to which the era and the narrative both relate also have remedies, making the voice of the voiceless lauder.

In reality, Montgomery expresses the injustices she has seen, experienced, and witnessed in this way in order to be able to address them even after the fact. Social scientists of today underline that society's structure have altered, creating a "risk society" as well as a "crisis society" that is going through a crisis. Contrary to the assertions of authors like Lyotard, Beck, and Wynne say that nations undergo a reflective or second modernization process, not a postmodern one and that this process takes societies from national industrial societies to the global risk society (World risk society) (Beck & Wynne, 1992). The story concentrates on the life of a very different era in terms of literary and cinematic qualities when analyzed in terms of Rules, Technological Possibilities, and Innovations. Both Montgomery's autobiography and the scenarios Anne invents in her stories are rife with these rules, technological possibilities, and breakthroughs at a period when notions are still novel and societal acceptance is incredibly uneasy and cautious.

For instance, Montgomery worked as a teacher at various island schools while pursuing her literary studies at Dalhousie University in Halifax, Nova Scotia, in 1895 and 1896. In 1898, she then relocated to Cavendish to live with her widowed grandmother, where she remained from 1901 to 1902 (Morrison, June 20, 2018, <https://www.dal.ca/news/2018/06/20/a-look-back-in-time-at-lucy-maud-montgomery-s-dalhousie.html>). She is said to have worked for the Chronicle and Echo newspapers in Halifax for a very brief period of time. It is crucial to stress at this point that Halifax is one of Canada's oldest publications. The earliest newspapers in Canada were printed in Nova Scotia and Québec in the early 1750s, followed by Upper Canada in the 1790s. These publications were the tools of the colonial administrations and were closely regulated and observed by the authorities who supported them (Yarhi, 2017). To ascertain when independent newspapers initially emerged, it would be necessary to wait until the years 1800–1850. It may be claimed that throughout this time, printing houses were less expensive to establish and run, literacy rates increased, and people got more interested in and knowledgeable about news and viewpoints. Although the social norms and legal framework enabling women to work in journalism were developed much later, 16 female

journalists launched the first women's journalists' club (CWPC) in 1904 with the goal of "*maintaining and improving the status of journalism as a women's profession*" appears to provide professional growth and support (James & Dann, 2016).

It should also be remembered that less than 60 women were listed as journalists in the 1901 Canadian Census, and women made up only 18% of society's overall labor during this time. As a result, it is clear from her propensity for this line of work that Montgomery also has a "different," "entrepreneurial," and "innovative" side. Montgomery's return to Prince Edward Island later in 1902 to live and care for his grandmother was the inspiration for her first works, even though all these aspects and her work are not often regarded as positive or approving by the general public. It may be argued that her desire to write in order to express herself and reach a larger audience stems from her experience as a journalist. It is seen that this well-known autobiography is transferred to the works of the author almost line by line.

After her grandmother passed away, Montgomery moved to Ontario three years later and married Ewan McDonald (1870–1943), a Presbyterian priest, where she lived in Leaskdale. She continued her life by remaining a member of the nearby Zephyr congregation (<https://lmmontgomery.ca/about/lmm/her-life>). Montgomery's first book, *Anne of Green Gables*, was published in 1908. In spite of the fact that the couple had three sons—Chester Cameron Macdonald (1912–1964), (Ewan) Stuart Macdonald (1915–1982), and Hugh Alexander—who passed away in 1914 at birth, Montgomery persisted in her writing (Brennan, 1995). It is known that she composed the following eleven novels in the Leaskdale parsonage. Although the congregation ultimately sold this structure, its worth can be seen in the fact that it has been transformed into the Lucy Maud Montgomery Pastoral House Museum (<https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=7716>).

