



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**GENDER-BASED SHIFTS IN REMAKES: THE CASE OF *THE  
SPLIT AND EVLİLİK HAKKINDA HER ŞEY***

Göknur ÖNER

Master's Thesis

Ankara, 2024



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## KABUL VE ONAY

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[İmza]

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## ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Tez Danıřmanının nvani, Adı SOYADI** danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

[İmza]

**Gknur NER**

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## ABSTRACT

ÖNER, Gökür. *Gender-Based Shifts in Remakes: The Case of the Split and Evlilik Hakkında Her Şey*, Master's Thesis, Ankara, 2024.

Translation studies constantly evolve, encompassing various fields like audiovisual translation and gender studies. Due to the widespread access to audiovisual content, producers need to translate these products to reach a broader audience, using diverse approaches to cater to different audiences. In this sense, remakes have become a popular approach in Turkey and other countries for producing and adapting content to target consumers' preferences and cultural values.

Remakes entail re-shooting and presenting the audiovisual content produced by another culture for a new audience by adapting it according to the preferences and cultural values of the target consumers. Turkey has become one of the countries producing many remake series and programs. Considering that remakes constitute a large portion of the audiovisual products within the Turkish culture's viewing habits, the issue becomes how these habits can be shaped through such audiovisual products.

The thesis studies one of the latest remake series *Evlilik Hakkında Her Şey*, with a comparison of its source series *The Split*, from a gender-based perspective. In viewing and comparing the two series, it may be noted that the remake series *Evlilik Hakkında Her Şey* have been produced with considerable changes in the representation of gender issues, especially those concerning women.

The analysis will be undertaken by drawing on the perspectives and approaches presented by the fields of translation studies, such as feminist translation, AVT, and remakes. The comparison will be conducted by adopting Katerina Perdikaki's model for the purpose of this study. In conclusion, gender-based shifts in the remake series in Turkish culture and the possible reasons for the changes will be presented. Thus underlining both a difference in cultural perspectives of gender issues in the two



cultures studied and showing the recent tendencies of how these are relayed with examples from a popular remake.

**Keywords**

*Audiovisual Translation, Feminist Translation Studies, Remakes, Gender-Based Shifts, Turkish Series*

## ÖZET

ÖNER, Gökür. *Yeniden Çevrimlerde Toplumsal Cinsiyet Odaklı Değişiklikler: The Split ve Evlilik Hakkında Her Şey*, Yüksek Lisans Tezi, Ankara, 2024.

Çeviribilim, görsel-işitsel çeviri ve toplumsal cinsiyet çalışmaları gibi çeşitli alanları kapsayacak şekilde sürekli gelişmektedir. Günümüzde, teknoloji ve internetin gelişimiyle birlikte görsel-işitsel içeriğe kolayca erişebilmekte ve bunun sonucunda yapımcıların bu ürünleri daha geniş bir kitleye ulaştırmak için çevirmeleri ve farklı kitlelere hitap etmek için çeşitli yaklaşımlar kullanmaları gerekmektedir. Dolayısıyla yeniden çevrimler Türkiye’de ve diğer ülkelerde, tüketicilerin tercihlerine ve kültürel değerlerine göre içerik üretmek ve uyarlamak için popüler bir yaklaşım haline gelmiştir.

Yeniden çevrimler temel olarak, başka bir kültür tarafından üretilen görsel-işitsel içeriğin, hedef tüketicilerin tercihlerine ve kültürel değerlerine göre uyarlanarak yeni bir izleyici kitlesi için yeniden çekilmesi ve sunulması anlamına gelmektedir. Türkiye, günümüzde çok sayıda yeniden çevrim dizi ve program üreten ülkelerden biri haline gelmiştir. Yeniden çevrimlerin Türk kültürünün izleme alışkanlıkları içerisinde görsel-işitsel ürünlerin büyük bir bölümünü oluşturduğu düşünüldüğünde, bu alışkanlıkların bu tür görsel-işitsel ürünler aracılığıyla nasıl şekillendirilebileceği konusu gündeme gelmektedir.

Bu tez, son dönem yeniden çevrim dizilerden biri olan *Evlilik Hakkında Her Şey*'i, kaynak görsel-işitsel ürünü olan *The Split* ile karşılaştırmalı olarak toplumsal cinsiyet temelli bir bakış açısıyla incelemektedir. İki diziyi izlerken ve karşılaştırırken, yeniden çevrim dizinin toplumsal cinsiyet meselelerinin ve özellikle kadınlarla ilgili konuların temsilinde önemli değişikliklerle üretildiğine dikkat çekilmektedir.

Bu çalışmada inceleme, feminist çeviri çalışmaları, görsel-işitsel çeviri ve yeniden çevrimler gibi çeviribilimin alt alanlarının sunduğu bakış açısı ve yaklaşımlardan yararlanılarak gerçekleştirilecektir. Karşılaştırma, bu çalışmanın amacı doğrultusunda Katerina Perdikaki'nin modeli uyarlanarak yapılacaktır. Sonuç bölümünde ise Türk

kültüründe yeniden çevrim dizilerdeki toplumsal cinsiyet temelli deęişimler ve bu deęişimlerin olası nedenleri sunulacaktır. Böylece hem incelenen iki kültürde toplumsal cinsiyet konularına kültürel bakış açılarındaki farklılığın altı çizilecek hem de popüler bir yeniden çevrimden örneklerle bunların nasıl aktarıldığına dair güncel eğilimler gösterilecektir.

### **Anahtar Sözcükler**

*Görsel İşitsel Çeviri, Feminist Çeviri Çalışmaları, Yeniden Çevrimler, Toplumsal Cinsiyete Dayalı Kaymalar, Türk Dizileri*

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## INTRODUCTION

Translation studies have been accepted as a distinct discipline in the second half of the twenty-first century with James S. Holmes' seminal paper in 1972, "The Name and the Nature of Translation Studies". Before the second half of the twentieth century, translation studies, mostly considered as a sub-discipline of other disciplines, grew to its current status with scholars such as James S. Holmes, Eugene Nida, Jeremy Munday, and others. The field of translation studies has further flourished as a distinctive field with its own unique sub-fields.

Since then, "translation studies become a scientific field, defined as a social field with its power struggles, its strategies, its interests, and its benefits" (Bourdieu, 1976, p. 89 as cited in Gambier & van Doorslaer, 2016, p. 5). The autonomy of translation studies as a distinct discipline came relatively recently when compared with other fields but even later came the interest in intersectional or interdisciplinary study of different fields and translation studies. Thus, it was also relatively late when audiovisual products and their translations began to be considered as a prominent branch of translation studies.

According to Okyayuz (2019), audiovisual translation has been studied since the 1930s, but it has only begun to be accepted as a field of translation studies in the 1990s (p. 1396). Although the number of studies in this field has increased since then it cannot be denied that the field of study has not been exhausted.

Gender studies have also appeared relatively late as a venue of study to be investigated within translation studies. After the cultural turn in translation studies in the 1980s, gender issues started to be discussed in translation studies, when feminist authors and translators started to translate feminist texts or women's work into their language in Canada, and Quebec (von Flotow, 1991, p. 70). Just as in audiovisual translation, feminist translation studies is also one of the fields in which the scope of research has not been exhausted. The number of studies increases day by day; however, more research is needed. It is important to note that since gender issues began to be discussed

in translation studies, several expressions have been proposed to define these issues within the discipline. These include gender and translation, feminist translation, woman and translation (see Santaemilia, 2017). As can be observed, this intersection is referenced in various ways. However, throughout this thesis, the term "Feminist Translation" will be employed as a comprehensive term to encompass the issues at the intersection of gender and translation.

Moreover, even though the studies on audiovisual translation and feminist translation are increasing, gender issues within remakes marking an intersection and multidisciplinary scope at the transaction of three disciplines have been studied less diligently. More and deeper research, and compilations of case studies to map the field are still necessary. This field may be crucial in helping to identify general translational trends for Turkish translators which are usually the first stage of adaptation and remaking texts. In addition to the translators and adapter such research is necessary to identify gender issues and the cultural and sociological norms surrounding the representation of women and men in products such as series and movies which are vital for the daily life and entertainment of Turkish society.

Hence, the cited areas, and especially the intersection of the translation studies, audiovisual translation and feminist translation have recently been given importance in the academic field. Since the number of such studies on these issues is not high, this thesis may hope to provide detailed research of both a quantitative and qualitative nature and discussions on these important and recently relatively understudied fields.

Looking at the corpus of what is essentially the same product as transferred across cultures will also allow us to investigate the underlying cultural realities and norms that govern the two disparate cultures involved, such analysis will also yield fruitful results for other remakes to be made in Turkey as well as strategies for audiovisual translation besides remaking for foreign products to be adapted and accepted by the Turkish viewers.

Moreover, the inspiration for this study comes from the belief that translation was and is a big part of the development and communicative means of the human race and with the advancing technologies the concept of translation from its first practices growing expeditiously by bringing the overlooked phenomena such as the place and representation of both translation and women to the fore.

Mass media products, such as television programs, internet-based movies, series, video games, websites, and many audiovisual products play an important part in people's life. According to Singh and Nity (2017) media, whether electronic, printed or the web is a singular medium that helps people to be informed, entertained, educated, and be aware of the current happenings. In addition, media reflects society, how it works, and what it constitutes by closely relating to each other (p. 127). For example, television broadcasts, which have an important place among the mass media, play a significant role in shaping the world of thought by manipulating the sense of beautiful, good, and right of almost all layers of society, starting with children (Ünal & Durualp, 2012, as cited in Erdoğan, 2020). Moreover, according to Puiu et al. (2016), mass media is the main mechanism of influence in modern society that limits, transforms, and operates information, and also it helps to turn the audience into an object of manipulation. (for the importance of mass media products in social life see Erdoğan 2020; Erjem & Çağlayandereli 2006, Kaya 2008).

In addition, with growing globalization, these audiovisual products are not only for the culture that they are produced in, but they are also available for other cultures through translation. Remakes, in this regard, as an act of translation are essentially lucrative products for the television and movie industry. Moreover, audiovisual products have crucial powers such as instilling ideas in people or changing their ideas. This aspect of the translation of audiovisual products can be regarded as soft power. Nye (2017), who coined the term soft power, defines it as:

Power is the ability to affect others to get the outcomes one prefers, and that can be accomplished by coercion, payment, or attraction and persuasion. Soft power is the ability to obtain preferred outcomes by attraction rather than coercion or payment.

Audiovisual products reflect the characteristics, judgments, and realities of the culture in which they were created. So, when we translate these products into our cultures or translate our products for foreign markets we are not only changing the access language of the product, but we are also introducing ourselves, and shaping the thoughts of others about ourselves. As such, according to studies conducted in Turkey (see Akgün, 2013; Salem, 2011), Turkish soap operas aired in abroad have a positive impact on the image of Turkey (Okyayuz, 2017a). Moreover, these products' translations can be evaluated as an important tool for Turkey's soft power in the world (Çevik 2014, as cited in Okyayuz, 2017a). For example, there are even instances such as the naming of newborns after soap opera characters in the Balkans and the Middle East, and other nations (Abramovich 2014, as cited in Okyayuz, 2017a). As well as having examples of soft power over other countries, Turkey has also been affected by the same. It can be seen in the twentieth century that AVT products were used to cultivate and manipulate Turkish people in certain directions (Okyayuz, 2017b). Okyayuz expresses this issue as follows:

Since the late 1950s cinemas in major cities and the outdoor cinemas set up in small towns and villages alike were used in Turkey to provide the Turkish people with an image of the West they were striving to become a part of. The sounds and images portrayed through this medium would allow the Turkish people to acquaint themselves with the culture of the West, everything from the style of dress to the music, to the lifestyles and so on. (p. 117)

This is a very strong example of how audiovisual products become a soft power in a cultural and sociological manner.

Therefore, it is necessary to study these products that directly or indirectly affect people's lives and thoughts. In addition, seeing that Turkey is one of the countries that remake many of its audiovisual products from other cultures, it is important to research this phenomenon from a translation studies lens in the Turkish culture. The series *Evlilik Hakkında Her Şey* is one of the latest broadcasted series in Turkish culture. As the series includes many gender-based issues and as with many cultures (if not all)

gender issues have a significant place in Turkish society's life, the aim of this study is to investigate gender issues in remakes in Turkey.

The main reason behind the choice of the corpus was that in viewing both the original and remake of the series it was noted that there were many shifts in gender-based issues. Therefore, it became important to study this product from the perspective of Turkish culture. According to Orero (2008), "owing to different rhetorical conventions, shaped by time and historical circumstances, different cultures tell events in different ways" (p. 180). Therefore, in view of the fact that the original product is translated for the Turkish audience and contains gender-based shifts in transfer, this study hopes to provide evidence of how historical circumstances and different cultures engage with or collapse in the face of the other when translating, exemplifying these phenomena and occurrences from the remake of *The Split* for the Turkish culture.

Moreover, research on audiovisual products' translation from a gender-based perspective in Turkey is comparatively scarce when compared to their European counterparts. This is despite the fact that Turkey is a country that markets and translates many of its audiovisual products from abroad. Accordingly, the cinema sector entered Turkey in the mid-1890s when silent and short-length foreign films were first shown, and the cinema and movie sector subsequently developed through adaptations of foreign movies or dubbing (Scagnamillo, 2014). In addition, within the first years of television in Turkey, foreign-made products were emphasized and these products were presented to the Turkish audience through certain filters (Çankaya, 1992, as cited in Okyayuz, 2016). Even though there is still a lack of research and study on audiovisual products' translation from a gender-based perspective in Turkey, this situation has started to change in the West with the cultural turn in translation studies in the 1980s (see. Chiaro, 2007; Lewis, 2010; von Flotow & Josephy-Hernández, 2018).

The interdisciplinary nature of translation studies has led to an interaction between gender issues and translation studies, which began with the cultural turn in the 1980s. This was marked by the emergence of experimental texts on feminism, influenced by second-wave feminism, and their subsequent translation. Consequently, an awareness

was initiated to develop an understanding of gender-based issues in translation studies. This interaction led to feminist translators utilising language as a tool to critique and deconstruct patriarchal language (von Flotow, 1991). In light of the ideas of feminist translators, in this thesis, one of the hypotheses is that, just as language is a powerful tool for constructing or deconstructing a language that represents or overlooks gender issues, audiovisual products, especially remakes as defined within the scope of this study, are tools which can have a representative or oppressive power as regards gender issues and women. In this regard, Okyayuz and Kaya (2021) point out that especially in Turkey, audiovisual translation is used as a political and social tool that is used by different actors such as the state or producers to manipulate masses in certain directions. Therefore, remakes as audiovisual (AV) products are valuable tools for the representation of gender, and it is important to study them.

Thanks to advancing technologies, these AV products are augmented and produced in nearly every country around the world. In this developing and growing world of audiovisual products, producers have not only produced and broadcast products in their own countries, but also adapted the productions of different countries and cultures to their own cultures in various ways. Turkey is one of these countries which adapt and remake the series and movies of other cultures. As viewer rates increased, the need for new content enlarged even more in the following years, especially after the 2000s.

Turkey is a country which has long hours of television watching rate, which is approximately 3 hours and 34 minutes daily, and people aged 45 and over make up most of the audience, and the most watched program types are news and serials (RTÜK). In this regard, it can be said that Turkey is a country with a high viewership rate. Now, many people watch the series aired on the primetime national channel in Turkey. Moreover, most of these series are remakes from other countries especially America or the United Kingdom (Erguvan & Koçak, 2020). Therefore, in this study, I would like to present how remakes constitute an important place in translation studies.

In her study, Okyayuz (2016), examines the concept of remaking and investigates remake practices in Turkey. She argues that in Turkey remaking the series of other

cultures is very common since the beginning of the cinematic and television tradition in the country. She argues that the first examples of remakes in Turkey are generally sitcoms. A series like *The Nanny* was remade as “Dadı” in Turkey. It was a success in Turkish culture and aired 61 episodes during 2001-2002. Many more series such as *The O.C.* (2003-2007) as *Medcezir* (2013-2015), *Revenge* (2011-2015) as *İntikam* (2013-2014), *Grey's Anatomy* (2005-) as *Doktorlar* (2006-2011), *Dawson's Creek* (1998-2003) as *Kavak Yelleri* (2007-2011), *Desperate Housewives* (2004-2012) as *Umutsuz Ev Kadınları* (2011), are remakes in Turkey (Okyayuz, 2016). Since the time of Okyayuz’s study, remake productions in Turkey have increased in number. *The Split* and *Evlilik Hakkında Her Şey* is one of the more contemporary remakes.

This study aims to present the gender issues in remake series in Turkey, and also underline the importance of studying remakes in translation studies. The place of remakes in translation studies has been controversial. Moreover, even though remakes hold a place in audiovisual products and involve translation in the transfer processes, there has been a lack of interest in this type of AV product by scholars in Translation Studies, except for the last few years. According to Okyayuz (2016), in remakes, at the core of the work done, a product that provides ‘intercultural communication’ is transferred. And, this act, as in subtitling and dubbing falls within the scope of study of Translation Studies.

However, remaking is complex, due to the nature and processes involved. For example, Barra (2013, p. 101) states that there is a very complex process behind the broadcasters' purchase of a foreign audiovisual product and presenting it to a local audience. (Barra, 2013 as cited in Okyayuz, 2017b). Okyayuz (2017b) explains this process in her study. She states that when remaking an original product for a foreign audience there is a group of people who rewrite-scenarios of the source text. Due to the nature of this transfer process, there should be at least a translator, a director, and a screenwriter at work. She states that a translator is required here, as there is a source text that needs to be transferred. In order to create the dialogues that reflect the natural language flow that will be necessary to carry the product to the target culture, sometimes the first translation will not be enough and the image of the product will also be re-shot, so a

scriptwriter and adaptation specialist will also be needed. In addition, there should be a director who will determine what kind of adaptation or remake the product in question will be and reflect his/her vision of the product. The team in question may consist of many people, or the same persons may assume different roles at different stages of the production of the remake (Okyayuz, 2017b). Thus, remakes are important translational products and have the powers to present the values of a culture (initially the source culture then the target) and also to instill ideas in people.

Therefore, in this study, one of the aims is to bring together two overlooked and understudied fields of translation studies together to understand how gender issues are represented in the Turkish repertoire via audiovisual products. In addition, this study aims to show how important the media and values in cultures are as they have power over the products to be produced in culture. Thus, one of the views that are underlined in the study is the importance of working with a gender-based perspective in audiovisual products to understand a culture and how gender issues are approached within that culture.

As a matter of fact, the first questions regarding gender issues in the media emerged in the 1960s by pointing out the (mis)representation of women on the screen. The general tendency was the idealization of the female body and enacting how a woman's life should be, these images and discourses represented women at the time. Even in our age, although male-female representations are still described by certain gender stereotypes, it is, fortunately, discussed and expressed in studies that these representations are discriminatory and constrain both men and women. However, the awareness regarding the double standard and problematic representations of men and women on the screen was criticized not firstly by feminist theorizations or feminist translation studies but, the issue was raised by critical media studies (von Flotow & Josephy-Hernández, 2018). Nevertheless, gender criticism started to be discussed in the 1970s via feminist analyses of mainstream narrative film, moreover, the "application of gender-focused theories to AVT studies has been developing only since the early 2000s" (von Flotow & Josephy-Hernández, 2018). In these criticisms, the language used in audiovisual products was studied within the context of sexual differences and gender stereotypes. Apart from the



language used in AV products, in remakes characterization or plots may differ from the original product, especially within the Turkish case. For example, Sancaktaroğlu Bozkurt and Okyayuz (2021), looked “at the portrayal of female characters in contemporary remakes of several American TV series aired on primetime national channels in Turkey”. Their objective was “to pinpoint audiovisual norms that guide the “transfer” of these characters for the Turkish audience” (Sancaktaroğlu Bozkurt & Okyayuz, 2020). In this research, they pinpointed that certain norms are predicting certain changes and deconstructions of female characters and their portrayals in Turkish TV series which differ from the original product. Certain elements of the remakes are changed, deleted, omitted, or toned down in Turkish remakes. Women are portrayed as “icons of purity in sex and relations”, “pillars that uphold social norms”, and “exemplary mothers and family members” in these remake series in Turkey (Sancaktaroğlu Bozkurt & Okyayuz, 2020). Within the framework of this present thesis, such portrayals are examined in the remake series *Evlilik Hakkında Her Şey* and they will be presented with examples from the series.

From this point of view, this study posits that remakes as AVT products have an important place both in translation studies and in different societies’ cultures in which they are produced. Furthermore, this study aims to reveal that the gender representation in remakes in Turkey differs from that of the original products. For instance, in the case of *The Split* and *Evlilik Hakkında Her Şey*, there are numerous gender-based shifts in the remake that diverge from the source AV product. These shifts encompass topics related to LGBTQ+ individuals, gender roles and stereotypes surrounding women and men, parenting roles, sexual topics or scenes, children and sexuality. In this study, a corpus of 18 episodes (three seasons) of the British series *The Split* and its Turkish remake *Evlilik Hakkında Her Şey* (33 episodes) are examined. Gender-based shifts in the remake of the original series are discussed based on the model developed by Katerina Perdikaki (2017) in which she tries to lay out a systematic model for the analysis of film adaptation of a book as a modality of translation. In this present study, however, this model will be used as a basis for the analysis of remakes. This study, however, aims to put forward the shifts in the remake series with a feminist translation perspective, and the possible reasons behind these shifts in the Turkish repertoire.

This thesis utilizes qualitative research and is initially a descriptive study. The main corpus of the study is the two series *The Split* and *Evlilik Hakkında Her Şey*. For the purpose of the study, all the episodes are watched and compared, and only those with such shifts were taken into consideration. The study endeavors to answer the questions “What types of gender identity roles have been changed in the remake *Evlilik Hakkında Her Şey* in Turkey according to Perdikaki’s model?”, “Is there an overlap disparity or similarity between the original series *The Split* and its AVT product Turkish remake *Evlilik Hakkında Her Şey* from a feminist translation perspective? If so what are the details of these shifts and similarities according to the categorization provided by the author?”, and “What are the possible reasons for gender-based shifts in the AVT products in Turkey within the context of *Evlilik Hakkında Her Şey* and *The Split*? “.

In the analysis part of the study, a quantitative chart will be presented. The quantitative chart provides data about how many of the four categories of the issues (Characterization, Plot, Dialogs and Setting) are retained, changed, or omitted in the remake series *Evlilik Hakkında Her Şey*, by following the model posited by Perdikaki (2017).

In her study, “Towards a model for the study of film adaptation as intersemiotic translation” Perdikaki puts forward a model which brings together translation and adaptation studies and she tries to lay out a systematic model for the analysis of film adaptation of a book as a modality of translation. She investigates the changes between a source novel and its film adaptation. In this present study, however, this model will be used as a basis for the analysis of remakes. The source novel in Perdikaki’s model will be replaced with a source series and the film adaptation will be replaced with a Turkish remade series. Perdikaki’s original model for character shifts includes a portrayal of the character in the story and she analyses these under categories such as modulation (including amplification and simplification), modification (including alteration, dramatization, objectification, and sensualization), and mutation (including addition and excision). These concepts are explained and the examples found are grouped under these initial categories. But, in the context and within the aim of the study, these will be further grouped into following subcategories:

- Shifts in Characterization
- Shifts in Plot
- Shifts in Dialogs
- Shifts in Setting

While Perdikaki's model is used as a basis, the subcategories given above reveal findings that are pertinent to the study of remakes in translation studies. Initially, a quantitative chart is presented with Perdikaki's categories and this chart is used as a basis to form a second chart with the headings stated above.

Afterward, a qualitative analysis is provided. Every one of the categories of issues is dealt with separately by mentioning the examples from the shifts in the remake series. In this part of the study, the examples of the category of issues are supported by providing references and giving examples from sociological studies, thesis, articles, and official documents pertaining to the Turkish society. By doing so, it is hoped to present what are the shifts in the remake series and why these shifts happened when remaking the original series to Turkish society.

After the discussion the conclusion provides a brief summary of the thesis. In addition to an outline for a comparative basis of how gender-related issues are dealt with within contemporary remakes across the two cultures. Thus, shining a light on the shifts and differences on the one hand and the reasons behind these on the other. This study reveals that when remaking the British-made series *The Split* as *Evlilik Hakkında Her Şey* in Turkey, there have been vital shifts from the original product and that the shifts that occurred were mostly gender-based shifts. In the conclusion, the discussion centers around why these shifts are made to appeal to the cultural values and presupposed needs and taboos of the Turkish audience. Especially, with reference to censorship and AV and AVT policies, representation of gender issues and women are changed in the target product in a way that is (in accordance with the researchers view in the study) to the detriment of women.

# CHAPTER 1

## AUDIOVISUAL TRANSLATION

### 1.1. DEFINITION OF AUDIOVISUAL TRANSLATION

Audiovisual translation, as the name implies, consists of translations of material that has both audial and visual layers: audio elements through sounds, music, conversation, etc., and visual elements such as actors on the screen, images, views, and visually observable writings on the screen. Therefore, classifying this type of translation under previously investigated translation types classifications has been difficult because its' nature is slightly different from other products translated. Therefore, a number of scholars in the field provide their own definitions. A definition from Frederich Chaume who is one the most prominent figures studying audiovisual translation is as follows;

Audiovisual translation is a mode of translation characterized by the transfer of audiovisual texts either interlingually or intralingually. As their name suggests, audiovisual texts provide (translatable) information through two channels of communication that simultaneously convey codified meanings using different sign systems: the acoustic channel, through which acoustic vibrations are transmitted and received as words, paralinguistic information, the soundtrack, and special effects; and the visual channel, through which light waves are transmitted and received as images, colors, movement, as well as posters or captions with linguistic signs, etc.

Chaume's definition clarifying the multifaceted nature of the product and the act of translating it exemplifies the difficulty behind categorizing AVT under a type of translation. Audiovisual translation, involves the translation of the composite meaning of both audial and visual elements. Alexandra Assis Rosa (2016), also suggests that audiovisual translation is considered a complex and diversified field for a number of reasons. According to Assis Rosa, one of the reasons is the interaction of four different constituents which are; "audio-verbal signs (words heard), visual-verbal signs (words read on screen), audio-nonverbal signs (sounds heard, including music and special sound effects), and visual-nonverbal signs (photographic and cinematic units, sequence of scenes, rhythm of image succession, use of camera, light and color)". Meaning of the

text (audiovisual content) is derived from the total of these constituents in interaction. In addition to these, technological developments lead to constant growth and development in audiovisual text types and genres. Technology and technological developments also have an impact on the rapid changes that the AVT industry goes through, as faster and cheaper AVT modalities become available. Thus the AVT industry has to find new ways to catch up with the new complicated AVT forms. Moreover, audience profiles and expectations change over time and create new AVT modes. Thus ‘broadcasting’ or ‘narrowcasting’ for the deaf and hard of hearing or visually impaired people are taking much consideration with the advancement of new AVT modes. In addition, multilingual factors such as bilingual subtitling needs in bilingual or multilingual societies, or intralingual remake productions for different national varieties have to be taken into closer consideration with these developments (pp. 194-195).

According to some scholars such as Gottlieb (2007), the term “screen translation” which has been used widely before “audiovisual” translation, did not fully reflect the depth of this sub-field of translation studies. Gottlieb (2007), defines “screen translation” as “the translation of transient polysemiotic texts presented onscreen to mass audiences” (p. 13). The term polysemiotic used by Gottlieb may be understood as the combination of sound and image in the audiovisual elements. Instead of calling these texts only audio or visual, he tries to encompass all of the elements. According to Diaz Cintas J. and Remael A. (2007), the term screen translation has become a definition in which some translation products, such as computer games, web pages, and CD-ROMs, which were not previously included in any translation sub-domain classification, can find a place for themselves (p. 12).

Other than audiovisual translation or screen translation a few terms such as “cinema translation” and “film translation” have been used over time to designate AVT. Nonetheless, over time and with the ever-increasing nature of products in this field, because the need for translation has come to encompass for then cinema or film translation, such as series distributed online, CD-ROMs, games or webpage translations these designations are no longer in circulation. Recently, we can see that two different terms have started to be used in this field. These are; “multimedia translation” and

“multidimensional translation”. These terms can be considered to capture the multi-channelled nature of a vast number of products. They make many restrictions on this field more transparent and offer a more inclusive understanding that includes translations of products on websites, software, or game localizations, apart from very popular translation actions such as subtitling or dubbing. “Versioning” is one of the terms that has also been used in the profession which covers practices of subtitling, dubbing, etc. (Gambier, 2003, p. 171).

However, in recent years the term “audiovisual translation” has encapsulated more ground compared to other suggested terms. As Rosa (2016) in her study pointed out, a study was conducted in April 2014, where The Translation Studies Bibliography (TBS) was studied to pinpoint the main trends in the field of AVT since 2000. In the study, it was seen that AVT was the term most widely used. A study of the abstracts and keywords sections of various publications showed that ‘audiovisual’ returned 577 hits in keywords and 433 hits in abstracts whereas ‘multimedia’ returned 93 and 96 hits. Thus, it is clear that the term “Audiovisual translation” is most widely used compared to other related terms used in this field (pp. 195-196).

On this matter Orero (2004), also agrees that audiovisual translation is a more comprehensive term, and says that:

“The title of the book has clearly opted for Audiovisual Translation since Screen Translation would leave out for example translations made for theatre or radio, and the term multimedia is widely perceived as related to the field of IT. Audiovisual Translation will encompass all translations - or multisemiotic transfer - for production or postproduction in any media or format, and also the new areas of media accesibility: subtitling for the deaf and the hard of hearing and audiodescription for the blind and the visually impaired.” (pp. 7-8).

In this study, audiovisual translation is used and accepted as the more comprehensive term which includes the translation process and products such as dubbing, subtitling (the most common types of AVT), SDH (subtitling for the deaf and hard of hearing), AD (audio description for the blind and the partially sighted), surtitling for the opera

and theatre, localization (computer games and interactive software programs), and live subtitling and last but not least as will be supported in this thesis remakes, adaptations and the like. The term AVT, which encompasses many product types, highlights the linguistic transfer dimension of this type of translation. With this term, the emphasis is placed on the language axis and the fact that linguistic content is supported by visual and auditory elements (Okyayuz & Kaya, 2017, p. 11).

Today in our world surrounded by technology and the internet, we have access to every means of audiovisual products. As Orero suggests, thanks to technological developments paper-oriented societies changed towards media-oriented societies, therefore making Audiovisual Translation “the most dynamic field of Translation Studies” (2004, p. 8). Hence, the presence of so many products from numerous foreign countries brings translation, especially audiovisual translation to the fore. However, to understand the insights of audiovisual translation we must look into its history.

## **1.2. THE BIRTH OF AUDIOVISUAL TRANSLATION**

### **1.2.1. A Short History of Audiovisual Translation Within Translation Studies**

Through globalization, the concept of translation and therefore the framework of translation studies has enlarged. Especially, translation studies and points of view on translation started to change dramatically in the second half of the twentieth century. In the second half of the 20th century, translation studies started to be seen as a distinctive, autonomous academic field, not a subdivision of a different field. However, in its early years, translation studies gained most of their insights from the field of linguistics (Bermann & Porter, 2014). In these years, translation was seen from a prescriptive point of view- basically the process of transferring words from one language to another foreign language. Moreover, in the 1950s and 1960s, translation studies mostly dealt with the problem of equivalence when transferring words from a source language to a target language, and Translation Studies maintained a linguistic approach. However, the following years of the 1950s witnessed the emergence of cultural, individual (in

terms of the translator's invisibility and/or visibility), political, interdisciplinary, and technological turns.

James S. Holmes's map was one of the most important steps in translation studies, which opened the way for turns and new paradigm shifts. The term "translation studies" was first proposed in 1972 by the poet and translator James Holmes (Bermann & Porter, 2014, p. 2). In 1972, Holmes' ideas encouraged Gideon Toury to form a map for the discipline of translation. This map affected many other scholars through their research in translation studies and helped many to understand the field in a distinctive way by giving a precise distinction of the types of translation and the constraints it contains. Therefore, it is clear to assume that after the 1970s translation concepts and translation studies enlarged their framework, and new perspectives, new genres, and new ways to cope with these new types of translations have been developed since then. As stated above, since the 1950s translation studies witnessed a set of turns, e.g. cultural, sociological technological, etc. Along with these developments, audiovisual translation as a subfield in translation started to emerge gradually. Especially after the 1980s with the cultural and technological turns in translation studies, the notion of translation changed from its first practices and definitions as a mere transfer process between words in different language pairs. From then on, audiovisual translation gained ground. According to Gambier (2003), especially with the celebration of the 100th anniversary of cinema in 1995, audiovisual translation started to occupy more space and attract more attention in academic circles and within translation studies. A forum on audiovisual communication and language transfer was hosted when The Council of Europe celebrated the 100-year anniversary of cinema in 1995. Since then, every year one or two colloquia and a number of seminars and sessions within conferences have been organized on the subject (Gambier, 2003, p. 171).

When we look at the history of audiovisual translation, it is evident that from the 1920s forward audiovisual products became an important element of human life for entertainment, education, and other reasons. Audiovisual translation has transitioned through four main and important phases in reference to the processes, types and genres involved. These four phases can be listed as follows: the silent era with intertitles and



film explainers, the transition to sound, multilingual versions of films, and the emergence of dubbing and subtitling. (O’Sullivan & Cornu, 2019, p. 15). To understand the history of audiovisual translation and to situate remakes within the scope of this practice it is essential to briefly look at these four phases.

First came the silent film era, and within this period, silent films began to be produced with intertitles. Even though the films in this period were silent, they were not devoid of language. Title cards between the scenes were used to convey the general narrative of what was happening on the screen. When distributors wanted to expand their audiences to other countries, these title cards were translated into other languages and placed between the scenes. Considering these events, the need for translation increased. Nornes who studies the translation of silent films, explains the workflow in the translation of title cards. In this era, Hollywood distributors send a list of titles to various distributors for them to translate the title cards. Then, these ‘flash titles’ were sent back to the film studio, and they were dispatched along with the print. (Nornes, 2007, as cited in O’Sullivan & Cornu, 2019, p. 15). In this era, film explainers were also important figures, sometimes even working as translators. In the first years of the history of cinema, which was around the end of the 1880s and the beginning of the 1900s, some people were tasked with explaining the events that took place on the movie screen. These people began to be called "film explainers". Moreover, it is known that film explainers sometimes translate the title cards into a foreign language and read them aloud to the audience during the movie (Brownlow, 1973, as cited in O’Sullivan & Cornu, 2019, p. 17). According to O’Sullivan and Cornu (2019), film explaining can be seen as a form of interlingual, intralingual, and intersemiotic translation (p. 17).

Following the silent film era, in the film industry, there was a transition to sound in movies. Consequently, with the addition of sound and speech came the need for translation. These talking films, i.e. synchronized speech in films, were first introduced in American films, and the first known talking film was *The Jazz Singer* by Warner Brothers (O’Sullivan & Cornu, 2019). It appears that when *The Jazz Singer* reached other countries such as France in 1929, the film was presented “with intertitles in

French with written translations of the spoken scenes, projected onto an adjacent screen like slides” (Anon, 1929; Thompson, 1985, as cited in O’Sullivan & Cornu, 2019).

After this groundbreaking movement of talking films, Hollywood producers wanted to distribute their films to other countries, and at this point, different types of translation were considered. Initially, Hollywood producers adapted the “synchronized films, i.e. silent versions of talkies with music as their only sound, and inserted intertitles similar to silent title cards” (Cornu, 2014, Freire, 2015, as cited in O’Sullivan & Cornu, 2019). This practice was used in Italy, for example, where the ordinance of 22 October 1930 forbade speech on film in languages other than Italian (Quargnolo, 2000, as cited in O’Sullivan & Cornu, 2019). Other than ‘synchronized films’, multilingual versions of films started to be used for a short time as it was too expensive and laboring. O’Sullivan and Cornu (2019) explains this process as “with multilinguals, the same story and dialogue would be shot in a number of languages, using the same technical crew, but changing the cast for each different language.” (p. 18). The first accepted multilingual film can be “E.A. Dupont’s *Atlantic* (1929) for British International Pictures, which was shot in English in July 1929, in German and French later in 1930” (Barnier, 2002; Low 1985; Wahl, 2016, as cited in O’Sullivan & Cornu, 2019). Another example of multilingual version can be “*The Doctor’s Secret*”. In 1930, the movie “*The Doctor’s Secret*,” by William C. de Mille, which was produced originally in English, was simultaneously shot in Spanish, French, Italian, Swedish, Polish, Czech, and Hungarian as well (Jacobs, 2021). As this method was too costly and the audiences wanted to watch the stars in the original movies, this transfer strategy was not used for a long period of time, and the need for new translation types emerged.

Following these synchronization and multilingual version years, as technology advanced the currently most common types of AVT -dubbing and subtitling- emerged.

## 1.2.2. Common Types of Audiovisual Translation

### 1.2.2.1. Subtitling

Subtitling is a practice that many people have become accustomed to since the 20<sup>th</sup> century. Since the first silent movies transitioned to sound this change brought with it the issues of translation and reproduction. Though many types of translation and transfer have emerged since then the main two are subtitling and dubbing.

One of the simplest definitions for subtitling can be ‘presenting the oral speech and non-verbal items on the lower or vertical parts of the screen in writing’. According to Diaz Cintas and Remael (2007), two prominent scholars in the AVT field subtitling may be defined as;

“a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)” (p. 8).

Chaume (2013), defines subtitling as;

Subtitling, as its name suggests, consists of incorporating a written text (subtitles) in the target language on the screen where an original version film is shown, such that the subtitles coincide approximately with the screen actors’ dialogues (p. 112).

In the years the initial ‘talkies’ (Films with sound) were distributed the tendency was to either dub films or to produce multilingual versions of films. However, multilinguals were too hard and time-consuming to be continued. Dubbing was also too costly for some countries. Therefore, subtitling emerged as a more time and money-friendly practice for transferring audiovisual products across cultures since the 1920s. For some people, intertitles are considered the ancestors of subtitles that we know of today. However, intertitles were used to convey only the general narrative of what was

happening on the screen. With the transition to sound, intertitles were not enough to convey the amount of information involved and the dialogues. Therefore, the need for subtitles became apparent. Thanks to the advances in the 1920s celluloid films could be manipulated by distributors to superimpose titles directly to the film strip images through optical and mechanical means (Ivarsson, 2002, as cited in Pérez-Gonzalez, 2014). Moreover, the first practice of subtitling was mainly done from English into other languages, as the first talking movies were mostly distributed by American producers. Moreover, as the first productions were coming from European countries, the different subtitling processes were developed mostly by Europe (O'Sullivan & Cornu, 2004). The pioneers in subtitling practices were said to be France, Norway, Sweden, and Hungary (ibid.). Even though France is said to be a country that currently mainly favors dubbing, it is one of the most important countries that contributed to subtitling practices. Moreover, one of the examples of the first subtitling practices was made into French on January 26, 1929, with the Warner Brothers' *The Jazz Singer* (October 1927) (Okuyuz, 2016). At the beginning of subtitling practices, the early method was to set up the titles in the lab and photograph them to combine them with the negative. This practice is called "photographic printing" (O'Sullivan & Cornu, 2004). However, this method gave poor reading results as the white letters of subtitles 'melted' in the white areas of the image (O'Sullivan & Cornu, 2004). Following years came up with a few more advanced subtitling practices where subtitles were burnt into the film strip, such as chemical subtitling from 1933 to the early 1990s and laser subtitling from 1988 to the late 2000s. These practices were better compared to photographic printing, but there were still problems with letters that were covered with black line circles disappearing in deep white backgrounds (O'Sullivan & Cornu, 2004). Later on with the arrival of electronic subtitles in the 1970s first for television, then for VHS tapes, DVDs, and film festivals, the problems of poor legibility and the disappearance of letters on screens were overcome (Cornu, 2014, as cited in O'Sullivan & Cornu, 2004).

As we can understand from the evolution of subtitling from its early practices, in time there emerged many types of subtitling practices for different purposes and different types of audiences.

The three main components in subtitling are essential in fully understanding the evolution of subtitles. These three components are the image (action that happens on the screen), the spoken word (what actors speak), and the subtitles. According to Diaz Cintas and Remael (2007), “the interaction of these three components, along with the viewer’s ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audiovisual medium” (p. 9). Nevertheless, whatever the type in question in every type of subtitling, the characteristics, and needs of audiences have to be considered.

Looking at the practice of subtitling in the literature of the field mainly three types of classification stand out. These are, interlingual, intralingual, and live subtitling (respeaking for subtitling).

Interlingual subtitling refers to the written transfer of the source text speech into the target language (Pérez-Gonzalez, 2014, p. 32). Focusing on its various aspects in different communities Gambier (2003), defines interlingual subtitling as;

Interlingual subtitling (or open caption) involves moving from the oral dialogue to one/two written lines and from one language to another, sometimes to two other languages (bilingual subtitling, as in Finland, Belgium, Israel, etc.) (p. 172).

Intralingual subtitling on the other hand involves the rendition of source text speech into the same language. This type of subtitling can be used for several reasons, such as “fostering the integration of minorities such as immigrants in their host communities” (Perez-Gonzalez, 2014, p. 32). Intralingual subtitling can also be used to make a film more understandable or to support source language education in relation to literacy rates in countries where the same language is spoken but there are differences in words, phrases, and dialects (Okuyuz, 2016, p. 42). Finally, it can also be used for people who are deaf or have a hearing impairment. However, the practice of subtitling for the deaf and hard of hearing is a little different from basic intralingual subtitles. In this type, the spoken words of the actors’ dialogues are transferred into written speech. The position of the subtitles can be manipulated more flexibly when there is important content on the

screen. The lines can be colorful for the identification of different people who are talking on the screen, or the names of the speakers can be given each time they speak. Moreover, apart from the dialogues of actors, the paralinguistic information that contributes to the storyline and the atmosphere on the screen, “which a deaf person cannot access from the soundtrack, e.g. the irony of a statement, a telephone ringing, laughter, applause, a knock on the door, the sound of an engine, and the like”, are provided in this type of subtitling (Díaz Cintas & Remael, 2007, p. 14). Nevertheless, SDH can also be interlingual but this practice is not as common as the intralingual translation for people who are deaf-and-hard-of-hearing.

The third mode of subtitling is live subtitling (respeaking for subtitling). Pérez-González (2020), explains it as follows: “respeaking involves repeating the original sound of a live program into a microphone connected to a computer equipped with a voice-recognition software application” (p. 32). Pérez-González also claims that respeaking has also the potential to be used interlingually in the future because it’s gaining more ground as the preferred method for live subtitling (2020, p. 32).

Apart from these three basic categories of subtitling, there have also been researchers who have attempted to map out a more comprehensive categorization for subtitling. In this sense, Díaz Cintas and Remael (2007), categorize subtitling practice under five different criteria. These are “linguistic, time available for preparation, technical, methods of projection, and distribution format”. In their classification, Díaz Cintas and Remael distinguish linguistic criterion by dividing it into three parts. First, there are “intralingual subtitles” which consist of different sub-categories each with a different purpose for intralingual subtitling such as “(SDH) for the deaf and the hard-of-hearing, for language learning purposes, for karaoke effect, for dialects of the same language, for notices and announcements”. Secondly, there are similarly, “interlingual subtitles” consist of “for hearers and for the deaf and the hard-of-hearing (SDH), and thirdly “bilingual subtitles” which provide two different languages on the screen at the same time for countries where more than one language is spoken. The second criterion discussed by Díaz-Cintas and Remael is the “time available for preparation”, which involves two sub-heading “pre-prepared subtitles (offline subtitling) and live or real-

time subtitles (online subtitling).” In the third criterion they look at subtitling from a technical perspective and define it as “technical parameters”. Here, they group technical parameters under two headings, “open subtitles” and “closed subtitles”. With open subtitles, “the subtitles are burned or projected onto the image and cannot be removed or turned off.” In the closed subtitles “the translation can be added to the program at the viewer’s will. The subtitles are hidden and can only be seen with an appropriate decoder or when the viewer activates them on DVD” (2007, pp. 22-23).

Their fourth criterion is the “method of projecting subtitles”. They categorize those into five groups, by paying attention to the technical process of transferring the subtitles. The methods are, “mechanical and thermal subtitling, photochemical subtitling, optical subtitling, laser subtitling, and electronic subtitling” (2007, p. 22).

The last criterion defined by Díaz Cintas and Remael (2007) is distribution format. In this criterion, the way the subtitles are distributed to the audiences is taken into account. There are five ways of doing it. The distribution can be done via cinema, television, video, VHS, DVD, and the internet (Diaz Cintas & Remael, 2007). The classification drafted by the researchers involves all the historical development that subtitling has gone through, and provides us with a thorough understanding of what subtitling types and modes are, how they are produced and distributed, etc.

#### 1.2.2.2. Dubbing

As stated above, after the era of silent films, the advent of talking movies brought about the need for presenting these talking products to other cultures’ audiences and international markets, thus overcoming language barriers became a problem. At that point, some possible solutions emerged, two main categories for audiovisual translation, dubbing and subtitling were embraced. The first form of dubbing practices is said to be done “in the pre-history of the talkie”, where “screen-side narrators would describe the action on the screen and supply voices for all the actors” (Nornes, 1999, as cited in Yau & Wai-Ping, 2014, p. 492). Nevertheless, with the advancement in technology and the

arrival of talking films, these first practices were left behind, and professional dubbing practices started to be seen in the following years.