The family is believed to have relocated in 1926 to the Norval Presbyterian Charge, in what is now known as Halton Hills (Ontario), where the Lucy Maud Montgomery Memorial Garden can be viewed from Highway 7. Montgomery passed away in Toronto in 1942, and after being interred at the neighborhood Presbyterian Church, she was remembered in *Green Gables* and laid to rest in the Cavendish Community Cemetery. During her career, Montgomery is reported to have penned 20 novels, 500 short stories, and numerous poems and also received the Order of the British Empire in 1935 (<https://www.cbc.ca/news/canada/prince-edward-island/l-m-montgomery-suicide-revealed-1.723426>). Even if the character Anne in the serials was a positive character, Montgomery, the family members stated, had to cope both with her husband's mental illness and the restrictions of her life as a clergyman's wife and mother in an era when women's roles were highly defined. Flood revealed the secret regarding Montgomery's death referring to her overdose at the age of 67 which indicated mental illness affects people of all types, even famous authors (Flood, 2008).

The TV series *Anne with an E* has been successful in telling the story of its creator to millions of people thanks to its release on Netflix's platform, just as Montgomery's courage to write her autobiography gave her the ability to reach millions of readers,

express herself, and announce her achievements to larger crowds. With its narrative strategies, immersive structure, and the important messages it presented overall, the series, which everyone followed with interest, succeeded in establishing a throne in almost everyone's hearts. Anne's bravery, frankness, and combative personality helped her become a role model for many people.

The transmedia issue highlights an elegant approach in which narratives move across diverse geographies, cultures, communities, or media platforms without encountering any contact with each other or influencing one another. When considered from this perspective, it is possible to discuss an ideological and historical reality like colonialism, racism, and the transformation of women into sexual objects within the context of historical context, as well as to turn these narratives into a series that travels the world via Netflix and make them known to wider masses. Another example of such fluidity is an adaptation made in Turkey and sold to nations like Chile and Uruguay that has nothing to do with Montgomery's autobiography or the social structure. By focusing mainly on the visible indications, such as the reinterpretation of the anguish of a little girl living alone in a small cottage in the country, this type of de-essentialization tries to capture a portion of the current mass approval and universalize it. It should be remembered that while current adaptations are new, actual reality and the original story can never be replaced. Thus, the new adaptations of the serial might be interpreted as something having only a faint connection with the issue.

#### **4. Evaluation and Conclusion**

The children's "perceived sensory needs" become crucial when taking into account the movies they see. The children might not have the opportunity to pause the movie and consider other realities in the outer world since they choose to be only accessible in the audio-visual context while watching. This indicates that the child perceives everything reflected on the screen as real. Although it is anticipated that children's stories might develop their imaginations, when childhood is over, the child may come across with these stories once more and may not have the chance to reflect on the knowledge they have learned via these stories.

Therefore, it is evident that the dominant sense will be impacted in the monitoring process given that kid views are reviewed in a way that creates cumulative perceptions rather than being dependent on individual perceptions. For the youngster, perceived relationship needs are equally crucial. The connections a child makes with other kids, teenagers, and adults as well as their personal and social interactions are crucial. Understanding and using various modes of communication at various levels is essential. Also crucial are perceived adjustment abilities and the length of the adjustment process. It is well-recognized that kids are quicker to pick up on situational, physical, emotional, and contextual differences. They can also learn new adaptation strategies. For instance, a child can intentionally distinguish between communicating with his mother, father, or grandmother by altering traits like word choice, language use, and voice tone. Depending

on how they are impacted by the event, children's perceptions of what is different from themselves, how to defend their values, and whether to relinquish them can differ. However, it can act differently in real life in contexts where the process can be simulated, such as in games, theaters, and online environments.

The family's habits of spending time together have evolved in the modern day. Since the 1980s, using the media has become a primary means of socialization for families that were unable to do so owing to immigration, cultural imbalance, socioeconomic issues, and other factors. Since everyone has access to a screen today, the families of the past who gathered around to watch television together have been replaced by lonesome people. According to some figures, 75 percent of people in today's culture find it difficult to interact with others. Digital media stands out as the most accessible, affordable, and simple form of social interaction and entertainment in this regard. Children constitute one out of every three internet users worldwide. Due to socioeconomic and cultural issues, it has been seen that people who are unable to socialize in a healthy way struggle with productive thinking, making wise decisions, and time management. They also find it difficult to identify the correct role models, which leads to a sense of worthlessness and social isolation. The new media, which has gained popularity, rapidly conveys information to people about events, facts, and thinking and decision-making processes while ignoring corrective measures. To discover out the truth, for instance, after someone lies at the beginning of a movie, you must watch 156 episodes.

The way that women, men, and kids are portrayed in the media is unsuitable for the general public because it focuses on people who are mimicked or strange, who typically act and think with an emphasis on power, and who are unpleasant and sometimes problematic. The problem can be transformed into a less traumatic one by including media representations of people who think well, make healthy decisions, have goals, make sacrifices for their loved ones, and are gentle, kind and thoughtful. Being famous, mediatic, or unique shouldn't be offered in the media as a goal; instead, it should emphasize that there are also regular people and that every member of society is truly significant and respected. These individuals should also be recognized. Otherwise, it is possible to be surrounded by people who are obsessive having a unique appearance and create a fake personality for themselves in an effort to be exceptional.

There is a more individualized aspect to the idea of literature and readership. The idea of watching television is entirely different, though. It should not be forgotten that everything that is watched happens in front of the children because they are the center of the family. The media shouldn't release stories that diminish the value of the family. When taking into account the daily flow, it is noteworthy that several news stories, television shows, and films might erode confidence in family members. However, there is a regulation in education that states that only the truth is said in class; mistakes are not written, reworded, or visually represented. However, it is observed that several errors are made again and again on television displays and in front of everyone, in order to visualize feelings of pity as well as feelings such as empathy, sympathy, and self-sacrifice.

Filmic identities that appear in television shows, movies, and digital media are complicated and difficult personalities. Producers and filmmakers believe that such enigmatic or captivating personas will be successful. However, it should be emphasized that even for the sake of the movie, their egotistical, money-oriented, overlooking others and values, leading to inequality and injustice should not be allowed and that they do not go unpunished, especially when it is taken into account that the characters of the children on the screen are taken as role models. In other words, fairness and equality that are impossible to attain in reality should at least be depicted on a screen. The predetermined patterns of virtual life, however, correspond to people's ideas in the actual world. It is seen that the time spent in front of the screen changes and transforms the family and individuals only with the effect of its intensity, frequency, and negative content.

The loss of value that permeates into the home from the screen, the promotion of alternative values, the tolerance intended to be created against them, the excessive use of foul language, and the so-called encouragement of celebrity are all things that need to be taken into account. Family members who imitate movie characters by repeating what they hear on screen result in people who lack the ability to talk on their own way. It should be underlined that, in both serials and other formats, the media is merely a tool and should not become an end in itself. Only then can audiences, kids, teenagers, and families, in general, be safeguarded against potential media harm. It may additionally occur with body image, which is attempted to be heroized or artificially beautified by the impact of the content from youth. Other negative media side effects include language use and devaluation. It is possible to discuss the variables that affect the audience's life expectancy, behavioral patterns, and orientations, as well as the young people who approve of and save money for various aesthetic procedures. In addition to these, it is seen that many subjects such as visiting TV series venues, vacations planned there, economic investments made according to TV series directions, and interior designs are influenced by the media.

The family must spend quality time together for each member to develop a proper, healthy, and long-lasting link with the other family members. However, family members are frequently represented in the media as being indifferent to one another, if not outright hostile, and as being willing to give up, ignore, or make sacrifices for one another. It is obvious that we require aware parents, qualified instructors, a highly aware society, and an accepting family structure. According to Bağder, who is evaluating cinematic semiotics from Metz' perspective (1992), cinematic semiotics differs from narrative semiotics. Moving images, words, noise, music, and writing come to mind when speaking of cinema and a visual language of expression. The editing of the photos, merging the photographs with music, sound, and noise, arranging the colors and objects in a complementary way, arranging the receiver movements, and choosing the shooting angles and sizes are all included in the area of the form of narrative. The content's substance, on the other hand, includes events, ideas, and sentiments that can be imagined or actual, scientifically fabricated, or both. The narrative's shape and structure serve as a

pathway for the transmission of feelings and thoughts (Bağder, 1999). The language, word, form and substance of expression are different from the language, word, form and substance of the content