Dubbing can be defined simply as the process of adding a translated text or script to a related audio-visual product after being read aloud by professional voice actors and recorded in a studio. Diaz Cintas and Remael (2007) explain dubbing as;

Dubbing consists of translating and lip-syncing the script of an audiovisual text, which is then performed by actors directed by a dubbing director and, where available, with advice from a linguistic consultant or dubbing assistant.

Chaume (2006), explains dubbing as, “consisting of a replacement of the original track of a film containing the source language dialogs, for another track on which translated dialogs in the target language are recorded” (p. 6).

There are some reasons attributed to the choices between the two most used types of audiovisual translation i.e. subtitling and dubbing, and the most effective one is the cost. Other possible reasons can be listed as follows, the literacy level of the general public, habits and traditions, multilingualism, minorities, and official language policies (Okuyuz & Kaya, 2017). Those reasons were and still are effective in choosing one translation practice over the other. In this sense, it was seen that dubbing audiovisual products is a highly complex process and it contains many stages. To briefly summarize the process of dubbing, the translation process of the audiovisual text is not the only process. In his study on dubbing, Chaume (2006) explains the dubbing process as follows. Firstly, the process begins when a TV channel or a movie house decides to buy a foreign language-made audiovisual product’s exhibition rights to make it ready for their own local audience. Then, the movie house or TV channel makes an agreement with a dubbing studio and gives them the translation and dubbing process. There, professional voice actors and actresses are chosen by a dubbing director to perform the voicing of the translated text. The dubbing director can give instructions to the voicing actors to perform according to the film’s needs in the most adequate and accurate way. Simultaneously with this process, the script is sent to a professional translator by the



studio. A rough translation (which is a literal translation that bears all the idiosyncrasies of the source text and culture), is done. Then, a dialog writer or the translators themselves rewrite the translation to make it sound more natural in the target language and they arranged the text to match the synchronization of the dialogue with the lip and body movements of the actor who speaks on the screen. Then, the final dubbing process begins, where dubbing actors read the text aloud according to the mouth movements of the original source sound actors and actresses in a studio where the dubbing director supervises the voice actors in the meantime. Then, the target dialog will be recorded on a blank track of the original copy of the film by a sound technician or engineer. In the end, the recordings will be mixed with the original tracks for the film to be exhibited and heard in the target language (pp. 6-7).

Dubbing is a very time-consuming, tiring, and complex process. Thus, the preferences of some countries are affected by this. For example, wealthy countries such as European countries with major film industries, like Germany, Italy, and France, tended to favor dubbing. On the other hand, countries that had smaller film infrastructures tended to favor subtitling, as it is more cost-friendly. However, nowadays we can say that dubbing is mainly used in Germany, Italy, France, Spain, Austria, Switzerland, Hungary, the Czech Republic, Slovakia, Brazil, China, Japan, and Turkey (Chaume, 2006). Moreover, we can see a more detailed comparison between the preferences of subbing or subtitling in counties by Gottlieb. Gottlieb (2005), lists the preferences in TV translation methods under three items:

- Western European speech communities with less than 25 million inhabitants prefer subtitling on TV. (From Iceland to Finland, and from Portugal to Greece, dubbing is only found in broadcasts for children.)
- Western European major speech communities dub all foreign programs. (England, Spain, France, Germany and Italy never subtitle TV programs).
- Eastern European speech communities are divided, with
  - ✓ some countries (e.g. Slovenia, Croatia and Romania) preferring subtitles,
  - ✓ others (e.g. the Czech Republic and Hungary) favoring dubbing, and

- ✓ yet others, including Latvia, Lithuania and Russia are in favor of voice-over (pp. 24-25).

Even though this classification of preferences in countries has held true for many years today in the 21st century we can see that these two translation types can be preferred simultaneously in many countries. Perez-Gonzales (2009), comments on this matter as follows:

Until the mid-1990s, the audiovisual marketplace remained divided into two major clusters: subtitling versus dubbing countries. Since then, however, we have witnessed a series of changes in the audiovisual landscape, including the ever-growing volume of programs and broadcast outlets, the development of digitization techniques, and the emergence of new patterns in the distribution and consumption of audiovisual products. This has contributed to blurring the lines between the formerly opposing camps: in any given market, ‘dominant’ or traditional forms of audiovisual transfer now co-exist with other ‘challenging’ or less widespread types (p. 18).

Whatever the preferences are, there are some advantages and disadvantages of both dubbing and subtitling of course. In reference to the advantages of dubbing Yau (2014) says that with dubbing “viewers can focus on the images without the distraction of the subtitles, even viewers with limited literacy can understand the dialog, and more characteristics of speech are retained.” On the other hand, “subtitling may distract attention from the images, but it offers the advantage of retaining the rhythm and other sound qualities of the original speech” (p. 493).

### **1.2.3. Other Methods of Transferring AVT into Other Cultures**

Subtitling and dubbing are the most common types of audiovisual translation, but there are other types of translation that can be mentioned besides these two important ones. Looking at the AVT studies it can be seen that the range of audiovisual translation forms has expanded considerably in the last few decades, as well as their purposes (Robert et al., 2019). Audiovisual translation types that can be suitable and accessible for dozens of different types of audiences that differ from each other in terms of language, culture and physical aspects, and that try to intertwine with today's

technology, have begun to be seen. SDH (subtitling for the deaf and hard of hearing), surtitling, live, subtitling, creative subtitling, and audio description are the ones that can be listed.

SDH (subtitling for the deaf and hard of hearing) has two types as interlingual and intralingual subtitling. This type of translation is done for people who are deaf or have a hearing impairment. To provide these people the same accessibility as those of hearing audiences, some countries have adopted this type of translation on national television channels or online series platforms. The first practices in these genre seen in the years of 1970s and 1980s in United States and United Kingdom (Okyayuz, 2019). The aim in SDH is to provide an access to an audience. As Diaz Cintas and Remael (2007) emphasizes “whether the hurdle is a language or a sensorial barrier, the aim of the translation process is exactly the same: to facilitate access to an otherwise hermetic source of information and entertainment” (p 12). SDH is done for mainly deaf people, and even when the main aim of translation or SDH is to provide accessibility, SDH differs from normal subtitling. According to Neves (2008), “what makes SDH ‘different’ is the fact that its privileged addressees, the Deaf, have no or limited access to sound and, in some cases, to the subtitles themselves for their poor reading skills” (pp. 171-172). Therefore, these people not only have no access to what the actor says on the screen but they do not have access to any type of sound, that is the music, the sound of the doorbell, phone ringing, breathing, etc. So, subtitling only the words of actors would not be enough in SDH. Therefore, other elements should be considered and included in the subtitles for a better and equal understanding of the product.

There are some examples of SDH around the world, such as North America or England. SDH is also is a field which attracts more attention in the last few years in Turkey as well. Thanks to SEBEDER, which is an organization in Turkey that provides subtitles and sign language for the deaf and hard of hearing, audio descriptions for the blind and visually impaired people. Some TV channels in Turkey provide access to the program which mostly “SEBEDER” creates on online platforms such as, “<https://engelsiz.kanald.com.tr/>” and also SEBEDER provides many movies and series from the “Digiturk” platform on “bein connect” program. Channel such as “Show TV”

in Turkey, also provides SDH in both aired on television (not all the time) and on the online platform of it. In these programs, audiences are served with both open and closed subtitles and closed sign language interpretation at the right bottom of the screen. In this type, the spoken words of the actors' dialogues are transferred into written speech, and it is presented in subtitles in three or four lines. The position of the subtitles can be manipulated more flexibly when there is important content going on on the screen. The lines can be colorful for the identification of different persons who are talking on the screen or the names of the speakers can be given each time they speak. Moreover, apart from the dialogues of actors, the paralinguistic information that contributes to the storyline and the atmosphere on the screen is provided in this type of translation.

One type of audiovisual translation is 'surtitling'. This type of subtitling is used in conferences, theatres, opera, or concerts. Surtitling can both be done for the people who do not know the language the performance is carried out as interlingual translation or as intralingual translation for the people who know the language to understand the lyrics or dialogues of actors on the scene better. Chaume (2013), describe surtitling process as follows:

“The subtitles are usually projected on a screen placed above the stage (hence the name surtitle) in the proscenium so the audience sitting in the boxes can follow the play or opera, and at the same time, read the subtitles or surtitles with a translation or transcription of the dialogues” (p. 112).

In some theaters or opera house the subtitles can also be presented by placing a small screen at the back of the seats of audiences so as to follow the storyline from these screens.

Live subtitling is one of the AVT types that can be done as interlingual or intralingual translation. Interlingual live subtitling described as a recent phenomenon emerged only in the 2010s contrast to intralingual live subtitling that was first seen in the 1980s when live content was subtitled for the deaf and hard of hearing people (Robert et al., 2019). In this type, the subtitling process is carried out simultaneously when there is no time to produce subtitles beforehand. Intralingual live subtitling generally done for the deaf and

hard of hearing people, especially in news bulletins. Moreover, it can be used in live interviews, political statements, sports programmes, etc. Interlingual live subtitling, “is usually done by a team of professionals involving a professional interpreter, who translates the message in a condensed way and in front of a microphone connected to the headphones of a velotypist or stenographer” (Diaz Cintas & Remael, 2007).

One of the AVT types is creative subtitling. It is started to be practiced especially in the 2000s. Creative subtitling challenges traditional subtitling practices by promoting more innovative and integrated subtitling practices (Agulló & Matamala, 2021). The prescriptive norms of subtitling are broken down and new ways of transferring words into audiences emerge out with such practices. Laurinda Cecilia van Tonder comments creative subtitling as follows;

The way in which the subtitles themselves appear could be used to communicate something to the audience or could be used to reflect some of the emotions being conveyed by the films (McClarty, 2012, p. 144). For instance, less opaque subtitles could be used for someone who is tired (McClarty, 2012, p. 144). In fansubbing, punctuation is sometimes used in the same way to underscore what is being said as well as the emotions that underlie it. For instance, using all capital letters or excessive amounts of exclamation or question marks to indicate anger or confusion (p. 5).

So, it can be seen that creative subtitling offers a great amount of creativeness for translators. With creative subtitling, enhancing the audience's experience with the audiovisual product and capturing the nuances of the original content is become possible through the creative translation of elements such as cultural references, humor and puns, which go beyond the translation of dialogue and make what is on screen more realistic for the audience.

Another form of audiovisual translation is AD (audio-description for blind or visually impaired people). Audio-description can be defined as the verbal narration of an audiovisual product for blind or visually impaired audiences to help them fully engage with the audio-visual content by providing detailed narration of important visual elements such as gestures, facial expressions and scene changes, and of dialogues

between the actors on the screen to make it clear who is speaking to whom. “To achieve this, the audio descriptor selects relevant information from the visual event (e.g. settings, objects, people and their appearance, clothing, facial expressions, actions, gestures and body movements) and expresses this information aurally using vivid verbal descriptions” (Holsanova et al., 2023, p. 66).

With AVT and its various types, audio-visual content circulate around the world to educate, entertain, and inform people. With the development of technology, it is already evident that these translation practices will continue to evolve, their application forms and fields will continue to increase, and new types of translation will emerge.

#### **1.2.4. Brief History of Audiovisual Translation in Turkey**

According to Díaz Cintas (2008), although it may not have been true a few years back, AVT is seen as having much interest in the field in recent years. He states that;

Given the flurry of developments we have witnessed in recent years, it could be considered false modesty to start an article or contribution by lamenting the little interest shown in audiovisual translation (AVT) and the scarce activity that, up until now, has been carried out in our field. Though such a statement might have been true a few years back, the Cinderella mantle that has surrounded this area of knowledge seems to have (partially) evaporated; at least as far as quantity of output is concerned. AVT is definitely one of the fastest growing areas in the field of Translation Studies (TS), which in itself is experiencing an unprecedented surge in interest (p. 1).

Although this might be true for other countries and researchers in those countries, in Turkey, AVT is still not seeing the interest and attention it deserves compared to other subfields in Translation Studies. However, we cannot deny the fact that in today's Turkey, audiovisual products and the translation of these products are pretty high. Moreover, audiovisual translation has been practiced in Turkey for over a hundred years. Looking at the history of this century-old practice, it is difficult not to examine the history of audiovisual translation in parallel with the development of cinema history in Turkey. In addition, although their number continues to increase daily, studies on audiovisual products have been made mainly through film studies, cinema experts, and

historians compared to researchers in Translation Studies (Okyayuz & Kaya, 2017, p. 69).

It is essential to consider that audiovisual products entered Turkey via translation as cinema coming to Turkey was started with foreign-made productions. Okyayuz and Kaya (2017) also emphasize that the Ottoman Empire had cinema since 1914, however; the films were translated products. The first movie theater was set up in 1914 with the name Ali Efendi Sineması by the Seden brothers, and they started to import foreign films (Özön, 1958, as cited in Okyayuz, 2017b, p. 118). Turkish audiences met audiovisual products through cinemas set up in İstanbul, Selanik, and İzmir. By presenting these audiovisual products with intertitles, the first examples of audiovisual translation have been given (pp. 74-75). Moreover, creative ways to translate films in this area were also done. For example, “When a gun was fired in a film, a prop master would pop a cork to imitate the sound, or when an actor sang in the film, a singer was hired to sing in the movie theater” (Scognamillo, 2014, as cited in Okyayuz, 2017b, p. 118).

In the early 1920s, when the Republic of Turkey was founded, due to various troubles left behind by a collapsing empire and the socio-economic realities of Turkey in these years, there were no artistic or social resources to create a specific cinema industry and a Turkish AV repertoire (Okyayuz & Kaya, 2017). Therefore, the translation of foreign films has gained importance for several reasons, such as to make up for this deficiency, to get closer to the West, to get to know it and its culture better, and to provide mass and cheap entertainment for people (pp. 76-77). Thus, the importance of translation in this newly established republic must be taken seriously. As “translation was a means to import forms and ideas that would provide a repertoire for Turkish society to achieve its goals” (Tahir Gürçağlar, 2009 as cited in Okyayuz, 2017b, p. 117).

The rise in the cinema industry began especially at the end of the 1920s and the beginning of the 1930s, when the major translation types were dubbing, adaptations (many adaptation examples of Hugo’s novels, Moliere’s plays, and such), and people were seeing these translated products in the growing number of cinemas, and even in

open-air cinemas set up from time to time in towns (Okyayuz, 2017b, p. 117). According to Okyayuz and Kaya, one of the crucial figures who contributed enormously to audiovisual history in 1920s Turkey was İpekçi Kardeşler. They founded İpek Film in 1928 to display foreign-made movies till the 1940s via their cinema saloons based in different parts of the cities in Turkey. In this period, many productions from Egypt were brought to be displayed along with American productions by dubbing them with the contributions of theater artists (p. 77). In addition to dubbing and adaptation practices in this period, until the 1940s, forerunners of subtitling i.e. intertitles were also to be found in cinema saloons, where movies from the cinema of France, Germany, and Australia were displayed with intertitles in French or Turkish languages (Scognamillo, 2014, as cited in Okyayuz & Kaya, 2017, p. 78). However, subtitling was not a common practice because, at the time, the literacy level of Turkish audiences was low.

In 1938-1944, when the cinema sector saw a fall due to the war going on around the world, the government lowered the taxes on entertainment from 75% to 25% to support the sector (Okyayuz, 2017b). When looking at audiovisual translation in Turkey between the 1950s and 1980s, adaptations, one of the most common examples of audiovisual translation, were performed quite widely in the late 1950s and early 1960s (Okyayuz & Kaya, 2017, p. 78). Along with being a cheap and easy way to present a movie to the audience for cinema owners in these times, adaptations and foreign productions inspired Turkish people to get to know the West more. It was a way “to provide the Turkish people with an image of the West they were striving to become a part of” (Okyayuz, 2017b, p. 117). However, it is also said that “the 1947–1953 period marked the rise of Turkish cinema as a stand-alone sector not solely dependent on translations, but also original local productions (Arpad, 1959, as cited in Okyayuz, 2017b, p. 119). One of the possible reasons why adaptation, as a form of AVT was used so much in this era, may be the censorship policies at the time. According to Okyayuz (2017b), due to the Censorship Law passed in 1939 and continued to prevail until 1977, “adaptation may have been a necessity and not only a choice as the Turkish cinema, originals, adaptations, and translations were heavily censored in the era referred to” (p. 123).



In the 1970s and 1980s, the coming of TV and TRT in Turkey changed the AV and AVT repertoire in Turkey compared to the years that went by. With its first broadcast on January 31, 1968, in TRT, mostly foreign productions were displayed and the most common type of audiovisual translation was dubbing (Okyayuz & Kaya, 2017, p. 84). Dubbing as a form of AVT was practiced by making the translations appropriate for the target audience and considering the cultural norms and values of the Turkish audience, for example, children's shows such as *The Flintstones* or *The Muppet Show* were culturally appropriated in dubbing (Okyayuz, 2017b). Studies on AV and AVT in Turkey show that between the period 1968-1985, "TRT which was a monopoly in Turkey at the time, served dubbed foreign series and these were always aired on prime time" (Çankaya, 1992, as cited in Okyayuz, 2017b, p. 125). Thus, it can be summarized that in the 1980s, television prevailed over cinemas and there was a decline in Turkish productions, and the main AVT type was dubbing (Okyayuz & Kaya, 2017, p. 86). In addition, at the time and since 1995, in Turkey not only foreign productions were dubbed, but also local products were dubbed with a stereotypical standard Turkish with the same voices, style, and intonation (Okyayuz, 2017b, p. 126). Moreover, in this era, dubbing was also a preferred choice for TV, as censoring unwanted items without notice was much easier to do. According to studies about the era, TRT was censoring and mediating all the films to "uphold Turkish traditions and norms", products were thus "fashioned on the principles of Turkish modesty and shame, and not in any way harming national feelings" (Tunç, 2005, as cited in Okyayuz, 2017b, p. 127).

On this matter Okyayuz further states that (2017b):

The practice of dubbing, since it completely erases the audial channel of the original, makes it much easier to conceal censorship, as well as making it easier to adapt to the norms of the target culture. For example, in cutting a scene out of a film the dialogue and story continuity can be achieved by the addition of a single phrase, or line to the dubbed track. The characters can end up praying to Jesus or Allah as the mediator wishes. Dubbing gives the mediator total control over the audio channel, allowing AV products to be fashioned more freely. In subtitling on the other hand the original is accessible, there are always those who understand the original (p. 127).

In today's AVT and TV relationship, examples of the same motifs in remakes or related audiovisual products as in this study's case can be seen.

However, in the 1990s, more private channels came into people's lives and the flow of audiovisual products increased even more. In this period because of some political and economic changes, especially after the military coup in the 1980s and the arrival of a new government, AVT repertoire in Turkey went through changes such as less censored productions being available for audiences and more subtitled products (Okyayuz, 2017b, p. 128). According to Kejanlioğlu (2001), to control the damaging effects of ever-growing type of AV translated products on Turkish audiences, two important censorship organs were founded as Radyo Televizyon Yüksek Kurulu (RTYK) in 1983 and Radyo ve Televizyon Üst Kurulu (RTÜK) in 1994 (as cited in Okyayuz, 2017b, p. 128). RTÜK is still an important organ in Turkey, for controlling the audiovisual products available on TV or online and such. Thus further remarks will be added in the next section.

After the 1990s, remakes marked the era, especially caused by the arrival of "new laws on media and cinema which brought copyright concerns cutting out adaptations and bringing on legal remakes" (Okyayuz, 2017b, p. 128). Many audiovisual productions from different cultures especially American comedy series, dramas, and youth TV series were remade in Turkey (Okyayuz & Kaya, 2017, p. 88). Several examples of these remakes can be *The Jeffersons* (1975-1985) as *Tatlı Hayat* (2001-2004), *Hope and Faith* (2003-2006) as *Belalı Baldız* (2005), and *Dharma and Greg* (1997-2022) as *Ash ile Kerem* (2002) (Okyayuz & Kaya, 2017, p. 89). Following the arrival of the internet into people's lives, audiovisual products spread even more in the 21<sup>st</sup> century. In this century, the AVT sector in Turkey underwent many changes and saw additions in the types of AVT modalities. Apart from still being a country that uses foreign products and translating them with dubbing, subtitling, remakes, and audio-description, it became a country that is able to introduce its own audiovisual products to other cultures via translation (Okyayuz, 2017b, p. 130). However, censorship policies still continue with dubbing practices and making remakes aligned and appropriated according to contemporary conservative Turkish norms and values (Okyayuz, 2017b).

### **1.3. RADIO AND TELEVISION SUPREME COUNCIL (RTÜK) IN TURKEY**

Radio and Television Supreme Council (RTÜK) regulates, monitors, and supervises radio, television, and internet broadcasts in Turkey. When private TV channels overgrew after 1990, an organ to supervise these products was needed. Therefore, with the law coming into force in 1994 RTÜK was founded (“Hakkımızda”, n.d.). The Radio and Television Supreme Council is an autonomous and impartial public legal entity, whose members are elected by the General Assembly of the Grand National Assembly of Turkey under the Article 133 of the Constitution. The Supreme Council consists of nine members whom the Grand National Assembly of Turkey elects and these members can serve for 6 years. The members of the Supreme Council elect a chairman and a vice chairman from among themselves, and the term of the presidency is two years.

In Turkey, the Radio and Television Supreme Council gives language and broadcasting permissions to the institutions that will broadcast via terrestrial, digital, satellite, cable, and IPTV media. Based on the The Law No.6112 on the establishment of Radio and Television Enterprises and Their Media Services, adopted on February 15, 2011, RTÜK controls these broadcasts through three methods. These are direct supervision by RTÜK Experts, evaluations of audience complaints that came through the telephone number ALO 178, RTÜK website or RTÜK e-mail channels, and broadcasting organizations’ self-control within the context of Audience Representation and Publishing Ethical Principles (“Hakkımızda”, n.d.). The Supreme Council cannot interfere with the programs before they are broadcast, but they can control them after broadcasting. In the supervision, it also considers the audience's complaints and applications and imposes sanctions if deemed necessary. All decisions of the Board are open to the scrutiny of the administrative judiciary (“Hakkımızda”, n.d.).

Although internet broadcasting was not under the supervision of RTÜK before 2018, with an executive order enacted in 2018, with an addition to the law No.6112, RTÜK had the authority to supervise and monitor internet broadcasting as well (Ergüney, 2020, as cited in Duman, 2022, p. 18).

Under the Law No.6112 many regulations ranging from the language in use, advertising and teleshopping in television and radio broadcast services, product replacement in programs, broadcasting principles in states of emergency, penalties, and bans, and such are to be realized. The law includes the principles of media services with 24 articles, some of them related to the content and display of the broadcasts. Some of the related articles can be listed as follows (RTÜK, 2011);

- Media services shall not incite society to hatred and enmity or create feelings of hatred in the society by discriminating against race, language, religion, gender, class, region, and sect.
- Media services shall not include and encourage publications that discriminate and insult individuals due to race, color, language, religion, nationality, gender, disability, political and philosophical thought, sect, and such reasons.
- Media services shall not be contrary to the national and moral values of the society, general morality, and the principle of protecting the family.
- Media services shall not encourage using addictive substances such as alcohol, tobacco products, drugs, and gambling.
- Media services shall not glamorize committing a crime, criminals, and criminal organizations or be informative on crime techniques.
- Media services must ensure that Turkish is used correctly, beautifully, and understandably without spoiling its features and rules; low-quality, vulgar, and slang use of the language shall not be allowed.
- Media services shall not be obscene.
- Media services shall not contain programs that violate gender equality, promote oppression against women, or exploit women.

We can see that RTÜK is a powerful agent in determining the broadcasting principles in audiovisual products. If it is decided that any program broadcasts violate the specified principles of media services clauses in the article 8, administrative fines or administrative measures may be imposed on the media service providers that broadcast in violation (RTÜK, 2011).

#### 1.4. REMAKES

Since the beginning of cinema with only visual products, many groundbreaking changes have occurred. The addition of sound to movies in different languages, finding new ways to cope with the problem of language while transferring these products to different cultures, the arrival of the internet bringing numerous and various audiovisual content and again some other new and creative ways to transfer these contents to different cultures are only a few to be listed.

Remakes are just one of the audiovisual translation types that come with these developments. Remakes emerged in the history of cinema with the reproduction of Louis Lumiere's movie *Partie d'écarté/Card game* in 1896 by George Méliès as *Une partie de cartes/Card party* (Evans, 2018, p. 160). Since the first example of remakes which are “almost as old as the cinema itself”, it is clear that “films and TV shows are remade all the time, often crossing linguistic and cultural borders” (Evans, 2018, p. 160).

However, it took a long time for remakes to be considered a type of audiovisual translation in translation studies. In its early years, and for a long period, translation as a concept was understood in a very constrained way: As, transferring words in a foreign language into other languages, and in this constrained perspective remakes were considerably ignored for years in translation studies, and taken into consideration mainly by film and media studies. Evans (2014) on this regard argues the position of remakes as follows;

Film remakes across languages are referred to as a form of translation by some critics, particularly in film and media studies (e.g. Aufderheide, 1998; Forrest & Koos, 2002a; Grindstaff, 2001; Mandiberg, 2008; Wills, 1998). In translation studies, however, remakes are seldom discussed and appear to be ignored in favour of more traditional forms of audiovisual translation such as dubbing and subtitling (Evans, 2014, p. 300).

Evans (2014) attributes the seldom appearance of remakes as a form of translation within translations studies to the fact that “translation studies scholars have been most

focused on the linguistic features of texts, rather than the recreation of the multiple modes of films, which include but are not limited to, spoken and written language” (p. 300). Nevertheless, in the last few years, it can be said that thanks to the studies like Johnathan Evans, Henrik Gottlieb abroad, and Şirin Okyayuz in Turkey, and different scholars around the world, perceptions of remakes changed positively. Nowadays, remakes can be regarded as a part of translation studies within the framework of audiovisual translation. Okyayuz (2016), argues that in remakes, at the core of the work done, a product that will provide intercultural communication is transferred, and this is just like subtitling and dubbing, and falls into the field of translation. Therefore, in the 21st century, we can see many audiovisual products are translated in numerous ways such as dubbing, subtitling, audio-description, or of course as remakes.

Remakes can be defined as taking an audiovisual product that is produced in a foreign culture as a source and reproducing it in a new culture in a different language. According to Leitch (2002), remakes are the “new versions of old movies” (p. 37). Mazdon (2000), on the other hand, defines remakes as “films based on an earlier screenplay” (p. 2). It can also be seen that remakes are regarded as “intersemiotic translations” in the field. Evans (2014), states that remakes can be considered intersemiotic retranslations by following Roman Jakobson’s (1959) terminology with intersemiotic, as the translation occurs between two different channels i.e. “as they translate a written text into a film”, and “retranslations as another film has already performed this translation process” (pp. 303-304). Furthermore, Evans also calls interlingual remakes “total translation” by following the idea presented by Catford (1965) when he explains total translations as “translation in which all levels of the SL text are replaced by TL material” (as cited in Evans, 2014, p. 310). Because remakes do not only translate the dialogues in a series/movie but also translate physical acting, dress, photography, and so on.

However, when defining remakes some scholars have taken an ambivalent approach. As such, according to Gambier (2013), remakes were one of the solutions to overcome the language barriers to export audiovisual products to other countries. He explains remake as “a kind of appropriation by changing the language and also to a certain extent the

plot, with all its values and assumptions, the characters and the cultural context” (p. 46). With a similar ambiguous perspective, according to Nornes (2007), remakes are “the ultimate form of free translation”. Evans (2014), finds Nornes’ this approach to remakes ambivalent, because by defining them as too free, Nornes implies that they are “too free to be considered as translations, but at the same time can be read as in some way translational in nature” (p. 302). However, there are scholars in the field who position remakes in a clear category in translation studies.

Gottlieb (2007), in his paper, presents the taxonomy of translation, and he categorizes intrasemiotic types of translation. In this taxonomy, he positions remakes under inspirational types as an interlingual sub-category of translation as follows (p. 7):

TARGET TEXT SEMIOTICS	INTRASEMIOTIC TYPES					
	Inspirational translation			Conventionalized translation		
	Nonverbal	Interlingual	Intralingual	Nonverbal	Interlingual	Intralingual
Isosemiotic (same channels as original)	19. New musical arrangement of standard tune	20. Remake of foreign film	21. Contemporary adaptation of 'classic' film	22. Sign interpreting	23. Dubbed film	27. Transliteration
Diasemiotic (different channels)	[None known to the author]				24. Subtitled 'exotic' film	28. Audiobook on CD
Supersemiotic (more channels)					25. Subtitled familiar-language film	29. Captioned commercials for hearing audiences
Hyposemiotic (fewer channels)					26. Live radio interpreting	30. Subtitling for the deaf

Tab. 2: *Intrasemiotic Types*

### Figure 1. Gottlieb's Intrasemiotic Types

He then describes remakes of foreign films;

In the interlingual sub-category, another phenomenon attracting a lot of public attention is remakes of films. Instead of merely translating the verbal elements (as in dubbing and subtitling, see below), a remake transplants the entire film, setting and all, into the target culture. The resulting film may appear to be an original work, but as it is based on an existing storyline etc., it is indeed a translation (p. 10).

Whether or not it is considered a type of translation, some negative approaches have been and still are attributed to remakes, relating them to be secondary, inferior, or imitator productions. For example, interlingual remakes of American productions were seen as “a less than respectable Hollywood commercial practice’ for some (Forrest & Koos, 2002, as cited in Evans, 2018, p. 161). In addition, it is argued that remakes are mostly done out of commercial causes. As, “films that are already successful represent less of a risk than new, original movies” (Mazdon, 2000, as cited in Evans, 2018). This perspective may be true for some cases, however; sometimes remakes can be considered better than the source products. As, taking an already existing idea and translating it for a different culture may result in an even better product by considering the parts of the source that could be improved, and spicing the original story up by adding local flavors. Even so, according to Maes, to consider a film as a remake, it “must in some relevant way be comparable to a previous movie” (2005, p. 7). Evans (2014) goes one step further on what can be accepted as a remake and claims that to brand a product as a remake there should be “some sort of acknowledgment or legal agreement” (p. 305). On this matter, Verevis (2006) also emphasizes the legal position of remakes and defines them as:

More often [...] film remakes are understood as (more particular) intertextual structures which are stabilized, or limited, through the naming and (usually) legally sanctioned (or copyrighted) use of a particular literary and/or cinematic source which serves as a retrospectively designated point of origin and semantic fixity (p. 21).

Nevertheless, it cannot always be seen that producers do accept their work as a remake. Although, in today’s world surrounded by technological advantages, people can spot if a product is a remake and even find its source without acknowledgment from the producers themselves.

#### **1.4.1. Ambiguity Between Concepts: Is it an Adaptation or a Remake?**

Within the framework of film and media studies and translation studies, there is an ambiguity in the perception of concepts such as remake and/or adaptation. There is no strict dividing line between the two concepts when studies are examined. As more



audiovisual products are produced the more the concepts and processes coincide with each other. Yau (2014), comments on this matter and sheds light on this two-fold ambiguity as follows;

In filmmaking, adaptation is the transfer of a text, literary or otherwise, to film; for example, adaptations may derive from novels, short stories, plays, nonfiction books, newspaper articles, comics, or video games. Remaking creates a new version of an earlier film; a remake may be based on a film from the same or a different country, and created by the same or a different filmmaker. Remaking can be considered either as a subset of or as a separate category from adaptation, depending on the purpose and perspective of the researcher. In either case, overlap occurs when a film adaptation is remade. In fact, adaptations and remakes are often both seen alongside sequels, cycles, series, and director's cuts as part of the culture of recycling that characterizes the film industry (p. 497).

Culuenare (2020) with a similar perspective, comments on this twofold understanding of remakes and adaptations as follows;

First of all, instead of clearly demarcating both study fields, I follow Naremore in claiming that '[t]he study of adaptation needs to be joined with the study of recycling, remaking and every other form of retelling in the age of mechanical reproduction and electronic communication'. Additionally, though academics have argued that film remakes should be seen as a specific form of adaptation (e.g., Hutcheon) it might be more productive to regard both artifacts (and others, like reboots ) as part of the same post-production and post-celluloid media culture: such an account 'signals new media transformations of replica practices and frustrates those approaches that seek to differentiate processes of adaptation and remaking by appealing to the relationship between a new version (an adaptation or remake) and the medium of the original artifact' (Verevis, Oxford Handbook 268). Moreover, as both remakes and adaptations are part of the same streams of global media industries where both, in se, attempt to render repetition into innovation, they 'are best understood as historical varieties of [the same] serial practice' (Kelleter & Loock 125, p. 212)

Moreover, to this ambiguity, Loock and Verevis (2012) argue about the concepts of adaptation and remake. They give a simple and clear understanding of the two terms. Firstly, they mention Robert Eberwein's point regarding adaptations and remakes. He states that there is an affinity between the two terms, and that "remaking is a kind of

reading or rereading of the original [text]”. Loock and Verevis (2012) further argues this definition and explains that;

This definition seems equally applicable to each, but what typically distinguishes the concepts is the relation between the new version—adaptation or remake—and the medium of the original artifact. A remake is generally considered a version of another film, whereas one of the principal arguments of adaptation theory is concerned with the movement between different semiotic registers, most often between literature and film (p. 6).

From this point of view, it can be seen that the clearest distinction between remakes and adaptations is that, adaptations are done between different mediums such as a novel into a film, however; remakes are done between the same mediums, such as a film into a film or a series into series or vice versa. In this light, remakes can be followed closely by adaptations and that they also involve not just one practice and product, they comprise many different actors and elements as well. In this regard, different types of remakes fall into different categorizations according to some scholars. Okyayuz (2016) defines four possible categorizations. She argues them as follows;

First, it is possible to talk about remakes according to different types of audio-visual products; movie or TV series remakes can be mentioned (for example, *Aşk-ı Memnu* was shot both as a movie and a TV series). Secondly, it can be mentioned that the same movie or series is remade in the same culture with a certain time interval (for example, *Çalıküşu* was remade in many different times in Turkey). Third, somewhere between the remake and the adaptation axis, one can speak of the remake of a series as a movie or a movie as a series. Fourth, we can talk about a contemporary remake of a contemporary film or series for a different culture and language (p. 222).

In this present study, however, the fourth categorization will be the point of view. As a foreign series are remade into a different language and culture.

Various scholars other than Okyayuz, have also attempted to taxonomize remakes. For example, Leitch (2002), has a four-stance model that remakes can adopt which includes ‘readaptations’, ‘updates’, ‘homages’, and ‘true remakes’. First is the ‘readaptation’ of a famous literary work with the goal of fidelity to the original text. Second is the

‘updates’ that acknowledge a classic earlier text but change it accordingly to the assumed desires of the audiences, into a new setting, and values by criticizing the original text as outdated. ‘Homage’, being the third category of Leitch, is an honorary and respectful remake of the original. They tend to be made to highlight the value of previous films that were ignored or sunk into oblivion. The last category is the ‘true remakes’, which present themselves as an original by replacing the earlier film and freeing themselves from the unexpected accidents that spoil the originals (pp. 143-147).

On the other hand, Eberwein (1998) has a fifteen-part categorization that presented as a preliminary taxonomy:

- (a) A silent film remade as a sound film (b) a silent film remade by the same director as a sound film (c) a major director's silent film remade as a sound film by a different major director
- (a) A sound film remade by the same director in the same country (b) a sound film remade by the same director in a different country in which the same language is spoken (c) a sound film remade by the same director in a different country with a different language
- A film made by a director consciously drawing on elements and movies of another director
- (a) A film made in the United States remade as a foreign film (b) a film made in a foreign country remade in another foreign country (c) a foreign film remade in another foreign country and remade a second time in the United States (d) a foreign film remade in the United States
- (a) Films with multiple remakes spanning the silent and sound eras (b) films remade within the silent and sound eras as well as for television
- (a) A film remade as television film (b) a film remade as a television miniseries (c) a television series remade as a film
- (a) A remake that changes the cultural setting of a film (b) a remake that updates the temporal setting of a film (c) a remake that changes the genre and cultural setting of the film

- (a) A remake that switches the gender of the main characters (b) a remake that reworks more explicitly the sexual relations in a film
- A remake that changes the race of the main characters
- A remake in which the same star plays the same part
- A remake of a sequel to a film that is itself the subject of multiple remakes
- Comic and parodic remakes
- Pornographic remakes
- A remake that changes the color and/or aspect ratio of the original
- An apparent remake whose status as a remake is denied by the director (pp. 28-30).

Maes (2005), finds Eberwein's taxonomy redundant and ambiguous. He indicates that;

In devising his taxonomy Eberwein principally focused on the kinds of differences there are between the remake and the original – a strategy based on the assumption that remakes will largely be identical to the original so that differences, being small and specific, may very well serve as distinguishing characteristics in a classification. This, I believe, is a commonly shared assumption and one that seems all too justified where remakes of the most obvious kind are concerned. However, it must be remembered that a valid taxonomy should take into account all kinds of remakes and not just the most obvious ones (p. 4).

However, whether or not being ambiguous, Eberwein puts forward one very detailed examination of remakes. According to Evans (2018), to have a wide range of categorizations on remakes show “the variety of approaches taken in remakes and the variety of relationships between source and target texts in remade films” (p. 167).

#### **1.4.2. The Rational for Studying Remakes Under Translation Studies**

The position of remakes in TS has been controversial for many years. The subject was seen to be studied under cross-related disciplines such as media studies, film studies, adaptation studies, or culture studies, however, scholars in Translation Studies were seen to be reluctant to show interest in the remakes as a type of AVT even though remakes indeed involve translational acts in the transfer processes. Nevertheless, this

stance has been changing in the very last few years, thanks to scholars in Translation Studies. As such, Okyayuz (2016), who studies AVT and especially remaking practices in Turkey, argues that in remakes at the core of the work done a product that provides ‘intercultural communication’ is transferred, and this act, just like in subtitling and dubbing falls within the scope of study of Translation Studies. She places the rationale for studying remakes under Translation Studies with the postulates of Gideon Toury. Toury (2012), proposes three postulates for a text to be accepted as a translation. These are;

- The Source-Text Postulate
- The Transfer Postulate
- The Relationship Postulate (p. 28)

Okyayuz (2016) comments on Toury’s approach as follows;

Gideon Toury (2005, p. 5) states that three interrelated propositions can be mentioned for a text to be considered as a translation in a target culture. The first is that there is a source text, the second is that it has been transferred, and the third is the relationship between the source and the target text. In this context, it has been accepted in the opening and closing credits of each remake that there is a source text in all the reviewed remakes. The points that differ in the relationship between this source text and the Turkish target text can be examined in the axis of adoption mentioned at the beginning of the study and in the axis of the artistic contributions of those who recycle the audiovisual product, which is an artistic product (as cited in Okyayuz, 2016, p. 226).

When the process of remaking is examined, it can be seen that the three propositions which Toury provides indeed exist. As the translation process in its general and long-accepted sense includes two parties, one is the source text and the other is the translated text created in the transfer process, in remakes, the process includes these two parties. There is the original series or movie as a source text which has a plot, writer(s), time, and setting, and there is the remake as a target text. In this study’s case, the source text is the original series *The Split* and the translated target text is the remake series *Evlilik Hakkında Her Şey*. Moreover, as it is shown in this study in the case study chapter, the

relationship between the products does exist. Therefore, the three postulates that Toury provides for a text to be considered as a translation is undertaken in the case of remakes.

However, remaking is complex, due to the nature and processes involved. For example, Barra (2013) states that there is a very complex process behind the broadcasters' purchase of a foreign audiovisual product and presenting it to a local audience, and at the end of this complex and challenging process cultural and media products designed by targeting an audience with completely different languages and backgrounds reach new audiences (Barra, 2013, as cited in Okyayuz, 2017b). Okyayuz (2017b) explains this process in her study as; when remaking an original product for a foreign audience there is a group of people who rewrite scenarios of the source text. Due to the nature of this transfer process, there should be at least a translator, a director, and a screenwriter at work. She states that a translator is required here, as there is a source text that needs to be transferred. In order to create the dialogues that reflect the natural language flow that will be necessary to carry the product to the target culture, sometimes the first translation will not be enough, and the image of the product will also be re-shot, so a scriptwriter and adaptation specialist will also be needed. In addition, there should be a director who will determine what kind of adaptation or remake the product in question will be and reflect his/her vision of the product. The team in question may consist of many people, or the same persons may assume different roles at different stages of the production of the remake (Okyayuz, 2017b).

Evans (2018), also argues that involving more than just translating a language, remakes are a 'multimodal form of translation' that may trouble traditional perceptions of translation (p. 161). Moreover, he states that;

Remakes also differ from many other forms of translation as they require many people and a lot of resources to make. They are part of a large industrial process, which means that there are a lot of different influences on the final product. Studying remakes, then, requires taking into account these industrial processes as well as the product itself (p. 169).

It can be said that, in their translation processes, remakes are also going through an assimilation process. They are becoming converging to adapt to and become familiar for the culture they are translated for, but on the other hand, they continue to keep the essence of the source product. In this sense, the process of remaking is indeed a translational process, whether those remakes are done out of commercial interests or not because they are circulating around different cultures. Where Diaz Cintas and Remael (2007) discuss the new types of translational practices in AVT, they argue that;

Whether the hurdle is a language or a sensorial barrier, the aim of the translation process is exactly the same: to facilitate access to an otherwise hermetic source of information and entertainment. In this way, accessibility becomes a common denominator that underpins these practices (p. 13)

Thus, as Evans (2014), points out that;

Remakes, then, and especially interlingual remakes which involve a movement between languages, are conceptually similar to translations. Both show a repetition of narrative, though there may be variation in that narrative. Both are recognized by readers or viewers as offering a full scale reworking of a previous text. Both are authorized in a copyright context (pp. 305-306).

On this matter, Mandiberg (2008), in his master's thesis submitted to the Department of Media, Culture, and Communication, claims that remakes are indeed a type of translation as follows:

Ultimately, my argument will claim that the remake of a foreign film is a type of translation. Its purpose is no different than subtitles, dubbing, lecturing or the multi-language version. It enables the movement of a filmic text from one culture to another where culture is either spatial or temporal (p. 4).

Considering the opinions of the above-mentioned researchers, it can be said that; although remakes have been studied in fields such as film studies, adaptation studies, or media studies, today and especially in the focus of this study, it is seen as a study product belonging also to the field of Translation Studies. The main reason for this is,

the act of translation and actors involved in the transfer processes. For this reason, both series which are the corpus of the current study are treated as translational products, the original series *The Split* constitutes the source text, and the remake *Evlilik Hakkında Her Şey* constitutes the target text. Examining both products in the context of translation reveals to us that translation processes are not just linguistic transfer.

### 1.4.3. Remakes in Turkey

In Turkey translating foreign productions via translation practices such as adaptation, dubbing, subtitling, or remaking is a common practice. Since the first years of television, broadcasters have benefited from foreign-made productions. When looking at the history of AVT in Turkey especially between the 1950s and 1980s, when almost most households had a TV of their own, adaptations, were one of the most common examples of audiovisual translation and performed quite widely in the late 1950s and early 1960s (Okyayuz & Kaya, 2017, p. 78). Moreover, according to Scagnamillo, the cinema and movie industry in Turkey developed through adaptations or dubbing of foreign movies in Turkish. (Scagnamillo, 2014, as cited in Okyayuz, 2016). There are possible reasons why adaptation and/or remake were used in these early years, which were explained in the earlier sections. However, it can be said that one of the most likely reasons was the lack of resources in the founding years of the cinema and TV industry in Turkey. Nevertheless, in the following years and technological developments have changed this situation. Okyayuz comments on this matter as follows;

Furthermore, technical innovations brought about new opportunities for import; for example, studies in Turkey underline that, in the 20th century, cinema and television have contributed to the evolution of Turkish society in a way as to both retain the Turkish identity and to cultivate it in a certain direction (Aziz 1991, as cited in Okyayuz, 2017b, p. 117).

With the developments in technology and broadcasting industries, the number of TV channels has also increased. According to the data received from RTÜK, there are 16 national televisions, 8 regional televisions, and 151 local televisions broadcasting in terrestrial media in Turkey, 175 in total. 350 television channels broadcast by satellite



and 172 television channels broadcast by cable (*Türkiyede Kaç Tane kanal var?*). In addition, when looking at the television watching rates in Turkey, it is seen that people are sitting in front of the TV for approximately 3 hours and 34 minutes hours (RTÜK, n.d.). As watching and viewer rates increased, the need for new content enlarged even more compared to the first years of broadcasting in Turkey, especially after the 2000s. According to Erguvan and Işıklar Koçak (2020), remaking which they also describe as ‘program format franchising phenomenon’, became a popular program provision in Turkey, and it is still using widely since those years. According to their study for Erguvan’s doctoral research, they have compiled 91 transcultural television remakes that aired on Turkish television channels since the 2000s (pp. 67-68). They argue that especially since 2013 the number of remakes has increased, and the majority of this increase has been for South Korean drama remakes. They argue that “almost 90% of all Turkish remakes are from the US and South Korean sources; the remaining source cultures include Japan, Australia, the UK, Italy, Denmark, Spain and Canada” (p. 68).

In her study, Okyayuz (2016), examines the concept of remaking and investigates the remake practices in Turkey. She argues that in Turkey remaking the series of other cultures is very common since the beginning of the cinematic and television tradition in the country.