When it comes to adaptations, it's critical to understand exactly what has changed and been replaced from a semiotic perspective. The text's transitions between emotions and concepts must be controlled, and the messages it intends to convey to the audience must be set up in a logical and orderly fashion. Based on the series' real-life development, it can be observed that it began as a novel, then a series of novels, and finally a Canadian television series. Additionally, it is clear that the story spills over into real life, engenders social influences, and results in social, legal, and economic changes in a variety of contexts—from women having jobs and professions to the standard of education and schooling to gender equality. However, it is clear that the format adopted in Turkey fails to connect with the Turkish public in a meaningful way and does not provide a lens through which to uncover, examine, or organize any social reality. However, it is evident that it has the advantage of being a Turkish series that sells outside of Turkey.

Furthermore, it is evident that the narrative has real-world implications, influences society, and leads to social, legal, and economic changes in a variety of circumstances, including gender equality, the standard of education, and women having access to jobs and professions. However, it is evident that the format used in Turkey does not effectively engage the Turkish community and does not offer a lens through which to identify, analyze, or organize any social reality. However, it is clear that the fact that it is a Turkish series that is popular abroad is a benefit.

The ties Montgomery formed with her own culture, geography, and society, the wars she fought in this context, the courage she exhibited, and her attempts to alter the value system are what make her life story still accessible and valuable despite the centuries that have passed. The support, comprehension, and sharing of emotions of people who share the same stories and life experiences can be assessed as the sale of the books she published in her spare time. It is also conceivable to imagine that readers in later generations used the writings as a guide to comprehend the kind of lives their ancestors led. The fact that the works are still relevant today, despite all the time that has passed, is due to their emphasis on ideas that are not tied to time or place, as well as on people and the changes that even one person can bring about in society, in addition to events, situations, and commonplace occurrences, which results in the creation of heroes. We can explore the social, cultural, and economic challenges of that era with a nostalgic perspective that reveals the social structure of that era when we perceive the series just as the memories of a teenage girl. We can, however, have the opportunity to rebuild the past if we consider this narrative as a component of ethnographic art that offers data that can distinguish our perspective on the past. Similarly, we might regard the narrative as a motivating force that might shed light on the structure of today's society and help us transform society. The accepted function of the array might be determined by which of these choices we add. It holds true for various versions as well. Each society is free to attribute a series of different interpretations based on its own time period, perception,

culture, or action focus. However, the most important thing is to be able to recognize the social change, to comprehend why and how it occurred, and to comprehend the part played by the story's protagonists in this change. For those who do not attribute a function of change, transformation and awareness to the series, the series will be no different from an ordinary one watched for fun, and the essence of the historical or social insights it contains will be lost. Even at that time, the main character Anne adopts a perceptive position, much like a Chicago school representative who is very intelligent and monitors societal movements and trends with the intention of changing them when she has the opportunity. When examining the writings of Chicago School intellectuals, it becomes clear that, much like in the series, the emphasis is placed on collective behavior and its relationship to social order and chaos, and that communication is constrained and occupies very little physical space. Anne cares about the same objectives as members of the Chicago School: the advancement of democracy and the smooth operation of the public sphere. For instance, in Park's view, interpersonal communication affects the question of harmony and reconciliation in society. In order for a democratic society to be developed, minorities and individuals with diverse ethnic identities need to come in contact and interact (Güngör, 2013:322).

When mass media use is taken into consideration, it is important to note that the media were extremely potent and structured in accordance with the propaganda analyses of the time, which made it difficult for people to make reasonable, logical, and rational decisions. However, this state of power and organization presents a propaganda-based perspective as well as a censorship perspective that affects the development, information, and thinking of society. Later, multiple viewpoints that ranged from such conservative approaches to liberal pluralist perspectives evolved. These ideas and models are based on the working class that developed alongside industrial capitalism, which is one of the most significant forces for change, and the economic and political mass movements that were brought about by this class (Yaylagül, 2006:32).