According to Okyayuz (2016), with the increase in the transfer of audio-visual products and the diversity of these transfers, the clear lines between translation, remakes, adaptation, and similar concepts are disappearing (p. 224). Therefore, as Okyayuz (2016) argues, drawing the line between whether an audiovisual product’s transfer is an adaptation, or a remake would depend on what point of view it is viewed from and which definitions are used. In this study’s case, however, the transfer of foreign-made series is sometimes defined as adaptations or re-adaptations in different studies. For example, in her master’s thesis for the Department of Communication and Design, Erdoğan (2015) conducted a case study on the Turkish television series *Doktorlar* (2006-2011) and *Medcezir* (2013-2015) which she defined as transnational adaptations of American dramas from *Grey’s Anatomy* (2005) and *The O.C.* (2003-2007). However, in this study, the examples given are considered as remakes. As stated above, they all

have the three postulates that Toury provides, and translational processes and actors involved in their transfers. Having said that, Okyayuz provides examples of remakes between the years 2000-2014 in Turkey as follows;

**Table 1.** List of Turkish remakes by Okyayuz (2016, pp. 228-229)

<b>The Original Series</b>	<b>Remake</b>
The Nanny (1993-1999)	Dadı (2001-2002)
Married with Children (1987-1997)	Evli ve Çocuklu (2004)
Who's the Boss (1984-1992)	Patron Kim (2010)
Three's Company (1977-1984)	Çat Kapı (2005)
Ugly Betty (2006-2010)	Sensiz Olmuyor (2005)
According to Jim (2001-2008)	Cuma'ya Kalsa (2010)
The Golden Girls (1985-1992)	Altın Kızlar (2009)
Dharma and Greg (1997-2002)	Aslı ile Kerem (2002)
The Jeffersons (1975-1985)	Tatlı Hayat (2001-2004)
Hope and Faith (2003-2006)	Belalı Baldız (2005)
Monk (2002-2009)	Galip Derviş (2013)
Glee (2009-1015)	Muck (2012)
Gossip Girl (2007-2012)	Küçük Sırlar (2010)
The O.C. (2003-2007)	Medcezir (2013-1015)
Revenge (2011-2015)	İntikam (2013-2014)
Grey's Anatomy (2005-)	Doktorlar (2006-2011)
Dowson's Creek (1998-2003)	Kavak Yelleri (2007-2011)
Desperate Housewives (2004-2012)	Umutsuz Ev Kadınları (2011-2014)

In addition to these examples, in his master's thesis for the Department of Translation and Interpreting, Duman (2022) conducts a case study on the Turkish remake of a foreign-origin TV series *Shameless*, and in his study, he also presents examples of Turkish remakes broadcasted on television between the years 2014-2021 as follows:

**Table 2.** List of Turkish remakes by Duman (2022, p. 27)

<b>The Original Series</b>	<b>Remake</b>
Forbrydelsen (1999 – 2003)	Cinayet (2014)
My Husband Got a Family (2012)	Kocamın Ailesi (2014 – 2015)
Pretty Little Liars (2010 – 2017)	Tatlı Küçük Yalancılar (2015)
Full House (2004)	İlişki Durumu: Karışık (2014 – 2015)
Can Love Become Money (2012)	Kiralık Aşk (2015)
The Heirs (2013)	Çilek Kokusu (2015)
What Happens to My Family (2014 – 2015)	Baba Candır (2015 – 2017)
She Was Pretty (2015)	Seviyor Sevmiyor (2016 – 2017)
Fated to Love You (2014)	No 309 (2016 – 2017)
Flames of Desire (2010 – 2011)	Hayat Şarkısı (2016 – 2017)
Mother (2018)	Anne (2016 – 2017)

Doctors (2016)	Kalp Atışı (2017 – 2018)
Woman (2013)	Kadın (2017 – 2020)
Shameless (2011 – 2021)	Bizim Hikaye (2017 – 2019)
Ojakgyo Brothers (2011 – 2012)	Aslan Ailem (2017 – 2018)
1 Liter of Tears (2005 – 2007)	Bir Litre Gözyaşı (2018 – 2019)
Wentworth (2013 – 2021)	Avlu (2018 – 2019)
Good Doctor (2013)	Mucize Doktor (2019 – 2021)
House M.D. (2004 – 2012)	Hekimoğlu (2019 – 2021)
This Is Us (2016 – 2022)	Bir Aile Hikayesi (2019)
Love That Makes You Cry (2016)	Aşk Ağlatır (2019)
Mr. Hiiragi's Homeroom (2019)	Öğretmen (2020)
Dix pour cent (2015 – [2020])	Menajerimi Ara (2020 – 2021)
Ellas son... la alegría del hogar (2009)	Hizmetçiler (2020)
Hanggang Saan (2017 – 2018)	Bir Annenin Günahı (2020)
Le Bazar de la Charité (2019)	Alev Alev (2020 – 2021)
The Split (2018 – [2022])	Evlilik Hakkında Her Şey (2021- [2022])

Here, I would like to add some of the latest remake series broadcasted in Turkey as follows:

**Table 3.** Remake Series in Turkey Between 2020-2024

<b>The Original Series</b>	<b>Remake</b>
Dr. Foster (2015-2017)	Sadakatsiz (2020-2022)
Show Window: The Queen's House (2021-2022)	İyilik (2022-2023)
Shtisel (2013-2021)	Ömer (2023-present)
La Chica que Limpia (2027-2018)	Adım Farah (2023-present)
Cunning Single Lady (2014)	Aşk Mantık İntikam (2021-2022)
Your Honor (2020)	Hakim (2022)
New Amsterdam (2018-2023)	Hayat Bugün (2022)
Happy Valley (2014)	Son Nefesime Kadar (2022)
Ashita, Mama ga Inai (2014)	Çocukluk (2020)
Innocent Defendant (2017)	Mahkum (2021-2022)
Liar (2017-2020)	Yalancı (2021)
Without Family (1994)	Taçsız Prenses (2023-)
Dr. Romantic (2016-present)	Kasaba Doktoru (2022-2023)
Queen Sugar (2016-2022)	Kraliçe (2023)
Dr. Cha (2023)	Bahar (2024)

A review of the most recent data reveals that remakes continue to be a prevalent phenomenon in the Turkish television series landscape. It is evident that the majority of Turkish television series are remakes, with the number of remakes produced annually exceeding one. These remakes are often adapted to align with Turkish societal and cultural norms, with the objective of achieving success in the Turkish television market.

## **CHAPTER 2**

### **FEMINIST TRANSLATION STUDIES**

This section of the thesis will provide an overview of the development of feminist translation studies in the world and in Turkey, as well as the place and importance of feminist translation in Translation Studies. It will also examine the relationship between feminist translation and audiovisual translation.

#### **2.1. THE IMPORTANCE OF GENDER-RELATED ISSUES IN TRANSLATION STUDIES**

According to Gambier and van Doorslaer (2016), “a discipline cannot stand alone: it needs other disciplines to exist. It always imports elements from other disciplines, not in a passive way but as a kind of cultural transfer” (p. 7). When we look at translation studies, it will be seen that collaborations, exchanges and contributions with different disciplines have been increasing over the years. Since translations are made from a wide variety of fields, translation studies are inherently intertwined with different disciplines. It can be seen that translators work intertwined with many different disciplines, as well. For example, a translator researching interpreting processes may make use of psycholinguistics to learn how the brain functions in the interpreting process. In addition, there are many translators today, who are experts in the fields of law, medicine, technology, cognitive science, computer science, music, etc. Working hand in hand with these fields, translating products of these fields bring new perspectives to translation studies and made it an interdisciplinary and multidisciplinary field.

To understand the inter-disciplinary and multi-disciplinary aspects of translation studies, we need to understand what interdisciplinary means. In their paper, Gambier and van Doorslaer define it “as the set of relationships between scientific practices/disciplines” (p. 9). It means that there is an exchange between different sets of disciplines, and in this context, gender studies is one of the fields intertwined with translation studies. With translation studies’ inter-relation with gender studies, gender

related issues gain importance as they reflect the broader dynamics of language, power and culture. Understanding gender in line with these dynamics and addressing its positive and negative aspects will lead to more accurate, inclusive and ethical translation processes.

For many years, the translations and translation process itself seen as a secondary practice that reproduces the original work of the real author. In a world that contains hierarchical order at every aspect of life, this reproduction of real work as the translation was connected to women's place in the world. The women were at the bottom layer of the social structure compared to men, they were and are the ones who bring children to the world, just like a translator reproducing the original work as a copy. Just as this relationship between men and women, translation and the original work seen as inferior and superior to each other. Such ideas and connections about translators and translation processes/products have begun to attract the attention of feminist scholars and translators. With cultural turn in translation studies starting from the 1980s, gender related issues started to gain paramount importance.

Gender studies and translation studies, worked together to empower both the place of women in the social and literary world and the place of translation in the academic and literary world. With the cultural turn in the 1980s, feminist translation emerged out as a significant issue and area of research for many translators and scholars. It was in Quebec and Canada that feminist writing and feminising translations became prominent. von Flotow (1991), comments on feminist translation as follows:

Feminist translation seems to have developed as a method of translating the focus on and critique of "patriarchal language" by feminist writers in Quebec. In the late 1970s and early 1980s the Quebec writers [...] were producing work that was highly experimental, and constituted efforts to attack, deconstruct, or simply bypass the conventional language they perceived as inherently misogynist.

Language, in the case of feminist translation the patriarchal language, is crucial because of its role in society. It can shape the thoughts and beliefs of people. Therefore, reshaping the misogynistic language use with translations has been one of the main

goals of feminist translator. As, through translations gender identities and roles can be represented, shaped and become visible. Examining how genders are portrayed and whether these portrayals create stereotypes or challenge existing stereotypes allows for a critical assessment of the impact of translated texts on society and their perceptions. Thus, it can be seen that, when gender studies and translation work together, they help each other to build a better consciousness and social awareness. The inter-relation between gender studies and translation studies proved useful for each other, instead of weakening their status, they empowered them.

### **2.1.1. Feminist Translation**

What feminist translation examines is the role of "language" in the interaction between cultures and people. Since understandings of gender are directly reflected in the language people speak, the crossection of gender and translation in this context examines the role of language within the framework of gender-based issues.

The interaction and relationship between gender and translation can be traced back to the 1970s and 1980s. However, looking at translation history it can be seen that at first, translation was seen only as an act of transmission between two sets of language pairs and as a comparative translated literature between different languages. Nevertheless, the perception of translation and viewpoints on it have changed starting with the 1970s. More importantly, it was not until the 1970s that translation studies managed to take its place and name as an academic discipline. Then, its path came across many different fields, especially in the 1980s. Following its emergence as an academic discipline in its own right, the path of translation studies has intersected and Translation Studies started to collaborate with other disciplines, especially in the 1980s. With a cultural turn in the 1980s, translation studies have interconnected with gender studies, thus paving the way of feminist translation. According to Abdal (2022), the concept of feminist translation emerged out of the theoretical openings brought about by the cultural turn approach in the late 1980s, which conceptualized translation as an intercultural act of rewriting that affects the mechanisms of social transformation (p. 11). When feminist writers in Quebec started to translate 'the focus and critique of patriarchal language' feminist

translation developed (von Flotow, 1991). This feminist interaction in translation, which commenced in the late 1970s and continued into the early 1980s, saw Quebec writers in particular produce highly experimental works with the intention of challenging, deconstructing or simply transcending traditional language, which they perceived as inherently misogynistic. Similar to Translation Studies, language was one of the main issues in feminist studies. As von Flotow (1991) notes, the texts of these writers frequently addressed the formalist questioning of the materiality of language, a tendency inherited from Quebec's earlier modernité period. They were interested in research on the etymology and deconstruction of traditional vocabulary. Thus, a connection between translation and feminism that positions language as one of the main tools in and for the field yielded a strong interrelation. The writers employed a variety of strategies to critique the masculinity of the existing language. These strategies included the use of neologisms and word games to parody and attack traditional language, the fragmentation of language, the disregard of grammatical or syntactic structures, and the dissection of individual words to examine their hidden meanings. Scholars and translators started to examine how women were represented in translations and text, how gender effects the language use in translations. Godayol (2012) notes that “feminist translators in the 1980s began to pay close attention to the concept of identity and the representation of woman in and through language” emphasizing the importance of language in feminist translators. In feminist translation studies, feminist translators have unearthed and drawn attention to the inferior status of translation and translator when compared to the original language and the author. Moreover, the inferior duality between translation and the original did not end there. The translators were handmaidens to authors just as the inferior position of women to men. Such connection, in which translation and the status of women is inferior to that of the original and men, first done by Gilles Ménage in 17<sup>th</sup> century, when Ménage produced the phrase “les belles infidèles” (unfaithful beauties) (Simon, 1996). He used this phrase to define Nicolas Perrot d’Ablancourt’s free translations of the classics (Godayol, 2012, p. 175). As posited by Simon (1996), this metaphor establishes an analogy between the French feminine word “traduction” (translation) and women. This metaphor establishes a relationship between women and translation by implying that women and translation have a subordinate status. Furthermore, it is suggested that translation, in a manner akin

to women, is beautiful when unfaithful and not so when faithful. This expression draws attention of many feminist scholars, such as von Flotow. According to von Flotow (1991), it is expressions like this, which create “double standards based on traditional gender stereotypes”. According to her, these stereotypes maintain the idea that “beautiful texts and beautiful women can only be unfaithful, and faithful texts are by definition ugly, just as ugly women (a contradiction in terms) can't help but be faithful” (1991, p. 82). It is clear that the role of translation was sexualized to the detriment of women. von Flotow (2009) argues this position of women and translation by mentioning Schleiermacher's view. She points this out as follows:

In the Western European traditions, translation has often been aligned with the reproductive roles of women in a patriarchal society and expressed through the use of metaphors casting translation in terms of patriarchal familial relations, feminizing translation, and rendering it a female activity that needs to be watched over and controlled (by the male translator, editor, writer) in order to ensure the paternity of the text and the quality of the mother-tongue, or the female modesty and "honor" of the translation, to prevent translations becoming mongrels/bastards (Blendlinge), with no clear/clean bloodlines (Schleiermacher, 2004, as cited in von Flotow, 2009, p. 4).

In this light, it can be said that a non-realistic relation between translation and women dates back to the seventeenth century with metaphors and imputations. According to Simon (1996), one of the reasons for the connection between feminist studies and translation can be that women in the old times, for example in the European Middle Ages and English Renaissance, were only able to enter the literary world utilizing translation. At those times, it was not possible for women to write their own words and publish them. Therefore, they had to turn their faces into the world of translation and be seen “as a kind of writer's apprenticeship” (Simon, 1996, p. 2). Consequently, such situations as pointed out by von Flotow (2009), triggered feminist translators, especially over the past ten years, to consider and investigate the reflections of women in translation and to “rewrite them and unleash the power of the feminine in the realm of translation” (p. 4). Therefore, feminist translators take the language and translation as their main vessel to conquer the patriarchal and androcentric constituent of language and culture. As it was argued in the 1970s that women's liberation must first be a



liberation of/from language. From this point of view, as Simon (1996) puts out, there is a common intellectual and institutional context that lies at the heart of feminist and translation studies. As stated by Simon (1996), translators communicate, rewrite, and manipulate texts in order to make them accessible to a second language audience. In this regard, feminist translators employ language to rewrite and deconstruct the dominant discourse of patriarchal language. One of their primary objective is to make women visible in and through language. Consequently, this thesis, within the context of remakes, posits that when an original script is translated in accordance with the needs and requirements of another culture, the portrayal of gender on screen across cultures is also translated. To this end, this thesis examines how gender roles and biases are translated when the original series *The Split* is remade.

### **2.1.2. Feminist Translaiton and Audiovisual Translation**

The interaction of gender issues with Translation Studies has become more extensive over time, with shifts in focus to different areas of translation, including audiovisual translation. The first questions regarding feminist issues in media emerged in the 1960s, with a focus on the (mis)representation of women on the screen. At the time, the idealisation of the female body and the representation of women and their lives were the dominant tendencies (see Mulvey, 1989). Even in the present era, despite the continued prevalence of gender stereotypes in representations of men and women, there is growing recognition that these portrayals are discriminatory and constrain both men and women in certain ways. However, the awareness of the double standard and problematic representations of men and women on the screen was initially critiqued not by feminist theorisations or feminist translation studies, but by critical media studies. Nevertheless, gender-related issues began to be discussed and criticised in the 1970s through feminist analyses of mainstream narrative film. Moreover, the application of gender-focused theories to AVT studies has been developing only since the early 2000s (von Flotow et al., 2018). In these criticisms, the language used in audio-visual products was studied within the context of sexual differences and gender stereotypes.

According to von Flotow and Josephy-Hernández (2018), in audio-visual products, the question of gender is explored via three approaches;

the first focuses on feminist materials in Anglo-American audiovisual products and their translation into Romance languages; the second studies the differences between subtitled and dubbed versions of Anglo-American source texts; and the third looks at gay and queer source text materials and their treatment in translation (p. 300).

In the first approach, the main purpose is to analyze the feminist content and nuance's transfer to the target culture and language. The translated content is sometimes changed here to conform to patriarchal norms and to suppress female sexuality. In the second approach, the dubbed and subtitled version of the same audio-visual product is analyzed and compared to examine the possible changes, which are made between the products. The third approach in audio-visual products' translation is the examination of the representation of queer content.

Via these approaches the varying reasons regarding the decisions of translators or distributors may be explored and understood. However, according to von Flotow and Josephy-Hernández (2018, p. 305), the end product of a translation process will be affected by three factors. These are;

(i) the attitudes of the translators working with audiovisual texts in their perceived or assumed roles as moral gate-keepers; (ii) the translators' experiences of and exposure to 'gender' as a discursive socio-cultural element affecting any language; and (iii) the agendas of specific broadcasting networks, involving assumptions about audience expectations—that will determine how much time and money is invested in translations.

From this point of view, it can be said that whether it's the agents such as distributors, audiences, and governments, or translators themselves, translation of products may be affected in terms of gender is represented and reproduced. Therefore, it can be said that studying gender in translation studies is important for understanding the gender roles and structures that shape society, for changing norms that may cause detriment to

certain groups, and for creating more inclusive and equitable translation processes and products. While language is one of the most important factors in the construction of societies' ideas, revealing how gender is constructed and reflected in languages can help to challenge stereotypes. Translation is one of the most important tools in this regard as language is a powerful tool which mirror and maintain societal power structures, and through translation, egalitarian and taboo free gender roles and understandings of different cultures can be introduced to other cultures and languages. In addition, gender norms and gender related expectations affect the agency of translator, thus studying this field may surface how gender identities and roles impact translators' choices, and how their work is received.

### **2.1.3. A Short Overview of Feminist Translation in Turkey**

Feminism, feminist thought and movements began to make its presence felt in Turkey in the 19<sup>th</sup> century which dates back to the Tanzimat Period in the Ottoman Era. With the onset of the Tanzimat Period, a progressive and enlightenment mindset began to manifest itself and in this direction, newspapers were published, new schools and factories were opened, the possibility of transition to parliamentary government emerged and issues such as minority rights came to the agenda. The effects of the French Revolution in 1789 were also felt and the desire for Westernization and modernization left its mark on the period. In the 19th century, with the increase in publishing activities, women's issues managed to take their place on the agenda. In this period, women's place and rights in political life, social and economic rights began to be discussed. The first wave feminism was born as women began to idealize and articulate the issues of women entering politics and public life in an egalitarian manner like men. Following the Tanzimat Period declared in 1839, a more libertarian and egalitarian period began with the declaration of the First Constitutionalist Period in the late 1870s, and Ottoman women writers began to write columns on women's issues under the patronage of male intellectuals who controlled the press and publishing media. In this period, women also began to earn their living as novelists and translators (Abdal, 2022). In 1895, a magazine titled "Hanımlara Mahsus Gazete" (Newspaper for Ladies) was published, and prominent feminist women of the period wrote on topics such as political

participation, voting rights, and family problems (Akşit Vural, 2010). By the 1900s, it is seen that women's associations and societies were established, and the views that women were equal to men and should have the right to vote and be elected in this direction dominated the early period. Finally, with the Republican era, women were granted the same rights as men by Mustafa Kemal Atatürk, the right to vote and be elected, the right to education and the right to work in the public and private sector (Abdal, 2022).

Abdal (2022) notes that the feminist translation movements of the 1960s and 1970s, which are collectively referred to as the second wave of the feminist movement, originated in the global context of the 1960s. With this wave, women across the globe began to organise themselves against the linguistic, cultural and social discrimination mechanisms created by the patriarchal system that legitimises differences between the sexes and attributes a hierarchical superiority to men. In Turkey, the 1960s marked the beginning of the democratisation process, during which it was observed that the number of women in political activities increased and women's association activities gained momentum. During this period, women joined socialist organisations or nationalist organisations and came together under associations, thereby becoming visible in political circles by giving voice to the existence of women. The 1960s period saw feminist theory being regarded by a section of the public as one of the bourgeois ideologies, which resulted in feminist theory and practices being avoided. Concurrently, the dearth of resources on feminism during this period, coupled with the fact that the resources that were available were censored and translated in an effort to avoid confiscation, led to a distancing from feminist theory and practices. In the 1970s, as the second wave of feminism gained greater influence on a global scale, the slogan "the private sphere is political" became prevalent, and discussions on unequal division of labour and domestic labour intensified. Although the military coup d'état in Turkey in the 1970s jeopardised democratic thinking, it is mentioned that ideological debates became more heated. However, it is said that the reflection of the second wave of feminist criticism in the world remained extremely limited in Turkey. In this period, both in socialist and Islamist circles, discussions on women were mostly shaped around the concepts of domestic labour and unequal division of labour, based on the

public/private sphere distinction. The emergence of a feminist consciousness that enabled the discussion of body politics and the concept of difference occurred much later. Finally, by the 1980s, the beginning of feminist translation and the study of gender issues in Turkey began when the second wave feminist movement made itself more evident than ever before in the country. When a group of well-educated feminist women came together, during the intensely repressive 1980s period that came with the recent coups, to translate a book named *Women's Estate* by Juliet Mitchell, feminist translation movement practically emerged. During the translation process of this book, the women translators, both as they read and translated the work on their own, and as they talked and exchanged ideas with each other during the process, started to realize their suppressed social place in Turkey after the 1980's military coup. They decided to start translating feminist works and books around the world. Then, they set out consciousness-raising groups to further their knowledge and experiences on gender related issues.

Ergün (2016), explains this process in her article as

[...] during this time, a feminist language, discourse, and consciousness started to develop among women, many of whom had been involved, yet largely in secondary positions, in leftist (and male-dominated) political organizations prior to the coup. These women began forming "consciousness-raising groups" to discuss their experiences of discontent with the existing regime of male domination and to express their opposition to its multiple configurations of oppression (p. 43).

Together with these consciousness-raising groups, pioneered by the translators of the *Women's Estate* (Kadınlık Durumu), Women Circle's emerged out in 1983. Women's Circle is known to be the first legitimate feminist group in the recent history of Turkey, which was founded as a joint stock company by a group of feminist activists and scholars to circumvent restrictive martial law (Ergün, 2016). Gülnur Savran, Stella Ovedia, Şirin Tekeli, Şule Aytaç, Yaprak Zihnioglu and Zeynep Avcı were the women who founded the Women's Circle, they were the first feminist group in Turkey (Kısmet, 2013). Within this circle, feminist classics have been translated into Turkish. These translations have contributed to the development of a local epistemological and

theoretical repertoire of feminism. Thanks to Women Circle's translations a local epistemological and theoretical repertoire of feminism has developed. The feminist works of authors such as Mitchell (1971), Schwarzer and Beauvoir (1984) were translated into Turkish, thereby facilitating the emergence of a feminist language and literature in Turkey (Ergün, 2016). They used different strategies, such as Luise von Flotow's prefacing strategy, creating a local feminist discourse and consciousness. Mostly, prefacing was used by these translator so as to explain their translation processes, make visible themselves and notify the reader of the biases regarding the gender.

A review of the current state of feminist translation studies and feminist translation studies within AVT reveals that the field continues to gain prominence, develop and the number of studies increases year on year. For example, Sinem Sancaktaroğlu Bozkurt and Ayşe Şirin Okyayuz have conducted research on remakes in Turkish culture and audio descriptions of audiovisual products with a gender-based focus. In their study (2021), they analysed how female characters are portrayed in contemporary remakes of American TV series aired on primetime national channels in Turkey. The objective of the study is to identify the audiovisual norms that guide the transfer of female characters to Turkish audiences. The research emphasises that certain norms predict certain changes, and that female characters and their port

rayals are deconstructed in Turkish TV series by undergoing changes from the original product. It is evident that certain elements in the source product are altered, excised, omitted, or toned down in Turkish remakes. Women are depicted as "icons of purity in sex and relations", "as pillars that uphold social norms", and "as exemplary mothers and family members" in these remake series in Turkey.

In their other study regarding the audio description of audiovisual products in Turkey, Sinem Sancaktaroğlu Bozkurt, and A. Şirin Okyayuz focuses on the gender of employees, audio description text writers, and audio describers in SEBEDER (Association for Audio Description) through a gender-focused perspective. At the end of their study, it has been observed that the number of female voice actors in the audio

description area is higher than the male voice actors, and these female audio description actors are "visible" and "hearable" in this area. On the other hand, looking at the expectations of the receivers, it was seen that the female voice was relatively associated with adjectives such as "emotional, sensitive, delicate" and preferred in romantic, emotional, and family films. It has been observed that the male voice is generally more inclined to be preferred in adventure, detective, and horror movies (Sancaktarođlu Bozkurt & Okyayuz, 2020).

It can be said that gender issues and feminist translation studies have started to gain more and more importance in Turkey. Courses on women's studies and translation can be found in the curriculum of translation departments of universities across the country, for example Hacettepe University, Bođaziđi University, Bartın University among others. As, integrating such courses can help students to have a more comprehensive realization of the cultural and social dimensions of translation, thus enabling them to approach these processes in a more informed and sensitive manner when translating about gender issues or when they encounter various norms in their work environment. In addition, studies in this field have been increasing in recent years (see elik, 2022; Dađabak, 2018; Karadađ, 2013; Yücel & Orhan, 2018).

## **CHAPTER 3**

### **METHODOLOGY**

This section of the study will present an explanation of the model developed by Katerina Perdikaki (2017) for categorising gender-based shifts in remake series and for identifying translation strategies employed. Furthermore, the adaptation of Perdikaki's model for the analysis of remake series will be discussed in detail.

#### **3.1. KATERINA PERDIKAKI'S MODEL**

In her study “Towards a model for the study of film adaptation as intersemiotic translation” Perdikaki (2017), puts forward a model which brings together translation and adaptation studies in which she tries to lay out a systematic model for the analysis of film adaptation of a book as a modality of translation. She looks into the changes between a source novel and its film adaptation drawing her study upon theories from Translation Studies, Narratology and Adaptation studies. Perdikaki calls the changes between the source novel and the adaptation film "adaptation shifts" and points out that she conceptualizes and examines adaptation shifts as parallel to translation shifts.

In the beginning of her study Perdikaki (2017), touches upon the relationship between translation and adaptation. She refers both adaptation and translation as “highly context-dependent processes” as both deals with the transfer of meaning and create their meanings from a source context. In this regard, the ongoing discussion for years in translation studies “literal vs free” translation shows itself in the adaptations as well. They both share a common ground from the beginning of their theoretical aspects. She discusses this as follows;

The early steps of adaptation theories follow in those of translation theories, with an emphasis on relations of ‘equal value’ between the two texts (and with similar complications). Early research in Adaptation Studies aimed at identifying what can (or should) be transferred in adaptations.



In this light, it can be said that the same issues and paths are also visible between translation and remakes because, whether remakes follow the same ways of originals is a discussion too. Therefore, as Perdikaki (2017) notes on adaptations “Adaptation Studies aimed at identifying what can (or should) be transferred in adaptations.” remakes also face the same issues as what can and should be transferred in the target context when doing a remake of an original series. However, it is important to point out that “the ways in which narratives are realized in different media depend on the capacities of those media and on the interaction between different modes within those media” (Doloughan, 2011, as cited in Perdikaki, 2017). Therefore, when it comes to adaptations or remakes, it is only natural that there are shifts from the original product. Just as subtitling or dubbing translations are subject to limitations and constraints in terms of time, medium, screen, and cultural norms, adaptations and remakes can also be subject to shifts for a variety of reasons.

In her model, Perdikaki (2017), takes van Leuven-Zwart’s (1989) model as a basis for “shift categories in order to describe and compare translations of literary texts.” In this model, van Leuven-Zwart distinguishes three types of shifts to examine literary translations. These are, “modulation shifts”, “modification shifts” and “mutation shifts”. Perdikaki applies these shifts to film adaptation and maps them onto “narrative units which literature from Narratology and Adaptation Studies has shown that are common to both books and films.” (ibid). The narrative units which she used as tools for shifts’ categorization, are as follows, “Plot structure, Narrative techniques, Characterisation and Setting (temporal and spatial)” (p. 4). She points out that, narrative structures are “medium-independent and can be found in any form of storytelling” (p. 4). She maps Leuven-Zwart’s shift types, “modulation, modification and mutation” onto “Plot structure, Narrative techniques, Characterisation and Setting” categories.

According to Perdikaki modulation as adaptation shifts “encompass the idea that there is a conjunction between ‘source’ and ‘target’ but that some aspects of the adapted narrative are foregrounded or backgrounded” (p. 4). She explains that what appears in the source novel can be found in the adaptation, however; some aspects of the narrative are emphasized or softened compared to the original.

Modification adaptation shifts are explained by Perdikaki as “entail an element of contrast or contradiction, in the sense that shifts of this type usually change radically the narrative aspects examined; thus, modification shifts pertain to notable changes in the narrative.” (p.4). These shifts occur when major changes are made compared to the original product.

Mutation adaptation shifts “suggest that certain elements are absent from either the source material or the adaptation” (p. 4). These shifts indicate that some aspects of the original product have been completely removed from the adaptation, or that an addition has been made to the adaptation that was not in the original product.

### **3.2. ADAPTATION OF THE PERDIDAKI MODEL TO AVT**

In this present study, Perdikaki’s model for the analysis of adaptation shifts will be used as a basis for the analysis of remake shifts. In constructing her model, Perdikaki considers adaptations as a translation modality and considers the source novel as the source text and the film adaptation as the target text. In this study, the source novel in Perdikaki’s model will be replaced with a source series and film adaptation will be replaced with a Turkish remake series, approaching remakes as a modality of translation.

In her model, Perdikaki uses van Leuven-Zwart’s (1983), shift types “modulation, modification and mutation” and she furthers and maps out these shifts to narrative units. After a consideration of studies in Narratology and Adaptation Studies, she notes that these fields propose four medium-independent narrative units as ‘plot structure’, ‘narrative techniques’, ‘characterisation’ and ‘setting’ which can be found in any form of storytelling. Perdikaki calls these narrative units “the descriptive categories of adaptation shifts” in her model and uses them as tools for the classification of adaptation shifts, heading them as ‘Plot structure’, ‘Narrative techniques’, ‘Characterisation’ and ‘Setting (temporal and spatial)’.

Perdikaki discusses the three types of shifts separately for the 4 descriptive categories of adaptation shifts. First, there is “plot structure shifts”. In this category modulation has two types; ‘amplification’ in which an event is highlighted in the film adaptation compared to the source novel, and ‘simplification’ in which an event is simplified in the adaptation compared to the source novel. Modification in plot structure on the other hand refers to the events that are changed in the adaptation and these results in alterations of the story in the film. In addition, alteration in plot structure may occur in major events and minor events. Finally, mutation in plot structure refers to the additions and excisions of events in the adaptation. According to her, shifts in plot structure are very much linked to shifts in characterization, any difference in one can affect the other.

The second category of the model is ‘narrative techniques shifts’. Perdikaki defines ‘narrative techniques’ as “the ways in which the events of the fictional story are communicated” (p. 6). There are two sub-categories in this shift: “temporal sequence (i.e. the narrative time of the story) and presentation (i.e. the means of communicating the story)” (p. 6).

She explains adaptation shifts in temporal sequence as follows;

Modulation pertains to the duration of events. In other words, modulation shifts in temporal sequence refer to manipulation of the duration of the communicated story event.

Modification in temporal sequence in Narrative techniques relates to the order in which the story events are communicated. Modification shifts may result in analepses (i.e. flashbacks) or prolepses (i.e. flash-forwards). These shifts change the way in which the story is communicated in the adaptation and can have an impact on the audience’s understanding and experience of the narrative.

Mutation in Narrative techniques depends on Plot structure mutation shifts: where events are added/excised, the temporal sequence is affected accordingly (p. 6).

The latter sub-category of Narrative techniques of Perdikaki's model is about changes in the way the story is communicated. Perdikaki notes that the focus here is on whether the verbal narrative of the source novel remains the same as in the film adaptation or is replaced by visual narrative.

Even though the narrative technique shifts are closely linked to film adaptations of books, these shifts can also occur in remakes. Because, a manipulation of a duration in an event can be possible between the source product and a remake as well. In addition, an event in the original series can be told in flashbacks in the remakes series just as in the film adaptation of a book. Nevertheless, as the narrative techniques shifts are related to the intermedial differences between literature and cinema, this category is not included in the present study. Instead, another category, "Shifts in Dialogs", is substituted, as it is thought to better reflect the gender-based shifts in the remake series, which is the subject of this thesis.

The third categorization by Perdikaki is "Characterization shifts". She explains characterization as the character interpretation of the fictional story and the interpersonal relationships that develop between the characters. Characterization has two types in this category 'amplification' and 'simplification' i.e. the character portrayals can be emphasized or toned down just like in Plot Structure shifts. Perdikaki, interrelated characterization shifts and plot structure shifts. As, changes to plot structure can affect the portrayals of the characters. Modification shifts in characterization refer to significant changes in character interpretation. These shifts can signify the dramatization, objectification, or sensualisation of the characters. Lastly, mutation refers to the addition or excision of characters from the film adaptation (p. 7). Nevertheless, this thesis considers Perdikaki's 'Addition' strategy not only in the context of the deletion or addition of a character from the series, but also in the context of the addition of an element surrounding a character that was not in the original series to the remake series.

The last categorization is "Setting shifts". According to Perdikaki (2017), setting is the time and place where the fictional story unfolds. Therefore, she examined them in two

different aspects ‘temporal’ and ‘spatial’. According to the model, there are two types of modulation shifts in the temporal and spatial Setting; amplification and simplification. Modulation in setting involves the alterations in the setting of the film adaptation. Lastly, mutation in setting shifts refers to the addition or excision of time periods and/or locations.

Perdikaki (2017) herself suggests that her model “has potential for application to adapted narratives in general, given that plot, in its double chrono-logic, characters and setting are the cornerstones of storytelling” (p. 8). Thus, her model of van Leuven-Zwart's translation shifts adjusted to intersemiotic translation is adapted for the study of remake series in Turkish. Perdikaki suggests that her model provides tools for a systematic examination of the ways in which the source narrative is reimagined and rewritten through a new medium, and analyzing an adaptation through the model's categories and types of shifts can offer “an understanding of adaptation shifts on the textual level of the adaptation, but also at the broader level of the narrative communicated by the adaptation” (p. 8). Hence, adapting this model for "remakes" that are ‘reimagined’ and ‘rewritten’, such as adaptations, is deemed appropriate as it is believed to provide insight into the broader level of narrative that is communicated through remakes and to help understand why shifts occur in these products when travelling across cultures. To fulfill the aim of this present study, that is to put forward the shifts in the remake series *The Split* with a feminist translation perspective, and the reasons behind these shifts in the Turkish repertoire, Perdikaki’s (2017) model will be used as a basis for the analysis of remakes. Perdikaki’s descriptive categories of adaptation shifts ‘Plot structure’, ‘Narrative techniques’, ‘Characterization’ and ‘Setting (temporal and spatial)’ are substituted with ‘Shifts in Characterization’, ‘Shifts in Plot’, ‘Shifts in Dialogs’ and ‘Shifts in Setting’. In addition, shifts types of her model ‘Modulation’, ‘Modification’, and ‘Mutation’ are kept the same for the classification of the gender-based shift types. Moreover, Perdikaki’s (2017) original model for character shifts includes a portrayal of the character in the story and she analyses these under categories such as modulation (including amplification and simplification), modification (including alteration, dramatization, objectification, and sensualization), and mutation (including addition and excision). These concepts are explained and the examples found

are grouped under these initial categories. But, in the context and within the aim of the study, these will be further grouped into subcategories as stated above.

The table, based on Perdikaki's (2017) model, which will be used with the four adjusted descriptive categories of remake shifts is as follows:

**Table 4.** Shifts in (...)

<b>Modulation</b>	<b>Modification</b>	<b>Mutation</b>
Amplification	Alteration	Addition
Simplification	Dramatization	Excision
	Objectification	
	Sensualisation	

The gender-based shifts between the source series and the target remake series will be analyzed and categorized according to this table. Although based on Perdikaki's model, the sub-categories given above reveal findings relevant to the study of remakes in translation studies.

In the next chapter, information regarding both of the series is presented, afterward there is a comparative analysis of the series *The Split* and its Turkish remake *Evlilik Hakkında Her Şey* with a gender-based perspective.

### 3.3. PROCESS OF ANALYSIS

This study aims to put forward the shifts in the remake series with a feminist translation perspective, and the reasons behind these shifts in the Turkish repertoire. This thesis utilizes qualitative research and is initially a descriptive study. The corpus of this study consists of the British TV series *The Split* and its remake *Evlilik Hakkında Her Şey*. A total of 18 episodes of the original series and 33 episodes of the remake series are watched and the gender-based shifts in these series are analyzed comparatively. Gender-based shifts in the remake of the original series are discussed based on the model developed by Perdikaki (2017) in which she tries to lay out a systematic model for the

analysis of film adaptation of a book as a modality of translation. In this present study, however, this model is used as a basis for the analysis of remakes.

In order to identify gender-based shifts between the series, the series are watched and the parts containing gender shifts are noted in detail. Based on the notes taken, 4 different categories are identified for these shifts adjusting Perdikaki's (2017) model. When it is examined at which points the gender-based shifts in the remake series, which is the corpus of the study, are mostly realized, the categories identified are "Shifts in Characterization, Shifts in Plot, Shifts in Dialogs, Shifts in Setting". Afterward, based on the notes taken while watching the series, gender-based shifts are grouped under these 4 identified categories. The "shifts" grouped under categories are then analyzed by using Perdikaki's (2017) 3 shift types: 'Modulation', 'Modification' and 'Mutation' to see which of the shift types are used during the remake process of the series. In the analysis part of the study, a quantitative chart is presented. The quantitative chart provides data about how many of the four categories (Shifts in Characterization, Shifts in Plot, Shifts in Dialogs, Shifts in Setting) of the issues are retained, changed, or omitted/added in the remake series *Evlilik Hakkında Her Şey*, by following the model posited by Perdikaki (2017). Afterward, qualitative discussion of each example in the four categories of issues by providing supportive data from the sociological studies, thesis, articles, and official documents pertaining to the Turkish society is laid out. By doing so, it is hoped to present what are the shifts in the remake series and why these shifts happened when remaking the original series to Turkish society.

In this way, it is hoped to reveal what type of gender-based shifts occurred in the remake and why these changes deemed necessary in the remake of the original series to the Turkish society.

### **3.4. LIMITATIONS OF THE STUDY**

This study aims to provide data on the gender-based shifts in the Turkish remake series of different societies. Nevertheless, since there are abundant number of TV series that have been remade in Turkey, this study limits itself to a recent TV series, *Evlilik*

*Hakkında Her Şey* and its source series *The Split*. Therefore, it can be said that the main corpus of the study is all the episodes of the two series *The Split* and *Evlilik Hakkında Her Şey*. For the purpose of the study, that is to lay put the gender-based shifts in the Turkish remake series, 18 episode of the source series *The Split* and 33 episodes of the remake series *Evlilik Hakkında Her Şey* are watched and compared, and only those with such shifts were taken into consideration.

The method of analysis of the study limits itself with Katerina Perdikaki's model, which studies film adaptations of books as a modality of translation, as a strategy to examine the transfer processes of remakes. Furthermore, the study is also limits itself by the fact that all shifts are analysed in terms of gender-based representation, with other shifts being excluded from the study.

The questions this study aims to answers are "What types of gender identity roles have been changed in the remake *Evlilik Hakkında Her Şey* in Turkey according to Perdikaki's model?", "Is there an overlap disparity or similarity between the original series *The Split* and its AVT product Turkish remake *Evlilik Hakkında Her Şey* from a feminist translation perspective? If so what are the details of these shifts and similarities according to the categorization provided by the author?", and "What are the possible reasons for gender-based shifts in the AVT products in Turkey within the context of *Evlilik Hakkında Her Şey* and *The Split*". The study limits itself to answering these questions.



**CHAPTER 4**

**INTRODUCTION TO THE CORPUS: *THE SPLIT* AND *EVİLİLİK HAKKINDA HER ŐEY***

This section of the study will present information about the original series *The Split* and the remake series *Evlilik Hakkında Her Őey*, which constitute the corpus of the thesis.

**4.1. THE SPLIT**

The Split is a British legal drama series, broadcasted on BBC One in the United Kingdom. The series was created by Abi Morgan and the first episode aired on 24 April 2018. The series consists of 3 seasons in total and each season contains 6 episodes. The episodes are about an hour long. It is about a family of female divorce lawyers whom has a family law firm, Defoe's. The series circle around four Defoe women and their families, friends, relationships and jobs. Hannah, Nina and Rose are the three Defoe siblings, and Ruth is their mother. The eldest two sisters Hannah and Nina work with their mom at Defoe Law Firm and they specialized in divorce law. Rose, the youngest of the siblings, on the other hand, does not follow her family's path and become a baby-sitter and still tries to figure out what she wants to do with her career. Hannah is married with Nathan who is also a divorce lawyer. The series begins with Hannah starting to work at the rival law firm of Noble and Hale after her mother Ruth gives up to leave the family firm to her. In disappointment Hannah goes to work for Noble and Hale, which is run by Zander Hale the old protegee of Hannah's mother Ruth, when Hannah's old flame/best friend from university years Christie Carmichael reaches out to her for the job. Although Christie and Hannah think they can work without any old feelings getting in the way, it doesn't work out the way they believe. Years ago, the night before Hannah's wedding to Nathan, Christie comes to Hannah and asks her not to marry Nathan but to run away with him to New York. Hannah agrees and the two make love, but when Hannah wakes up in the morning and sees her family and Nathan, she can't find the courage to leave with Christie and gives up. Disappointed, Christie leaves the city. When they meet years later, it is clear that there is a spark between them, but

Hannah makes it clear to Christie that she is married with children. Hannah, who has three children, a 16-year-old girl in high school and a boy and a girl in middle school, is devoted to her family, even though her marriage has become monotonous over the years. However, things change when Hannah's husband Nathan has an affair with a woman during a business trip that he met on an extramarital dating site Indiana Ray and the site is hacked and the users' names are shared with the public. Hannah's family relationships are deeply shaken when she learns that her husband is cheating on her, and she eventually finds herself with Christie. Christie, who has been married and divorced but hasn't been able to completely get Hannah out of his mind for years, is ready to be with Hannah. Hannah can't forgive Nathan for cheating on her, but she can't break up with him either, and by having an affair with Christie, Hannah both punishes Nathan and finally begins to live out the desire she's kept inside for Christie for years. After a while, Hannah, who secretly meets Christie and feels guilty for cheating on Nathan, wants to stop seeing Christie and tries to give Nathan a chance. However, after learning about Hannah and Christie, Nathan cannot forgive Hannah and they divorce. Hannah then tries to pull herself together and finds herself. Nathan meets and becomes lovers with a woman named Kate and they have a baby.

Hannah, Nina and Rose's father Oscar, is not a part of girl's life after he run away with the girls' 24-year-old nanny Maya. Devastated when her husband cheats on her and runs away, Ruth manages to get back on her feet thanks to her daughters, especially Hannah, and raises them on her own. After 20 years, Oscar shows up at Ruth's 70<sup>th</sup> birthday party. It appears that Oscar comes to take the financial share of the company and rebuild his relationship with his daughters as he is also terminally ill. When their father returns, the girls find it difficult to forgive him because he had never reached them after he ran away with their nanny. But with Oscar's return, Hannah and her siblings learn that all these years their father has been wanting to see them, sending them letters, gifts and photographs, but their mother Ruth has been hiding it from them. Just when they're starting to patch things up with their father, Oscar has a heart attack at Rose's wedding night and dies.

Nina, the middle sister, is the party girl of the family with a fast-paced sex and relationship life. With trust issues and traumas from her childhood and her father, Nina steals expensive clothes from stores. In the first season of the series, she dates with a client who is stand-up comedian then gets pregnant with him and decides to have and raise the baby alone. In the last season of the series, Nina falls in love with Tyler, the husband of her boss Zander, and has a secret affair with him, but Tyler is a con man and runs away after defrauding Nina.

Rose, the youngest daughter of the family, is about to marry her longtime fiancé James. Traumatized by her father's relationship with her mother, Rose is afraid of marriage. One day, when she grabs the penis of the vicar who is to marry her to James, she puts her relationship in danger. Angry at Rose, James breaks up with her, but they later reconcile and get married. Rose gets pregnant in the second season of the series, but the baby is miscarried, and although she tries to get pregnant again, they learn that James is infertile. They then decide to adopt a baby with James, but James loses his life as a result of a bicycle accident.

Ruth, the mother of the series, has never had a serious relationship since she did not trust anyone after Oscar's betrayal. Years later, Ruth marries an old family friend and professor named Ronnie, with whom she once had a romantic relationship.