Shannon and Weaver emphasize the need to balance entropy and redundancy while describing the noise component. The transmitted and received message might not always be the same, claim Shannon and Weaver. In other words, the meaning of the communication transmitted by the source and the message received by the recipient could differ. Communication will break down if forwarders are unaware of this (McQuail and Windahl, 2005:31-32). Shannon and Weaver's view of the message is the same as in the stimulus-response model. If the presentation of the series from the social point of view is taken into account as an effect within the context of this evaluation, society should respond to this message. This response may center on praising the acting, the writing, or the aesthetics of the work of art. However, the action-reaction direction and purpose of the series change when the emphasis is on substance, history, research, and challenging the social system when the reactions are different. In his work *The Effects of Mass Communication* (1960), Klapper presents an inventory of studies questioning the impact paradigm and argues that the effects of mass communication are limited and that it has a function of reinforcing the current situation, among other factors affecting the society

The impact of mass communication on society is illustrated using a two-stage flow model (Özçetin, 2018:100). In such a setting, people are not alone; instead, they interact with one another as members of social groups. The fact that mass media messages are transmitted indirectly through social relations despite the fact that a series is highly valued by the public means that there is no immediate and direct response to them. Two processes that become significant in this context are mentioned. Receiving and being interested come first; accepting or rejecting influence and information interference come second.

One other factor, reception, does not aim to generate a response to the anticipated effect, as it does not mean a response to the effect, nor does it entail not responding to reception. Individuals are not equal, they are not informed equally, and they do not internalize the messages in a similar way when it comes to the mass media and the messages that emanate from it. However, each individual has a different role in the communication process. At this point, for instance, the society inspired by *Mother* may begin to exhibit similar tendencies based on her experiences, may need to examine the issues she brings to light, individuals who have had similar experiences in the environments she exemplifies may become active in the society, and testimonies may emerge that suggest that she was right and they all have encountered similar events. Individual entertainment and happiness may not be as essential as satisfaction factors like the understanding of historical events, people's capacity to define their own identities and their status in society. The emphasis now specifically moves to how people make use of the media. The value of reading books, watching documentaries, or watching TV shows has decreased, and what the audience chooses to do with this knowledge now has a greater significance and has the potential to alter the power dynamics in communication.

Although it is generally accepted that mass media is waning while social media is growing, this series demonstrates that mass media is not ineffective but rather powerful enough to pressure social/class constraints and power structures into action or even an admission of guilt. The audience is assumed to be made up of people from various societal groupings and classes as a starting point. Hence the influence of media messages being disseminated in bulk rather than individually as in the past. But not just mass emails are sent from this location. For instance, the introduction of ideas like the importance of the family and the importance of childhood carries additional didactic viewpoints in addition to societal messages like the importance of education, schooling of girls, and incorporating them into the economy. However, references made outside of education, awareness-raising, historical, and cultural viewpoints, as well as the recall of experiences, indicate that the media effect has very strongly emerged, and this effect is evaluated progressively and cumulatively. It is important to stress that this can be assessed as the "creation of perception" if desired, or as the "creation of a mental agenda" in the audience, using the agenda-setting hypothesis.

It is clear that the days when political authorities could use the media to influence society in order to divert attention from their own acts are over. The public can now set their own agendas, employ the media for this purpose, and even pressure the

government to act as a result of this new knowledge. Due to this, it should be noted that the presentation of this series aims to demonstrate framing, the questioning of a particular time period, acts, and their outcomes within the framework of a particular story.

Gilman claims that in order to discover their "true" selves, people occasionally require stereotypes. They claim that the flaws or strengths of the individuals are what they see or cannot see in the stereotypes (Gilman, 1985). Because "identity" is now regarded as something that can be worn or removed, much like a piece of jewelry or clothing that can be worn from time to time. For a very long time, researchers have explored how media affects identity. Marketing and promotion initiatives, which are prominent at the same time as movies, assist viewers to internalize their fictional heroes even more and give them resources to help keep them as immersed in the cinematic narrative as possible. It's pretty intriguing that there hasn't been any Anne with an E-related merchandise found since no notebooks, t-shirts, lunch bags, or school bags have been released on the market. In this case, it might be argued that there is no need for a different item because Anne's persona is crucial and impossible to replicate. However, the character Anne's identity is adored since she relates to many people as an orphan, a young girl going through the puberty transition, and someone who has a throne in everyone's hearts thanks to her thoughts and feelings. Furthermore, with a history-oriented identity, it appears to have met the criteria for universal acceptance both as a result of interdisciplinary approaches with the influence of postmodern structuralism and functionalism as well as with the aid of the concepts of polyphony, multilingualism, and multiculturalism supported by global policies.