In this series, it is seen how concepts such as marriage, relationship, betrayal and commitment are constructed through the characters. The main characters in the series are, Nicola Walker as Hannah Stern, Stephen Mangan as Nathan Stern (Hannah's husband), Fiona Button as Rose Defoe (Hannah's youngest sister), Annabel Scholey as Nina Defoe (Hannah's younger sister), Barry Atsma as Christie Carmichael (Hannah's old flame and now co-worker who also works for Noble & Hale) (The Split, 2021).

#### **4.2. EVLİLİK HAKKINDA HER ŞEY**

*The Split* was adapted by Turkish producer MF Yapım and started to be broadcast on FOX TV on September 21, 2021 in Turkey. Although the name of the series' first

announced as “Ayrılık” (same as the original series *The Split*), the name of the series was changed and announced as “Evlilik Hakkında Her Şey” (Everything about Marriage) (Gökçe Bahadır'lı *Ayrılık*, 2021). The director of the series is Yusuf Pirhasan, and the script of the series was adapted by Seda Çalışır Karaoğlu, Toprak Karaoğlu, and Ayşe Canan Ertuğ. The main characters in the series are Gökçe Bahadır as Azra Günay (Hannah), Sarp Akkaya as Sergen Günay (Azra's husband/Nathan), Yiğit Kirazcı as Yıldırım Şahin (Azra's ex-boyfriend and collogue/Christie), Gökçe Eyüboğlu as Sanem Cevher (middle sister/Nina), Tülin Ece as Güneş Cevher (Azra's youngest sister/Rose), Sumru Yavrucuk as Çolpan Cevher (Azra's mother/Ruth) (*Evlilik Hakkında Her Şey*, 2021). The remake was promoted as Turkey's first legal drama series (Beyaz, 2021).

The remake series managed to attract the attention of the audience and was loved and watched by many people. Especially, some audience's reaction was to be happy to see strong women on television, the comments on YouTube where the majority of audiences watch the series can shed light on this matter.

On FOX TV, the broadcaster of the series, the plot of *Evlilik Hakkında Her Şey* is introduced as follows:

(...) The four very different women of the Cevher family have very different reactions to their common past and very different ways of coping with it. We see all the stages of a marriage through these four heroines. Çolpan is divorced, Azra has been married for many years, Güneş is on the eve of marriage and Sanem rejects the concept of marriage altogether. With the inclusion of the stories of the clients, *Evlilik Hakkında Her Şey* will bring the audience together with stories that will not hesitate to reveal the dirty face of family, love, loyalty and divorce.

In *Evlilik Hakkında Her Şey*, Azra is married to a lawyer Sergen Günay, who was also her classmate at university, and they have three children together. The eldest of the children, Miray, is in high school, while Eren and Mercan are their two middle school-aged children, who are close in age. Azra, Sanem and Güneş's father Faruk, cheated on their mother Çolpan with their 24-year-old nanny and run away with her 25 years ago. Shortly after he ran away they learn from their mother that he is dead. Despite the

trauma she suffered from the first male role model in her life, Azra is firmly committed to the concepts of marriage and family, and the most important thing in her marriage is fidelity. Nevertheless, Azra and her sister's life turns upside down when their father turns out in their life 25 years later, very much alive. They found out that Çolpan had lied to them years ago about Faruk being dead.

When Azra and her middle sister Sanem grow up they become well-known divorce lawyers in Istanbul like their mother Çolpan. They work in their own family law firm Cevher Law. Çolpan says that she will transfer the firm to Azra and retire, but when the firm is about to go bankrupt due to debts, Çolpan gives up on leaving Azra on charge. Azra, who does not know that Çolpan gave up because the firm is about to go bankrupt, thinks that her mother does not want to leave the firm to her because she does not want to give up her position, and with that disappointment, she starts working as a senior partner in the law firm founded by a man named Erman Arsen, whom her mother sees as a rival and whom she despises. As Azra starts working here, she is unaware that Yıldırım, her best friend from university and also her old flame, has returned to Istanbul and is the other senior partner at the Erman Arsen law firm. When Azra hears that Yıldırım has returned and that they have to work together, she feels uncomfortable and does not want to work with him. Azra's husband Sergen also gets irritated by Yıldırım's return and that his wife will be working with him. Sergen's discomfort with Yıldırım and his perception of his presence as a threat is in vain, because from the very first moment Azra starts to treat Yıldırım very harshly, making it clear that as a married woman with children she wants to stay away from him. However, all their lives are turned upside down when it is revealed that Sergen has been seeing women and especially one particular woman Jale, he met on an extramarital dating site called Saklı Oda. Moreover, Yıldırım continues to support Azra as he did during their university years. Although his feelings for her are still alive, he does not hit on Azra as long as she is married so as not to do her and her family wrong.

Sanem, is the single of the Cevher women who does not believe in love and marriage and keeps her own relationships short-term. Sanem meets a famous rapper named Ural at a bar at night and learns that Ural wants a divorce from his abusive wife and is

worried about getting custody of his little daughter. Sanem, who learns this in a drunken state, tells Ural that she is a lawyer and invites him to her office the next day and assures him that she will get custody of her daughter. The next day, Ural goes to Cevher law firm where Sanem works and gets upset and angry when he learns that Sanem does not remember the promises she made at night. Ashamed of herself, Sanem agrees to be Ural's lawyer and tries to get custody of her daughter. During these processes, Ural and Sanem get closer to each other and become lovers. However, when it starts to seem impossible for Ural to get custody of his daughter, he takes his daughter and flees abroad and they broke up with Sanem. Sanem, who suffers from the pain of separation after Ural's departure, meets another lawyer named Bora before the series ends. Sanem marries Bora at the end of the series and has twin babies with him.

Güneş, the youngest Cevher woman of the family, does not want to study law like her mother and sisters and opens a small cafe to run. Güneş has been in a serious relationship with a man named Yalın for years. Although Yalın wants to marry Güneş, she is very afraid of marriage because she is afraid of being an unfaithful partner like her father and hurting Yalın. Unable to cope with these fears, Güneş makes things very complicated for her relationship when she kisses a man who comes to her cafe every day, but she and Yalın make amends, get married and have a child.

While the remake series retains many of the events and characters from the original series, there are also many changes in terms of gender roles and social norms. Since different cultures have different perspectives on gender roles and relationship dynamics, the differences between the two series are examined in detail below to reveal how these differences are coped with and the used translation strategies followed by the translators in the remake process.

**CHAPTER 5**

**A COMPARATIVE CASE STUDY ON GENDER-BASED SHIFTS  
BETWEEN THE TV SERIES *THE SPLIT* AND *EVLİLİK  
HAKKINDA HER ŞEY***

This section of the study will provide a detailed explanation of the gender-based shifts that constitute the corpus of the thesis. It is important to note that the narratives from the remake of the Turkish TV series *Evlilik Hakkında Her Şey* have been translated from Turkish to English by the author of this study. In order to avoid narrative bias, the dialogues and narratives from the Turkish series were also reviewed by the advisors of the study.

**5.1. SUMMARIZED QUALITATIVE ANALYSIS OF GENDER-BASED  
SHIFTS BETWEEN THE SERIES**

**Table 5.** Shifts in characterization

<b>Modulation</b>	Modification	Mutation
Amplification	Alteration	Addition
Simplification	Dramatization	Excision
	Objectification	
	Sensualisation	

**5.1.1. Modulation Shifts in Characterization**

**Example 1:** In the first seasons of the series, when James learns that Rose grabbed the vicar's penis, from Rose's sister Nina at their family dinner after their wedding rehearsal, he breaks up with her. When his parents also hears what Rose did, they do not say anything to Rose or James. Later, James forgives Rose and they get married. James' parents do not involve with James' decisions at all. They're just happy for James, whatever he decides to do.

-In the remake series *Evlilik Hakkında Her şey*, in episodes 4 and 5 of the series, Yalın breaks up with Güneş after learning that she kissed another man, but when he talks to Güneş later, he forgives her. However, Yalın's parents are against him reconciling with Güneş and marrying her. They think that Güneş's family is not very good either, because Güneş kissed someone else and because her older sister Sanem came drunk on the night of asking and spilled the secrets about her family, and they do not allow Yalın to marry her. In fact, when Yalın's parent Zafer and Nursel come to a dinner in Çolpan's house with Yalın's uncle Yıldırım they are not happy to be there at all, and finally Zafer and Nursel speak out their truth to Çolpan and Yalın. Yalın's father, Zafer, says to Çolpan, "Look, we are a well-established family. The girl we take as a bride to our son will go and kiss someone else, and we will reward her with golds at the wedding, right? No way!". "Father." says Yalın with surprise and concern. Nursel shouts, "We never accept our son marrying Güneş. We'll never approve. That's it!". Yalın gets angry to his parents attitude and shouts, "I will marry Güneş!". His father gets mad and shout, "In your dreams!". Yalın shouts, "Enough is enough! Enough of Yalın don't do this, Yalın don't do that. Whether you want it or not, I will marry Güneş!". "By being a dog keeper?" says his mother, insulting Yalın's job. "No, Yalın has a very good job, now." says Sanem. "Very well, then find yourself a place to stay. If you can, of course. Get out of my house immediately!" shouts Zafer to Yalın. "I'm not staying in your house anyway." says Yalın. "Oh you unfaithful! We don't have a son like you anymore," shouts Nursel to Yalın. Çolpan gets very angry and says, "What are you doing? How can you give up on your son so quickly!?". "Don't you ever come to us before you break up with this girl. Never!" says Nursel. Then Nursel and Zafer leave. Çolpan feels sorry for what happened but she is proud how Yalın stood up his parents for her daughter Güneş. Thereupon, she says Yalın is no different from her own son anymore and that she will organize Güneş and Yalın's wedding.

Looking at the attitudes of Yalın and James' parents, it can be said that there is a modulation shift resulted in an amplification in the remake series. While James's parent do not say anything to James about forgiving her after she grabbed the vicar's penis, in the remake series Yalın's parents get furious when Yalın still wants to marry Güneş



after she kissed a different man. Their role as parents is foregrounded in the remake series, as well as their reaction to their daughter-in-law kissing a different man.

Example 2: Hannah's attitude towards her now colleague-old flame Christie has been kind and gentle since the first episode of the series. Even though she sets a boundary by saying that she is married and has children, she does not rebuff Christie and treat him badly.

- On the other hand, Azra treats Yıldırım like he is her enemy when she learns that they'll be working together. Azra, now a married woman with children, feels uncomfortable getting into any relationship with Yıldırım, even if it is business related. We see her as an honorable woman who is devoted to her husband and family. For example, in the second episode of the series, on the first day they meet at work, she tells Yıldırım in a very serious and rude way that she is married and has three children, thus setting a boundary for him to stay away from her. She does not want to work in the same workplace with Yıldırım and makes this clear to him. Yıldırım tries to have an official manner towards Azra, in the face of her attitude. In fact, on their first day at work, their boss Erman comes to them and tells them that he assigned them both to the same case. Azra gets upset to this situation and does not want to work with Yıldırım. For example in the 3<sup>rd</sup> episode where Azra and Yıldırım is working together Yıldırım's phone rings and he says "I have to go. I forgot I had a meeting with a client.". Azra says "You don't need to explain to me.", rebuffing him. Yıldırım says, "Of course not. Did I do something to upset you, Azra?" he asks. Azra says, "Working with you is already annoying enough, please don't let anything else happen." and leaves.

The dynamics between Azra and Yıldırım changes compared to *The Split's* Hannah and Christie. As a married woman now, Azra wants nothing to do with Yıldırım whom they have a special relationship before. Being a wife and a mother in Turkey's social norms puts women in a more sacred place. Establishing intimate friendships with other men, especially whom they have a romantic past with, can be interpreted as women's disloyalty towards their husbands and family. In Turkey, there is a prevailing mentality that an ex-lover cannot be a friend. Therefore, it can be said that there is a modulation

shift resulted in amplification in the remake series *Evlilik Hakkında Her şey*, through Azra's attitudes towards Yıldırım.

### 5.1.2. Modification Shifts in Characterization

Example 1: Güneş's fiancé Yalın is Azra's ex-friend/flame Yıldırım's nephew. With this, it can be said that there is a sensualization within the modification shifts. For example, in the third episode of the series when Yıldırım learns that Güneş's mother Çolpan does not allow her nephew Yalın and Güneş to marry, he goes to talk to Çolpan. Knowing that Çolpan has a hearing at the courthouse in the morning, Yıldırım goes directly to the courthouse and waits for Çolpan there. When he sees Çolpan coming out, he gets up, goes to her and says, "Let me guess, your daughter won the first round. We work together at Erman Arsen Law Firm, that's how I know." smiling. Çolpan gets annoyed and says, "What is it Yıldırım? Whatever you have to say, don't take too much of my time.". "Is this really your first sentence to me after so many years? I think you know very well what I am going to say." he says Çolpan says, "Of course I know. When tar is boiled, it does not become sugar, and people are drawn to whatever their lineage is. I understand that you want to talk about your nephew Yalın, right? What happened? Did he complain about me too much?" she says sarcastically. Yıldırım says, "Never. I understand, as you know, when it comes to you, even if the subjects change, the content remains the same.". Çolpan says, "Did you come here to question your own past or for Yalın's future?". Yıldırım says, "Of course, Yalın's future. Let them be happy.". Çolpan gets angry and says, "Don't be arrogant. I probably think about my daughter's future more than all of you.". Yıldırım says "They love each other.". Çolpan says, "This is nonsense.". "I won't let you upset my nephew." Yıldırım replies. Çolpan gets very angry and says, "And I will not allow you to darken Güneş's future. They are not ready for marriage yet. Güneş is still young.". Yıldırım says, "Interesting. When you let Azra marry Sergen, Azra was even younger than Güneş.". Çolpan says, "Is this the main reason why you came all the way from there to here?". Yıldırım says, "As I said, the past is in the past.". Çolpan says, "But history also repeats itself." Yıldırım says, "I had neither a father nor an uncle to support me at the time, but Yalın is different. I'm here for him. I will do everything I can to make them happy.". Çolpan says, "Actually, you

know very well that I did the right thing. Let this marriage issue be closed for now." and turns to leave. Yıldırım says, "I guess I didn't express myself clearly. Güneş wants this marriage despite you. Either I come and ask for your daughter from you or her father. My sincere opinion is that I want this to happen with you despite you. After all, you raised this girl, not her father. Let me know when your available, we'll come with our flowers and chocolates. Have a nice day." he turns around and gets into his car. Çolpan can't say anything.

Yıldırım's standing next to his nephew Yalın and defending him against Çolpan makes Yıldırım a more solid and good-hearted person in the eyes of the audience. Apart from this, in *Evlilik Hakkında Her şey*, years ago, Çolpan did not allow Yıldırım and Azra to be together and prevented Azra to go away with Yıldırım and not marry Sergen, which created a relationship close to hatred between Yıldırım and Çolpan. While Çolpan does not like Yıldırım at all, Yıldırım does not have good feelings towards Çolpan, as well. However, Yıldırım is still a very decent man who does not fail to respect Çolpan. In the original series, *The Split*, there is no such relationship between Christie and Rose's fiancé James, and Ruth does not object to her own daughter marrying James. Moreover, there is no such dialogue between Christie and Ruth, nor is there a hate relationship between them. Therefore, there is a modification shift resulted in an alteration.

Example 2: There is a difference in the character portrayal of Christie, Hannah's ex-friend/flame, in the remake series *Evlilik Hakkında Her şey* as Yıldırım, Azra's ex-friend/flame, compared to the original series *The Split*. Christie is portrayed as a more selfish and rakish man. For example, in the 5<sup>th</sup> episode of the 1<sup>st</sup> season, when Hannah asks Christie if he ever cheated on his wife when married, Christie confesses that he cheated on his wife several times. However, in the 5<sup>th</sup> episode of the remake series *Evlilik Hakkında Her şey*, when Azra asks Yıldırım if he ever cheated on his wife when married, Yıldırım says he never cheated on his wife physically, but he cheated on her emotionally as he was in love with somebody else, and that he divorced his wife because he thought this was not fair for her. Later Yıldırım confesses while speaking to himself that, the woman he cheated on his wife emotionally was Azra. Yıldırım is portrayed as a loyal man. Thus, Yıldırım is portrayed as both a man who is loyal and an

honorable man who cannot be unfair to his wife. Therefore, there is a modification shift resulting in an alteration.

Example 3: From the first season of *The Split* Christie makes her feelings clear for Hannah even though she is married. In the 3<sup>rd</sup> episode of the first season, when Hannah says that she only came Noble and Hale to work with Christie as he ensured her that they can work together without digging up past relationships, Christie says, “Yeah, well, I lied.” By saying this Christie makes it clear that he has still feelings for Hannah. Later, Christie forces Hannah to be with him and leave her husband Nathan. Because after Hannah finds out that her husband Nathan cheated on her, she starts to see Christie in secret and has an affair. When she starts to regret seeing Christie behind her family’s back and tries to not see him for a while, Christie forces her to continue to see each other. He even gets a little ugly and threatens Hannah saying he will talk to Nathan. When Hannah learns that her sister Nina is pregnant and she is taking care of her, she cannot answer Christie’s calls or texts. Christie insists on talking to Hannah and constantly calls and texts her. One time he texts Hannah, “You can’t just write us off.” Hannah texts him back saying, “Later- Nathan’s on his way to the office.” Christie texts her back saying, “Maybe, I’ll talk to Nathan then.” Hannah gets stressed and irritated by Christie’s attitude.

In the remake series *Evlilik Hakkında Her şey*, Yıldırım never forces Azra to leave her husband Sergen and be with him. In fact, Yıldırım does not even get too close to Azra during the time she is married. He is just always there for Azra, whenever she needs him. Because he is characterized as a decent man who respects family values. Therefore, there is a modification shift resulted in an alteration in the character portrayal of Yıldırım compared to Christie.

Example 4: In the original series *The Split*, throughout the first and second seasons, Hannah’s younger sister Nina, is an alcoholic, cryptomaniac and impulsive character. She has an intense and complex sex life. Nina is someone who can have sex with many men, regardless of whether he is married, single, old or young. She does not believe in marriage, or trust men. Therefore, she only sees people for sex. For example, she has a sexual relationship with one of her clients, Rex Pope, who is a stand-up comedian. In

the first episode of the first season, Nina goes to Rex's stand-up show. When Rex sees her, he comes up to her and kisses her on the lips. Later, they go to Nina's home and have sex. Rex spends the night at her house. When they wake up at the morning, Nina has a terrible headache. Seeing her a bit off, Rex wants to talk with her saying, "Talk to me". Nina says, "If I wanted to talk, I'd have got myself a real boyfriend." Rex says, "Nice! Lovin' your work!", feeling bad. Then Nina goes to bath to take a shower.

-In *Evlilik Hakkında Her şey*, Sanem is a character who often consumes alcohol and she gets drunk from time to time, but she is not portrayed as an alcoholic like Nina. Moreover, Nina goes to AA meeting to quit drinking as she continues to consume alcohol even in the early stages of pregnancy. However, Sanem is not that much of an alcoholic. She usually drinks when she is having a nervous breakdown. On the other hand, Sanem is also a cryptomaniac just like Nina. However, Sanem has no sex life with a range of men. Sanem also sees different guys but there is no mention of her having sex life with so many different man. Also, the equivalent character translation of stand-up comedian Rex is rapper Ural in *Evlilik Hakkında Her şey*, and Sanem had never has sexual intercourse with Ural, so she did not get pregnant from him. Sanem falls for Ural, but they only kiss each other. Sanem and Ural like each other when they met at first, but Ural has not divorced yet and Sanem says, "Nothing happens without divorce". Even when Ural gets divorced they only become boyfriend and girlfriend, and do not have sex, or spend the night with each other in their homes. Thus, it can be said that there is a modification shift resulted in an alteration in the portrayal of Nina's character as Sanem.

Example 5: Hannah's husband Nathan in the original series *The Split*, and Azra's husband in the remake series *Evlilik Hakkında Her şey*, differ in their portrayal of characterization. Although Sergen is a very good father, he is not a very good husband, or a decent person. For example, Sergen kisses Azra's sister Sanem, then threatens her not to tell Azra. In addition, Sergen meets and talks with a few people on the extramarital relationship site Saklı Oda, but he constantly meets with a woman named Jale and continues to cheat on Azra for a long time with Jale. In the third episode of the remake series, when Sergen finds out the Saklı Oda site is hacked he goes online and

sees a message from Jale saying, "I can't reach to you. You said we would fulfill our longing for each other?". Sergen responds to her as "Things are complicated at home. I'll be offline for a while ☹️" Then he ends his membership to the site. Later, when the first hacked list goes online Sergen gets scared and checks to see if his name's on the list. Jale gets scared too and calls Sergen. Sergen says her, "I checked at least 5 times. My name is not on the list. Don't worry, this thing will not touch us. Yes, I am in the office. I have to hang up. Okay, love you too." Yet his name is published in the second list and Azra learns that Sergen has cheated on her. After this, Sergen tries to cut off communication with Jale for good, but Jale does not let go. In the 6<sup>th</sup> episode of the series, Azra learns about Jale when she listens to Sergen's voicemail. When Sergen and Jale meet at a hotel, Azra tracks them down. Sergen tries to convince Azra that he only met Jale at the hotel to cut off all the communication but Azra does not believe in him. Later, in the 9<sup>th</sup> episode of the series, Jale tries to kidnap Azra's children, but Azra and Sergen catch her. When Sergen's relationship with Jale eventually causes trouble and puts Azra's children in danger, Azra is determined to divorce Sergen. Despite all this, Sergen does not want to divorce Azra and threatens Azra that he will take custody of their children if she divorces him. When this does not work, in the 13<sup>th</sup> episode, Sergen deceives Azra by saying that he has a fatal disease. Azra feels pity, thinking that Sergen is sick, and gives up on divorcing him. However, after learning that Sergen is lying, Azra hates Sergen even more and eventually divorces him, in the 15<sup>th</sup> episode of the series. These events about Sergen do not happen in the original series *The Split*. Therefore, it can be said that there are mutation shifts resulted in additions.

In addition, Sergen is not translated as a husband who believes and supports Azra and is there for her when she needs it. For example, in the 1<sup>st</sup> episode, when Azra is very sad and distressed, she can't reach Sergen even though she calls him many times. Then, Azra goes to Sergen's workplace, but Sergen is not there, even though he said he would be in the office that day. When he comes home in the evening, Azra asks where he was, when she came to his office that day. Although he first tells Azra that he was with his clients, he later says that he was with his prosecutor friend that day, not remembering his original lie. When Azra can't reach Sergen even though she needs him that day, she says, "You can't reach the stars, sometimes your goal, your purpose, maybe the top of a

mountain, but to your husband, no. He shouldn't be unreachable. Especially, when you need him the most.". It is seen from this scene that, Sergen is mostly not around for Azra when she needs him. These scenes do not take place in the original series *The Split*. Therefore, it can be said that there are mutation shifts resulted in additions.

Sergen also does not respect Yıldırım at all and he becomes aggressive. For example, during the first 5 episodes of the series, before Azra learns that Sergen is cheating on her, Yıldırım finds out, catching Sergen talking on the phone with Jale. After this, Sergen is afraid that Yıldırım will tell the truth about him cheating on Azra. However, Yıldırım does not want to be involved in their family matters and wants Sergen to admit everything to Azra himself. One day, when Azra has to work late for a case, Yıldırım, Funda and İsmet stay to help. When Azra and others work together, Sergen calls Azra and finds out that Yıldırım is there as well. Sergen, who is worried that Yıldırım will tell Azra the truth, gets uncomfortable with Yıldırım being around Azra and goes to Azra's workplace, acting as if he came to surprise Azra with the children. Azra is very surprised and happy when she sees Sergen and the children. When Yıldırım leaves the meeting room, Sergen follows Yıldırım, pretending to get Azra a cup of coffee. When Yıldırım goes to his room and sits at his desk, Sergen comes up behind him, knocks on his door and asks for permission to enter. Yıldırım allows it. Sergen tells Yıldırım that he wants to talk about what happened last night. Yıldırım tells Sergen that he does not have to explain himself to him. Sergen says curtly: "Of course, I don't have to explain myself to you. And I don't have to be subjected to your judgmental looks.". Yıldırım says, "I got your message.". "What message?" asks Sergen. Yıldırım sighs and says, "I'm talking about you dragging the children here with you and trying to show your happy family, trying to act like a caring father and a loyal husband." Sergen says, "You don't know me at all. I am a man in love with his wife. Just like the first day. As for fatherhood, you are not the man who would criticize my fatherhood.". Yıldırım says, "Don't worry, I won't say anything to Azra. I will not be the reason for the destruction of your family and home." Sergen says, "Good, I wanted to hear that." and gets up to leave the room. Yıldırım says, "Because you will do that.". Sergen looks at him angrily. Yıldırım continues, "There is no chance that someone who does not appreciate having such a family, will not be caught." Sergen angrily walks in towards Yıldırım while

wagging his finger at him but his son Eren enters the room. He immediately acts normal when Eren comes, then leaves with him without being able to say anything to Yıldırım. These events do not take place in the original series *The Split*. Therefore, it can be said that there are mutation shifts resulted in additions.

- Nathan on the other hand is more caring and supporting husband, he is also a more decent person. There are no scenes in which Hannah wants to reach Nathan when she needs him and cannot. Moreover, during the first seasons of the series, Hannah is the one who exhibits a cold stance towards Nathan in their marriage. That's why he tells Hannah's sister Nina that Hannah is not having sex with him anymore, then he tries to kiss her, but he does not. Later, Nathan never threatens Nina about telling Hannah that he tried to kiss her. He just apologizes to Nina, regretful. Also, Nathan in *The Split* never threatens Hannah with the children to dissuade her from divorcing him. He signs up to Indiana Ray and meets a woman there. He meets with that woman when he goes to a business trip and have sex with her four times. Then, he regrets what he did and tells Hannah everything himself before she hears it from anyone else. However, at first he tells Hannah that he only met with her once. Then he tells the truth. In fact, even though Hannah forgave Nathan for cheating on her through the Indiana Ray website, Nathan couldn't forgive her when she cheated on him with Christie, so they get a divorce. Nathan thinks that his actions have no bearing on what happens, but that Hannah has not been able to get over Christie for years and that she always has feelings for him and eventually she gets together with Christie when she finds an excuse to do so. Nathan, gets even more upset that Hannah cheated on him. Even though Hannah is very sorry and asks Nathan for forgiveness, Nathan cannot forgive Hannah and they get a divorce.

Hence, it can be said that, the Sergen character is portrayed differently from Nathan. There are additional events as mutation shifts. The reason for this difference can be to provide a justification to Azra to divorce Sergen and be with Yıldırım.

Example 6: Hannah, Nina, and Rose's father Oscar fell in love with his daughters' 24-year-old babysitter, Maya, and ran away with her, leaving his wife and daughters



behind. After he left with Maya, he wanted to reach Hannah, Nina, and Rose. However, Ruth did not allow him to meet his daughters and also hid the messages Oscar sent to his daughters, such as letters, gifts, and greeting cards, from the girls. That's why the girls hate their fathers and are very resentful because he never called them after he ran away with their babysitter years ago.

-In *Evlilik Hakkında Her şey* Faruk fell in love with Nazan, the babysitter of his daughters, and ran away with her. After he cheated on her and left, Çolpan did not show Faruk his daughters. Thereupon, one day Faruk, drunk, comes to Çolpan's house and wants to see the girls and runs away with his youngest daughter Güneş. Çolpan follows Faruk by car. Faruk has a hard time driving because he is so drunk, he continues to drink even while driving and eventually has an accident. From that day on, Çolpan never allowed Faruk to see his daughters and told the girls that their father was really dead. So, the cost of cheating and abandoning his family was much heavier for Faruk in *Evlilik Hakkında Her şey* than for Oscar in *The Split*. However, in the first episode of *Evlilik Hakkında Her şey*, Faruk shows up at the party on Ruth's birthday. Azra and her sisters could not believe that their father is alive. After finding out their mother lied to them for years about their father's death, they get really angry at Çolpan. Thus, it can be said that there is a modification shift resulted in dramatization.

Example 7: In the original series *The Split*, Goldie McKenzie, Hannah's divorce client from the first season, reappears in the final episode of the series, season 3, episode 6. This time Goldie is about to marry someone and asks Hannah as her lawyer to draw up a prenuptial agreement. The man Goldie is going to marry is a young and rich man who works as a boxing promoter. He's 29 years old and married three times before Goldie. When Goldie comes to the Noble and Hale, Hannah's assistant tells Hannah that "He's half her age." When Hannah meets with Goldie she presents the prenup to her saying, "OK, so I've tried to protect you as best I can in this prenup, but Mr. Mukherjee is undoubtedly..." Goldie finishes her sentence saying, "Loaded." Hannah says, "Yes, and on his..." Goldie continues, "Third marriage." Hannah says, "Surprising for someone so...", "Short. Yeah." Goldie says, smiling. "Young. He's coming up to...?" says Hannah. Goldie says, "29." Hannah nods and says, "Mm-hm. And we have put in an

infidelity penalty clause, though it should be noted that these are... they're unorthodox and they're rarely upheld in court.” Goldie says, “Bitten once, not twice. I don't need his money, and he doesn't need mine.” Hannah asks about Goldie’s ex-husband saying, “How's Davey?” Goldie says, “Heart attack. Poor guy.” Hannah says, “Wow.” Goldie looks at Hannah as she is about to say something but cannot. She says, “Go on, say it. He's too young, you're too old, it'll never last. Yeah, you won't be the first or the last, but... he makes me feel fantastic. You, however never got over him getting caught with his pants down.” Hannah says, “It's a little bit more complicated than that.” Goldie says, “Give it time.” Hannah says, “Goldie...” Goldie says, “A very good family lawyer told me that once. Mm-hm. I was broken after Davey, humiliated. You help me fight to get my life back. You said to me, "Everything you once thought you were, everything you thought you knew, that's all in the past", and you were right. So now it is time to get back in the ring and give life a few more rounds. Change is coming. Don't be afraid of the change. Come to my bridal shower. You need to let your hair down for a night.” Hannah smiles. After she signs the prenup Goldie leaves.

-In the remake series *Evlilik Hakkında Her şey*, Songül also re-enters the remake series in the 17<sup>th</sup> episode. However, Songül is not in the series for herself but to save her daughter from her marriage to a money-grubbing and fraudulent man and his mother. Songül's daughter Filiz falls in love with a man, Selim Reşat Seyyehoğlu, who used to come from a very wealthy family, but later went bankrupt. When they meet, Selim introduces himself to Filiz as the grandson of a pasha, living in a mansion and still very rich. Selim pretends to fall in love with Filiz at first sight, while Filiz really falls in love with Selim. Thinking that they are madly in love, Filiz marries Selim in a surprise wedding. In fact, Selim, together with his mother Nadide, tries to plot against Filiz. Selim and Nadide learn that Filiz's family is very rich and that Filiz works for the family business, which will soon make a big partnership deal with the Americans. Thus, Selim wanted to marry Filiz in a hurry, as the profit rate on Filiz's shares would increase immensely after the merger with the Americans and the assets acquired after the marriage were common property. Filiz, who is madly in love with Selim, does not even consider such a possibility and marries Selim without even signing a prenup. Songül learns that her daughter has married Selim in a surprise wedding one day and realizes

that Selim and her mother are after Filiz's money. Songül thus re-enters the series and asks Azra to help her unmask Selim and save her daughter from this marriage and people. Azra agrees to help Songül. Songül tries to show Filiz the true face of Selim and her mother, but Filiz does not believe her mother and even gets angry at her for not respecting her love and marriage. Fortunately, Songül does not give up on her daughter, she cannot allow her to be deceived by a man like she was by Filiz's father and patiently works with Azra and manages to show Filiz the true purpose of Selim and his mother. However, in the 19<sup>th</sup> episode of the series, Selim and his mother Nadide kidnap Filiz. Thanks to Azra, her family and coworkers, Filiz is rescued and Selim and his mother are arrested. Filiz finally divorces Selim happily, ashamed and grateful to her mother.

It can be seen that the reintroduction of characters into the series has been drastically changed. In the original series, Goldie re-joins the series because she is about to marry a man half her age, while in the remake series Songül re-joins the series to save her daughter from a cheating husband and an evil mother-in-law. Songül's character is loved by the Turkish audience. In the remake series, Songül's character became a woman who was loved by the audience and respected as a strong and honorable character. Looking at the comments of the audience on the series, Songül's return to the series was welcomed with joy and many viewers wanted Songül to have a permanent role in the series. While the character Goldie appeared in the original series in the first season and then only in the final episode, in the remake series Songül appeared in multiple episodes of the series. Since Songül was a respected and well-liked character, marrying someone younger than her could have diminished her in the eyes of the audience. For this reason, the character of Goldie in the original series may have been translated differently in the remake series and her character and experiences in the series may have changed.

Therefore, it can be said that there is a modification shift resulted in alteration.

### 5.1.3. Mutation Shifts in Characterization

Example 1: During the three seasons of *The Split*, Hannah, the lead character, works in a law firm named Noble and Hale. Hannah's boss is a black man in his 40s, Alex Zander Hale. Zander is gay and everybody around him knows this fact.

- In the remake series *Evlilik Hakkında Her şey*, it is seen that Zander's character goes through excision shift within the context of his personal traits. In the remake series, Zander's character is changed by the addition of Erman Arsen. Erman Arsen, is an old white man, and he is heterosexual. Erman is the boss of Erman Arsen Law Firm, and the lead character as Azra works in there. Therefore, it can be said that there is a mutation shift resulted in excision.

Example 2: In the remake series *Evlilik Hakkında Her şey*, Güneş's lover Yalın is Azra's ex-friend/flame Yıldırım's nephew. However, in *The Split*, there is no such connection between Rose's lover James, and Hannah's ex-friend/flame Christie. This is an addition to the remake series within the mutation shifts. Therefore, it can be said that there is a mutation shift resulting in addition.

Example 3: Güneş's mother Çolpan does not want her to get married with Yalın. When they decided to get married, Çolpan goes to talk and convince Yalın to not marry Güneş, in the third episode of the remake series. Çolpan does not want them to get married because Yalın does not have a proper job and he is young. Yalın's is currently a dog sitter, and Çolpan belittles this. One day, Çolpan goes to the park where Yalın walks the dogs. Çolpan first talks disparagingly about Yalın's work. Then she says, "You are in a hurry to take some steps with Güneş." Yalın gets upset and says, "Ms. Çolpan, maybe you think so, but we..." but Çolpan interrupts him and says, "You have been together since childhood, right? I never interfered in your relationship, but marriage is a completely different ball game. It's not a child game." Yalın intervenes and says, "Yes, we are thinking of a serious relationship too, Ms. Çolpan. I love Güneş very much. I am in love with her." Çolpan gets angry and says, "Don't interrupt me." "Excuse me." says Yalın sadly. Çolpan says, "Love has a lifespan, and when love ends, all people can give to each other are facts." Yalın says, "You talk about love as if it

were one of your cases.". "Of course it is. Every situation has a mathematics, a law. So does love. What will remain when your love ends?" Çolpan says. Yalın says, "I don't agree with you. If our love was temporary, it wouldn't last all these years. I will love Güneş till the end of my life." he says. Çolpan asks, "Will she love you too?". Yalın is surprised and says, "What do you mean?". Çolpan says, "Where will this lifestyle take you? I'm just trying to show you the facts." pointing to the dogs. Yalın says, "You are wrong.". Çolpan says, "I am never wrong. This is my job. I measure, calculate and solve, and I warn you, you are not ready for marriage. If you give up this idea as soon as possible, it would be better. Talk to Güneş, too. If one day I feel that your feet are on the ground, then we can reconsider the idea of marriage." she says. Yalın smiles and says, "All together?". Çolpan nods her head and says "Good luck to you." and just as she is about to walk away, she steps on the poop of one of the dogs, cleans her feet in anger and leaves.

-This is an addition to the remake series. In *The Split* Ruth's son-in-law works at a company, and Ruth is never condescending to James about his job or decision to marry Rose. In the remake series, representation of Yalın as a man who tries to get married comes with expected gender roles. As a man who tries to start a family, he has to have a stable job which he could provide his family. Also Çolpan's gender role differs in *Evlilik Hakkında Her şey* compared to *The Split* here. As a mother, Çolpan is seen as having a say in who and when her daughter should marry. Therefore, it can be said that there is a mutation shift resulted in addition.

Example 4: In the third episode of the remake series *Evlilik Hakkında Her Şey*, there in an addition to the characters, Ceylan. One day, while Azra was driving to work in the morning, she is shocked when a woman and a child jump in front of her car, and she suddenly hit the brakes. "Are you okay?" asks a panicked Azra to the woman and the child standing in front of the car in fear. The woman starts running without answering. Meanwhile, Azra realizes that a man is chasing the woman and the child with a knife in his hand. Worried and afraid, Azra immediately gets out of the car and goes to the woman and the child. The man shouting at the woman says, "Where the hell are you going!? Where will you run away, where will you run away!". He grabs the woman's

arm and starts beating her. She is screaming in fear and pain. The man points the knife in his hand at the woman and threatens her saying, "Should I cut you up here?". Meanwhile, the child hugs his mother in fear and cries. Azra runs to them and shouts to the people watching the incident to call the police immediately. She stands in front of the woman and the child, and extends her hand towards the man, saying, "Brother, stop." pleadingly. "Don't please. Don't do it, calm down. Look, don't do anything you'll regret. Look, look at your wife, look at your child. They are very scared. Look at them," she says, trying to stop the man. The man is surprised by Azra's attitude and shouts at her angrily, "Who are you, mind your own business!" Azra says, "Wait a minute. Please don't do it. Please.". The man does not listen to her, continues to swing the knife and says, "Do not interfere!" he shouts to people who have gathered around him. Azra turns to the people around her and says, "Please, someone call the police." The man grabs his wife's arm and drags her towards a taxi. The woman and the child cry and don't want to go with him. Azra tries to stop the man, but the man ignores her and says, " I told you not to interfere!" Another man approaches them and says to the man with the knife in his hand, "What are you doing, brother? Let the woman go!" The man with the knife shouts, "Why are you interfering! She's my wife, you idiot," and continues to drag the woman. He tries to get the woman into the car. The woman cries and begs the man, "The child is frightened. Please, I beg you, you are very angry, calm down. Please." The man doesn't care about her or the child and says, "Get in the car. Don't make me a murderer." Azra runs to her car. The woman's son cries and hugs his mother and says, "Dad, let go of my mother. Please." Azra runs to the woman, grabs her arm, pulls her towards herself, and screams at the man to let the woman go. Surprised, the man let go of his wife's arm and says, "Where the hell did you come from again?". Azra shouts, "Where did you come from!". The man says, "Damn woman, look at me!" He threatens Azra with the knife. Azra says, "Drop that knife.". The man shouts, "Who the hell are you, she is my wife, woman!" "Get out of here!" says Azra. The man walks towards Azra and says, "Go away or else you'll be sorry!" While he comes near, Azra sprays pepper spray on the man's face: "What kind of father you are. What kind of husband are you,." she shouts and runs away, holding the woman and her child. While the man is covering his face with his hand, a few men come and hold the man's arms and try to calm him down. Meanwhile, Azra manages to get the woman and her child away from

there. Azra runs and puts the woman and her child in her car. Azra had left her car in the middle of the road, thus traffic is stuck. Just as she approaches the car, the man waiting behind her shouts at her, "Oh that's a woman. It's the fault of the person who gave you a driver's license." Azra turns to the man angrily and says, "It's the fault of the one who calls you a man. The woman's husband is chasing her with a knife, and you don't move a muscle," and gets in her car and locks the doors. Meanwhile, the woman's husband runs in front of Azra's car and shouts, "Where do you think you're going!" He starts hitting the car. The men running behind him grab him and pull him away from the front of the car and Azra drives away. The man shouts after Azra, "Where are you going? Where are you taking my wife? I won't let you get away with this!" Meanwhile, the woman cries, looking at her husband with fear and hugs her child. The woman turns to her child and tries to calm him down. "Okay, baby, it's over. Don't be afraid, okay?" and she starts to pray. While Azra is driving, she looks at the woman whose eye is blackened. Then she says, "It's over, sister." The woman cries and says, "We have caused you a lot of trouble. We better get off." Azra says, "No, okay? Please. Where will you go? Let's go to the police together." The woman says with fear, "No, I can't go to the police. He'll go completely crazy." Azra says, "Let's do it like this then, I have an office near here. Let's go there. We will sit and talk together. Once you calm down, we will find a solution for your problem. Is that okay?" The woman accepts. "Don't worry, everything will be fine," Azra says to the woman. The woman asks Azra, "What do you do, sister? Are you a banker or something?" "Actually, I am doing exactly the job you need right now. I am a lawyer. My area of expertise is family law," she says. When they arrive at the Erman Arsen Law Firm, the woman gets scared and cries. Azra tries to calm her down but she runs away jumping into a taxi. However, she drops her wallet. Yıldırım, who just comes to the firm sees them. He takes the wallet and gives it to Azra. Then, they look at the woman's wallet and find out who she is and where she lives. They learn that her name is Ceylan. Azra goes to her house with Yıldırım, but they cannot find her and the child there. Azra calls on Ceylan's neighbor and entrusts Ceylan's wallet to the woman, leaving her card with her business address and some money inside and asks the woman to deliver it to Ceylan.

Meanwhile, Ceylan goes to her father's home and begs him to let her stay there with her child Umut. She explains what happened to her father, saying "Father, you told me that you left this house in a wedding dress and only can reenter in a shroud. I have never gone up against you until today. But, I have no patience or strength anymore. Not because of the torment he inflicted. Did I come to you even once? All these years... but now things have changed. It's about Umut now. He was going to take him out of school, give him as an apprentice to someone and put him to work. Of course he can't afford his gambling. I said don't do it, he's very young? I said let him study, let him make a life. I said I'll work so he doesn't have to suffer like us. He didn't listen. He went crazy. He said, 'Are you going to make me a murderer?' then he beat me and beat me. And his anger didn't abate." Ceylan then uncovers her arm and shows the bruises. "Oh, look, these are the things I didn't show you, I was bleeding all over, dad. But, when he hit Umut, I couldn't stand it anymore, I took my baby from his hand and run away. He chased us with a knife. A woman, God bless her, intervened and took us away from him with difficulty. If she weren't there we would be..." she says and cries. Her father intervenes and says "Okay, I get it. That's enough.". Ceylan cries and says, "Dad, I have nowhere to go but you, I beg you, don't send us away.". Her father says, "I made pasta last night. Go to the kitchen and prepare something decent.". Ceylan falls at her father's feet crying and says, "May God bless you, father." Her father is also upset.