It would be quite suitable to title it "Mobility" if the character "Anne" had come to a stage where it required to be handled and explained with a single concept. Because mobility not only has an impact on the societies or individuals that respond to it, but it also alters them visibly. This assessment can be argued to apply to all the female characters in the series, whose viewpoints, actions, and behaviors develop alongside Anne's. As a heroine who prepares, presents, and realizes this transformation and shifts in society, Anne observes society and illustrates her firsthand experience to present us profoundly how society has changed.

The more the message occupies and remains in memory, the more impressive it has become, in Jamieson's opinion (Jamieson; 1996:25). According to Severin and Tankard (1997:408), an information gap theory is in fact at work in this situation. The theory contends that knowledge about the topic spreads among the social classes as long as it is a topic of discussion. The lower layers with information deficit (those who haven't seen/heard about the subject before or haven't voiced their opinion on the subject) will be more receptive to getting information, while the upper layers will act more reluctantly, and as a result, the information gap will be broader. However, somehow, the balance will be restored (citing from McQuail, 1993:107, Anık, 2000:73, Severin and Tankard, 1997:408). Generally speaking, different goals may employ various text analysis formats. To make 'things' visible, however, we must first consider what we are looking for and examine it

with a 'suitable' tool that allows us to perceive it. The findings we can observe will also depend on how accurate the measurement tool is. It is also obvious that if we look without the proper equipment, we won't see what we need to see. The movement that we experience in the narratives is handled in a somewhat different manner; it is described as the "I" becoming the "other" or the self-replacing the other.

Instead of presenting a fresh viewpoint, the development of a new habit entails a relocation and a reevaluation of lifestyle, society, and expectancies of life. Building a separate universe in a dynamic environment is the aim. A new interpretation of the universal cultural codes "me" and "the other" arises out of this particular issue. A newly established persona is basically a new hat to wear. It presents idealism, nationalism, globalization, local and national ideals, and transformed identities in a novel way. We can also see how much this is reflected in the films given that 45.88% of the film productions are adaptations of books or short tales. Films based on books make up 70% of the top 20 grossing films worldwide. On average, films that are adapted from books generate 53% more revenue than original screenplays globally (Talbot, D., February 23, 2023, Impact of Book Publishing on Film Industry <https://wordrated.com/impact-of-book-publishing-on-film-industry/>). It may even be argued that interpretations and reflections that are "standardized" and based on made-up information rather than actual knowledge become increasingly more widespread. With its subject, performers, and narrative, the movie is a packed product ready for the viewer. It has to measure up to and be accepted by the audience, who is the target consumer for this product. Only in this way can versions of well-known stories, performed by actors from various eras, nevertheless elicit excitement and curiosity and appeal to a broad audience. During this period of development, the known and unknown components of identity have begun to be primarily built through fiction, the aspects that conflict with western culture have been sharpened, brought to the fore by being revealed, and the like aspects have been rasped. The movies have been one of the most effective approaches for creating identities in the digitalized and visualizing world of the 20th century. In this way, identity and cultural codes were disseminated to the general populace, and related identities and codes were repeatedly used. The same groups, identities, and cultural norms have just been given alternative roles in various narratives. It's sometimes possible to tell ancient tales in an innovative manner by enhancing their visual components.