However, Ceylan's husband Eşref comes to her father's home and talks to him. Ceylan's father wants Ceylan to go with her husband and says that her husband promised not to beat them again. Ceylan cries and begs her father not to let her go but he does not listen. When Eşref takes Ceylan and Umut home, the neighbor, to whom Azra gave Ceylan's wallet, comes and gives the wallet to Ceylan. The neighbor says that a woman came by and put a note and a little money inside the wallet. Eşref hears this and gets mad. He looks at Azra's business card and learns that she is a lawyer and tells Ceylan that, "That woman is a lawyer. If something comes out of this, it will be very bad for you." Ceylan gets scared and says that she does not know that woman. Then Eşref takes the money Azra left for Ceylan, and he starts to drink alcohol. Then he tells Umut to go and sleep as he'll be starting to work tomorrow. Ceylan begs Eşref not to make Umut work and cries. Eşref gets annoyed and holds Ceylan by her hair and



throw her away. Ceylan waits for Eşref to fall asleep, and after he falls asleep, she wakes up her son Umut, secretly runs away from home and goes to Azra's workplace. She asks for Azra's help. When Azra comes and sees her she is happy. She gives Umut a puzzle to play and wants to talk with Ceylan alone. Azra's assistant takes Umut out to play. Azra pulls a chair and sits in front of Ceylan, "Yes, I am listening to you. Tell me whatever you want." she says. Ceylan starts talking sadly. "Actually, I could stand everything, but when it comes to my son..." she says and starts to cry. Azra says, "Ceylan, marriage does not mean that one party tolerates or is patient with someone else. It's togetherness." Ceylan says, "I swear, what you say only happens in TV series, Ms. Azra. In real life, they kick you with the remote control," and smiles. Azra also smiles bitterly. Ceylan says, "Let me tell you something. My father picked me up from school one day saying, 'You are going to study, so what?' But I said 'I want to study, Dad. Do you know what he just said to me? 'Why?' You cannot answer such a question. Why do you want to go to school? Why are you wearing that? Why are you going out? Why are you seeing him? Why are you breathing? Why, why, why? To live! To live..." she says sadly and mad. Azra says, "The stupidest question in the world might be WHY.". Ceylan says, "Absolutely. Do you know what happened after? Soon my father gave me to Eşref. Of course, I couldn't say why. I was just about to give up on life when my Umut was born." she says, smiling with tears in her eyes. Then she says, "When I became a mother, I thought maybe Eşref would calm down, but what's the use? He loved to beat me. I guess he saw it as therapy. No matter how careful I was, he would always find something to get angry about.". Azra asks sadly, "How did you bear it all this time?". Ceylan says, "Because I wasn't there. I had given up on myself. But when he hit Umut, especially when he tries to drop Umut out of school, I said stop, I won't let this happen. My Umut will not disappear like me." and she cries. Azra bends down and holds Ceylan's hands and says, "You actually did the hardest part of the job by coming here." Ceylan says, "Maybe it was the only right thing I did in my life, you know? But it wasn't easy at all, it wasn't at all." she says in tears. Azra smiles, and her eyes are also full of tears. Ceylan looks at Azra wiping her tears, and says, "I'm sorry." Azra supports her by saying, "No, relax, please." Ceylan says, "It was a shame in front of you too. Who knows what you thought about me when I ran away from you?" Azra says, laughing, "Actually, I was a little angry at first, but when I thought about it later, I

understood you. After all, you have lived as a prisoner until now, and when someone comes and opens the door of the place where you are held captive, you cannot get out immediately, you are afraid." Ceylan says with a smile, "I swear, that's exactly what happened, sister. I swear." Azra holds her hands and says, "Ceylan, I am ready to do whatever I can for you." Ceylan smiles, wiping her tears and says, "What else can you do, sister?" Azra says, "I will make you stand on your own feet.". Ceylan smiles and gets up and hugs Azra happily. Then Azra has to leave for a hearing. She wants Ceylan to wait for her in there. Ceylan spends the day at the office. When she looks around, she comes across to the firm's kitchen and could not help herself to tidy the place. While Ceylan is tidying up, a man comes and sees her and asks Ceylan for a cup of tea, thinking that she is the employee in charge of the kitchen. Thereupon, Ceylan brews tea. Seeing her later, the owner of the firm, Erman Arsen, is very impressed by Ceylan's hard work and asks for tea, too. Erman, who likes Ceylan's tea very much, offers Ceylan a job there as there is no one working in the kitchen. Ceylan and Azra are very happy about this. Now Ceylan will work there as responsible for the kitchen. Later, when Ceylan is sitting with her son Umut, he asks his mother that, "Mommy, why does father never love us?". Ceylan gets sad by this question and answers, "It's not like he doesn't love us, son. He just doesn't know how to love. Besides, wouldn't he love you if he knew how to love?". Umut says, "I think he still wouldn't love me.". Ceylan cries when she hears these words, and Azra, who hears what happened from the door at that moment, says, "I thought so too, you know? I thought my father didn't love me, but today I realized I was wrong.". Umut says, "Does he love you?". Azra says, "I guess your mother is right Umut. Unfortunately, some fathers don't know how to love." Umut says, "When I become a father, I will know how to love my children.". Then they hug each other happily. Later in the evening, Azra leaves the company with Ceylan and Umut. While they walk towards the car, they hear Eşref shouting "Ceylan!". Eşref has a knife in his hand. Ceylan drops the bags in her hand in fear and hides her son behind her back. Eşref quickly walks towards them. Azra shields herself in front of Ceylan and says, "Eşref, don't do it.". Eşref grabs Azra and pushes her to the ground. After Azra falls, Eşref stabs Ceylan. Azra screams in fear. Eşref pulls the knife from Ceylan's stomach, drops it to the ground and runs away. Ceylan collapses to the ground. Umut runs to his mother in fear, calling out "mother". Azra gets up and holds Ceylan. Azra

screams and asks for help. Both Umut and Azra try to hold Ceylan while crying. Azra presses Ceylan's wound and says, "Don't let yourself go.". Ceylan caresses Umut's face with her hand and says, "He doesn't know. He does not know to love," she says, crying and faints. Azra and Umut sobb. Azra hugs Ceylan and says, "Don't give up on yourself, Ceylan. You will live. You will live." she says while holding her tightly. Ceylan is taken to the hospital. Even though her condition is critical, she survives. While Ceylan is in the hospital, her father comes to visit her. In fact, he says that he has been waiting at the hospital for days, but he could not enter Ceylan's room because he did not have the courage and was ashamed. He blames himself for Ceylan's almost death and blames himself for sending her with Eşref again. He is very regretful and ashamed, he cries and asks for Ceylan's forgiveness. Ceylan gets sad for her father and forgives him. She and Umut will now live with her father. After Ceylan recovers, she continues to work at Erman Arsen Law Firm. When she meets her Azra's mother Çolpan realizes how smart and hard-working Ceylan actually is. Ceylan's memorization is very good, she never forgets what she reads. Realizing this, Çolpan makes Ceylan her own assistant and helps her graduate from high school, then take the university exam and get into law school. Ceylan will also be a lawyer. Thanks to Azra and her relatives, Ceylan gets rid of her husband and starts to stand on her own feet.

-Ceylan is an addition to the remake series *Evlilik Hakkında Her şey*. Her gender representation gives strong messages to the hard truths of Turkish society. The number of women who are subjected to psychological or physical violence every year in Turkey is insignificant. In addition to women being subjected to different types of violence, the number of women killed every year is also quite high. Thus, Ceylan's addition to the remake influences the overall storyline and gives a different message compared to the original series. Therefore, it can be said that there is a mutation shift resulting in addition.

Example 5: In the original series *The Split*, throughout the first season Hannah and Nathan's eldest daughter Liv has a boyfriend, Sasha. Even though Nathan does not like this boy so much, he does not intervene in Liv's relationship or make her or Sasha uncomfortable. Sasha come and goes to Nathan and Hannah's home to spend time with

Liv. Nathan suspects that his daughter and Sasha are having sex and shares his thoughts with Hannah. Hannah does not think that Liv would have sex as she is too young. However, in the second episode of the first season, Liv goes in her room with her boyfriend and they have sex. Nathan and Hannah hear them. When Hannah hears them behind the door she gets irritated but does not intervene. The next day, in the third episode, Hannah takes her daughter Liv to the gynecologist and gets her to start using birth control pills. While Liv's with the doctor Hannah waits in the waiting room for Family Planning. The doctor gives Liv birth control pills to protect herself by practicing safe sex. After taking the pills and leaving the doctor, Liv comes to Hannah. Hannah looks at the pills in Liv's hands and says "These. These are not a sign that you are a grown-up. OK? They are not a sign that you can just have sex in the house. They are so you don't have a baby! They are so I don't have to bring you back to that clinic." Liv gets angry and says "It's my body. You don't get to tell me what to do with my body.". Hannah says, "No, I don't. You're managing that perfectly well on your own.". Liv says, "I love him.". Hannah says, "You still need to use condoms. Did they tell you that?" and she leaves for work, and Liv goes to school.

-In *Evlilik Hakkında Her şey*, there is no such scene. RTÜK would not allow it. Azra's daughter Miray does not have a boyfriend and she does not have sex with anyone. She is seen as too young to have sex. Therefore, it can be said that there is a mutation shift resulting in excision in the remake series.

Example 6: In the original series *The Split*, Hannah's boss Zander meets a man named Tyler Donaghue, one-time lawyer now a consultant, in Chicago where they launch a new firm. Zander comes back to London with him in the first episode of the second season. Zander hires Tyler as the management consultant for the law firm. At the meeting in Noble Hale Defoe, Zander announces that he and Tyler are going to marry.

-In the remake series *Evlilik Hakkında Her şey*, Tyler's character is deleted. Since there is no gay Zander in the remake series, there is no Tyler as well. Therefore, it can be said that there is a mutation shift resulted in excision.

Example 7: In the remake series *Evlilik Hakkında Her şey*, Azra, Sanem and Güneş's father Faruk has a daughter with Nazan whom he ran away and get married with. In the first episode of the series, Faruk makes a surprise appearance. Later on, it is revealed that he has another daughter named Deniz. Deniz comes to İstanbul and meets with her sisters and Çolpan. She later becomes one of the Cevher girls and is accepted as a family member by the Cevher Family after Faruk's death. Deniz is an addition to the remake. Therefore, it can be said that there is a mutation shift resulted in addition.

Example 8: In the second season of *The Split*, Rose gets pregnant. She does not want the baby at first but her husband James is really happy about it. Later on Rose wants to have the baby as well, but she loses the baby. She gets really upset about it. James and Rose try to have a baby again, however they are unable to have one. At first Rose blames herself for not being able to have a baby, but James goes to a clinic and tested, and James cannot have a baby. Then they decide to adopt a baby.

-In *Evlilik Hakkında Her şey* Güneş gets pregnant by choice, and they have a daughter with Yalın in the 21'st episode of the series. So, Rose's character portrayal goes through a change. Also, Rose and James's decision to adopt a baby is also changed in the remake series. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 9: In the third season of the original series *The Split*, Nathan has a girlfriend named Kate when he is about to divorce Hannah, after he finds out that Hannah had an affair with Christie. Hannah gets really jealous of Kate and gets upset knowing that Nathan is over her now and that they are definitely going to have to divorce. Moreover, Kate gets pregnant with Nathan and decides to have the baby. At first, Nathan hesitates about having another child as this will mean losing Hannah forever. In addition, Hannah gets angry when she learns that Kate is pregnant. She does not want her children to learn about the baby yet. However, the day Kate comes to meet Nathan and Hannah's children, she lets it slip that she's pregnant. When Nathan's eldest daughter, Liv, finds out about this, she gets upset and loses her temper. She is very angry at her father for leaving her mother and family and starting a new family, but she gets used to this

situation over time. Later, Hannah accepts that she and Nathan are over and that they will have a new chapter in their lives. Thus, she convinces Nathan to stay with Kate and have the baby with her, because Nathan really has feelings for Kate.

-In the remake series *Evlilik Hakkında Her şey*, the character Kate is deleted. Sergen only has a girlfriend after they divorce with Azra. However, Sergen's girlfriend never shows up in the series. This girlfriend of Sergen only mentioned at the end of the remake series when Sergen is telling Azra that he has been with a woman for a time and that she is pregnant. Sergen goes to England, where her girlfriend lives to be with her when the baby is born. Azra is not upset when she finds out that Sergen has a girlfriend and that the woman is also pregnant. Azra only gets upset for their children as they will not be able to see their father for a long time. However, Azra does not mind Sergen leaving and says goodbye respectfully. Therefore, it can be said that there is a mutation shift resulted in excision.

Example 10: Rose's husband James dies in a bike accident, in the first episode of the 3<sup>rd</sup> season. Rose becomes single. After James dies, Rose is devastated. They bury James in the church where they got married. She visits his grave every day. During her visits she come across the vicar, whom she accidentally groped and they get closer as friends. Rose gets to know vicar's three daughters and sometimes she looks after them when vicar is not available. The vicar is also single, as his wife passed away. A beautiful bond is formed between Rose and Vicar, but it does not turn into a romantic relationship. At the end of the series, Rose remains single.

-In the remake series *Evlilik Hakkında Her şey*, Yalın is alive. What happened to James in the original series is deleted in the remake series. The remake series end Güneş is a happy woman who is married and has a child. Yalın does not die. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 11: In the 3<sup>rd</sup> episode of the second season of the original series *The Split*, Hannah and Nina have a client named Will Parker. Will is gay and he marries a boy he met in rehab, whom he known for three months. Will's mother, who has a very rich

father, is against Will's marriage and comes to Hannah wanting an annulment. Helen comes to Noble and Hale with Will and his husband. Will's mother Helen says that, "The rules of rehab are perfectly clear. You've known each other a week!" in anger. Will says, "Three months.". Helen looks at Hannah and says, "They absconded. They literally climbed over the wall.". Will says, "It's rehab, not Strangeways, Mother". Helen looks at Hannah desperately and says, "Will you talk to him, Hannah, please?" Will holds his husband's shoulders and says, "We love each other". Hannah says, "OK. Can we calm, please?" Helen shouts at her son and says, "You are sectioned under the Mental Health Act, for crying out loud! That's grounds for annulment right there.". Nina says, "Actually, the section expired two weeks before the wedding.". Hannah goes on, "And it wouldn't necessarily make the marriage voidable. The law doesn't prevent someone from marrying just because they're sectioned.". Helen says, "I have a letter from Will's psychiatrist, affirming that he lacked the mental capacity to enter into the contract, making his marriage null and void." and hands over a letter to Hannah. Hannah looks at it and says, "This letter has been generated retrospectively. It is inadmissible. Quite possibly criminal.". Will says angrily, "Are there no lengths you won't go to?". Nina says to Helen, "Helen, you can't just erase their relationship.". Hannah says, "You're angry right now. Let's try to find a way forward.". Helen says, "Well, then, you tell his grandfather that his only grandson and heir is at risk of sharing, with an intravenous drug user he's known precisely 12 weeks, a 7% stake in a business with an annual turnover of 2 billion.". Will's husband looks at the cookies at the table and says, "Can I have a ginger nut?". Will laughs at him and hands over the cookies to him. Helen says, "If the papers get hold of this...". Will interrupts and says, "Which they won't. Because he owns every sleazy tabloid that would even be remotely interested.". Helen says, "Will...". Will says, "Haven't you ever been in love?". Helen sighs. Hannah says, "The simplest way to protect Will's fortune would be a postnup.". Helen says, "Which has all the legal integrity of an Amazon Wish List.". Nina says, "Actually, no...". Will gets angry and says, "Screw you, Mother.". Helen says, "Really?" in surprise. Will's husband says, "Stop. Please, stop. I'll sign it. I... I... I'll sign a postnup.". Nina says, "We'd advise you to get your own representation before you do that.". Hannah says, "Trust me, Helen, it really is the best option. For everyone! We'll draw it up, and we'll start with that.". Later that day, Hannah prepares the draft

paperwork for the postnup. When she meets Will and shows him the paper Helen comes and wants to talk with Will. "I've got nothing to say to you that they can't hear." says Will. Hannah says, "We can just step outside... So, we were just going over the draft paperwork. Er... obviously we still need to get a copy to Jordan.". Helen says, "Jordan won't be signing his. I informed your grandfather of your marriage last night. And Jordan's just accepted a very large payment from the family trust. In return, he has agreed to admit that he was clearly under the influence of narcotics during your wedding. Grounds for annulment.". Will is shocked and says, "You didn't.". Helen gets sad and says, "Sweetheart...". Will gets up and tries to call Jordan but can't reach to him. Helen says, "Jordan? Can you call me, please? He won't be returning your calls.". Will asks, "How much?". Helen says, "I'm sorry." Will leaves the room crying. Hannah asks Helen how much they gave to Jordan and when she sees the number she says, "Wow. That's a lot to give a former drug addict.". Helen says, "It's not like it was going to last. The whole thing was pure fantasy."

-This character is deleted from the remake series *Evlilik Hakkında Her şey*. There are no gay couple, gay marriage or a conversation about LGBTQ people in the remakes series at all throughout the series. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 12: In the first episode of the 3<sup>rd</sup> season of *The Split*, Liv comes back home from South America when she had a gap year before college. Liv decides to study law. She's going to start university in three months. She comes back with a boy named Gael who is from Spain. The moment when Liv comes home in the morning and Gael meets with Hannah and children. Liv announce that Gael and her are getting married. Gael decides to stay with Liv in London and go with her when she goes to university in Durham. Hannah's reaction to Liv is just saying, "Wow..." at first. Later, Hannah meets Nathan and tells about Liv's decision of getting married. Nathan gets very surprised and nervous. Even though Hannah and Nathan are not happy with her decision they respect her as she is 19 now. Later, Liv decides to wait for the marriage, and not to study law. She decides to study Spanish in Argentina where Gael lives. They will go together with



Gael and live together, but they are not going to marry until they are older. Hannah and Nathan are happy for them.

-In the remake series, Gael's character is deleted. Azra and Seren's daughter never has a boyfriend in the series. Therefore, it can be said that there is a mutation shift resulted in excision.

Example 13: In the remake series *Evlilik Hakkında Her şey*, Yıldırım, who is translated for Christie in the original series, dies in the 20<sup>th</sup> episode. However, such a thing does not happen in the original series. Christie lives. Nevertheless, since the actor playing Yıldırım wanted to leave the series, his character was killed off and he left the series. Yıldırım dies in a car accident. In fact, the person who killed him was the psychopathic husband of one of his clients. In order for Yıldırım not to learn the truth about him, the man crashes into Yıldırım's car, causing it to crash and Yıldırım dies. After Yıldırım's death, Azra becomes depressed and quits working as a lawyer and starts running her sister Güneş's cafe. Then, when she learns that Yıldırım was killed by someone, she starts working as a lawyer again. Thus, there is a mutation shift occurs resulting in excision.

In addition, after Yıldırım dies, a character named Efe is added to the series in the 21<sup>st</sup> episode. Efe is also a lawyer, and he is an old friend of the wife of the man who killed Yıldırım. Haluk, Yıldırım's murderer, also killed his ex-wife. Efe suspects Haluk of killing both his ex-wife and Yıldırım and begins to investigate him. Thus, Efe meets Azra and together they prove that Haluk killed Yıldırım. As time passes Azra and Efe like each other and eventually become lovers. The series end with Azra in a relationship with Efe. Therefore, it can be said that there is a mutation shift resulted in addition.

-On the other hand, in the original series *The Split*, Hannah neither ends with her ex-husband Nathan, nor she ends up with Christie. Her story ends being single and happy with herself and her family. Hannah doesn't end up being with Christie either, because Christie gives her a choice. Hannah will either choose Christie and go to New York

with him, or she will stay in London with her family and children. That's why Hannah can't go with Christie and stays with her family and children, and she ends up single.

Example 14: In the first episode of *The Split*, Hannah's 16-year-old daughter Liv drinks alcohol at her grandmother's birthday party. Even though her father Nathan takes her glass away from her, he does not get angry or react. Despite this, Liv goes next to her aunt Rose and drinks with her.

-In *Evlilik Hakkında Her şey* Miray and other children do not drink alcohol in the series. Thus, it can be said that there is a mutation shift resulted in an excision.

Apart from this, there are even not many scenes in the series where adults, especially the leading characters, consume alcohol. Only exceptionally, when very bad and depressive events occur to characters, are they seen using alcohol. For example, after Sanem fights with her family, she goes to a bar and drinks and gets drunk. Being depressed, Sanem has the right to drink and get drunk in the eyes of the audience. The situation justifies the using of alcohol.

Example 15: There is an added character in the remake series *Evlilik Hakkında Her şey*, which is not featured in the original series *The Split*. This character's name is Zeynep and she is featured as a child bride in the series. In the 22<sup>nd</sup> episode of the remake series *Evlilik Hakkında Her şey*, one day, a young girl comes to Çolpan's office, wearing only a white nightgown and no shoes on her feet, but carrying a baby in her arms. Çolpan looks at the girl in surprise. The young girl asks, "Ms. Çolpan, do you remember me?" Çolpan remembers the girl. This girl was among the high school students who came to visit Çolpan's law firm a few years ago. When this young girl visited Çolpan's law firm with her classmates, she said that she wanted to be a lawyer and wanted to try on Çolpan's robe. When she wears Çolpan's robe, she becomes very happy and promises Çolpan that, "One day, I will work hard and wear my own robe and become a lawyer. I promise you.". After time has passed, when Çolpan sees Zeynep in front of her like this, she can only say, "You...". Zeynep cries and says, "I couldn't keep my promise to you. They made me unable to keep it." Çolpan asks in surprise, "Zeynep, what happened to

you? Who is this kid? Is he your brother?”. “No, he’s my son, Ms. Çolpan.” says Zeynep. Çolpan gets shocked. Çolpan immediately takes Zeynep to her room. Faruk's daughter Deniz, who works as Çolpan's assistant, takes care of Zeynep's baby and says, "Zeynep dear, Yusuf is asleep. I'm taking care of him. Don't worry about him, okay?" Zeynep becomes grateful and thanks her. Çolpan looks at Zeynep with sad eyes, she sees one of Zeynep's eye is blackened. She is obviously exposed to violence. Çolpan sees that Zeynep has nothing on her feet and that she is cold. She immediately takes her coat and wraps Zeynep's feet tightly. Zeynep gets very embarrassed and says, "What are you doing, Ms. Çolpan, your coat will get dirty.". “Oh, not important at all, never mind if it gets dirty.” says Çolpan. While Çolpan wraps the coat around Zeynep's feet, Zeynep gets hurt. Çolpan sees that Zeynep's feet are covered with bruises too. She asks anxiously, “What is this? What are these, Zeynep? My child, what did they do to you?”. Zeynep starts to cry, "I'm so scared." she says. "From who?" says Çolpan. “From...my husband.” says Zeynep, crying. Çolpan is surprised and doesn't know what to say. Zeynep is married to a man named Salim, who is older than her. Salim is Zeynep's father's cousin. Zeynep grew up always calling him brother. Her family forced Zeynep to marry Salim, whom she still calls brother. Even though they got married, Zeynep sometimes still calls Salim brother, and that's why Salim beat her many times. He hates when Zeynep calls him brother and dictate her that he is now her husband. When Salim came home one day, he bought the white nightgown, she is currently wearing, as a gift for Zeynep. He holds the nightgown to see how it looks on Zeynep, and when Zeynep is not happy, he gets angry and says, "Don't you like it?". Zeynep says with fear, "I liked it but I'm ashamed, brother Salim.". Salim gets very angry and says, "Look again! For God's sake! And now she's crying. Oh, it's been 2 years, 2 years! It's been 2 years and you still haven't gotten used to it!?" he says, shouting. Zeynep cries in fear and says, “I just can't get used to it. I grew up calling you brother, how can I get used to it? I'm trying but I can't do it, it doesn't work.". Salim shouts, “What else is going to happen, you will get used to it! Look at me, I'm your husband, do you understand? I am also the father of your child. This will always remain like this, it will not change until we die. That's why you will get used to it whether I have to beat or curse you!” and he pushes Zeynep. "Salim brother..." says Zeynep, crying and afraid. “You say brother again huh? Come, come... Come, I'll show you brother." Salim shouts and locks Zeynep in a room

and says, "Here you go, brother!" and he beats her. Zeynep has bruises almost all over her body. After beating Zeynep, Salim forces her to wear the nightgown he bought and he rapes her. After Salim falls asleep, Zeynep runs away from home with her baby, Yusuf, wearing only a jacket and not even wearing shoes so as not to make any noise, and then goes to see Çolpan. Zeynep tells Çolpan everything she has been through, crying and says, "That's it... With courage, I took the opportunity to leave when they were asleep in the morning. Because I couldn't stand it, I couldn't stand it anymore.". Çolpan gets very sad, she holds Zeynep's hands, "My beauty... Oh my beauty... You have endured so long." she says crying. "I want to divorce." says Zeynep. "My child, why didn't you ask your family for help? Here, with a child in your hand... You are still a child, alone in the streets..." says Çolpan in pain. "I ran away to them once. My father said, "Your place is with your husband." and he sent me back to Salim." says Zeynep. "So don't you have another relative in Istanbul? That you can go, be sheltered and supported?" says Çolpan. "My family married me to my relative anyway. Salim is my father's cousin." says Zeynep. Çolpan sighs in distress and says, "What have they put you through, Zeynep... What have you experienced at this age? You're old enough to play house. And they got you married." says Çolpan sadly. "You're not angry because I came to you, are you?" Zeynep asks sadly. "Of course I'm not. Would I ever get angry to you, what kind of a word is that?" says Çolpan, smiling supportively. "So will you help me?" says Zeynep. "I will, I will. Of course I will." says Çolpan, crying and hugging Zeynep. "Thank you very much, Aunt Çolpan, very much..." says Zeynep, crying. "So, my dear, when did you get married?" says Çolpan. "Two months after coming here. But with imam marriage. We had a civil marriage after my son was born. They gave me permission after I had a child because of my age." says Zeynep. Çolpan says, "Now we will get you an assault report, okay? Your husband..." and she stops for saying your husband. The she continues saying "That man. We need to have a document proving that that man beat you.". Zeynep gets scared and, "But Salim is a very angry person, what if he does something bad to you..." she says with concern. "Oh, let him try it, just try it. I will make him regret it so much. Do not worry." says Çolpan, smiling. "So can I stay here for a while? At least until we find a solution. I promise I won't disturb you at all. I'll do your cleaning, I'll do everything." says Zeynep. "Um, this is not a suitable place for you to stay, but I know a better place." says Çolpan.

"Thank you very much." says Zeynep, crying and hugging Çolpan. Çolpan cries as well and hugs her. Then Çolpan brings Zeynep a suitable shoe to wear and takes her to the doctor to get a report of assault. When the doctor examines Zeynep, both Çolpan and the doctor are very upset when they see the swelling and bruises on Zeynep's body. Seeing the bruises on Zeynep's body, Deniz becomes very upset and says, "Does the heartless person always beat you like this?". Zeynep cries and says, "He does. Sometimes my mother-in-law beats me, but when I make a mistake.". Deniz gets very upset and says, "You don't have a mistake, Zeynep.". "Zeynep, no one will be able to touch you anymore. Do you understand, my child? No one." says Çolpan. Meanwhile, Salim is looking for Zeynep and his son everywhere, madly in anger. He also goes to Zeynep's family's house. Zeynep's father tells Salim that Zeynep was determined to get a divorce and that she met a lawyer on a school trip before, so she might have gone to her. Salim learns from them who the lawyer is and goes to Çolpan's law firm.

Çolpan and Zeynep return to the office after receiving the assault report. Salim is waiting in front of the office. When Çolpan gets out of the car, Salim goes to her, "Are you the woman called Çolpan?" he asks and looks inside the car and sees Zeynep and her son. Zeynep hugs Deniz in fear. "Damn! Get out of the car!" shouts Salim to Zeynep. Çolpan's driver comes and holds Salim. Salim shouts, "Get your hands off!" and yells at Zeynep again to get out of the car. Çolpan closes the car's door and tells her driver Bekir to start the car and leave. Salim shouts: "What the hell is going on?" Meanwhile, two security guards of the law firm arrive immediately. Salim returns to Çolpan in anger when she sent Zeynep and shouts, "Damn you! What the hell are you doing? Who the hell are you? Huh! What are you doing, who are you!?". Çolpan gets angry and says, "Don't raise your voice at me! Speak properly.". "You have no right to take my son from me." says Salim. "I have." says Çolpan, shouting. Salim shouts, "Look, don't make me angry. I don't know who the hell you think you are now, but I'll make you sorry. I'll be your nightmare. You have no right to kidnap my wife from me." Çolpan shouts, "Shut up! Aren't you ashamed to call a child who is at your daughter's age your wife!?" Salim gets embarrassed at first, looks at the security guards behind him, then turns to Çolpan and says, "Look, this is a civil place, do you understand? There is right, there is justice. You have no right to kidnap my wife and child from

me.". "The law exists to protect those innocents from the wrath of people like you. Don't talk to me with just two words you memorized. Law No. 6.284 on protecting the family and preventing violence against women is there for people like you. Zeynep does not have to return to you or to her family who turns a blind eye to everything you do." says Çolpan. "You don't know who I am yet, you will pay for this!" says Salim, wagging his finger. Çolpan hits his hand and says, "Put your hand down! It is you who will answer for your actions.". "Now you trust the people behind me and talk to me like a man like that..." says Salim. "So?" says Çolpan. "Well, go ahead, talk." says Salim threateningly. "Just now you were talking with such confidence? Because you think you can take me down? Why can't you talk now? Come on, talk. Or are you one of those miserable people who pretend to be masculine when they can afford it? Get out of my sight, you snip! I will divorce Zeynep from you. Come with your lawyer tomorrow, but come as a human being, otherwise I will make you regret it." says Çolpan. Then she turns to the security guards and says, "If he waits too long, call the police." then she enters the law firm.

Deniz takes Zeynep and her son to Çolpan's house as Zeynep will stay with Çolpan for a while. While Zeynep is waiting in the living room with her baby in her arms, Güneş comes. Meanwhile, Güneş is complaining how difficult her job is as she becomes a mother at a young age. Then she is surprised to see Zeynep in the living room. She asks Deniz who the girl is and Deniz introduces Zeynep to Güneş. Güneş looks at Deniz in surprise and asks what's going on. "Zeynep will stay here with us for a while, sister. With his son Yusuf." says Deniz. Güneş looks at Zeynep in surprise to see how young she is to have a baby, and gets upset for her, "Is he her son?" she asks quietly to Deniz. While complaining about the challenges of being a young mother, Güneş becomes saddened when she learns about the things Zeynep's been through at an even younger age. At night, Zeynep puts her son to sleep, and Güneş comes over, asking, "My beauty, do you need anything?" Zeynep replies, "No, sister, thank you." At that moment, Yalın also joins them, saying to Güneş, "Our daughter has finally fallen asleep, my love." Güneş responds, "Oh, thank goodness." Yalın looks at Zeynep's son and says, "My dear, look at how he sleeps." Güneş, caressing Zeynep's face, says emotionally, "Zeynep, my dear, how did you manage to handle all this baby stuff?" Zeynep replies with sadness, "I

struggled a lot, and I'm still struggling. They gave me a real baby instead of a toy doll. When he cried, I cried too, and like that we would fall asleep crying." Güneş gets emotional and says, "Zeynep, do you know, today the three of us cried too. When Çolpan Su cried, we cried. Right, Yalın?" Zeynep asks Yalın, "Did you cry too?" in surprise. "Honestly, I did. I mean, the stereotype that men don't cry is completely false, my friend. Absolutely false information," Yalın says with a smile. Zeynep adds sadly, "I've never seen my brother Salim cry." Yalın, not understanding who Salim is, asks, "Salim? Who's that?" Güneş looks at him angrily, expecting him to realize she's talking about her husband. Yalın, realizing that, says, "Well, here's another piece of information for you. You'll see him cry a lot because my mother-in-law Çolpan won't let him go without making him cry a river." Güneş adds, "Exactly. My mom will destroy him." Zeynep asks, "Are the two of you always this sweet?" Yalın jokingly replies, "I wish, Zeynep. This one drives me crazy." "Don't you get mad at her?" Zeynep asks. "Well, I got mad once, but when I got a return twice as strong, I repented," Yalın says with a smile. "How nice," Zeynep says. "What's nice, yelling at me?" Yalın asks. "Mm-hmm. Because sometimes people get very angry and want to yell, but when they can't, they keep it inside. In the end, they get even angrier," Zeynep says. "Yell at my husband as you wish." Güneş says. "Hold on, hold on, please don't treat me like an object, okay?" Yalın says with a smile. "We'll do it, Yalın. Right, Zeynep? We'll do it," Güneş says. Then she asks Zeynep, "Shall we watch a movie together?" Zeynep happily agrees, saying, "Sure." "Yalın, check on Yusuf from time to time, my love," Güneş says, holding Zeynep's hand, and they leave the room together. The next day, Çolpan goes to the law firm with Zeynep. Salim and his lawyer will come to the office that day, and they will have a meeting together. Zeynep is very tense and scared. In the morning, Çolpan gives her new clothes as a gift. Zeynep joyfully tries on these new youthful clothes and becomes very happy. Leaving Zeynep's baby in the care of Güneş and Yalın, Çolpan goes to the office with Zeynep. When they arrive at the law office, Çolpan takes Zeynep to her room and she enters the meeting room with Salim first, and she won't allow him to see Zeynep yet. Salim tells Çolpan, "I won't go anywhere without my wife." Çolpan gets annoyed with him and says, "Forget about her. We obtained a restraining order under Law No. 6.284 because our beloved Zeynep, has suffered violence and is still under the threat of violence. It's forbidden for you to

approach her. It's forbidden to talk to her. If you violate this rule, you'll face enforced imprisonment. In short, you'll go everywhere without your wife from now on. Wife... Even saying it is nauseating." Salim says, "Mrs. Lawyer, I think we should find a middle ground. Why now, you ask? Because I've hired the best lawyer in town. Well, you might end up losing, you know." Çolpan asks, "You are talking to the best lawyer in town now, but who have you hired, I wonder?" At that moment, Serhan Gülhan, who is a bad person and a lawyer that Çolpan dislikes, enters the room. Serhan sits at the table and says, "So, where is my client's wife?" Çolpan responds, "Are you saying this just to disturb me?" Serhan says, "There is no such thing in the law, Mrs. Çolpan. According to the law, Zeynep is my client's wife, isn't she?" Çolpan asks, "Do you think it's right?" Serhan replies, "We didn't come here for a debate. We're declaring the obvious." Çolpan says, "Zeynep will be here shortly." Meanwhile, Salim asks Serhan where his mother is. Serhan says that the woman went to the restroom and will be back shortly. Meanwhile, as Zeynep walks towards the meeting room, she encounters Salim's mother. When she sees the woman, Zeynep says in fear, "Mom!" and steps back. Salim's mother comments on Zeynep's appearance and questions if it suits a married woman. Zeynep pleads with her mother-in-law, "Mom, I don't want to be a woman. I couldn't explain it to you. Please, talk to Salim, let's end this without any trouble. Please, I beg you." Salim's mother accuses Zeynep and attempts to hit her. Çolpan arrives, holds her hand in the air, and says angrily, "Don't you dare raise your hand to this girl again!" The woman insists, "Let go of my hand!" Çolpan retorts, "You're the one who will let go of this girl! Did you think she was alone? Did you think she was helpless?" The woman says, "You're going to take care of this jinx?" Çolpan asserts, "Not just me. Behind her, there's the law, there's rights, there's justice. As long as they are with her, she doesn't need anything else." Çolpan and Zeynep go to the meeting room with Zeynep's mother-in-law. "Today is International Women's Day. It's not this little girl's day; her day is on April 23rd." says Çolpan. "And Mother's Day," adds Salim's mother. Salim smirks. "Does this kid even go to school?" asks Çolpan. "Oh, please! What school? But, as we said, she has a baby, house chores..." says the mother-in-law. "Did you ever ask if she wants to go to school?" Çolpan asks. "Why would we? Did we go to school?" the woman replies. "Did you ever take her out for a day, like to an amusement park?" Çolpan asks. "Are you mocking us?" says the woman. "This



remark is for you," says Çolpan. "Oh, tell me!" says the woman. "Mothers should provide a more complex upbringing for their current offspring. Raising children with the necessary qualities depends on them possessing many characteristics themselves. Therefore, our women, even more than men, are obligated to be more enlightened, more inspired, and more knowledgeable," says Çolpan. "Why is that? Let me tell you, stop using these intellectual lace modern phrases. We raise our children according to our traditions. I was even younger than this girl when I got married," says the woman. "And you should understand this kid, more than anyone... Besides, these so-called modern words you're calling lace modern were spoken by Mustafa Kemal Atatürk a hundred years ago," says Çolpan. "Well spoken, Mrs. Çolpan. But now let me talk a bit. There's a lot you don't know. Isn't that right, Zeynep? Did you tell everything to your lawyer?" Serhan, Salim's lawyer, asks. Çolpan looks at Zeynep without understanding. "We didn't come here to make demagoguery. After all, the laws have approved this marriage. This issue is definitely not open for discussion," says Serhan. "It's quite open, sir. The term child bride has contradictory situations in accordance with the laws. For example, the term child bride is applied to 17-year-olds in the Turkish Civil Code. In the Turkish Penal Code, it is considered abuse at the age of 15. According to the Child Protection Law, girls under the age of 18 are considered child brides. Now, which one are we talking about?" says Çolpan. "What I'm talking about is crystal clear. If my client wants a divorce, we can easily take the child from you by stating that she's not fit to care for the child," says Serhan. "It's not that easy," says Çolpan. Zeynep shouts, "Enough! Enough!" and hits the table, crying, then gets up from the table. "Lady, lady, lady, lady, lady! Don't raise your voice, do you understand? No banging on the table or anything. What's going on?" Salim threatens. "I won't give my child to you. I love him. I don't love you. Why should I love you?" Zeynep says, crying. "You ungrateful! Shame on you, shame on you!" says Salim. "This woman messed up her mind with strange ideas," says the mother. "No one messed with my mind, Mom. You didn't even ask me. You never asked me anything. I want a divorce. Nothing can make me change my mind," Zeynep says, crying. Salim hits the table, stands up, and shouts, "You've revealed what kind of person you are. You'll be like those loose women, causing trouble for me, right?" Çolpan hits the table and stands up, shouting, "Get out quickly! Get out now! Serhan, take him away from here. It's understood that we can't talk to you properly.

We'll see you in court. Come on, get out!" Çolpan shouts. "Wait a minute, wait a minute, Mrs. Lawyer. You'll listen to me first. Got it? You defended this angel-faced devil. Do you know what she did, huh? She tried to harm the baby in her belly while she was pregnant. I have hospital reports in my hand. She spent ten days in this hospital, but it's not over yet. No, we're just getting started. She saw that we saved the baby, then what did she do? She tried to do the same thing after the baby was born. She held the baby, slammed him to the ground, broke his bones," says Salim. "Lies! It was an accident," Zeynep says, crying. "Oh, accident. Accident, accident. I have evidence for all of them, all of them. Now you'll tell your story in court. I won't give that baby to you. Because you can't take care of him. Let's go, Mom," says Salim, leaving with his mother. Çolpan listens as Zeynep later recounts the events. Zeynep explains that when she found out she was pregnant, her father and Salim decided to get permission for an official marriage once the child was born. Upon learning this, she attempted to miscarry the baby, but she deeply regretted it afterward and never attempted such a thing again. Zeynep denies Salim's claim that she threw her son to the ground, stating it's a lie. She tells that it was an incident where she put her son to sleep on the couch, got engrossed in a cartoon on TV, and her son fell off the couch while she wasn't paying attention. This incident deeply saddened Zeynep, and she vowed never to watch TV again. Thinking that Zeynep herself is a child, Çolpan believes taking responsibility for a baby is incredibly challenging for Zeynep. Çolpan is saddened by what she hears.

In the 23<sup>rd</sup> episode, Zeynep's father calls her to trick her to come home. At first he approaches Zeynep gently, asking her to come home. He explains that her mother is unwell due to the events and assures Zeynep that he will take her away from Salim. When Zeynep mentions returning home after the divorce, her father becomes furious. He demands Zeynep to come home immediately, blaming her for bringing shame to the family and made them walk with their head down. Zeynep, standing strong against her father, says, "You're the one who bowed my head, Dad. You forced me into marriage against my will. Am I too much for you to take care?" Her father, angered, threatens her to come home, but Zeynep refuses to listen and hangs up the phone. Salim comes to the law firm with his mother and lawyer again. His mother tells Çolpan that Zeynep is her son's property and that he has her certificate of ownership referring to the marriage

certificate. Çolpan gets irritated by her words and says, "The certificate... You've treated her like a property. From now on, you'll listen to yourself when talk. At the meeting, Çolpan tells Salim and his mother to leave custody with Zeynep and accept the divorce. Salim and his mother insist that if Zeynep does not return home, they will use the hospital reports about the baby and get custody of the baby. At the end of the meeting, again no agreement is reached. Salim tells Zeynep's father where Zeynep is and tells him to bring Zeynep back to him by any means necessary. Zeynep's father says, "I will. Of course I will. I don't want my honor to hang around like that. Then, he follows Zeynep. Later, Çolpan finds out that Zeynep had a sister who died three years before she was born, and she figures out that Zeynep's parents used her dead sister's identity for Zeynep. Her family thus used a fake identity card to make Zeynep's age appear older than it actually was. Salim is also aware of this situation.

Zeynep's father follows Zeynep when she goes to Çolpan's house. Later, Deniz takes Zeynep and Azra's children out for ice cream. While Deniz is distracted with the children, Zeynep's father comes and kidnaps Zeynep. Her parents imprison Zeynep in a room of the house and abuse her. Azra and Efe investigate and find out that Zeynep's father kidnapped her and they go to the house with the police and rescue Zeynep. Zeynep's father is arrested. That day Zeynep has a divorce and custody case. Azra and Efe try to rush Zeynep to the court. When Efe enters the courtroom, he tells the judge, "Ms. Judge, Zeynep was kidnapped by her father and held against her will. As you can see, she has been subjected to violence." "Thank you Mr. Efe. Take your seat, my beautiful daughter." says the judge and Zeynep sits down. Çolpan starts to tell the judge the events: "Your honor, my client was married against her will when she was only 13 years old." "Thirteen?" says the judge, surprised. "Yes, she was 13 years old. She has also been subjected to violence from her husband and mother-in-law since her marriage." says Çolpan. "I never said anything bad to her, Mrs. Judge. I mean, I've always been gentle." says Salim. "What about the assault report in the file?" says the judge. "Of course we were shocked too. I mean, it was not something we had seen before and knew." says Salim. Zeynep stands up, crying and shouts, "Liar! Tell them how you beat me. For 3 days I couldn't get out of bed. Tell them how you beat me because the food lacked salt!" "That's a lie. I have blood pressure. I have nothing to do

with salt. Besides, maybe she threw himself on the floor, huh? She had grabbed our baby before and knocked him to the floor so that he would die like that." says Salim. "He is lying. I swear on God and the Koran, he is lying." Zeynep says crying and shouting. "Ahh! This is a lie, God forbid from dry slander." Salim's mother shouts. Serhan intervenes and asks the judge for permission for Salim's mother to speak. Salim's mother stands up and says, "They say Zeynep didn't consent, if she didn't consent, did we drag her by her hair from her father's house? She became an adult and that's how we got her. We gave her a quarter gold coins as much as her age." "May I have the floor?" says Çolpan. Hakim lets her to speak. "At what age did you get married, Ms. Necmiye?" says Çolpan to Salim's mother. "What's that got to do with it?" says Necmiye. "Answer the question." says the judge. "I was younger than Zeynep when I got married. I had two children when I was her age." says Necmiye. "Is that so? And when you were that age, didn't you ever think of running away from home like Zeynep?" says Çolpan. "So what's that got to do with it? Why are you playing on me?" says Necmiye. "Really, what does it have to do with anything?" says the judge. "I'm just trying to remind you that you were once no different from Zeynep and I wonder why you forgot how to say no," says Çolpan. "No to what? No to what? Obviously, you don't fear Allah either. How dare we go against destiny! What can we do, in what our customs and traditions say. We don't know any other way." Necmiye says. "Why don't you know? Are you incomplete?" says Çolpan. "It's easy to talk from the other side with your fancy painted face." says Necmiye. "You love to look victimized. You were younger than Zeynep when you got married. How old were you when you got married?" says Çolpan. "Twelve." says Necmiye. "You don't even know how to calculate, cunning. And you pretend to be cunning." says Çolpan. "What makes you think I don't know? I know everything!" says Necmiye. "You always compare this girl with yourself, how much gold coins did they give you?" says Çolpan. "Your honor, I object," says Serhan. The judge silences Serhan. "They didn't give me gold coins, but I counted gold coins in this ungrateful girl's hand." says Necmiye. "You don't have the eyes to put gold on this girl, you're lying." says Çolpan. "There she is. Ask her, let's see if she says that's a lie too." says Necmiye. "Is it true Zeynep, did they give you gold coins?" says the judge. "They did, Mrs. Judge. My mother-in-law gave me 13 quarter gold coins. But it's already at her house." says Zeynep. "Did you get your answer? Just hear it." says Necmiye. "We're finished!" says

Serhan. "So you gave 13 quarter gold coins." says Çolpan. "And it was new ones." says Necmiye. "As much gold as her age at the time of marriage. Your honor, they just confessed. My client was married using the identity of her dead sister. Her mother-in-law and her husband were complicit in this crime even though they knew about it.

Çolpan says, "For this reason, we request that the marriage be declared null and void." Necmiye asks Serhan, "What happened now, lawyer?" Serhan replies, "A little while ago, you caused your son to receive a 10-year prison sentence, Ms. Necmiye." "10 years?" says Salim worriedly. "What kind of crime is that? How is it a crime? We did what our customs and traditions said. If it were a crime, would the hodja perform imam marriages?" says Necmiye. "He shouldn't have, Ms. Necmiye. As Atatürk said, if our women want to be the true mothers of a nation, they should try to be much more enlightened and virtuous than our men. Why are you subjecting this girl to the same bad fate you suffered? Women raise men. If your son sees no problem in marrying a 13-year-old girl, it is your creation. Considered. It is understood that the plaintiff was not of the marriage age specified in Article 124 of the Turkish Civil Code at the time of marriage. Pursuant to Article 124 (2) of the Turkish Civil Code, the marriage contract is null and void, the case is transferred to the heavy penalty since it constitutes the crimes of qualified sexual abuse and deprivation of liberty of a 13-year-old girl, the minor is to be supported and strengthened economically and socially and directed to study in accordance with Article 6 of the law on the establishment of family courts..." says the judge. The police arrest Salim and take him away. As he leaves, Zeynep turns to Çolpan crying and asks, "Is it really over now?" "It's over, it's over, my dear Zeynep." Çolpan says and hugs her. "Now the state will provide you with all the support you need, you will study and your son will stay with you. Please don't cry anymore." says Çolpan. "We will always be with you Zeynep." says Efe. "And Zeynep, if you agree, I want to be your foster mother and give you all the support you need." says Çolpan. "Really?" Zeynep says in surprise. "Really." everyone says in unison.

-In the original series *The Split*, there is no such character like Zeynep. The subject of child brides is never mentioned in the original series. Therefore, it can be said that there is a mutation shift resulting in addition.

**Table 6.** Shifts in Plot

<b>Modulation</b>	<b>Modification</b>	<b>Mutation</b>
Amplification	Alteration	Addition
Simplification	Dramatization	Excision
	Objectification	
	Sensualisation	

#### **5.1.4. Modulation Shifts in Plot**

In the remake of the original series, *The Split*, no modulation shift in plot is observed in the context of gender.

#### **5.1.5. Modification Shifts in Plot**

Example 1: Nina unintentionally gets pregnant with her ex-client/ex-boyfriend Rex Pope the stand-up comedian. When she first learns about the pregnancy in the 1<sup>st</sup> episode of the 2<sup>nd</sup> season, she terrifies and then decides to get an abortion. However, when Nina goes to the clinic, she cannot have an abortion and decides to have the baby and becomes a single mother. She first sends a legal letter to Rex, explaining that he is the father of her child and he has no responsibility to take after the child. Then, in the 6<sup>th</sup> episode of the 2<sup>nd</sup> seasons they meet with Rex to talk about it. Rex's first reaction is to ask "And it's definitely mine?". Nina responds, "Or the guy from Uber Eats. Who knows? Yes, you dick, unfortunately it's yours. Read the letter." Nina says she does not want anything from Rex about the baby. Rex does not want to take any responsibility for the baby, anyway. In addition, finding out Rex only came when Nina reached him because his career is in decline and he is not in good terms with his wife, Nina decides she does not want him involved with the baby. In addition, when she learn that Nina is pregnant with her Rex Pope's baby, Hannah asks Nina, "How many weeks pregnant are you?". Nina says, "You know maths was never my strong point. Eight? Nine? Though there was this very sloppy drinks thingy which culminated in a night with Andy some time past that." Hannah asks, "Andy? What, depressed Andy?" in surprise. Nina says, "Yoga Andy." Hannah understands and says "Oh.". Nina says, "Before Mark, After Rex.". Hannah is surprised by this information and says, "Wow.".

-In the remake series *Evlilik Hakkında Her şey*, Sanem gets pregnant after she gets married with someone, while Nina gets pregnant out of wedlock. Sanem gets married, in the 27<sup>th</sup> episode of the remake series, with the character Bora, who was an addition to the remake series. Moreover, Sanem has twin babies with Bora. In the original series *The Split*, Nina ends up single and with a child at the end of the series. However, Sanem has a happy ending with Bora, as a married woman birthed twins. It can be said that there is a modification shift resulted in an alteration in the plot about how Nina and Sanem get pregnant and how their story is ended.

Example 2: After Nathan told Hannah that his name was on the Indiana Ray list in the 4<sup>th</sup> episode of the first season, Hannah gets devastated. At first Nathan says that he only talked with a woman on the site. However, in the 5<sup>th</sup> episode of the first season, Hannah goes through Nathan's pockets to find something. Seeing that Nathan gives Hannah all of his passwords to check for anything. Hannah finds an e-mail with Nathan's picture when he is having mussels. She finds the woman who took the picture, her address and everything but she asks Nathan first. She asks, "What did they look like? The women on the website?". Nathan says, "Oh, like women. Like women you see. Normal. Weird. A couple of weird women. I didn't really look." Hannah says, "Liar." Nathan says, "There was one woman. Married. No kids. Liked hang-gliding. Which, as you know, is a hobby... I've always wanted to try. I looked at her. I looked at her. And I thought... "She's not Hannah.". Hannah gets upset and says, "I want to believe you." Nathan says, "I want you to, too.". Hannah says, "You... you were eating mussels. You hate mussels." Nathan says, "When in Rome...". Hannah interrupts him and says, "Uh-huh. Who took the picture?" Nathan says, "One dinner. Nothing else. I left before dessert. I was lonely." Hannah gets mad and shouts, "Lonely? Oh..." Nathan says, "Keep your voice down." for children not to hear. Hannah says, "Lonely is pushing yourself as far as you can, to the other side of the bed, night after night, week after week, month after month, because neither of you can face the rigmarole of pretending you want to do it. But the one thing I told myself: whatever happens, whatever life throws at me, you will never do what my father did! You... How can I trust you?". Nathan says, "I just met her. We had dinner..." Hannah says, "You said you didn't meet anyone!." Nathan says, "How do you know what I." Hannah shouts, "You told me...". Then she cries and goes

to the guest room to sleep. The other day, Hannah heirs their PI in their office to look at the woman Nathan met. He finds everything about the woman and gives it to Hannah. At night Hannah goes and talks to Nathan, she says, "I've got her name. Ah, I've got her address. But I want to hear it from you.". Nathan gets sad and says, "Hannah..." Hannah asks, "Did you sleep with her?" Nathan says, "Yes." Hannah is devastated and asks, "How many times?" Nathan says, "Four times." Hannah says with tears in her eyes, "Oh. You lied. You're a liar." She starts crying. Nathan says, "And what are you? What have you been doing all these years? I may be a liar, Hannah, but I'm not as big a liar as you." Meanwhile kids are watching them in fear, Nathan shouts at them to sit at the table and eat. They get scared. Hannah looks at them and says, "It's OK. It's all OK.". Hannah goes to the door takes her jacket to leave. Nathan goes after her and shouts her "Hannah" a few times. Hannah says, "Not tonight. No talking tonight." and she leaves the house. She goes to her sister's bachelorette party. She tries to have fun with her sister and drinks. Later she goes to Christie's house at the evening. Opening the door Christie gets surprised. Hannah says, "The night before my wedding, you danced with Rose to Wonderwalland... after we put her to bed, we talked until we couldn't talk any more, and after... after you'd gone... I lay there, just willing myself to do it. Just willing myself to walk out of there. I was going to come. I was. I was going to tell Nathan.". Christie looks at her wet hair and says smiling, "Your hair... why is your hair all... ?" Hannah says, "But my mother's alarm clock went off. I was getting married in three hours. I could hear them all getting ready. They were all so excited. And I couldn't do it. I couldn't leave. I didn't leave.". Christie asks, "Are you coming in or not?" Hannah wants to go in but can't. Christie says, "If you want this, Hannah... if you want us... then you have to say. Say it. Say it.". Hannah just says, "I'm not a hypocrite.". Christie is disappointed and says, "No. You're just a coward. I'm done. Whatever this is? I'm done."

The day after Hannah has a client and they need a barrister. Even if she doesn't want, they have to call Nathan. Nathan comes and see Christie, and he acts as if they are OK with Hannah. Later Hannah tells him, "You're dragging your knuckles across the floor like a silverback.". Nathan says, "Fine, all right, let's finally call it. I don't like Christie. I've never liked him. Never. He's too tall, too blond, too Danish." Hannah says, "Dutch.



He's Dutch." Nathan gets annoyed and says, "I don't give a shit what he is. I give a shit that you want to screw him." Hannah says, "This... this is unprofessional." Nathan says, "Fine. Fine." and walks to leave. Hannah goes after him and says, "Nathan..." Nathan says, "No...I slept with a woman that I barely know and who I've no desire to see again, but you know what? It felt good to be with someone who seemed to actually want to be with me." then he leaves. Hannah sobs in her room. Later that day Zander makes an announcement at the Noble and Hale that Christie is going to their new Chicago office to head up there. Hannah gets sorry to hear Christie's leaving. She looks at Christie but he never looks at Hannah. When Christie goes to the terrace of Noble and Hale, Hannah goes after him. Looking at the view Christie says, "I'm going to miss this view." Hannah says, "They have views in Chicago. I've been with Nathan forever. I can't...". Christie says, "But it's OK for him to have an affair?". Hannah says, "No. But we've... grown into one another. I don't think I can do that again. With anyone. I grind my teeth at night. It drives Nathan crazy. I hate holidays. We go on holidays, I ruin holidays. Can never leave my work behind." Christie looks at her and says, "What are you doing?". Hannah says, "It'd drive you crazy, too. We'd get bored with one another. We'd... hate one another. It's marriage, Christie." Christie says, "Maybe it's just being with someone. Maybe I want to be bored by you. Maybe I want to be bored and irritated and driven mad by you every day. But I will never know if you don't try." Hannah thinks about it but says, "I'm sorry." Christie says "Me too." and holds Hannah's hand for a second. Hannah says, "In another life." Christie chuckles and says "Oh, yeah." then he sigh "In another life. Goodbye Hannah." he says and leaves.

Hannah's having second thoughts about divorcing Nathan and being with Christie. She wants Christie but she cannot leave Nathan. At Rose's wedding preparations Hannah sees Nathan and says, "He's leaving. Christie's leaving. He's going to help set up the Chicago office. So you don't need to... worry anymore." Nathan asks "When?". Hannah says, "Sunday." Nathan just says, "Right." Hannah says, "I thought you'd be happy." Nathan says, "I'm just tired. It's been a long day. I'm... I'm sorry. I'm... I'm so sorry. Till the day I die, I'll regret what I did. So... be angry with me and hate me and take as long as you need, but tonight... Can we please just be together tonight? Because it isn't love. Whatever you think it is with him, it's not... Love is this. What we're doing now. All of

this. Love is this.” Hannah listens to him sadly then she goes. That night, Rose and James get married. The family have fun. Hannah dances with Nathan like everything is normal. After the wedding, Hannah can’t sleep. She gets up at 4.50 am and gets ready. She goes to Christie’s house. Christie opens the door, Hannah looks at him and enters the house, she grabs Christie’s face and starts to kiss him. They sleep together. Early in the morning Nina calls Hannah and tells her that their father had a heart attack and died. Hannah goes home immediately. Christie goes after her. When Hannah sees him she goes to him, Christie asks, “Whatever I can do, I...” Hannah says, “Don’t go to Chicago.”

Christie decides to stay in London for Hannah. After all this, they continue to see each other secretly and have sex for three months. They go to swimming together, and Hannah spends some nights at Christie’s house, even leaving a bunch of her personal things at his place. However, Hannah could not divorce Nathan in the meantime. When it comes to Hannah and Nathan’s 20th year anniversary Hannah starts to have doubts about seeing Christie. She tries to cut off her ties with him, however, this hurts Christie and also makes him mad at Hannah. For a while Hannah ignores Christie’s calls and texts and Christie gets even angrier to her. One day at work Hannah tries to talk to Christie but Christie does not want to. Hannah catches him alone at work when there is a fire drill at work. Christie ignores and does not look at her face when they met with Hannah at the corridor and says, “We should be at the assembly point.” Hannah says, “Christie.” Christie says, “What?”. That moment fire alarm stops and drill ends, Christie scoffs in anger and goes back to his room. Hannah runs behind him and says, “That’s... That’s it? No. No. Shouldn’t we at least talk?”. Christie gets angry and says, “Oh, you want to talk now? Because you seemed pretty clear last night.” Hannah gets upset and says, “Don’t be like that. We have to work together. We... We have to find a way to push this on. We have to do meetings and interact, and if you behave the way you’re behaving...”. Christie interrupts her and says, “Behaving?!” angrily. Hannah says, “You’re angry, and I get that, but... but this is our place of work...”. Christie says, “Oh, my God. Did the last three months just not happen?”. Hannah says, “It happened. I’m not denying it happened. But it’s... It’s 20 years. It’s...”, trying to find the right words but having a hard time. Christie says, “Yeah.” in disappointment. Hannah says, “20 years

I've been with Nathan. Tomorrow.” Christie angrily says, “Yeah. Add another five, and it's 25 since we first met. You want to celebrate that?”. Hannah says, “I... I'm sorry. I... I... I don't know what I've been doing..” Christie scoffs and laughs in anger. Hannah says, “Christie.”. Christie says, “I think you know exactly what you've been doing. I think you always do. I think... I think you're ambitious. I think you see something you want, and you go for it, Hannah. I think you saw me, and you saw unfinished business.”. Hannah is surprised and says, “Wow. Is that the way you want to do this? Is that what you're going to hurl now? Why is it when a man calls a woman ambitious, it's... it's delivered like a negative? Yeah. Yeah, I'm... I'm ambitious. For my work. For the... For the clients that I serve. But... this? This? You think this was about ambition? Do you know how hard this is? Have you ever loved two people? I mean, really, like, gut-wrenchingly loved two people. Two people so it... aches when you don't see them. A... aches... when you think of them with anyone else. I love you. I love you, Christie. But Nathan won. Nathan wins. My life wins. And I'm... I'm sorry.”. Hannah's eyes filled with tears. Christie says, “Yeah.” in sadness. That moment their colleagues approach and Christie goes to his room. Hannah also goes to her room and tries to write an anniversary card to Nathan, and she starts to cry could not hold herself any longer.

-In *Evlilik Hakkında Her şey*, Azra does not sleep with Yıldırım after she finds out Sergen's cheating on her. During the first 5 episodes of the remake series, when Azra finds out that Sergen's name on the list, Sergen tells her that she only talked with a woman there. Then Azra looks through his pockets. Sergen gives her all of her passwords. Azra finds Sergen's deleted voicemails and finds a woman's message saying that they need to meet with Sergen immediately. After this Azra sees a photo of Sergen eating mussels. At night when they are at home she asks Sergen about it. Azra "How were they?" she asks. Sergen "Who?" he says, surprised. Azra says, "The women on that site.". Sergen says, "They are ordinary women. Just like we see on the streets every day. I haven't looked at them that much." Azra says, "Liar!" Sergen says, "I have never lied to you, Azra." Azra says, "How many of them did you meet?". Sergen says, "I looked at someone's profile. She was a woman who was married but had no children. Like me, she grew up in an orphanage. That's why I looked. Then I said, 'What am I doing?' So, none of these women are the same as you, none of them." he says. Azra says

"I want to believe you." Sergen says, "You should. Because that's what's happened. Azra says, "Now I have to believe everything that I told my clients that they should not believe, right?" Sergen says, "Azra, our marriage is not one of your cases." Azra says, "That's exactly what it is, thanks to you, Sergen. When did you start eating mussels, you hate them." she says. Sergen says, "My friend recommended it, so I ate it.". Azra says, "Is this Izmir?". Sergen nods yes. "We were with Melih. You already know the Akpınar case. He insisted that we eat mussels.". Azra says, "You normally never try something you don't like again." Sergen says, "Maybe I've changed, Azra. Huh? But you haven't had time to see it." Azra warns him, "Lower your voice." Sergen says, "You left me alone. Your children's troubles, your mother's troubles, your siblings' troubles, you forgot that you have a husband." Azra says, "I know very well what you are trying to do right now, but you can never make this about me." she says angrily. Sergen says, "I'm just telling you what happened. We went with Melih and ate mussels, then I went back to my room and called you. I called to share my loneliness. So, should I remind you what we talked about with you?" Azra shouts "Stop it!". Sergen says, "We talked about your mother's problems, our children's problems, our oldest daughter's school calendar. Nothing else, nothing.". Azra shouts, "And all these gave you a carte blanche to cheat on me, right?". Sergen says, "I'm telling you I didn't cheat on you!" he shouts. Azra says: "How will I trust you from now on?" Sergen says: "And when did you trust me, Azra? When did you really trust me?" Azra shouts, "My life has been spent trusting you!" Sergen says, "You never trusted me. Now I turn my head and see you looking through my iPad. Is this trust?" Azra says, "I can't believe you right now.". Sergen says: "What's it looking through the iPad huh? You don't trust me anyway." he shouts. Azra says, "I can't believe you right now."

That night Azra stays at home. She does not go to Yıldırım like Hannah does. Moreover she still treats Yıldırım badly. The day after Yıldırım comes to Azra in the office and says, "Can we talk for a while when you are available?" Azra says "Unfortunately, I will never be available." and walks away from Yıldırım. Thus, it can be seen that there is a modification shift resulting in alteration. That night Azra goes to home and learns that Sergen sold his car to give it to the hackers of the Indiana Ray site. He told Azra that he had an accident and the car is in the repair. Azra shouts angrily, "Where is the car?"

Sergen says, "I told you I had an accident." Azra laughs, "You sold it to pay the money to the blackmailers, right?". Sergen gets angry and shouts, "Yıldırım told you, didn't he?". Azra is surprised and says, "Yıldırım? Does Yıldırım know too?". Sergen shouts, "I sold the car, I sold it. I sold it so that my family would not be affected by this ridiculous mistake, I sold it so that the children would not be affected.". Azra says, "So, did you manage it?" angrily. Sergen cannot answer. Azra says, "It turns out you've been doing a lot of things behind my back. Sergen, do you remember what I told you? I said, if you lie to me again, I won't believe you for the rest of my life. I expected only one thing from you in this marriage, I wanted only one thing. You could have been angry with me, you could have belittled me, even I could even accept that you neglected me and didn't care about me. But there's only one thing: you wouldn't make me experience what my father did years ago." she says and starts to cry. Sergen doesn't know what to do and kneels down in front of Azra. "Azra, look at me, look at your husband." he says, holding Azra's face. Azra says, "At my husband or at a liar?". Then she gets angry and stands up, walks towards Sergen and says, "You are a liar!" she shouts. Sergen retreats and shouts at Azra, "So what about you? Okay, maybe I lied, but I'm not as big a liar as you." Azra says, "What are you talking about?". Sergen says, "I'm talking about you pretending to be in love with me all these years.". Azra says "What nonsense are you talking about?". Sergen says, "If that is not cheating, this is not cheating either. I say I have never touched anyone other than you. I say I have never met a woman." Azra looks at Sergen's face and leaves the room without saying anything. Sergen holds her by the arm and asks, "Where are you going Azra?". Azra says, "Let go of my arm." and pushes Sergen's hand back. Then she leaves the house and goes to her sisters. When Azra leaves the house Sergen goes to meet with Jale at a hotel to talk. Azra goes and catches Sergen when he comes. Sergen is shocked when he sees Azra and says, "Azra, look, I don't know what this woman told you, what brought you here, but the reason I'm here is not what you think. This woman asked me for help, but she didn't think it would work, then she threatened me, but nothing happened between me and this woman." he explains. Azra slaps Sergen. Sergen tries to explain again, but Azra slaps Sergen again. "I wanted to believe you so much, Sergen. You killed me." she says. Sergen says, "Please don't say that." Azra says, "You killed your wife. There is someone else in front of you now. You took away the only thing I held on to in life. You made me live the

nightmare of my life right now. Just a few hours ago, you swore to me that you had never met any woman, that you had never touched any woman other than me." . Sergen says: "I didn't touch anyone." Azra says, "Enough! Did you come here just for the woman you corresponded with once? I listened to all the messages she sent you. And the ones you sent and deleted. I won't put up with your lies anymore." she shouts and then walks towards the door to leave the room. Sergen follows her and says, "Azra, Azra, just wait a minute..." Azra doesn't wait and calls the elevator. Sergen says, "Azra...Azra, is it that easy? Can all the things I've done for you and my family be wiped out because of one mistake I made? No, I don't allow it." he says, crying. Azra says, "What do you not allow? What do you not allow, Sergen? Huh! You destroyed our family. You burned and destroyed everything." she shouts. Sergen says, "Azra, can you calm down? Look, you can't walk away from here like this." Azra feels dizzy and feels like she's going to fall, so she leans back. Sergen holds her and says, "Azra, are you okay?" Azra hits Sergen's hand and says, "Don't touch me. Do not touch me. I'm not OK, I'm not OK. I'm not OK at all. I came to you the night before our wedding. Do you remember? I told you that I love you but I'm not in love with you, and that I can't. What did you say to me, do you remember that? You swore that you would give me something more valuable than love. The only real thing in my life that I lost because of my father, a family... You swore that you would be devoted to me, feel great love and loyalty." she says, crying. Sergen says, "I am not like your father." with tears in his eyes. Azra asks, "Are you sure?" Sergen says, "I will never give up on you or my children." He sobs. Azra asks, "How do you know that I won't give up on you?" Sergen says, "No, no, no, I will never let you do this. I will never leave you or my children." he says, crying. Azra also cries and then walks away. Sergen shouts after her, "Azra, what are you going to do? Are you going to divorce me and go to that man you think you're in love with? Do you think he's different? You are dreaming, a dream!"

Azra returns home in the morning. After greeting the children, she goes to the bedroom. Sergen comes behind her and asks, "Where were you? I've called but you did not answer." Azra says, "So?". Sergen says "I was wondering." Azra says, "I was walking." Sergen says, "Until this hour Azra? I say I worried about you!". Azra says, "Are you worried about me or what I did?" Sergen says, "Both." Azra says, "What do you want

from me?" Sergen says, "To talk." sadly. Azra sits on the bed. Sergen sits next to her. Azra says: "Then take your phone in your hand, as you always do, while I'm trying to talk to you, you can look at the phone and say 'uh-huh' to me. This is what I understand from talking to you. Although now I understand better why you were looking at that phone so much." she says angrily. Sergen says, "Azra, look, I am very, very sorry for what I put you through. I want to make up for all this. I am aware of the horror I have inflicted on you." he says sadly. Azra interrupts him and says, "I don't think you are. Shall I prove it? Imagine seeing me with a man in that hotel room. Then standing in front of you and say with superior calmness, "Sergen, I want to fix this situation." Just imagine." Sergen gets angry and says "Okay, that's enough!". Azra says: "Look, even hearing this cripples your manhood so much, but you expect me to tolerate it, right? Of course." she says. "What are you going to do, Azra? What will happen to us? Sergen asks. Azra says, "I don't think you should ask this question now, you may get an answer you will regret." says.

When all this happen Azra never thinks of leaving Sergen and getting together with Yıldırım. She only thinks about Yıldırım when she is certain about divorcing Sergen. However, Hannah still has feelings for Christie when she is still married to Nathan. Hannah wants to be with Christie but she also does not want to divorce Nathan. She goes to Christie when she is certain that Nathan had sex with another woman. However, Azra does not go to Christie at all when she learns. In addition, when Azra is having problems with Sergen, Yıldırım never expects her to come to him. He just says that he will be there for Azra as a friend. Therefore it can be said that, there is a mutation shifts resulted in alteration in the remake series.

Example 3: Hannah left the family law firm when her mother promised her to retire and leave the firm with Hannah in charge. However, she broke her promise and Hannah left the firm heartbroken and disappointed. When the series began Hannah had already left the family firm and went for the first day of her job in another law firm, Noble and Hale. It was Hannah's best friend from university (and secret old flame) Christie who got in touch with Hannah to come and work for Noble and Hale. Hannah's husband knows that Hannah and Christie will be working together and he is okay with that.

Nevertheless, because of their past Hannah had concerns about her working together with Christie but Christie assured her that they can do it without involving any past feelings or relationships to their work. However, even though Christie made Hannah feel secure about working together when he called Hannah to work in Noble and Hale, he can't help feeling something for Hannah. Even so, in one episode when Hannah is mad at Christie and says, "It's my business when it comes into my family. You think I want my personal life mixing with work?" Christie says, "Then why did you come to Noble and Hale?" Hannah, gets surprised and says, "Because I needed a job." Christie does not believe in her and says, "Really?". Hannah says, "Because you called, and we agreed we could do this." Christie says, "Yeah, well, I lied." Thus Christie makes it clear that he has still feelings for Hannah.

-In *Evlilik Hakkında Her şey*, on the other hand, Azra still works in their family law firm and gets ready for her first day of work as the boss of Cevher Hukuk, which her mother promised to retire and hand over to her. Azra and her family are very excited about this. However, things do not go as Azra expected and her mother gives up on handing over the law firm to her. Thereupon, Azra, to spite her mother, goes to work as a senior partner in Erman Arsen's the law firm, whom Çolpan (Azra's mother) despises. Nevertheless, Azra does not have any idea that Erman Arsen also agrees with Azra's old university best friend/flame Yıldırım. Although it was Christie who called Hannah and offered to work together in the original series *The Split*, in the remake series *Evlilik Hakkında Her şey*, Yıldırım does not call Azra and invite her to work together. Azra has no idea that Yıldırım will also work there. Moreover, she does not want to work with Yıldırım at all. Therefore, it can be said that there is a modification shift resulted in alteration.

Example 4: In episode 3 of the first season, Hannah's father Oscar buys game guns and goes to Hannah's house to meet his grandchildren and spend time with them. Nathan tries to notify Hannah but cannot reach her, so he calls Nina. Nina comes with two bottles of wine to get through the night. When Nina arrives, she sees the children playing with Oscar and she joins them with Nathan and they all start playing games together. In the evening, Hannah returns home from work and sees everyone playing.



Even though she doesn't want to at first, Hannah joins them and they play games all evening. After this is over, Hannah tidies up the house. Meanwhile, Nina and Nathan are tidying up the messy garden. Nathan tells Nina what he thinks about Oscar, "It's controversial, but he's OK.". Nina says, "You've drunk too much.", laughing. Nathan says, "You're horrible. Oh, you're both horrible. I don't really know any of you. None of you ever really let me in. Do you know what it's like always feeling the outsider with you lot? It's like watching people live with ghosts. It's a relief to finally meet him.". Nathan is quite drunk. Since he and Hannah are not on good terms, he becomes emotional and pours out his heart to Nina. Nina is surprised to know that Nathan is glad to meet Oscar and says, "What?". Nathan says, "What? It's not easy. None of you are easy. Rose is easy. Rose is nice. You don't like men.". Nina thinks about it and says, "Well..." Nathan says, "None of you. Well, you don't. None of you. You tolerate them, but you don't like them. Hannah barely tolerates me." he says sadly. Nina gets upset and says, "Well, that's not true.". Nathan suddenly says, "We never have sex. Doesn't want to. Ever." and sighs. Then he turns to Nina, who was listening to him, and says, "I like you, Nina.". Nina smiles and says, "I like you, Nathan.". Nathan leans over and tries to kiss Nina. Nina is shocked and step back saying, "OK. Oh, Nathan. Don't be weird." She pushes Nathan angrily. At that moment, Hannah calls out to Nina from inside, "Nina? I'm driving him back. Do you want a lift?". Nina says, "Fine. You can drop me at Mum's. I'll..." she says. Hannah says "Yeah.". Nina says, "I'll stay at Mum's tonight." and looks at Nathan sadly. "Idiot." she says and leaves, disappointed and very sad. Nathan realizes that he messed up, getting angry at himself he apologizes to Nina in regret. Nina leaves without saying anything else. Nathan says, "Shit." to himself.

-In the remake series *Evlilik Hakkında Her şey's* 2<sup>nd</sup> episode, at a work dinner to honor Azra for winning a lawsuit, Sergen comes to the celebration. When Sergen talks to a woman whom he cheated on Azra with, Yıldırım hears him. Panicking that Yıldırım heard and understood that he is cheating on his wife, Sergen gets drunk at the dinner. Sergen, who is afraid that Yıldırım will tell Azra, goes crazy wondering whether he will tell her or not, and goes to Yıldırım when he is alone in the bathroom and argues with him. Yıldırım says that he will not tell Azra that Sergen is cheating on her and that Sergen himself should be the one who tells her. After a fight with Yıldırım, Sergen puts

his hands behind his head in a nervous and worried manner and then walks out of the restaurant. Talking about Yıldırım angrily to himself, Sergen gets dizzy and sits on a bench. Meanwhile, Sanem also goes out and sees Sergen. Sanem comes to Sergen and asks if he is okay. Sergen says he is fine. Sanem holds Sergen's shoulder and says, "Why did you lose yourself so much? I've never seen you like this before." worriedly. Sergen first looks at Sanem's hand and then at Sanem's face, he stands up and asks, "How do you see me?". Sanem holds Sergen's arm as he loses his balance when he stands up. and says, "Strong, solid, funny, a family man. A decent man.". Sergen is surprised by how Sanem sees him, and "Do you think I am that kind of person?" he asks. "Aren't you?" says Sanem. Sergen says, "No, Sanem. Actually, I'm this kind of a man..." and kisses Sanem on her lips. Sanem is surprised. She can't believe what Sergen did. She immediately pushes Sergen and stands back. After pushing and slapping Sergen, Sanem says, "What are you doing?". Sergen is also in shock and apologizes to Sanem. Sanem says "God damn you." crying, and runs away. Sergen shouts sorry after Sanem, but Sanem does not stop.

In the original series Hannah's husband does not kiss Nina only tries to kiss her. However, in the remake series Sergen kisses Sanem. Sergen is characterized in the remake as a much worse husband and man compared to Nathan in the original series. He kisses Sanem, cheats on Azra by continuing to see the woman he met on the Saklı Oda website, and cannot find the courage to tell Azra about any of this himself. Sergen also threatens Sanem not to tell Azra that he kissed her. Azra learns all this from others. Therefore it can be said that there is a modification shift resulting in dramatization.

Example 5: In the 4<sup>th</sup> episode of the first season in the original series *The Split* Hannah learns that her husband Nathan has cheated on her. After the rehearsal of James's and Rose's wedding, Hannah and Nathan come home with the shocking news that Nina spread at the dinner. Hannah is angry at Nathan for grabbing Nina's ass and telling her that he and Hannah do not have sex anymore. Nathan is so upset and tries to apologize to Hannah about what happened with Nina. He says, "Hannah... I was drunk.". Hannah laughs hysterically and asks angrily "Nina?". Nathan ashamed, says, "It didn't mean anything." Hannah laughs again and "I'm tired." she says. Nathan sadly says, "But we

need to talk.” Nathan wants to talk to her now. Hannah does not want to listen to him now and says, “Tomorrow.”. Nathan says, “We need to talk now. Tonight. I’m on the list.”. Nathan takes the list of Indiana Ray website from his bag that will be published in the morning and hands it to Hannah. Hannah can’t believe what she hears and looks at the list, “Oh, my God...” she says in shock. Nathan immediately tries to explain and says, “I was on my own. Erm, you remember the Brussels case? I never met anyone. I never went on any dates. Look at me. Look at me!”. Hannah has a hard time looking at his face, as she is disappointed and sad. Nathan says, “Nothing, nothing, nothing happened. I just clicked and then suddenly... And that was it. It was just a moment's madness. The first time I saw you... There was only ever you. There was only ever you.”. Hannah sobs and could not believe what she heard. Nathan tries to calm her down and continues to say “The first time... Hannah, I... No, Hannah... Hannah, please. I... Please, listen, I love you.” Nathan tries to hold and hug Hannah but Hannah does not let him and sobs badly, she says “No.” and push Nathan back. When Nathan insists on holding her saying “Hannah.” repeatedly Hannah shouts “No. No!” and hit Nathan’s face and body. Nathan just says “I’m sorry. I’m sorry. I’m sorry.”. Hannah leaves the room, crying.

-In the remake series *Evlilik Hakkında Her şey*, how Azra learns about her husband is cheating on her has been greatly changed and translated into a more dramatic and painful process. First of all, Azra hears of the cheating not from her own husband, but from journalists, live on camera. The 1<sup>st</sup> episode of *Evlilik Hakkında Her şey* starts full of drama and tension. The episode opens with Azra talking to a client. The first sentence is the client's "I don't believe in marriage anymore.". The woman first blames herself for her husband cheating on her, but then she blames her husband. She tells Azra that she came to her because she is the best lawyer. Azra asks the woman what she wants from her. Süreyya tells her that she wants her to take everything her husband has. Azra agrees to take on Süreyya's divorce case. While the two continue talking, Azra's secretary enters and says that the press is waiting outside for Süreyya. Azra appears in front of the camera to make a press statement and ensure that Süreyya escapes through the back door without being caught. While Azra goes to the press, her secretary Funda tells her that the hackers have announced a new list. Azra says, "It appears, we have more work

to do.” The hacked site is a site called Saklı Oda, where extramarital relationships take place. The hackers shared the member information with the public. Most of the people who are members of this site are famous or rich people. Among the names on the second list published is Azra's husband, but Azra is not aware of this yet. Azra learns this when she appears in front of the cameras and one of the journalists there asks what you think about your husband's name being on the list. While Azra is going in front of the press, Yıldırım (her ex-boyfriend) learns that Azra's husband is also on the list and tries to stop Azra from appearing in front of the cameras, but he cannot make it in time. When Azra appears before the press, one of the journalists asked her the following question: "Will you have a statement about the other names involved in this scandal?" Azra says, "It would not be appropriate for me to make a statement right now because the judicial process is continuing.". Another journalist asks, “We saw Ms. Süreyya was just entering. Thanks to the Saklı Oda website, you, divorce lawyers, are having a very fruitful time. There are also those who find this scandal exaggerated.". Azra says, “There is no such thing as he is a man, he does whatever he desired, and you will ignore it, okay? All of Türkiye now knows about these betrayals. Not just my clients, but no woman should have to live with this shame.”. Then the journalist says, "What about you, Ms. Azra?". Azra is surprised and says, "I beg your pardon?". The journalist says, “Your husband's name is also in the list that was just published. So, can you live with this shame?”. Azra is shocked and doesn't know what to say. Yıldırım comes just then and they look at each other. Azra cannot say anything, Yıldırım takes Azra away. Meanwhile, Seren is at home with his children. Children watching television see the news and these images of their mother live. All three look at their father in shock and do not want to believe this news. Azra goes home after all this. She finds Seren talking to the children. Seren tells the children that he registered on that site only for one of his clients and that the news is false. Children believe that their father is not cheating on their mother and they are happy. Then Azra wants to talk to Seren alone, and her daughter Miray goes out with her siblings. Azra has the list with Seren's name in her hand. Azra asks, “Why?” Seren can't answer and then says, "Azra, I told the children too. A client of mine asked me to watch his wife. You cannot access member information without registering on that site.” he lies. Azra says, “I didn't know you were taking divorce cases.” "He was a big customer of mine, I couldn't reject him." says

Sergen. Azra says, "Mhmm. Ok then." After, she crumples up the list in her hand and throws it at Sergen's face. "You can only make children buy these fairy tales, Sergen!" she says, standing up angrily. Sergen tries to calm her down by saying "Azra...". Shouting, Azra says, "I asked you WHY!?" Sergen says, "Azra, please." Azra says, "If you lie to me right now, I will never believe you again for the rest of my life. Answer accordingly." Sergen looks at Azra with fear. "I was alone. Do you remember the Akpınar case? I went to Izmir. I was alone, I was bored," he says and stands up, "Azra, I didn't meet anyone. I didn't meet anyone. Look at me Azra, I swear it." he says. Azra gets angry, "You were bored? You were bored, weren't you? When a person gets bored, he finds something to do. He watches a movie. For example, he reads a book. For example, he goes for a walk. How do I know? Because believe me, I get bored too, a lot. More than you can imagine. But I don't go and look for a man for myself on love sites." Sergen says, "Okay, Azra. I made a mistake. I signed up for a stupid site, but I didn't meet anyone. I didn't meet anyone. Damn it, I already canceled my membership to that site. It's over and done. Well, I can prove it. Azra, I have been in love with you since the first time I saw you. There was no one else in my life but you." he says and tries to hug Azra. Azra cries, then walks away from Sergen, telling him to keep his distance. As Sergen tries to hold her, Azra pushes him and tells him not to touch her. Sergen tries to calm her down and says, "Azra, okay, I'm sorry." Azra starts crying and hitting Sergen and tries to get away from him and pushes him. Sergen tries to hold her and calm her down and says "I made a mistake. I made the biggest mistake of my life. My family is my everything. You are my everything. Please, my family is everything to me. Don't do it, don't do it. Don't do that." he says. Sergen finally manages to hug Azra. Azra cries and calms down a bit, then gets angry again and pushes Sergen. "Don't do this to me. Don't do this to me. Do not do this to me. I've handled hundreds of cases. Don't come to me with what those women want to believe." she says, shouting. Sergen says, "Can you calm down a little, please?" Azra shouts, "I can't." and throws the pillows on the sofa at Sergen. "Why did you lie to me? Why did you disgrace and humiliate me in front of dozens of people? Why didn't I hear it from you? Why? Why!?" she shouts. Sergen says, "I tried, I couldn't do it.". Azra shouts, "What couldn't you do? You cheated on me. You cheated on me. You are lying, liar!" and continues to throw things at Sergen. Sergen shouts "I didn't cheat!". Azra says, "You are lying! You

are lying!" and continues to shout and throw things at Sergen. Sergen says, "Don't do it, Azra. I'm not lying." Azra takes a photo frame to throw. Azra stares at the photo in the frame, its their family photo, and she starts to cry. Then she walks out of the room. Sergen runs after Azra. Azra runs to the bedroom and locks the door. Sergen says, "Azra, I can't lose you. I can't lose my family. Please Azra, if I lose you, if I lose my family, I can't live. Don't do that. Look Azra, you know, I didn't have a family before you." Azra is sitting on the ground behind the door and crying, "Don't do it Sergen, don't go in these subjects now." says. Sergen says, "Oh, this family was my biggest dream. You are not just my wife, you are my family." Azra says, "Go away, I don't want to see you. Go, leave me alone." Sergen remains silent for a while and then says, "Okay, okay." and gets up from the ground and walks away.

It can be said that there is a mutation shift in the plot resulted in dramatization.

Example 6: In the original series *The Split*, Rose is about get married to James. But her father's coming to see them after 25 years rocks Rose's world. She starts to have hesitations about the marriage. In the 3<sup>rd</sup> episode of *The Split*, Rose wants to prepare a video clip for her wedding and watches her family's old video clips, at home. While watching the childhood images of her sisters, she writes notes in a notebook. While taking notes, she notices that she doesn't have her engagement ring on her finger and starts to look around for the ring. After searching her room for a while she remembers that in the morning she and James went to church. She thinks that maybe she lost the ring there and goes to church to look for it. She knocks on the door of the church, but no one opens it. Just as she gives up and turns around to leave, she bumps into someone. It is the vicar who comes. They both squeal in fear. Rose says, "I think I might've dropped my engagement ring here today.". The Vicar says, "Oh! Oh, oh, oh, that won't do, will it?". Rose says, "Has anyone handed anything in?". The Vicar says, "No, but let's, er, let's have a look.". Rose says, "OK." and they go in together and look for the ring. Vicar says, "Sorry. Sorry I'm such a scared cat, I tell you." while they are looking for the ring on the ground with the light of their phones. Rose says worriedly, "Oh, God, he's going to kill me. It was his grandmother's. Can't you pray or something, to find it?". The Vicar laughs. Rose begins to pour out her heart and says, "I hated it. The moment he gave it to

me. I really did. Is that normal?" she asks. The Vicar says, "Sometimes. Yeah.". Rose says, "It's like a shopping list. I hate this shirt he got, and the sniff. He says its hay fever, but it'll be a brain tumor resting on his sinus or something. I hate his friends. Not all his friends, but a lot of his friends. I mean, they don't get me, I don't get them. I mean, what is transfer pricing?" she asks. The Vicar smiles and says, "Right.". Rose continues, "There's this, er, film...I'm making for the wedding, all this film, and, er, I'm not in half of it, but they are. Hannah and Nina. With my father. He was gone for a long time, but now he's back. And it hurts because, er...I always had my sisters and my mother, and they were enough. And then I found these tapes, and I started to see it. This hole. And it feels weird. Because... Because... er, I miss him." she says, pouring out her heart and getting emotional. Her eyes fill with tears and she cries silently. She sniffs. The Vicar listens to her silently and sadly. Rose says, "I miss my father. Even though...Even though he's here.". Then she squeals in surprise, "Oh, my God.". The Vicar laughs and says "Are you a believer now?". Rose finds the ring and says happily, "Thank you!" Thank you. Oh God.". She gets so happy and hugs the Vicar. Then she pulls back, gets closer to the Vicar's face and grabs his penis. The Vicar is shocked. Rose comes to her senses, immediately retreats and, "Oh, my God." she says, unable to believe what she did. "I'm so sorry." she says mortified. The Vicar doesn't know what to say. Rose says, "Oh my God." in disbelief to herself and walks out of the church. "Er, R... R... Rose!" the Vicar calls out to her but Rose doesn't stop and walks out in shame.

-In *Evlilik Hakkında Her şey*, this scene is altered with Güneş only kissing a guy named Necati, who comes to her café every day to use the café's internet and electricity. In the 3<sup>rd</sup> episode of the series, Güneş is at home and looking at family photos taken when they were little. Meanwhile, she realizes that she doesn't have her engagement ring on her finger. She gets up and starts looking for the ring all over the room. Then she realizes that she might have dropped the ring at her cafe and goes to there. After going inside, while looking for the ring on the floor using the flashlight of her phone, she bumps into someone and screams with fear. The person she encounters is Neco, who comes to Güneş's cafe every day and uses the cafe's internet and electricity for free. Neco is also shocked when he sees Güneş and asks: "What are you doing here?". Güneş says angrily, "What are YOU doing here?". Neco says, "In the evening, while you were going to lock

the cafe and go home, I was in the bathroom and when I came out, you were gone. That's why I stayed here.". Thereupon Güneş asks, "Why didn't you call me then?", Neco says, "I'm having some accommodation problems these days." and shows the bed he prepared for himself in the back of Güneş's cafe. When she sees the sunbed, Güneş gets very angry at Neco and says, "I can't believe you!". "Think of me as security against thieves." Neco says shyly. Güneş, doesn't say anything. Neco asks, "Why did you come at this hour?". Güneş says that she lost her ring and came to look for it. Then, they start looking for the ring together. While she is looking for the ring, Güneş says, "If I can't find the ring, will the wedding be postponed?". Neco turns and looks at Güneş in surprise and says, "Is this what you want?". Güneş turns to him and says, "What?! Don't be ridiculous, what does it have to do with anything?". Neco says, "Okay." Güneş says, "I don't know, everything has come at the same time. My dead father has come back to life. Is there anything more? Until now, I only had my sisters and my mother. And also Yalın, my first and last man. I was different from my people. You know... They are lawyers, and I am a buffet owner." Neco looks at Güneş and says, "Excuse me! This is a cafe.". Then Güneş continues to share her concerns with Neco, "So I'm visionless like my father. After all, he messed up dozens of jobs. What if I inherited some other qualities from him?". Neco asks, "Such as?". While Güneş continues to look at the ring, her eyes fill with tears and she looks at Neco in distress and starts to walk towards him. When Neco stands up and turns around, he comes face to face with Güneş and looks at her in surprise. At that moment, he looks at the ground and finds the ring. He picks up the ring and hands it to Güneş. Güneş suddenly holds Neco's face, kisses him on the lips and retreats. Neco looks at Güneş in surprise. Güneş is also surprised by what she has done and tries to say, "I... well...I...". Neco also tries to speak in a very confused manner, saying, "I...well, the ring...". Güneş says, "I...I'd better go. Yes, I'll go." She turns around and leaves. Neco says, "Güneş." and passes the ring to her. Güneş turns around, takes the ring from Neco's hand and leaves the cafe. Neco remains in the café.

Therefore, it can be said that there is a modification shift resulting in alteration.

Example 7: In the 4<sup>th</sup> episode of the first season, extramarital relationship site Indiana Ray is hacked and the Foreign Secretary Emma Graham's husband Bill Graham's name is among the published list. Emma calls Hannah hoping to be her lawyer.



While Hannah is sleeping with her husband at night, she is woken up by her phone ringing. The caller is the Director of Communications for the Government, and he briefly tells Hannah that a site called Indiana Ray, where extramarital affairs take place, has been hacked, that the list of names of the users of the hacked site will be shared in the morning, and that the name of the husband of the Foreign Secretary, Emma Graham, is also on the list. Hannah immediately gets ready and goes to the ministry. While she is on the way, she checks the news on her pad. In a news article she looks at, it is written "Intimacy with a twist, The Discrete Affair". Another news site also makes news about Indiana Ray and the Foreign Secretary. The news says, "The extramarital dating site Indiana Ray has been hacked. 50,000 client names have been released online, including the husband of the Foreign Secretary. As Mrs. Graham is hosting the Chinese President and his wife on their high-profile state visit later today, this news could not have come at a worse time for the Government." When Hannah arrives at the ministry, someone greets her and introduces himself saying, "Ramsey Sawyer, Director of Communications for the Government." Hannah says, "I'm looking after Mrs. Graham.". Ramsey says, "We got the heads-up, thanks to intelligence, that the Indiana Ray site has been hacked. The leaked client list will go online at 7am, which slightly blows their tag line as the place to go for the discrete extramarital affair. Mr. Graham is on the list, and we have the Chinese President and his wife arriving for a high-profile state visit later today. As Foreign Secretary, Mrs. Graham will be hosting. This will hijack the entire trip. PM's looking for damage limitation. Mrs. Graham, however, has other ideas." he says as he takes Hannah to the Foreign Secretary. When Hannah enters her room, she sees Emma, who is very nervous and exhausted, and goes to her and says, "Mrs. Graham, Hannah Stern. We met briefly when I was at Defoe's.". Then the Secretary's husband Bill comes and introduces himself to Hannah and shakes her hand. Hannah says, "Mr. Graham. Yes." Meanwhile, Emma's children calls her. Emma talks to their kids and hands over the phone to Bill. They reassure the children by telling them that everything is fine and that they will return home soon. Bill looks at his wife in worry and says, "You all right, darling? Would you like a diazepam?". Emma gets angry and shouts, "No, I want a bloody divorce!". "We do need to get some kind of statement out. The press will be scrabbling for copy as soon as the list goes online. It's a blanket statement, just something to keep them at bay while we...you decide on your next

move.” Ramsey says to the Foreign Secretary with stress and handing her a sample statement. The secretary reads the statement, "Respect our privacy whilst we rebuild our marriage." I won't say "rebuild" she says, not liking the statement. Hannah offers an idea and asks, "How about "review"?" The Secretary likes this idea and says, "Yeah. Good. Review.". Ramsey says, "Review" is a little open ended.” nervously. “Well, I thought I was being generous.” Emma says angrily. Bill intervenes and says, “It was a few meetings.”, trying to defend himself. The secretary gets very angry and shouts, “Meetings?”. Hannah stand there in silence. Bill says, “Emma, please, can we talk about this later?”. "How many times? The same woman? Different women?" Emma asks angrily. Bill replies, "A number of women. I met one in particular several times. It was a connection." Emma gets mad and sad. Bill apologizes, "I'm sorry. I am so sorry." he says to Emma. “Did she spank you, or did you spank her?” Emma says in anger and disappointment. Bill does not answer her question and says, "I will contest it, Emma. If you ask for a divorce, I will contest it. We are a family. Whatever you think of my behavior, and I'm not proud of it. Think of our boys. We are a family.". Emma says, "You didn't think of family when you went on that site." Bill doesn't say anything and walks out of the room. Hannah tells Ramsey that she wants to talk to Mrs. Graham alone. Ramsey says to Emma, "The PM wants to see you in half an hour.". Emma angrily says, “Oh, I bet she bloody does.”, then looks at Hannah and says, “I haven't even brushed my teeth.”. Hannah smiles sadly. Emma gets angry at her husband and says, "He used his own name, for Christ's sake. First rule of security, if you're staying in a hotel, if you're booking a car, use a different name. It's basic." Hannah says, "Mrs. Graham, I'm curious. I no longer work with Defoe's. You usually use my mother.". Emma says, “Now I want to use you.”. Hannah nods and smiles. Hannah starts talking to Emma about the divorce process. “OK. So, let me talk you through what that might look like. Divorce is a process of redrawing all the boundaries. Emotionally. Psychologically. Economically. I've heard it described as open-heart surgery whilst you're still awake, with no reassurances that everything will be put back in the right place. I am not saying this to alarm you, but I want you to be clear. Leaving any marriage is frightening. You've built a life around a person, and when that breaks down...” Emma intervenes and says, "I'm not frightened of leaving. It's staying that can't

stomach anymore." Then she starts to cry. "It's the lies. I mean, who the hell is Indiana Ray, anyway?" Emma says crying and laughing, and Hannah smiles sadly.