There is a connection between representation, differentiation, even diversification, and power within standardization. Power can be utilized here not only in the sense of economic expansion and physical dominance but also in a broader cultural or symbolic sense of representing one another in a different way. However, the nature of this power needs to be properly addressed. Said argues that standardization contains linkages among representation, difference, and power (Said, 1978). But the idea of power needs to be given careful thought—not just in the economic and physical senses, but maybe more generally in the cultural and symbolic senses, as the ability to represent someone or something in a particular way. The dynamics created by orientalism have

never been lost, and this narrative form continues to remain active without losing much of its content, even when modernism creates new and distinct narrative forms and introduces other types of mobility to the audience. To illustrate this, a long storytelling of various narratives embedded in the basic narrative can be mentioned.

Years later, as a television series, the reality that began as a true story and was later turned into a novel and a serial novel, connects with new viewers and readers. Here, actual life's impact on the story is first brought to light, and it is then clear that the impact of the story on real life is greater. The subject is freed from the content of all societal patterns and motifs peculiar to that time when it is handled by a Turkish teenager in the context of Turkey. The issue is almost reduced to the fact that an orphan girl can find a roof to live in. Even in this condition, the narrative can become widely recognized by referring to itself with the "Turkish Series that sells abroad" label.

It can be stated that a far more composed, thoughtful, and inquisitive audience has emerged as a result of Montgomery's work being turned into a TV series. The series quickly succeeded in claiming a throne in the hearts of the viewers and attracted a large audience by winning awards. It was accompanied by numerous national events and phenomena in the Canadian landscape. Netflix's global reach made it possible for the series to travel to Turkey as well as other parts of the world. Turkish producers decided to develop a Turkish version of a similar series in response to the series' global success as well as the Turkish public's acceptance and appreciation of it.

Even if the Turkish adaptation of the series appears to have been a success, it is not possible for it to convey the message of the original series despite the use of competent performers and precise and planned shots. The Anne with an E series' protagonist, who lived during that time period and carries the traces of their social life, accomplishments, and failures, is hard to duplicate and use now. There is no one in Turkey who shares his passion for writing and his early career as a writer in Canada's first newspaper. Or, the adventure of teaching in their own tiny town will present unique adventures that will never correspond to Canadian reality. Reconstructing the conceptual equivalents of today such as gender equality, education problems, understanding of benevolence, and orphanhood of that period will not be out of the question.

However, it goes without saying that new and modern productions are required within the framework of policies developed and put into place on topics like sector development, observing global trends and adapting them to our nation, increasing employment, accelerating regional development, and ensuring income justice. Additionally, one may favor adaptations for a variety of reasons, including public diplomacy initiatives including Turkish TV programs, language promotion, and spreading Turkish culture.

Films that have been adapted from books, true stories, or other movies are always a possibility, but it's important to take care when transferring the social transformation, time, place, and values that underlie the adaptations to the adaptations and to shield the characters and dialogue from their historical setting and unique context.

In conclusion, this study aimed to question if the literary narrative and real-life stories overlap with today's realities in the example of "Anne with an E" TV serial. In this study, there were three key topics to be explored and discussed. Depending upon the data collected through the explorations, the main question of if the series in question is appropriate for viewers who are older than eight years old is replied as negative. Even if it seems to be too naive for youngsters, this serial is found to be too much for kids at the age of +12 or +14 could be more appropriate. Usual restrictions might involve, abuse, sex, drugs etc. but this one could even cause harm as much as these. The study was questioning if contemporary realities and literary narratives have any overlap and this requires a positive reply. Most of the realities mentioned in the narrative had something to do with the real realities. Having its roots as an autobiography at the beginning and covering most of the events, and perceptions of those times, the narrative couldn't be accepted as a documentary but a narrative yielding valuable and neutral information of the era. This implies that issues related to history, society, psychology, and modernity are approached from a fresh angle. With its positive qualities not causing harm or violence, the narrative was also questioning the past of a nation, revealing certain facts into the light even if it is about ten decades later. This was the potential of the present time, to hear the whispers of the past, to maintain the cure for the old wounds. Thus, all the Montgomery books provided a good setting in the TV serial addressing the film-audience connection in the best possible way revealing the text's complementary meaning through its social, psychological, political, and historical elements.

### **Conflict of Interest Statement**

The authors declare no conflicts of interest.

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