-In *Evlilik Hakkında Her şey*, this plot has translated with a few alterations in the 4<sup>th</sup> episode. The biggest difference is the characters occupation. Hannah's client in *The Split* is a woman and she's UK's foreign secretary and her husband is cheating on her through the Indiana Ray website which is a site for discreet extramarital affairs. In *Evlilik Hakkında Her şey*, Azra's client Şermin Koloğlu is a famous marriage program host who is known and loved by everyone in Turkey. Şermin and her husband Murat present a television program called 'Bir Ömür El Ele' (Hand in Hand for a Lifetime) and they give married couple's advices about marriage. Her husband Murat, with whom she hosts the marriage program, cheats on her with women he met on the site called Saklı Oda. This site has been hacked and the names of the site's users will be made available to the public, and having Şermin's own husband's name on the list of cheating husbands will endanger their marriage program. When Azra gets a call from Şermin's assistant early in the morning, she goes where the program is shot. Şermin's assistant Başar Korkut greets Azra when she gets there, and he explains the situation to her. He says that, "We learned from our intelligence sources in the news department that the Saklı Oda site was hacked and within a few hours everyone will be able to see the leaked customer list and Mrs. Şermin husband's Murat Koloğlu is also on the list.". Başar continues, "As you know, as Turkey's most popular couple, they have been presenting this wedding program for 15 years. But this situation will cause great harm not only to their relationships but also to the channel. Channel managers expect you to show sensitivity to overcome this situation with the least damage." he says. Meanwhile, the program with Şermin and her husband is continuing. When Azra enters the set where the program is being shot, she finds Şermin throwing whatever she can at her husband Murat. Şermin has just learned about the situation and is having a nervous breakdown. She refuses to appear on the show with Murat. Azra goes to Şermin and says that they have met before and introduces herself. Şermin says "I remember." Murat also comes and shakes Azra's hand. Then, Murat turns to Şermin and with care he says, "Do you want a sedative?". Şermin gets angry and says, "The only thing I want is to divorce you.". Başar comes and hands Şermin and Murat a card and informs them that they have

prepared a press release and it will be shared after the broadcast. Şermin gets angry and shouts at Başar and says, "Do you still think I will be on the screen with him!?". Murat says, "Oh, come on, Şermin. No one knows about it yet.". Şermin shouts at him and says, "I know, you damned man. I know it. I can't believe this. I can't believe this! In a few hours, the whole of Turkey will know that I was betrayed and you want me to go on live broadcast with this man and brazenly give marriage advice in front of the whole of Türkiye. Really? You're all crazy!". While Başar tries to explain, "Mrs. Şermin, look, in accordance with the contract you made..." Şermin gets angry. Başar understands and stops talking. Azra goes to Şermin and says, "Mrs. Şermin, maybe this time you can make a program about mistakes made in marriage. Consider this as an opportunity to make the audience feel your point of view.". Şermin likes this idea and says, "Yes, that could work." and turns to Murat, "Mistakes!" she says angrily. Then she says Başar, "Tell the copywriter to prepare about this subject.". Then she turns to her husband and says, "Maybe I too can say that you were the mistake of my life.". Murat says, "Şermin, please calm down. It was just a few short meetings.". Şermin says in surprise and anger: "A few short meetings? A few short meetings! How many times? How many times!?" she shouts. Murat tries to calm her and says, "Şermin, please." Şermin says, "With one woman or with several different women?". Murat shyly says, "Several different women. One more than once, but there was no love. If that's what you're wondering, there was no love.". Şermin says, "Is it so, Murat Koloğlu? If there is no love, cheating is okay, right?" her eyes fill with tears. Murat says, "I don't want a divorce Şermin. I will make a statement that I regret it. You are angry now, but we are a family, think about our children." Şermin gets upset and her eyes fill with tears, then she shouts after Murat and says, "Did you think that we were a family when you were with those women!?". Azra wants to talk to Şermin alone. When they are alone, Şermin tearfully and angrily asks Azra, "Can you believe he used his real name? How can a man known throughout Turkey enter such a site with his real name?". Azra sits next to Şermin and says, "Mrs. Şermin, first of all, please calm down, for your own good. I would like to point out that I am no longer working with Çolpan Cevher Law Firm. I know you were with my mother..." and Şermin interrupts her and says, "The situation is different now. I want you." Azra says, "Okay. Then I'll start explaining. You are an exemplary couple that the country knows very well. Many couples have received advice from you to save their

marriages. From you and your spouse. So, as you can understand, it will not be an ordinary divorce case. Are you sure you want to do this?". Şermin sadly says, "There's only one thing I'm sure of. I will never go to bed with that man again." and starts to cry. Azra tries to calm her down by saying, "Okay, okay, calm down." Then Başar and the set crews enter. Azra leaves Şermin. Şermin freshens up her make-up and gets ready for the program. Murat also arrives and the shooting of the program begins.

Although the plot of this event is mostly preserved in the remake series when compared to the original series *The Split*, the occupation of the characters involved in the event is changed in the remake. Therefore, it can be said that there is a modification shift resulted in an alteration in the remake series *Evlilik Hakkında Her şey*.

Example 8: In the second season of *The Split*, Rose suspects that their old family friend and her mother's new boyfriends Ronnie could be her father. She takes a DNA testing kit and tries to see if Ronnie is her father. She says to her sister Hannah, "So... weird theory, and stick with me on this one. I think Prof Ronnie's my dad. So, I thought we'd just do a DNA test and sort this...". Hannah says, "Delusion?". Rose says, "Your word. Did you know... Dad divorced Mum on the basis of adultery?". Hannah says, "No, still bonkers. Prof Ronnie, Mum, it's just weird.". Rose says, "Or the reason why they split up. Dad left Mum 14 months after I was born, because? Their love child, obviously.". Rose can believe that their mother might have slept with a man other than her father Oscar. Hannah does not believe this at all. However, it turns out that Ronnie is not Rose's father. Nevertheless, it turns out that Ronnie has always liked Ruth, even when she was married to Oscar. Years later, after Oscar's death, Ruth starts to see Ronnie, when he is a law professor at a university and offers Ruth a job to teach there and Ruth accepts it. Afterwards, they become lovers, and get married.

-In the remake series *Evlilik Hakkında Her şey*, Çolpan's youngest daughter Güneş never suspects anyone else of being her father. Çolpan marries Erman Arsen, with whom she once studied at the same school and has been in love with her ever since. However, when Çolpan falls in love with Faruk and marries him, Erman becomes enemies with Çolpan. It is not even implied in the remake series that Çolpan might have

slept with someone else when she was married, nor when she is divorced. Therefore, it can be said that there is a modification shift resulting in alteration.

Example 9: In the original series *The Split*, the Defoe sister's end up single. Hannah get divorced and Nathan gets together with a woman Kate and has a baby with her. Nina gets pregnant by her ex-client/boyfriend Rex, and has his baby by herself, and does not have a boyfriend. Rose gets married but her husband dies and she does not have a boyfriend later. Only their mother Ruth gets married with Ronnie.

-In the remake series, all of the Cevher women get married. Azra, gets together with Efe, who is a character additional to the remake, after Yıldırım dies. Sanem gets married with Bora, who is also an additional character in the remake, and has twins with him. Güneş marries Yalın, and has a daughter with him. Their mother Çolpan gets married with Erman. Azra's ex-husband Sergen goes to London to live with the woman he met after they got divorced with Azra, as that woman is pregnant. So all the characters in the remake have a happy ending. Therefore, it can be said that there is a modification shift resulting in alteration.

#### **5.1.6. Mutation Shifts in Plot**

Example 1: Nina and Zander's husband Tyler, start to have an affair. Even though Nina dislikes Tyler in the first two episodes of the second season, they get closer with Tyler in the third episode of the second season. As Nina is an alcoholic, she wants to quit drinking. When she gets pregnant she tries to be sober. On the third episode of the second season, there is a client named Will, who is a drug addict. When Will's having a breakdown Nina goes and talks to him saying: "I know what you want to do. Look, I know you want to go out and get blasted. But, er, tomorrow, I promise you, you'll wake up and the self-hatred will be worse. However bad it feels now... I promise you, I've been there. And none of it makes it better. None of it stops the shit. Only you can do that." Tyler, overhears what Nina says to Will and figures out that she is an alcoholic as well. Being a former alcoholic himself Tyler suggests that Nina go to an AA meeting with him. They get closer with this connection and fall in love. In the 6th episode of the

second season, Tyler and Zander gets married at a surprise wedding. When they are celebrating with friends, Tyler sees Nina leaving. He goes to her and kiss her for the first time. Later, they can't stay away from each other, and have a secret affair. They cheat on Zander. In the end it turns out that Nina's lover and Zander's husband is a fraud, and he only married with Zander for his money. He also tricks Nina into buying a house and makes her give him a large amount of money to invest, and also makes her believe that he will leave Zander and be with Nina. Nina believes in him and gives him all her money, yet he escapes, taking Nina's money. Nina is devastated by this. But she holds on to her daughter and with her family's support she gets better.

-In the remake series *Evlilik Hakkında Her şey*, Tyler's character is deleted. Thus Sanem experience no such thing, so this plot is an excision in the remake series. The screenwriters could have added a character who is married so that Sanem can be with him. However, Sanem's being in a relationship with a married guy, who is also a friend of their family, would be deemed inappropriate. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 2: In the original series *The Split*, Hannah's sister Nina flirts with Hannah's ex-friend/flame Christie. In the first episode of *The Split*, Nina goes to Hannah's workplace for a case about her client Rex Pope, whom Nina has also had occasional sex with, and she sees Christie there. When Christie sees Hannah and Nina, he comes up to them and says hello. Nina says "Christie Carmichael!" smiling in surprise. Christie and Nina kiss each other on the cheek and greet each other. Nina says, "Last time I saw you was the night before Hannah's wedding in our back garden. Dancing so badly to Wonderwall." "Oh, please," says Hannah smiling. Christie smiles and says, "Hannah never approved of the innocent rave." to Nina. Hannah says, "That is ridiculous, that is totally ridiculous, because I raved. We raved.". Nina says, "You never raved," and turns to Christie, "You took her in.", referring to Hannah starting to work in Noble and Hale. Christie says, "Your loss is our gain.". Nina, touches Christie's hair and says, "Oh, you got grey. I like it." Hannah is a little disturbed by this and diverts the conversation by asking Christie a question about a case, after a little chat Christie leaves them. Nina looks at Christie from behind and turns to her sister and says, "He got better with age."

Hannah laughs and says, "Oh, please." Nina says "Seriously. Is he...?", she wonders whether Christie is single or not. Hannah says, "Divorced", and immediately after she says "Sorry, I know you prefer them attached." After they ran into each other at Christie's workplace, Nina suggests that they go out. Christie mentions this to Hannah at work, "Nina seemed in good form. She suggested we grab a drink sometime." he says. He actually wants to see Hannah's reaction. Hannah is a little surprised, but tries not to show it, smiles and says, "Well, she's a cheap date.". Christie says, "You don't mind?". Hannah immediately responds defensively and says, "I love my husband." Christie laughs and says, "That's not what I said.". Hannah does not say anything. When Hannah goes home later that day, Christie texts Hannah for Nina's number. Hannah is very undecided whether to send the number to Christie or not, but before going to sleep that night, she looks at her husband sleeping next to her and sends Nina's number to Christie. When Christie sees that she sent the number, he gets a little upset because he hopes Hannah will be jealous. That night, Christie texts Hannah again to see if she's awake. Hannah says yes. Then she looks at her husband as if feeling guilty. They text with Christie that night. A few days later, Hannah has a client and the opposing lawyer is Christie's ex-wife. During the meeting about the case Hannah does not like Christ's ex-wife Lauren's attitudes. Later when she talks with Christie, she says something about this. "I mean, seriously, what the hell made you marry her?" she says smiling. Christie says "She's fighting her client's corner." Hannah says "Oh! She was nice once?" laughing sarcastically. Christie says "Yes." Hannah says "She's rude, patronizing...". Christie interrupts her and says "And I loved her." Hannah pauses, then changes the subject and says, "Well, the good news is, you have your date with Nina.". Christie says, completely expressionless, "Oh, it's graduated from a drink to a date? Must be doing something right.". Hannah's mind is still on Lauren and Christie's relationship. It is obvious that she is curious about Christie's life and asks "And you split why?" then she gets embarrassed and says, "No, no. You don't have to tell me why." then she goes to leave the room. Christie says, "She wanted kids, and I didn't want kids.". Hannah says "Right. You and Nina are going to get along fine. She never wanted them either. Plus egg quality seriously depletes over 35." smiling. Christie says "Well, at least she's not married.". Hannah is stunned and can't say anything. Later that day Hannah meets with her sisters. She asks Nina when she and Christie will meet, and Nina says they will



meet tonight. Hannah suddenly says, "He doesn't want kids." Nina nods in surprise and says sarcastically, "And in the unlikely event that we do procreate after our first date, then uh good to know we're on the same page." Christie cancels the date with Nina, saying he has work to do. Nina gets upset about this.

-In *Evlilik Hakkında Her şey*, Sanem never flirts with Yıldırım. She sees him as a brother. Also in the scene where Hannah says to Nina, "Divorced. Sorry, I know you prefer them attached." is removed from the *Evlilik Hakkında Her şey*. A joke or statement implying that Sanem' having relationship with men who are married or in a relationship is not shown in the remake series. The audience of the remake series may react badly to such a character in the leading role. In the remake series, for Sanem, Yıldırım is off limits, since he has a past with her sister Azra. Yıldırım, sees Sanem like a sister, as well. Moreover, Yıldırım has still feeling for Azra, so flirting with a woman let alone Azra's sister would be inappropriate for his love. Moreover, the only mention of Yıldırım and Sanem in a relationship, happens in the 2<sup>nd</sup> episode of the series, when Azra's husband kisses her sister Sanem and lies to Azra to distract her from asking why Sanem left in a hurry. After Sergen kisses Azra's sister, Sanem, Sanem shouts at him and leaves. Azra comes and sees Sanem running away. She calls out to Sanem, but Sanem doesn't hear and runs away. At that time, Sergen calls out to Azra. Azra turns and goes to him and asks worriedly, "Sergen, what's going on? What's happening with Sanem". Meanwhile, Sanem is walking fast Yıldırım, who was driving by, stops when he saw her and asks, "Sanem, are you okay?". Sanem says, "I'm fine, I'm very fine." but she is crying. Yıldırım worries about her and asks "Do you want me to give you a lift?" At that moment, seeing Sanem getting into Yıldırım's car Sergen lies to Azra and says, "I... I don't understand. "I thought I'd give her a few pieces of advice.". "What advice?" asks Azra. Sergen, makes up a lie and points to Sanem and Yıldırım and says, "Well, with Yıldırım... they were too friendly, so I wanted to warn her. I mean, we know Yıldırım from the university, he is the leading womanizer." he says drunkenly. When Azra looks back, she sees Sanem getting into Yıldırım's car, then turns to Sergen and says, "Sanem and Yıldırım?" in surprise. "Yes. I don't care. I thought I'd be a big brother." he says and gets up from his seat. When Sergen is about to fall, Azra catches him and says, "I told you not to drink that much.". "Okay, okay." says Sergen, trying to

compose himself. After what Sergen told her, Azra thinks that her sister Sanem and Yıldırım are having an affair. This makes her mad at both Yıldırım and Sanem. In the 3<sup>rd</sup> episode of the series, the day after her husband made her believe something's going on between Sanem and Yıldırım, at work Azra treats Yıldırım badly. When searching for a woman Azra wants to help, Yıldırım goes with her even if Azra doesn't want him to come. When looking for the woman, Yıldırım's phone rings a couple of times, and he ignores the calls. Azra thinks that the person calling is her sister Sanem and that Yıldırım is not answering the phone because he is with her. When Azra notices this, she gets angry at Yıldırım and says, "You can go, I'll wait a while." When Yıldırım says he won't go, Azra rebuffs Yıldırım by saying, "You can answer your phone then, there is no reason for you not to answer the call in my presence." Yıldırım does not understand Azra's attitude and asks if she's angry with him. Azra says if he hasn't done anything to make her angry, she's not angry. When Azra says this, Yıldırım remembers the moment when Sanem got into his car last night. Actually, nothing happened between Sanem and Yıldırım that night. Immediately after Sanem gets into Yıldırım's car, she asks Yıldırım to stop and get out of the car. After remembering this, Yıldırım says to Azra, "There is something I have to tell you. That night, we left the club with Sanem.". Azra says, "I know, I saw you. Sanem called me early in the morning and said she wanted to talk to me about something important.". Yıldırım thinks that Azra thinks there is nothing between him and Sanem, and he relaxes and says, "Really? Oh okay, I'm relieved now. Good.". Azra actually thinks that there is something going on between Yıldırım and Sanem, and after Yıldırım says he is relieved, she becomes sure and gets angry, "Are you relieved?" she asks and laughs sarcastically. Then she can't help herself and says, "Shall I tell you something? You've spent too much time abroad, what kind of a broad-mindedness is this?". So, we can see from Azra's own added reaction to the remake series that, her sister Sanem and her old friend/flame having a relationship would be inappropriate. In addition, if Yıldırım flirted with Sanem and called her for sex, the audience would hate him. Therefore, compared to the original series *The Split*, Christie's booty calling Nina, is deleted from the remake series during the translation process. Therefore, it can be said that there is a mutation shift resulting in an excision.

Example 3: In the second season of *The Split*, Hannah has a famous client named Fi Hansen. Fi wants to divorce her manipulative husband Richie Hansen. During the divorce proceedings, Fi hides something from Hannah. When Hannah realizes that Fi is afraid of something and is keeping it a secret, she talks to Fi, urging her to be honest for the sake of the case and for Fi to take her children's custody. Finally, Fi confesses that they made a sex tape with her husband and their children's nanny. In the tape, Richie mostly held the phone when Carrie and Fi got intimate. In addition, they used coke in the tape. Richie threatens Fi to leak the tape, and finally the tape is leaked by Richie's own assistant who hates him as he treats her so badly.

-In the remake series' 7<sup>th</sup> episode, Azra has a famous client Melisa Tercan, who want to divorce her violent and manipulative husband Koray Tercan. There is no such sex tape of Melisa or her husband. It is deleted in the remake series. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 4: In the original series *The Split*, Christie's booty calls Nina after he ditches her. At the end of the 2<sup>nd</sup> episode of the 1<sup>st</sup> season, Christie gets drunk and goes to Nina's house for the night. When Nina opens the door, she sees Christie and is surprised, realizing that Christie is drunk. Christie says, "Er... the other night. I'm sorry. I... I bailed, and you were... So I thought I'd..." and Nina says, "Call by just in case?". Christie says, "Bad idea.". Nina laughs and says, "Actually, I've got someone here.". "Oh, God. Sorry." says Christie, getting embarrassed. Nina says, "Bye." and closes the door. As Christie says "B..." the door closes in his face. He just stands at the door. However, there is no one at Nina's house, she lies to Christie. When she goes inside, she goes back to bed, lies down sadly. The other day, at the summer drink Noble and Hale organized, Nina tells Hannah what Christie did, "Christie turned up at midnight the other night. Drunk." she says. "What?" asks Hannah in surprise. Nina gets sad and says, "I'm the go-to booty call. Not worth an actual date, but... Ugh, I'm done with men.". Hannah doesn't know what to say. Meanwhile, Christie is downstairs chatting and laughing with his friends. Hannah looks at them and gets a message on her phone. After looking at the message, Hannah says, "Oh, OK, I have to go.". Nina takes Hannah's drink and says, "Then I will have to drink for you. Everything I do, I do it for you."

Hannah says, “Did you just quote Bryan Adams at me?” and she leaves. When Hannah is about to leave Christie approaches her and says, “That's called a drive-by.” Hannah looks at him in anger and says “I came. I saw. I smiled. Goodbye. I want to go kiss my kids goodnight. But Nina's still here.”. Christie gets stunned and sad. He says, “Hannah...”. Hannah says “You're disgusting, Christie. You booty called my sister.” in disgust. Christie says, “And she declined.” Hannah says, “You ever do that again...”. Christie interrupts her and says, “It's none of your business.” Hannah gets angry and says, “It's my business when it comes into my family. You think I want my personal life mixing with work?” Christie asks, “Then why did you come to Noble and Hale?” Hannah says, “Because I needed a job.”. “Really?” says Christie incredulously. Hannah says, “Because you called, and we agreed we could do this.” Christie says, “Yeah, well, I lied.” Hannah doesn't know what to say and leaves. In this way, Christie officially makes it clear that he still has feelings for Hannah. After Hannah leaves, Nina comes to Christie and says, "You been upsetting somebody else? You have that effect.". Nina takes another drink. "Nina... er..." Christie says regretfully and sighs. Christie tries to apologize to Nina and says, “I'm sorry. The other night, I was...”. Nina interrupts him and says, “Yes, you were.” and leaves.

-In remake series *Evlilik Hakkında Her şey*, this event is deleted from the plot. Yıldırım never flirts with Sanem let alone call her for sex. He has always been in love with Azra, and he would never think of getting close with Azra's sister because it would destroy any chance of him getting together with her. Therefore it can be said that, in the remake series there is a mutation shift resulting in excision.

Example 5: In the first seasons of the series, Hannah and her sister Nina are opposing parties in the same lawsuit. Nina's client is a famous stand-up comedian, Rex Pope. Rex prepares a stand-up show about his wife, titled “My Ex-Wife's a Bitch”. The wife is very angry with him because he made jokes about her and their relationship during their marriage by violating the privacy of her life. Custody of the child has been given to the mother, and if Rex does not change the content and name of his show as per their request, Hannah and her client will not let him see his son. Rex is very fond of his son and wants to see him, but he does not want to change his stand-up show. However,

when they are in a meeting about the custody of the child Hannah says “Mr Pope, your ex-wife is experiencing considerable distress in her life..”. Nina interjects, “Former life.”. Hannah goes on, “...with you continually sourced as material.”. Nina says, “Well, it's pretty distressing For my client not to be able to see his end.”. Sarah looks at Rex and says, "You can't use the gags about my mother's cancer.". “Not even the chemo party bit?” says Rex, smiling. Sarah gets angry. Rex and Sarah bicker among themselves a bit. Hannah intervenes and says, “All we would ask is that you find an alternative source for your comedy. Otherwise the current situation with regard to spending time with your son may be made permanent.” Rex gets flustered and doesn't want this to happen. Nina intervenes and says, “Our concern is that the continued separation between my client and his son compounds a growing parental alienation.” Rex says “I love my son”. Sarah says “You think this is loving him? Sorry, I need a break.” and leaves the room. During the break, Nina goes to Hannah and tries to persuade her not to threaten Rex with his child. She tries to explain that Rex needs this tour and show and says that she is worried about him. Hannah says, “No-one is disputing your client's right to tour, we're just disputing his rights to what's in it.” Nina says, “This is not fair on the kid.” Hannah says, “When has divorce ever been fair on the kids?” Again Nina goes to Hannah's room, and tries to convince her about Rex seeing his son. Hannah pulls out a file and reads Rex's jokes about his wife, "Cutting... "My ex-wife swore a lot. Sometimes I get offended just by what came out of her mouth. For example, my best friend's cock." That might be a start.” she says. Hannah says that Rex can meet with his son on weekends and Wednesdays, on the condition that he stops tweeting about his wife and changes the name and content of his show. However, when they regroup later on Hannah reads the parts of Rex's show at the meeting and crosses the part she wanted to see changed; "My ex-wife is very sexually adventurous. Her favorite thing was having sex in a public place: her vagina." Rex says, “My delivery's a bit better. I'm talking about ex-wives in general.” Hannah doesn't answer, she reads another sentence: "We used to enjoy doing the mannequin challenge, or as she called it, having sex." and crosses the sentence out. Rex says, “I'm laughing at myself as much as I'm laughing at you, Sarah.” to his wife. Hannah says, “No, Mr Pope, the joke is entirely on your wife.”. Rex, “I've cut half my act.”. Hannah says, “Misogynistic, deeply offensive, with little attempt to meet our demands.” Rex says, “You have to leave me

with something.” rebelliously and sadly. Hannah says, “No. No more chances, Mr Pope.” Afraid of not being able to see his son after Hannah's harsh attitude at the meeting, Rex refuses to leave the office and is still trying to correct and change the content of his stand-up text. Hannah gets a little upset when she sees Rex in this condition and goes to him and says, "There are two ways this can go. You can continue to talk about your ex-wife on this tour, you can say exactly what you want, and one day, if not now, your son is going to pull you up on YouTube doing your set and he's going to hate you for hating his mum. Or talk about other stuff. There must be other stuff. Because you can't stop someone if they want to leave a marriage however hard you try and make them stay. And... in my experience, it's always better if he's a fundamentally good father. It's always better for the child to see their father.”. Rex gets emotional and says “Did you ever hear the one about the stand-up and his agent? One minute he's lying in bed, listening to her snoring and the next, he's part of a story she will share with someone else. And he still has to give her 10%.”. Hannah says, “You get Wednesday nights. We can talk about weekends after that.”. Rex gets happy to reach a compromise. Sarah brings Eddie to the office and allows them to meet with Rex. Rex eats with his son, happily. Rex is finally forced to change the name and content of the show in line with what Hannah wants and is granted the right to see his child. Moreover, Nina has a relationship with Rex. They see each other and have sex. Even during the meeting they secretly make out during the break and Hannah understands when Nina has forgotten to button up one of her shirt's buttons.

-In *Evlilik Hakkında Her şey*, this custody case scene, Rex's job, and sexual jokes about his wife are deleted. The character of Rex and his ex-wife changed entirely. Rex is substituted with Ural, however, Ural is not a comedian but a rapper, and he is still not divorced and his wife is portrayed as an evil woman who does not care about her own daughter. She only wants to win back Ural and uses her daughter for her own personal gains. In *The Split* Nina is having a relationship with her client, in the beginning, it's just for sex. In the *Evlilik Hakkında Her şey* Sanem and Ural like each other through the divorce process, however, they do not have sex. Ural is a very good father and takes care of his daughter. Even if he doesn't like Eylül he won't say a bad thing about her to his daughter. On the other hand, in *The Split* Rex has a whole stand-up show full of

sexist and degrading jokes about the mother of his son. However, Nina still continues to have sex and a relationship with him.

Ural may be changed as a good father and a decent person, and Eylül changed as a bad mother and evil woman for the justification of Sanem's relationship with Ural. Eylül's character is an addition to the *Evlilik Hakkında Her şey*. Later on there are other character additions to the series, such as Eylül's sister, mother and ex-lover. Therefore it can be said that there is a mutation shift resulting in an excision.

Example 6: In the first episode of the first season, Hannah, has a client come to their law firm with his wife, Davey McKenzie. Not having told his wife that he wants a divorce, Davey hires Hannah. Hannah also does not know that Davey's wife Goldie has no idea that her husband brought her there for a divorce. At the first meeting with Hannah, Davey tells Goldie that he wants to divorce her as he does not love her anymore. He says, "We'll find you one of your own, of course. You've been an exemplary wife and I can't fault you as a mother. You'll be recompensed. You'll get a healthy allowance, pay for your travel. There'll be, you know, a small income from your shares. We should tell the children soon. I think they already suspect. I'm sorry. I just don't love you anymore." Both Goldie and Hannah gets shocked by Davey's this attitude. Goldie, cannot believe what Davey is saying and she starts to cry in shock. Hannah ends the meeting there and goes to talk to her boss Zander. She does not want to represent Davey, however Zander does not listen to her and says, "Your mother warned me. You prefer to encourage settlement. You don't burn up enough hours in court. There's a certain paradox in a divorce lawyer who's actually averse to divorce. He is a multimillionaire who wants us to litigate so you will litigate. And it will be a war." Hannah cannot stand up to Zander and is forced to work with Davey. When Hannah goes to lavatory he encounters Davey by the elevators. Davey says, "Please tell my wife I'll meet her downstairs.". Hannah despises him and she smiles and says, "Just as a matter of interest, was she given any legal advice, your wife, before she came in at all? No, of course not. She didn't know you were going to divorce her today.". Davey gets annoyed with her attitude and says, "To be clear...". Hannah interrupts him and says, "No, to be clear, legally, she's entitled to 50% and if I'm going to represent you, you

need to know I play by the book. So, if there is anything you are keeping secret, now would be the time to say.”. Davey gets irritated and says, “Careful, Mrs. Stern. Remember what you said. Take a breath. Bill me for the skirt.”. and he leaves. After that Hannah goes to the lavatory and runs into Goldie McKenzie. While Hannah, who spilled coffee on her skirt, tries to wipe the stain with a napkin. Goldie, who was crying and wiping her face in the sink, looks at her and says, "You need to get a wet wipe on that." and takes a wet wipe from her bag and gives it to Hannah. Hannah thanks her. Goldie watches her and asks, "Do you enjoy this, watching people tear themselves apart?". Hannah is stunned by this question and says, “No. But I trained from an early age.” smiling sadly. Goldie scoffs. Hannah turns to her and says, “Mrs McKenzie I know you want to run right now but if I may give you some advice? Get the best solicitor you can afford. Keep swimming past the sharks, you find someone who can put herself in your shoes, to give you the divorce she would want if she were to ever find herself there.”. Goldie ask, “She?”. Hannah says “I’ll ask Maggie to pull up a list.”. Goldie thanks her and leaves.

After this event, learning that Davey McKenzie is getting a divorce Nina tells her mother. Ruth immediately meets with Davey and wants to be his lawyer. Davey, since he does not like Hannah at all, accepts Ruth’s offer. Hannah gets angry at Nina for playing behind her back. Later in the day, even though Goldie is in a very bad mood, she remembers that she has a meeting with her friends that she promised before and goes to her friends. Yvonne, her best friend for years, is also there. Yvonne's husband died after a long battle with a disease. Goldie feels sorry for her friend. While they’re chatting, she notices that Yvonne had her breasts enlarged. Goldie and her friends get happy for Yvonne and congratulate her. Yvonne tells her friends that her deceased husband Don always wanted this and that's why she had it done. The girls eat their food and say goodbye. After everyone leaves, Yvonne realizes that Goldie is distressed and asks if she is okay before leaving. Goldie says “Oh, something and nothing with Davey. It'll be fine,”. Yvonne looks at her sadly and asks, "Really?". Goldie shakes her head as a yes. Yvonne hugs her, saying "I love you Goldie.. Don't ever forget that OK?". Goldie is surprised by her attitudes and gets suspicious of her. Secretly hoping that what she suspects is not true, Goldie gets a taxi and follows Yvonne when she leaves. Yvonne



goes to Goldie and her husband's company. Davey welcomes Yvonne at the entrance and they kiss on the lips. Goldie cries in disappointment and confusion. Her best friend and her husband are together and are cheating on her.

-In *Evlilik Hakkında Her şey*, Davey and Goldie McKenzie characters are translated as Alpay and Songül Berksoy. How the events occur in *The Split* between Davey, Goldie, Hannah, and Ruth, stayed pretty much the same. The only significant difference is how Songül reacts when finding out her best friend and husband cheat on her. Even though Songül is in a bad mood after she learns that Alpay wants a divorce in the first episode, she goes out to dinner to meet her girlfriends. At dinner, she notices a change in her best friend Elçin's look. Her friend has undergone breast enlargement surgery. Elçin says that she got her breasts done because her deceased husband wanted her to, and Songül says, "You were a very good wife, you took care of Mithat until the last moment." and gets upset for Elçin. After a while, the dinner with friends ends and everyone says goodbye to each other. When Songül and Elçin are left last, Elçin asks Songül if she is okay. While Songül was about to say something about Alpay, she give up and says, "There's nothing I can't handle. It will pass." smiling. Elçin kisses Songül's cheek and says, "You are very valuable to me. I love you very much. Never forget this, okay?". Songül finds this situation a little strange and suspects something about her friend's attitude and follows her. Elçin goes to Alpay and Songül's company. What Songül feared becomes reality. Her husband and best friends kiss each other. Seeing them devastates Songül. She cries at first but then gets very angry and marches into Alpay and Elçin's room. Seeing them very intimate, Songül vents her anger by insulting them. Then she turns to Elçin, looks at her breasts and says, "You had it done for Mithat, right? Ok.". She turns the table behind her, takes the knife on it without letting them know, and says, "Then I'll blow them up for Mithat.". Elçin steps back in fear, while Alpay tries to intervene, but Songül pulls a knife on him, saying she will blow him up too, by pointing the knife at his balls. She then chases Elçin around the room. Alpay eventually manages to stop Songül and drops the knife in her hand. At that moment, Songül says, "Okay, I've calmed down." While things calm down for a few seconds, Songül suddenly grabs Elçin's hair and beats her. Alpay calls security. Songül leaves the woman when security arrives. Elçin says, "Okay, calm down a little. I will go.". Alpay

stops her and says “No, you are not going anywhere. If there is anyone who will leave here, it is Songül.”. Songül gets angry and disappointed says, “Who are you expelling? I also have a right to this company.”. Alpay says “You have no rights. You get what I give you.”. "Really?" asks Songül. "Exactly. Enough! Enough of your disgrace. Now go away. Leave us alone. Walk away from my life. Go." says Alpay to Songül. Songül looks at the two of them and says, “May God curse you. You dirt bags." and walks out. After leaving the room, Songül looks at the company employees and says, "Shame on you all.". Because the employees also knew what was going on, but no one said anything to Songül.

-Songül’s reaction is added here. When she finds out her husband and best friend are cheating, she first embellishes her anger and hatred toward Elçin. She focuses on Elçin's silicone breasts with the knife in her hand. Here, Elçin's having a silicone breast is a factor that devalues her in the eyes of the audience and focuses on the fact that she is a mistress.

Therefore, it can be said that there is a mutation shifts resulting in addition.

Example 7: In *Evlilik Hakkında Her şey*, there are additional cases that are not featured in the original series, *The Split*. For example, in the second episode of the remake series, in one case, a divorce case takes place that reminds Azra of what she experienced with her father and family in her childhood. In this case, a man named Kenan, comes to Erman Arsen Law Firm with his girlfriend Gizem, to divorce his wife Reyhan. Erman wants Azra and Yıldırım to take the case together. Kenan has three daughters and Gizem is the tutor of Kenan's eldest daughter. It was Hale, the niece of Kenan's wife Reyhan, who arranged for Gizem to become a tutor for Kenan's daughter. Hale and Gizem work at the same workplace. Kenan got to know Gizem as she came to his house to give lessons to his daughter. He fell in love with Gizem and decided to divorce his wife. Gizem, on the other hand, agreed to be with Kenan because he said that his marriage with Reyhan had already ended. When Azra enters the meeting room to meet her client Kenan, she sees Kenan and his young girlfriend Gizem holding hands. This reminds Azra of a traumatic memory from her own childhood. When Azra was just a

child, on a day when she came home from school, she saw her father and their young babysitter holding hands and smiling at each other in the garden of their house. However, Kenan states that their marriage with Reyhan actually ended a long time ago and that this has nothing to do with his girlfriend Gizem, that they are two strangers living in the same house with his wife and that they have continued to stay together until now just for the sake of their three children. Azra is disturbed by the man's words. She compares Kenan's situation with his wife and daughters to her own. Then Azra asks the man pointedly, "So how should we proceed with the custody issue, considering your fondness for your children?". Kenan says, "Actually, I want my daughters to be with me all the time..." yet, Gizem interrupts him and says Reyhan is a wonderful mother and she cares about her children very much. Thus it would be cruel to separate her from her children. Azra thinks Gizem is manipulating Kenan to leave his daughters. After this Kenan says, "Yes. My wife will come with her lawyer today. Let's listen to their wishes and end this issue by agreement without any problems.". Kenan wants a divorce as soon as possible and says that he does not want his wife to involve Gizem in these events. Azra is surprised and asks, "Ms. Gizem?" Kenan says, "My wife also filed a lawsuit against Gizem, for mental anguish. She claims that Gizem attacked her personal rights." Gizem intervenes and says that she did not do such a thing. Azra does not answer, as she does not believe Gizem. While Azra's boss Erman listens to what is happening in the meeting, he intervenes and asks Azra to handle Gizem's lawsuit for mental anguish. Azra asks Erman for Yıldırım to take care of Gizem's lawsuit; however, Erman makes Azra to look after the case. Then Azra wants to speak to Gizem alone. Yıldırım takes Mesut and goes with him. Left alone with Gizem, it is obvious that Azra does not like her very much. She talks to her by squeezing the pen in her hand, almost breaking it. Azra asks, "Ms. Gizem, do you have any idea why Mesut Bey's wife, Reyhan, made such an accusation against you?". Gizem gets disturbed by Azra's attitude by this question and says, "Do you think I attacked her?". Azra says she doesn't think so, she just wants to know everything to help her.

Gizem says, "Look, I did not intend to end his marriage. I never did.". Azra laughs sarcastically and says, "It always happens that way.". Gizem is surprised and angry at this reaction, "I don't understand?" she asks. Azra says, "When your relationship with

Mesut Bey started, you were aware of his marriage, weren't you?". Gizem answers, "Yes, I was aware that he was in a marriage that was about to end, but if I had not witnessed this, I would not have started such a relationship.". Azra says, "How did you witness it?". Gizem says, "I was giving English lessons to their eldest daughter, Duru, at home. So that's how it all started. Hale is my best friend from work. She is also Reyhan's nephew. So she arranged this job for me.". "So that's how you met Mr. Mesut? By going into his house to give his daughter English lessons." says Azra, judging and squeezing the pen in her hand. Gizem gets angry by this question and says, "I just fell in love, okay, and I won't answer to anyone for it. I will not apologize to anyone!". Azra gets uncomfortable and asks Gizem to excuse her and leaves the room. Azra goes to the bathroom and washes her face in distress. When going back to meeting room, she sees Mesut's wife and two daughters who come to the meeting. Looking at Mesut's little daughter remind her little self when seeing her own father with their babysitter Nazan. After, Reyhan meets Azra. When Azra says she is Gizem's lawyer, Reyhan gets angry and "Is that so? The devil's lawyer, you mean." she says. Azra gets upset. While she was about to say to Reyhan, "I understand you very well...", but Reyhan interrupts her and says "You don't understand anything." That woman destroyed my home. She took my children's father away from his family. Are you going to defend her to me now? Just let it go, for God's sake.". Azra can't say anything, and they go to the meeting. At the meeting Reyhan shows the reason why she filed a lawsuit against Gizem. Her lawyer shows them a video where it seems that Gizem send Reyhan a video of her and Kenan kissing and saying I love you to each other. Reyhan and her daughters have also seen the video when Gizem sent it. When Kenan sees the video, he is shocked, Gizem cannot believe what she sees and denies that she sent such a video to Reyhan. Reyhan cries at the moment. Kenan immediately turns against Gizem and blames her for sending their video to Reyhan and the kids. Gizem denies it but Reyhan's lawyer shows the document that verifies the time and day of the e-mail. Yildirim asks Gizem, "Where were you at that time, Ms. Gizem?". Gizem says, "I was celebrating my promotion with my friends from work.". Reyhan's lawyer asks whether she drank any alcohol. Gizem says yes. Reyhan's lawyer says, "Everything is clear. What you did is not acceptable. We will not withdraw our complaint.". Gizem turns to her own lawyer, Azra, in surprise and says, "Say something. Don't you see there is

something wrong?” Mesut hits the table with his hand. Gizem becomes silent and turns to Mesut. Mesut shouts at Gizem, “You have nothing to defend yourself. Shame on you. Go away!” he says. Gizem leaves the room crying. Azra does not say a word. Mesut immediately goes to Reyhan and apologizes. Reyhan cries and says, “What does it change now? You tore us apart.” and leaves. They postpone the meeting to another day. Yıldırım tries to talk with Azra about how she associates Gizem with her father’s lover. He tells Azra that she did not want to defend Gizem from the moment she saw her because she judges her by associating Gizem with Nazan, who ran away with her father. Azra gets angry at Yıldırım and says, “Don't judge her. I don't know this woman yet. How can I compare her with Nazan? That woman was a terrible woman. There is nothing more despicable than destroying a family by using children.” Just when she says these words, Gizem comes back with Erman and hears Azra’s word. She thinks Azra is saying these things for her, when Azra is actually talking about Nazan. Gizem gets very upset and yells at Azra, “I'm not terrible, okay? You don't have the slightest idea who I am and what I've been through!” and she leaves. Erman gets angry at Azra for upsetting Gizem like that and wants her to apologize and make up with her immediately. The next day Azra meets with Gizem. Azra tells Gizem that she was actually talking about her father’s lover, whom he ran away with leaving Azra and her sister when she was just 12 years old. Gizem gets sad for Azra and says “I’m not that kind of a person. I never thought about making Mesut leave his daughters. It did not even cross my mind.”. Azra asks her how she could send that email then. Gizem says that she does not remember sending such an email. Thereupon, Azra believes in Gizem's sincerity and that she did not send that video. She asks her assistant to find the camera records of the day Gizem celebrated her promotion at the time of the email was sent. When Azra accesses the footage, she sees that it is actually Hale, Reyhan's niece and Gizem's colleague, who sent the video to Reyhan. It was Reyhan herself who planned this from the beginning. She did such a thing so that Mesut would leave Gizem and return to her. Azra also meets with Hale and collects evidence before going to Reyhan and makes her confess everything. Reyhan cries and says that she did this for her family and children. Azra says that if Reyhan reaches an agreement, she will dissuade Gizem from complaining. Reyhan cries and says that they have a chance to be a family again and that Mesut came and stayed at their house last night for the first time. She hugs

Azra's hands and begs her saying, "Don't let that woman who destroyed my family win. She is the one who destroyed my family, She is the one who took my husband from me, she is the one who tore my family apart, but am I the one to blame?". Azra tells Reyhan that she slandered her client by using her own daughters and that Reyhan is the guilty one in this case. Reyhan begs Azra. Even though Azra is upset, she walks away. Afterwards, Reyhan's lawyer comes to meet Azra and Gizem. Reyhan accepts their agreement. After it is revealed that Gizem is innocent, Mesut comes and asks Gizem for forgiveness, but Gizem rejects Mesut and says that he must return to his children. After all this, Azra thanks Gizem for helping her to overcome her prejudices. Therefore, it can be said that there is a mutation shift resulting in addition.

Example 8: In the third episode of the first season of *The Split*, Hannah has a new client. This new client, Jaynie Lee, is a famous and rich woman who fought and survived cancer. She and her husband, who was with her throughout the chemotherapy, donated embryos before starting treatment so that they could have a baby through in vitro fertilization after the treatment was completed. However, after Jaynie recovered, her husband left her and now does not want her to give birth to a baby with the embryos they gave together, and thus Jaynie is suing him to get the embryos. Jaynie's husband wants a large amount of money from her, in exchange for a divorce and the embryos. However, the money he wants is a very large amount, and it is not certain that he will allow Jaynie to use the embryos even after giving him the money. For this reason, she comes to Noble and Hale Law Firm and meets with Hannah. The barrister on the case will be Nathan. So, Hannah, Nathan and Christie meet with Jaynie. Jaynie show Hannah a message her ex-husband sent her at night. She says, "Received last night. It's a last minute offer from Elliot. I've been thinking we should accept.". Meanwhile a baby at the firm starts to cry, Jaynie sees the baby and gets sad. All she want is to be a mother. Hannah asks employees at the work to move the baby. When the meeting starts, Nathan says to Jaynie, "You offered 20 million. He wanted 40. He now says he'll accept 30.". Jaynie says, "Yeah.". Nathan asks, "For that, you keep all assets from the marriage?". Jaynie says, "Exactly, yes.". Nathan says, "The assets to which he's referring, I presume, are the frozen embryos you stored prior to your cancer treatment.". Jaynie says, "They are.". Nathan says, "Which aren't assets. Houses, jewellery, cars, yes.

Frozen embryos, no.”. Christie is also there and says, "But if she doesn't accept, he'll withdraw consent and they'll be destroyed.". Hannah says, “It's a threat. It is deliberately designed to force you into a corner.” Jaynie says, “I get it. But what do I do?”. Nathan says, “You received this e-mail at 1.03 am this morning which would suggest it was written in haste, and it comes directly from your husband, not his lawyer. Any agreement we make based on this offer would not be legally enforceable.”. Hannah says, “We can't accept it. Not on these terms.”. Christie says, “OK, then what would you suggest? Nathan?”. Nathan says, “If you give him what he wants, you will have no legal recourse if he were to renege on the deal.”. Hannah says, “Can you trust him, Jaynie? Because I have seen no sign that you can at any point through this divorce.”. Christie says: “And that is undue pressure. Jaynie, if you want to accept this offer, then do it.”. Nathan says, “Er, may I remind all of us that this is a financial hearing? Strictly speaking, this offer is not even relevant and shouldn't be brought into the court.”. Jaynie asks Nathan, “Do you have children?”. Nathan answers, “Three.” looking at Hannah. Jaynie says, “Yeah. That's what I thought. Even after it all, after we broke up, after he moved out, even after I finished my chemo treatment...he said they were mine. I just want to have kids one day. My kids. Which way is going to give me the best chance?”. Nathan gets sorry for her and says, “Er...You're a businesswoman, Jaynie. Your entire success has been based on your incredible business acumen, and you're barely 30. You have your whole life ahead of you. If you were to settle on these terms, you would have given him £10 million over what you first offered, with nothing but an e-mail as a guarantee. It doesn't make business sense.” Jaynie doesn't know what to do. Christie intervenes nervously and says, “I'm sorry. I don't want to be at odds with you guys, but this is too important. The risk here is in decline, you will effectively ensure that he withdraws consent. By accepting, there is a chance, however slight, that Jaynie will get to be a mother.”. At that moment, a baby's cry is heard again from the corridor. This really upsets Jaynie. Nathan says, “Let's get your financial arrangement settled first, then we can come back to this issue once you have your divorce.”. Jaynie says, “OK. I'll go with you on this one.”. Then Jaynie takes off her wig and it appears that she is bold. She says, “This thing is so goddamn itchy.”. The people in the room look at her, not knowing what to say, and smile supportively. Jaynie says, “It's OK. Bark's worse than its bite.”.

Later Jaynie goes to the courthouse for the hearing with Nathan, Hannah and Maggie. Nathan says "Keep calm. Answer all the questions successfully. Don't let yourself get rid of yourself. Trust in the system.". When they enter the courthouse, Jaynie sees her husband Elliot and runs after him, calling out to him to talk. Elliot doesn't stop. Jaynie shouts at him, "Elliot! Look at me. Look at me! We went to Whitstable and we sat on the beach and we made plans. We agreed." she says. Hannah intervenes and says, "Let's go in and sit down.", trying to calm Jaynie down. Jaynie says, "You promised. Elliot? You promised me those embryos." she shouts. As the court hears, Nathan asks Elliot, "Mr Lee, would you say your wife has been fair to you over the years?". "Yes." Elliot says. Nathan says, "She settled both the mortgages on your mother and brother's houses. She's also, over the course of the last five years, transferred properties in Switzerland and Long Island into your name.". "Yes." says Elliot. Nathan asks, "So you would say she's a very generous woman?". Elliot answers, "She has been. In the past.". Nathan says, "£30,000 a year for a personal trainer, Mr Lee? £100,000 for travel? This brings me to a question of conduct. I'd like to refer to an e-mail received by Mrs. Lee from you early yesterday morning.". Elliot's lawyer intervenes and, "We strongly disagree with this line of questioning. This is a personal e-mail sent at a highly emotional time." he says. The judge gives Nathan permission to continue. Nathan says, "Er, if you would look at the e-mail, please, Mr. Lee? In it, you agree to settle on all our points for a one-off payment of £30 million and for that your wife keeps all other, quote, assets from the marriage?". Elliot says, "I was drunk.". Nathan says, "And yet you still make promises.". Meanwhile Christie comes in and Hannah looks at her. Nathan continues speaking and says, "Promises that we can't be sure you will keep. Like promising my client while she was undergoing her cancer treatment that she would one day have children. Why do you do this, Mr. Lee?". "Because I..." Elliot says sadly. Nathan says, "Answer the question. Answer the question.". Elliot finally says, "Because I didn't think she she'd live.". Jaynie is shocked to hear this, gets very upset and says "I'm so sorry." and she leaves the hall in tears. Hannah, Christie and Maggie go out after her to talk. They go to a meeting room there and Jaynie says, "They tell you to imagine a control room in chemo. To... to walk into it. To stand and look at your life. To look at all your failings and all the things you regret. And then they tell you to take all of that darkness, take the driving seat...and move towards the light. In that light were those children." she



says sadly. “Jaynie...” says Hannah sadly. Jaynie continues, “I've always wanted a family. Everything in this world is for four. Family meals, family discounts. “Is it just a table for one? Because we've got a booth if you've got your kids?” Give him what he wants.” she says. Hannah says, “But he could still withdraw consent.”. Jaynie says, “You've only got one life. And I won't live with regret.”. The court begins. The judge says, “I would like to strongly remind everyone that I am approving a financial order only. Three payments of £10 million each to be scattered over a 12-month period. Additional assets as agreed. Mrs. Lee, I hope today will bring you some kind of peace.”.

- In *Evlilik Hakkında Her şey*, this case is deleted from the plot. Therefore it can be said that there is a mutation shift resulted in excision.

Example 9: In the second season of *The Split*, Hannah's eldest daughter Liv likes her Spanish language teacher from high school. One night, she sends her teacher, Mr. Lopez, a sexy picture. Mr. Lopez informs the school's principle about this and they call Nathan and Hannah about this.

-This event is deleted from the remake series. Azra and Sergen's daughter Miray never has such a dialog with one of her teachers. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 10: Hannah and Nathan find a zoot in their daughter Liv's room, in the second season of *The Split*. They scold Liv and take the zoot. However, they smoke it together in their garden. The day after Liv finds out that her parents smoked it she tells Hannah that, “I know you smoked it. The zoot. And I'm meant to be the child.”. Hannah gets embarrassed and says, “It was funny. It's funny. Not funny? It's bad. It's very... It's very, very bad.”. She then smiles.

-In the remake series *Evlilik Hakkında Her şey*, this event is deleted entirely. Azra and Sergen's daughter do not smoke any kind of drugs, nor do her parents. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 11: Çolpan's youngest daughter Güneş have a relationship with her childhood love Yalın. Yalın proposes to Güneş, and though hesitant at first Güneş accepts Yalın's proposal, in the first episode of the remake series. At first Güneş has a hard time telling her mother that she is getting married with Yalın. As, Çolpan thinks that Güneş is too young to get married, she also thinks that Yalın does not have a proper job according. One day, Yalın gets mad at Güneş for not telling her mother about their decision of getting married yet and asks her to tell her mother is she really loves him. Güneş makes sure Yalın that she will tell Çolpan. Yalın says that as soon as she tells her mother his mother and father will come to the city to as for the girl in marriage. After this, Güneş and Yalın manage to convince Çolpan. Yalın's parents come to ask for Güneş in marriage from Çolpan and Faruk, in the 4<sup>th</sup> episode of the series.

-In *The Split*, this does not happen. When the original series begin James and Rose already decided to get married and they are engaged. Therefore, it can be said that there is a mutation shifts resulting in addition in the remake series *Evlilik Hakkında Her şey*. The historical and cultural context of the original and remake series differ. In Turkish society, the ceremony of asking for a girl is of great importance for most of the society. This situation can also be seen as a reflection of gender roles. Traditionally, this event means that the man's family approves of the girl and agrees to take her in as a family. Girls, on the other hand, have a more passive position in this process. Usually, the boy's father asks the girl's father or the family's eldest member for the girl. The ceremony of asking for a girl is one of the first steps taken towards marriage. With the asking ceremony, couples begin to officially take the necessary steps for marriage. With the ceremony of asking for a girl, the couple's relationship becomes socially approved and accepted.

Example 12: During the second season of the original series, it is revealed that Hannah had an abortion 1 year after graduating from university. When Hannah had an abortion, she did not know who the father was. As, she slept with Christie the night before her wedding, the baby might be Christie's or Nathan's. However, neither her husband Nathan, nor Christie knew this fact. Nathan thought that the baby was his. When Hannah had abortion Nathan got so sad. Hannah talks about this for the first time to

Nina, when Nina is pregnant and wants to get an abortion. She says, "I was a year out of law school and 5,000 dollars in debt. Nathan and I had just moved into that, er, attic flat. Clapton. I was never going to get a buggy up those stairs. Afterwards, we went for a curry in Brick Lane. We've never been back there. Why have we never been back there?" She gets very emotional when saying these words. Nina gets sad and says, "Hannah.". Hannah says, "Nathan couldn't stop crying. Said it was the vindaloo.". Nina says, "Oh, my God.". Hannah says, "It was a choice, Nina.". Nina says, "Do you think I'm making the right choice?". Hannah says, "Yeah, it's...the right choice."

Hannah got pregnant when she slept with Christie, the night before her wedding with Nathan. When Christie came to her telling not to marry Nathan and ran away with him, Hannah decided to go with him. However, her mother Ruth understood this and talked Hannah out of it. Then, Hannah married Nathan and found out that she's pregnant. Feeling that she's still young and it would be unfair to have Christie's baby with Nathan, she unwillingly got an abortion. Years later, Nathan throws a surprise party for Hannah for their 20th wedding anniversary and invites everyone they love, including Christie. When Christie arrives, it pains him to see Hannah and Nathan happy and together again. When the party is almost over, Christie is waiting for a taxi in front of the house and Nina comes to there. Nina, who is pregnant and undecided whether to abort the baby, asks Christie why he has never had a child, and then says that Hannah has also aborted a baby before. She says, "Why did you never have any children?". Christie gets surprised and says, "What? Wrong time. Wrong person. Probably the right choice." Nina says, "That's what Hannah said, the first time she got pregnant. And then she went on and had three.". Christie gets shocked and says, "You're losing me here." Nina says, "I've got nothing against abortion, but how do you know? Hannah said that she just did. Three months after she got married, she just knew it was the wrong time to have a baby, so she had an abortion.". Christie is shocked by what he hears and asks, "What?!". Nina says, "But I couldn't go through with it. I'm going to do it. Oh... I am going to have a kid.". Christie leaves Nina there and go inside to find Hannah. He takes her to the garden and says, "Is it true? Nina just told me. A few months after the wedding?". Hannah asks in surprise, "Told you what?". Christie says, "You were pregnant?". Hannah says "Christie..." sadly. Christie says, "You didn't tell me. You

didn't give me a chance to... Wow. It could have been mine. Wow.”. Christie is in shock, and is very sad, he leaves. Hannah tries to talk to him and says “Christie... Christie! Chris... !” but Christie leaves. Nathan sees them talking and understands something’s wrong.

-In the remakes series *Evlilik Hakkında Her şey*, the plot of this situation has been changed. Yıldırım comes to Azra and tells her to run away with him and not marry with Sergen, the night before her wedding. They kiss and Azra decides to go with Yıldırım, as she is in love with him, however, understanding that Azra will go, her mother talks her out of it. Azra stays and marries with Sergen. She does not have sex with Yıldırım that night, nor had a baby with him ever. They just fell in love with each other and not able to be together. Therefore, it can be said that there is a mutation shift resulting in excision in the remake series.

Example 13: Hannah has a famous TV presenter client named Fi Hansen. Fi, wants to divorce her record producer husband Richie Hansen. Looking at her case together with Hannah, Christie gets to know Fi as well. In the 3<sup>rd</sup> episode of the 2<sup>nd</sup> season, after learning that Hannah had an abortion years ago and that there's a possibility the aborted fetus could have been his own child, Christie becomes very angry and hurt. In response to this, in the 4<sup>th</sup> episode of the 2<sup>nd</sup> season, one day when he goes to meet their client Fi Hansen, he sleeps with her, after they drink and get drunk. Fi’s abusive and problematic husband finds out that Christie and her slept together through the cameras and microphones he put up around the house. Hannah learns that Christie slept with their client Fi Hansen. She gets mad at Christie for making such a mistake. When Hannah goes to talk Fi about the case she sees Christie at her house and understands that they slept together. She gets mad at him. Christie defends himself saying, “She was upset!” Hannah shouts, “So you saved her with your heroic manhood? How noble of you to take one for the team.”. Christie says, “She's a grown woman. I didn't force myself on her.” Hannah angrily says, “She is vulnerable, you idiot. What you... What you did, it was... It was unethical.” Christie says, “You're going to lecture me? Your husband broke into my flat yesterday.” Hannah says, “He did not break in, he had a key.” Christie says, “And then he attacked me.” Hannah says, “What do you expect? You

slept with his wife.” Christie says, “And you think I should feel bad about that?” Hannah says, “This is what you do. You make everyone else seem like the guilty party.” Christie gets angry and says “And this is what you do. You turn yourself into the victim, when you knew what you were doing every step of the way.” Hannah does not want to listen and says, “OK, we don't have time for this now. I'll walk...” Christie says, “The moment you... you walked into Noble & Hale, the moment you came back into my life, the moment you... you slept with me the night before your wedding. The moment you chose not to tell me that I could have had a child. We could have had a...You did this, Hannah. Not me. And what's worse, you don't care that I slept with Fi because it was me. You care that I might have jeopardised your work, like I might jeopardise your family, or your...your marriage. Well, you did that, from the moment you slept with me and married him. You've been lying to yourself for 20 years.”. Christie gets emotional. Hannah is sorry as well, she cannot find the right words to say and she leaves just saying “Right.”

Zander does not fire but has to let Christie go from the firm because of this mistake, as this will effect the firm's reputation badly. Christie leaves Noble and Hale and goes to New York.

-In the remake series *Evlilik Hakkında Her şey*, Yıldırım never sleeps with a woman let alone their client when he is in love with Azra. Thus, Yıldırım never has to leave Erman Arsen Law Firm on the basis of such a mistake. Yıldırım leaves the series when he dies. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 14: In the 2<sup>nd</sup> episode of the 3<sup>rd</sup> season of the original series *The Split*, Sian and Bella, a married lesbian couple, arrive at Noble and Hale Law Firm. Bella's friend and colleague of many years, Gus, has become their sperm donor, donating sperm so that Bella can get pregnant and become parents with Sian. Bella, Sian and Gus come to Noble and Hale to get legal confirmation that the baby was conceived through artificial insemination and that Gus has no legal rights or responsibility. However, it turns out that the baby was conceived naturally when Bella and Gus had intercourse while they are on a trip.

When Bella her wife Sian and their friend/sperm donor Gus, at the meeting with Hannah and Nina, Nina says, “Obviously, this is an informal agreement confirming that this conception was via artificial insemination, and, as such, there are no legal rights or parental responsibilities for you, Gus, as a known donor to a married couple. Bella and Sian are the legal parents, rather than yourself.” Sian happily says, “It’s crazy seeing it in print.” Nina says, “If this had been a natural conception rather than an artificial insemination, then your legal position would be different. You could be the legal father. But this way...” Hannah continues, “Well, you’re a free man.” Gus smiles and says, “But he still gets to keep my big feet.” Sian and Bella laughs. Sian says, “Hey, don’t do yourself down, man. It takes a lot of practice to get it in that cup.” Sian says, “Uh, for the record, I was a couple of margaritas down.” Bella looks at Hannah and Nina, “Gus and I were on a trip to Bali for a shoot and...” she says. Sian continues, “Ping! She starts ovulating, slap-bang mid-weekend. Fashion Week in Paris, and there’s no way I could be there, so I left it up to these guys.” Bella says, “We got lucky.” Sian says, “So lucky.” Hannah smiles and says “And I guess Tequila is no name for a child.” They laugh. Hannah suspects that something has happened between Bella and Gus and that they are hiding it. Hannah suspects that Bella and Gus had intercourse and that the baby was conceived naturally. As Bella and Sian celebrate becoming the baby’s legal parents with Nina in the meeting room drinking champagne, Hannah has a chat with Gus, who stands outside looking at the baby’s ultrasound picture sadly. Hannah asks, “Have you known each other long?” Gus says, “Bella and me? Yeah, we’ve known each other since we were five. She always says she was the one who got me into fashion, but it was actually the other way around.” Hannah says, “Huh.” Sian says, “Did her first catwalk in my back garden. I’ve been following her ever since.” Meanwhile, Sian and Nina get out of the meeting room, Sian looks at Gus and says, “You’re good to go, man. Oh, Bella’s just gathering her things. Everything takes her time right now.” and she leaves. Gus goes to the meeting room to see Bella. Forgetting her phone in the conference room, Hannah goes back into the room and hears Bella whispering to Gus, “You know you’ll always be part of my family...” Clearly upset, Gus put his hand on Bella’s belly and says, “Well, yeah. That’s...” as Hannah enters the room. Gus and Bella immediately pull themselves together. Hannah says, “Just, er... Just phone.”, pointing to her phone. Bella says, “Um, thanks, Hannah.” Hannah says, “I want photos as soon as he arrives.”

Gus says, "Thank you." and Hannah leaves. Later, Hannah tells about her suspicions to Nina. Nina also seems to be suspected from Bella and Gus, and she says, "What was all that about?" Hannah says, "Bali, margaritas? That child was naturally conceived." Nina asks, "And?" Hannah says, "It's a grenade waiting to go off. Gus could be left with no parental rights if he changes his mind and wants to be recognised as the legal parent." Nina says, "So you're assuming that they've slept together?" Hannah says, "No, no. But if they did, don't we have a duty of care?" Nina says, "Bella is our client. We have a duty to protect her." Hannah says, "Legally, we have a duty to the child to know who his parent is if he was naturally conceived." Nina says, "As long as the child is loved, does it matter who the actual parent is, or how or why they did the deed? Rex hasn't seen Cora since she was born." Hannah says, "Yeah, how's that working out for you?" Nina is surprised by Hannah's reaction and says, "What? Who rattled your cage?" Hannah says, "There's a child involved now, but screw what happens to everyone else? Does no-one care about the truth anymore?"

Later, Hannah wants to talk to Gus again. She asks Gus if he has a minute to talk and Gus says "Yeah." Hannah says, "Just... So, I'm going to be straight with you. I have done this kind of agreement before, but this one? Something... something about this one... Something is not right. And...lies are always found out. I do not represent you, but I have a duty of care to Bella. So I find myself in a difficult situation." Gus says, "It was one night. And I promised Bella. She loves Sian." Hannah says, "Then that deserves some kind of honesty, doesn't it? And I can't advise my client to sign something I know not to be true. So, be honest now." Then, Gus confesses Hannah that they've slept together with Bella when the baby was conceived. When the truth is out Sian, Bella and Gus come to Noble and Hale, Sian is furious about the truth. Nina tries to calm them down. Bella tries to convince Sian that it was nothing emotional with Gus when it happened, she says, "It was just one night. It wasn't even a whole night." Sian says, "I don't believe this." Bella, desperate and sad, says, "Please, Sian, please just... Just listen to me." Sian looks at Hannah in anger and says, "Do you feel better now? Do you think I didn't know? Did you really think I needed to hear that? Thanks. Thanks a lot." and she leaves. Bella says, "Why the hell did you have to say anything? Great lawyer." to Hannah in anger and she leaves as well. Gus, says, "The truth is better than a lie?"

Hannah looks at him in sadness and “Gus, I am... I am so sorry.” she says. Gus looks at her in disappointment and says, “Yeah, I don’t want to hear it.” and he leaves.

-In the remake series *Evlilik Hakkında Her şey*, this event is omitted from the storyline. There is no mention of lesbian couples or sperm donors in the remake series. Therefore, it can be said that there is a mutation shift resulting in excision.

**Table 7.** Shifts in dialogs

<b>Modulation</b>	<b>Modification</b>	<b>Mutation</b>
Amplification	Alteration	Addition
Simplification	Dramatization	Excision
	Objectification	
	Sensualisation	

### 5.1.7. Modulation Shifts in Dialogs

Example 1: In the first episode of the first season, on the first day of her job in Noble and Hale’s Hannah is to go to her mother Ruth’s birthday party after work. She wears the dress she brought to work for the party, but she couldn't zip up the dress . While she is at the terrace at work, watching the scene, Christie comes up to her and mesmerized by her beauty he says, "You look..." but does not finish the sentence. Hannah smiles shyly. Noticing Hannah's zipper, Christie says, "Your zip. Can I...?". Hannah lets him. Christie closes her zip. Hannah says, “You and Nathan today.” referring the time her husband and Christie’s encounter during their lunch. “What?” Christie asks. Hannah says, “You know what. The edge. It's just like in moot court when we were kids.”. She noticed that Nathan and Christie were competing for dominance with each other when they met this afternoon. Christie doesn't say anything about this and looks at Hannah sadly and says, "What happened to us?". Hannah says, “We shared a shitty flat a long time ago.” or changing the mood of the conversation. Christie says, “No. No, what happened to us?”. Hannah says, “We got married. We got babies. I grew up.”. Christie says, “Yeah. You did. The night before your wedding...”, but Hannah interrupts him. “No. No. We don't talk about that night. If this is to work, we don't talk about that.” she says firmly. Christie nods and says “Right” and then he says “Nina seemed in good



form. She suggested we grab a drink sometime.” referring to Hannah’s sister. He is actually looking for Hannah's reaction. Hannah is a little surprised, but tries not to show it, smiles and says, "Well, she's a cheap date.". Christie asks, “You don't mind?”. Hannah immediately responds defensively, “I love my husband.”. Christie laughs and says, “That's not what I said.” Christie then tells Hannah that Davey McKenzie's wife came to the office and wants to meet with Hannah. Hannah immediately leaves.

-In *Evlilik Hakkında Her şey*, in the first episode of the series, on the evening that Azra agreed with Erman Arsen to start working as a senior partner at his law firm, she learns that her old friend and lover Yıldırım has also started working there as a senior partner. Yıldırım also comes to the restaurant where Azra met with Erman. When Azra leaves the restaurant to go to her mother Çolpan’s birthday party, Yıldırım goes with her. While Azra waits for a taxi, Yıldırım asks, "What happened to us?". “We got married.” says Azra. Yıldırım says, “You got married.”. Azra replies, "And then you.". “I'm not married anymore.” says Yıldırım and smiles. Azra says, “But I am married. I also love my husband and my children very much.”. Yıldırım asks, “Why did you say such a thing now?”. Azra says, "Because it was the right time."and she looks at Yıldırım, she then says, "You have matured.". Yıldırım says, “Yes, in one night. I mean, after you left me. When I came to you the night before your wedding...". Azra interrupts Yıldırım and says angrily, "Don't go there, Yıldırım. To leave, you must first be together. However, we were just friends.”. Yıldırım asks “Really?”. Azra says, “Really. Just like now. We are just colleagues and from now on we will only talk business. Otherwise this will be over immediately. Immediately." she says curtly. Yıldırım says, “Okay, we will only talk business.”. Azra says, “I need to go to my family.” and gets into a taxi and goes away. Although this conversation is somewhat the same compared to *The Split*, Azra's attitude towards Yıldırım is much more insensitive and stricter. Azra is very clear with Yıldırım that she is a wife and mother. While she is married, any intimate relationship with Yıldırım is out of the question for her. Therefore, it can be said that there is a modulation shift resulted in amplification.

Example 2: The day after Nathan grabs Hannah’s sister Nina’s ass and tried to kiss her, after he got very drunk and sad about Hannah’s not having sex with him anymore, he

tries to apologize to Nina when he ran into her at the court, in the 4<sup>th</sup> episode of the first season. However, Nina, still angry at him, does not want to speak with him. Nathan calls out to her, but Nina says, "Go away, Nathan.". Nathan goes next to her and says, "I was drunk. You say things when you're drunk, and the next morning means nothing.". It appears that he is really sorry and regretful for what he did. Nina does not take his words seriously and says "Good to know." angrily and leaves. Nathan never threatens Nina about telling Hannah. Even though Nathan cheated on Hannah in *The Split*, he still is a good man at heart. However, this situation is different for Sergen in *Evlilik Hakkında Her şey*.

-In the remake series *Evlilik Hakkında Her Şey*, Sergen is gradually transformed into a bad and hateful character. One of the reasons for this may be to justify Azra's feelings towards Yıldırım for Turkish viewers. In the 3<sup>rd</sup> episode of the remake series, Sanem calls Azra the morning Sergen kisses her and wants to meet and talk to her. She will tell her sister that Sergen kissed her, but she is very nervous about what will happen. After calling Azra, she looks at the family photos on her phone. She is sad because the old happy family picture will fall apart. At that moment, she sees a family photo including Sergen. Crying, she angrily puts the phone down on the table and says, "Stupid guy, you ruined everything." getting mad at Sergen. While Sanem is walking on the road later in the morning, Sergen sees her and calls out to her, but Sanem does not want to talk to him and continues on her way. Thereupon, Sergen runs to Sanem and stops her by holding her arm. Sanem pulls her arm in disgust and says, "How can you come here?". Sergen tries to apologize by saying, "I'm very sorry, I wasn't myself." Sanem pulls her arm again and says, "Let go, I don't want to talk.". "Oh, just listen!" says Sergen. "Well, you were like my older brother. How did you do such a thing?" Sanem asks angrily. "I still am. Oh, everything came together. I was too drunk." he explains. Sanem laughs angrily and says, "You have an explanation for everything you do, right? I'm sorry, but this is not one of those situations. There is no excuse for what you did. You don't deserve my sister and I won't let you make a fool of her." says Sanem. When Sanem was about to leave, Sergen stops her and says, "Look, if this comes out, terrible things will happen. Your sister will be devastated." he says with concern. "This is not something I can hide from her. Instead of continuing to believe in the happy family

fairy tale, let her find out who she married." says Sanem and leaves. Sergen shouted after her, "What do you think will happen? Who do you think they will believe?". Sanem looks at Sergen in shock and disappointment and asks, "What does this mean now?". "On one side, there is an unstable, unpredictable, inconsistent in relationships, cryptomaniac sister, and on the other side, there is a good husband and a good family man who has gained everyone's trust, has certain limits on what he can do. Whom do you think they'll believe got drunk and tried to kiss the other?" says Sergen. Sanem is disgusted by Sergen and says, "I hate you. Last night, I thought you had reached your lowest point, but you are truly incredible.". "My family is everything to me and you can't imagine how low I can go for them." says Sergen. Sanem turns around and walks away.

In the remake series, Sergen's attitudes and discourse are changed compared to Nathan's in the original series. In this example, it can be seen that Sergen threatens and manipulates Sanem to not to tell her sister about Sergen's kiss. Sergen's behavior is more exaggerated and malicious compared to Nathan's. Therefore, it can be said that there is a modulation shift resulting in amplification.

Example 3: In the first season of *The Split*, Rose and James are getting married in the church, and before the wedding, they go to the church with their families for a final rehearsal. After the church rehearsal, James' and Rose's family have dinner together at Ruth's house. Nina gets drunk after dinner. While everyone is chatting pleasantly, the topic comes to who will speak at the wedding. While Rose wants her father to give a speech, Hannah and Nina say that it is their mother, Ruth, who should give the speech. While Rose says that her mother has not prepared a speech yet, Nina gets angry and says, "Well, give her a chance. Or do you want to take that job too, Dad?" reproaching her father. Oscar doesn't know what to say and gets upset. Nina looks at her mother and says "She... she's been busy. Weren't you?". Ruth says, "Yes.". "And what will you say, Mother? "What will you share on that wonderful institution that is marriage?" Nina says angrily. Rose gets tense. James' family is also there and they get nervous too. Rose says angrily, "Please..." to make Nina shut up. Nina goes on, "What? I'm curious, because, despite appearances, I don't exactly trust what we have to say. We're more finishers than

starters, the Defoes.”. Hannah intervenes and wants to take Nina out of there to calm her down, but Nina doesn't want to go. Nathan touches her arm, saying "Nina..." and tries to calm Nina down, but as soon as Nathan touches her Nina retreats angrily and shouts at Nathan, "You don't speak to me today!" she says. Hannah is surprised by Nina's reaction and does not understand why. Nina says, "I never had that much faith in marriage. Most people sell out, given half the chance.". Hannah intervenes and tries to take the wine in front of Nina. "OK, we're going to step away from the wine." smiling intensely. Nina says, "The one I could trust was yours and Nathan's, Hannah. You were so certain. As soon as you finished college, you were getting hitched, and I was so grateful that finally we had a good man who wanted to be in this family, and you two did it. You two did it. I don't think I've actually had a proper relationship. I barely know how to cohabit myself. Barely. But you two ..." Rose's anger and stress intensifies and she says, "Stop it." Nina asks, "Really?" Rose says, "Yeah, please Nina.". Nina says, "I'm doing this for you, Rose. You're spending all this money, money I don't think we've got.". Ruth doesn't want Nina to say they're about to bankrupt, so she says tensely, "Enough.". Nina is unconcerned, "Not quite. You worry me, Rose." she says. Rose gets angry and says "Really?". Nina says, "Because I think you have some fantasy about the whole perfect marriage thing, and we should have told you, it's a farce. Our parents were married, and it didn't stop our dear father from screwing someone else... Sorry, Maya... who was in fact our 24-year-old nanny with a brace. She's yet to appear, by the way.". The people at the table are surprised, and Oscar is upset. Nathan says "Nina, could we please...?" but Nina interrupts him and says "Yes, yeah, could we please stop this now? Could we please stop pretending in this whole happy-every-after pile of crap? Because everyone is lying. Everyone is lying. Even you, Nathan. Did you tell her?". Nathan panics. Hannah gets nervous and says "Tell me what?". Nina says, "You put your hand on my arse and you said...". Nathan says "Nina, please...". Nina doesn't care and says, "Why doesn't she want to have sex with me any more?" Like I would have the answer? Why would I have the answer? I don't know who I'm going to screw from one week to the next. How do I know why Hannah doesn't want to have sex with you any more?". Hannah is shocked. Nina goes on to Rose this time and says, "And I know you care about James. I know you do. But, James, it's not enough to just get on top and hope she feels the same. Is it any wonder you put your hand on the

vicar's cock? she says. Rose is shocked that her sister said this. James is taken aback and asks, "Rose?" as if waiting for an explanation. Nina continues to drink. Rose, embarrassed, gets up from the table and goes to the garden. James goes out behind her. While the Vicar was about to explain "Well..." to those remaining at the table, Ruth says "No!" and he gets quiet. Rose cries in the garden. James walks up to her and says, "Rose?". Rose turns to James, she has difficulty looking at James' face. At that moment, James's parents go out to the garden and call out to James to come and leave. As James turns away, Rose looks at James, crying, and just says, "I'm sorry.". James doesn't say anything and goes with his family. Rose collapses on a bench and cries. After what Nina said, Hannah, Ruth, Oscar and Nathan, who remained at the table, sit silently. Nina laughing nervously says, "Okay, here we go.". Ruth gets angry and slams her hands on the table, shouting, "I won't have this!" I have not worked for the last 30 years to hold this family together just to have it apart. I will not do that. We will survive this. We must." she says. Hannah is exhausted from all this and says, "I'm done with speeches today." and gets up from the table. Nina says, "I said the truth.". Hannah, in anger and disappointment, says "No, the truth is everything around what you just said. You said what would hurt, Nina." and leaves. Nathan leaves with Hannah.

-In *Evlilik Hakkında Her şey*, this dialog happens not at a diner after Rose and James's family visit the church, but when Yalın's parents come to ask for Güneş's hand, in the 4<sup>th</sup> episode of the series. Learning that their family law firm is going to bankrupt because they have so many debts, Sanem gets so sad and angry. She drinks and gets drunk before she goes home for Güneş's ceremony. At Çolpan's house, Faruk, Azra, Sergen and their children, Yalın, his parents and his uncle Yıldırım are at home for the ceremony. When they are chatting, Sanem comes home, very drunk. Azra and Çolpan worry if Sanem will make a scene. Sanem apologizes to everyone for being late. Then Güneş introduces Yalın's family to Sanem. Sanem sits on a chair and says, "You continue as if I wasn't here. I'll sit right here somewhere. I think you were last talking about the big contractor Zafer Kuru. Here you go." she says to Yalın's father. At that moment, Sergen leans into Azra's ear and says, "Is she drunk?" he asks. Azra says quietly, "I guess.". Sergen says, "I hope she won't cause any scandal.". Then Yıldırım talks, "Yes, now that the whole family has gathered, we can move on to the topic, right,

uncle?" he says to Yalın's father Zafer. Zafer gets into the topic, looks at Faruk and starts to ask him for Güneş's hand. Just then, Güneş interrupts him and says, "I'm sorry, I'm interrupting you, but I have to intervene. If you talk this way, you will ask my mother for me." she says, pointing at Çolpan. Çolpan gets emotional and her eyes fill with tears. Then Güneş turns to her father and says, "You wouldn't mind, right?". Faruk smiles and says, "No, this is the right thing." Zafer asks Çolpan for Güneş's hand in marriage. Çolpan remains silent for a while and then looks at Güneş and says, "The young people loved each other. And it is up to us to stand by them. Right, Faruk? she asks Faruk. Faruk is surprised, then says, "Of course. Certainly.". Yalın's mother says, "Let's put the rings on then.". Azra tells her daughter Miray to bring the rings. Güneş and Yalın stand up to put on the rings. When asked who will put the ring on their fingers, Yalın wants his uncle Yıldırım to do it. While Yıldırım is about to put on the rings, Yalın's mother intervenes and says, "No way. I'm sorry, but you can't do it." Then she says, "A person who has a good marriage should do it. Right? This is our custom, isn't it? she says, laughing. At that moment, Sanem intervenes and says, "It's a little hard to find it around here.". Güneş says, "Let my uncle Sergen do it then." says. Sergen says, "Okay. Of course." and goes to Güneş and Yalın and puts on the rings. After putting on the rings, he says, "I think I need to make a speech.". People there approve. Sergen says, "A person devotes his entire life only to someone to whom he is connected with true love. You should treat each other with love, respect and loyalty...", Sanem intervenes and says, "Loyalty. You forgot loyalty.". Azra looks at Sanem and says, "Sanem, what are you doing?". Sanem says, "He had to remember. It's something that shouldn't be forgotten." she says angrily. Sergen clears his throat and says, "Okay. I won't say anything else. I wish you both happiness." And just as he is about to cut the ribbon of the rings, Sanem gets up and says, "Then let me continue. As you know, our family is prepared for any situation. Isn't that right, mom? For example, our father, whom we thought was dead for years, suddenly comes to life and enters our lives, and we can continue the same way." she says. Then she looks at Yalın's parents and says, "He ran away with our 24-year-old babysitter and left us." laughing. At that moment, Sergen approaches Sanem and tries to calm her down and silence her. Sanem shouts, "Don't touch me!". Sanem looks at the people in the room again and says, "Yes, where was I? My father's mistakes. It turns out that for years, the idea of making himself look

dead was my mother's idea, not his." Since Güneş did not know this, she asks in surprise: "What?". Faruk raises his voice and says, "Enough is enough!" warning Sanem. Sanem says, "Is it enough?". Azra intervenes and says "Sanem!" angrily. Sanem looks at her father and says, "You didn't say it was enough when you asked my mother for money. We are on the verge of bankruptcy because of you." she shouts. Everyone is very surprised. Çolpan says, "There is no such thing." Denying the whole incident. Sanem looks at Güneş and says, "Oh my pure sister. Do you really think our father showed up because he missed us?" Then, holding Güneş's arm, she points to her father and says, "Not only has he exploited my mother for years, but now he wants to take the law firm away from us.". Yalın says, "Sister Sanem, what are you doing? Is it a good time now?". Sanem imitates him and says in a mocking way, "Sister Sanem, what are you doing now... Do you love my sister very much? Are you so in love? Have you noticed that this girl has been eating her heart out for weeks? No! What kind of selfish love is this?" she says. Güneş holds Sanem's arm and says "Don't!" she warns her not to go on. Sanem says, "I'm doing it for you. Wake up. All these dreams of a happy marriage are nonsense. There is no such thing.". Çolpan turns to Sanem and says, "Sanem, can you please cut it?". Sanem look as her and shouts, "The ribbon? I can't cut it, it's not possible. Do you know why? Because my sister doesn't want to get married." Yalın and his family are very surprised. Güneş is shocked by what her sister did, her eyes fill with tears, she turns to Yalın and says, "I want to.". Sanem looks at Güneş and says, "Is that so? Is that why you went and kissed that shabby Neco?" she says. Güneş is shocked. Yalın asks "What? Güneş, is this true?" in surprise. Güneş, with her eyes full of tears, doesn't know what to say. Yalın is disappointed. Sanem says, "As you can see, everyone is lying here. So, I'm begging you to stop this happy family nonsense." Then she turns to Sergen and says, "Isn't that right, brother-in-law Sergen?". Sergen says, "Don't do it.". Sanem says, "It's time. It's over.". At that moment, Yalın intervenes and says, "Exactly. Exactly." and takes the ring off his finger and gives it to Güneş. "I don't want to see your face again." and walks away. Yıldırım goes after Yalın. Zafer and his wife look at the people inside and don't know what to say, so they walk away. Sanem turns to Güneş and says, "Believe me, it was better for you if he left." he says, trying to hold her arm. Güneş pushes Sanem's arm angrily and leaves. Sanem says, "But I have to continue because what I have to say is important." and looks at Sergen. Çolpan says,

“No, you will not continue. You've talked enough tonight.” . Sanem says, "I just told the facts and there is more.". Azra says, "You only said hurtful things!". Çolpan says, “There is no need to spill more of the poison inside you to everyone. Keep some of it." she says angrily. Sanem cannot say that Sergen kissed her. Azra says, "Come on." and leaves with her family. Sanem cries, her father looks at her in disappointment and leaves without saying anything.

In the remake series *Evlilik Hakkında Her şey*, Nina’s words about Rose’s grabbing the vicar’s penis, or Nathan grabbing her ass, are changed when Sanem speaks to her family. Sanem’s dialogs are tone down by changing how the events take place when compared to the original series. Such as, grabbing the vicar’s penis becomes kissing shabby Neco. In addition, and Sanem does not have the chance to tell that Sergen kissed her. Therefore, it can be said that there is a modulation shift resulting in simplification.

#### **5.1.8. Modification Shifts in Dialogs**

Example 1: When Hannah and Christie are talking about a lawsuit that they are going to work on together, in the first season of the series, Christie tells Hannah that her family is famous and known in the divorce law circle and says, "Your name stands for something. They hear Defoe and...". Hannah stops him and corrects him, stating that she has now taken her husband's surname and says "Stern. I'm Stern now." Christie, surprised, says, “Curious, you never thought of using your married name before.”. Hannah says, “What can I say? Nathan finally wore me down." smiling.

-In *Evlilik Hakkında Her şey*, this scene between Hannah and Christie is changed through substitution. Sergen is the one who tells Yıldırım that Azra has taken his surname, in the second episode of the remake series. After learning that Yıldırım works in the same office with Azra, Sergen goes to the law firm to intimidate him. When Sergen comes to the company, he sees Azra getting into a taxi and leaving the company. Although Sergen calls out to Azra, she does not hear him and leaves. Despite this, Sergen buys a bouquet of flowers from across the street and goes to Azra's workplace. When Sergen enters the workplace, he goes to Yıldırım's room and says, "I came to



wish Azra good luck, but...". He also looks for Azra with his eyes, even though he already knows that Azra is not in the office. Yıldırım says, "Come. I think she just left. Welcome.". Sergen says, "Welcome to you, Yıldırım." and shakes Yıldırım's hand. "Good luck. What brought you here after all these years?" he asks. "I just wanted a change, that's all." Yıldırım replies smiling. Sergen smiles and says, "The old gang is gathering again, right? What a coincidence." and laughs. Yıldırım says, "Oh, yeah, it was a surprise for me too.". Sergen hands the flowers to Yıldırım and asks, "Can you arrange a vase for these?". "Certainly." says Yıldırım and calls his secretary. Sergen gets up and goes to Azra's room and says, "My wife's room. Corner office.". He smiles and points at the name tag hanging by the door, and says "Azra Günay" and turns to Yıldırım: "You may not remember, but she always wanted to use her own surname. I won.". Yıldırım just smiles. At that moment, Yıldırım's secretary comes and takes the flowers from Sergen's hand. Yıldırım says to İsmet, "You will put them in Mrs. Azra's office.". İsmet nods and looks at the flowers and says, "Of course, Mr. Yıldırım. You are very tasteful, by the way." thinking that Yıldırım bought the flowers for Azra. Sergen gets irritated and says, "I bought the flowers. I'm Mrs. Azra's husband. Do I look like a florist?". "No, of course not. You're a winner." says Yıldırım, smiling. İsmet apologizes and leaves. Then Yıldırım says to Sergen, "Don't mind him. Come on, let me buy you a tea or something." Sergen rejects the offer and says good luck to Yıldırım again and leaves. All he wants was to show off to Yıldırım. Thus, we understand that Sergen sees Yıldırım as a threat and tries to make Yıldırım jealous. Sergen marks his territory, trying to officially indicate to Yıldırım that Azra is his. Therefore, it can be said that there is a modification shift resulting in alteration.

Example 2: After Nathan's name appeared on the list of extramarital Indiana Ray site, his wife Hannah goes to work in the 5<sup>th</sup> episode of *The Split*. She feels like everyone is looking at her and whispering about her. She feels nervous and embarrassed. When she gets on the elevator, Christie comes. Christie sees Hannah, understands her and holds her hand to support her. Hannah holds his hand as well, and they go up to the office together. When they enter the office Hannah goes to her room directly, she's about to cry. Christie wants to hug her but Hannah does not let him saying, "Don't you come any nearer. You knew?". Christie gets upset and nods that he knew Nathan's on the list.

Hannah says, "He says he never met anyone." and laughs. Christie laughs sarcastically and says, "Right." Hannah says, "He was bored." Christie says, "It takes...any number of reasons, I guess." Hannah asks, "Were you bored? With Lauren." with tears in her eyes. She wipes the tears away, as she does not want to cry. Christie says, "Sometimes. Yeah." Hannah says, "They don't put that in the vows. For richer or poorer. For...fatter, for thinner. Even when...boring the tits off each other. But you never cheated on her?" Christie cannot answer but he approves that he cheated. Hannah gets even angrier and says, "Oh, God... Wow... Oh, wow...Oh!" She laughs angrily. Christie says, "Hannah? I just wanted to know you're OK." Hannah, her eyes filled with tears again, says "I'm fine. Um, I'm...I'm great. He didn't do anything." Christie does not believe in that and says, "Right." Hannah gets mad at him and shouts him to "Get out!". Christie leaves.

-In *Evlilik Hakkında Her şey*, this dialog and scene are kept almost identically. However, Yıldırım doesn't hold Azra's hand. Azra would not let him. In the 5<sup>th</sup> episode, the day after it was revealed that Sergen's name was on the Saklı Oda list, Azra went to work, and everyone's eyes were on her. They talk about her in whispers. Azra feels embarrassed and disturbed by people's looks. As she walks to the elevator, Yıldırım comes. While they are waiting for the elevator, Yıldırım says, "Good morning." to her. "Good morning." Azra responds. Then they get into the elevator together. Yıldırım understands that she feels sad and disturbed by people's looks and whispers. When Azra and Yıldırım enter the office, everyone in the office turns and looks at Azra, as well. When Azra hears what people are talking about, she becomes embarrassed, ashamed and nervous. She quickly goes to her room, puts her hands to her ears and says, "My ears will go deaf. I swear, everything whispered feels like ringing in my ears.", she cries sadly. Yıldırım comes with her. He wants to touch Azra's back and support her. Azra retreats, does not allow Yıldırım to touch her and says, "Stop. I don't want to cry on your shoulder." Then she cries and says, "He didn't do anything, he didn't meet anyone. That's what he says." says to Yıldırım. Yıldırım says, "Maybe it's true." Azra says, "Maybe, but these maybes can drive me crazy. He was bored and lonely. Have you ever been bored in your own marriage?" Yıldırım says, "Sometimes yes." Azra says, "You know, they need to make the wedding officier make these promise too. In good times, in bad times, when you are bored, when you are fat, when you are old, when you feel

lonely, in all of them." she says angrily. Then she asks to Yıldırım, "Well, when you got bored, you didn't cheat on your wife, did you?". Yıldırım says, "This depends on how you see cheating, physically no but emotionally yes. I was in love with someone else.". Azra sighs angrily, laughs and says, "Men... love forgives everything they think.". Yıldırım says, "If you really love, you don't care about anything. You are forgiven, you are not forgiven, you don't care." Azra says, "But after all, you betrayed your wife, right?". Yıldırım says, "Actually, I was betraying my love. That's why I got a divorce.". Azra says, "Right now, the saying that all men are the same fits so well. Anyway, it's not about you. Besides, it's none of my business." Yıldırım says, "Yeah, it's not.". Azra starts crying again. Yıldırım watches her sadly, approaches her and says, "I just wanted to make sure you are okay.". Azra looks at him angrily and says, "I'm fine. My husband didn't do anything, he didn't meet anyone. Now if you'll excuse me." she says, pointing to the door. "Certainly." says Yıldırım and leaves.

-The scene where Christie holds Hannah's hand in the elevator is deleted in the remake series. It would not be deemed appropriate for Azra to hold Yıldırım's hand when she is not divorced yet. On the other hand, Christie's and Yıldırım's character differ compared to each other. As it is seen in this dialog, Christie says he cheated on his wife. However, Moreover, Yıldırım makes it obvious that he loved Azra throughout all those years. Even when he got married, he couldn't get over Azra. That's why he got divorced. Christie, on the other hand, both cheated on his wife, and he got divorced for not wanting to have a baby. Therefore, it can be said that there is a modification shift resulting in alteration.

Example 3: In the first season of *The Split*, after meeting and talking with her father for the first time in years, Nina goes to a bar and drinks in a bad mood while telling strangers her troubles at the bar. She is going to meet Christie that evening, but Christie sends a message that he cannot come, Nina becomes even more demoralized. Then she turns to the two men next to her and, "So, are you on a date?" she asks. "Yeah." say the men. Nina says, "I was meant to be on a date. Not coming." showing her phone.

- This dialogue is cut off from *Evlilik Hakkında Her şey* and substituted with Sanem in a bar talking with a heterosexual couple in the second episode of the series. She is sad after learning that her father is alive this whole time and haven't come to see them at all. Sanem also went to a bar at the end of the day she met with her father. She is very upset about what happened with her father and while drinking, she tells strangers things about her life. Sanem then calls her client Ural. Ural comes to the bar, thinking that Sanem called him because the the custody case for his daughter. He thinks there was a development in the case. When Ural comes there and sees Sanem drunk, he gets angry and leaves because he believes that Sanem doesn't care about him and his case and that she only focuses on her own personal problems. When Ural leaves, Sanem breaks down and cries, "I was going to say that my father was alive, why did I want to share it with you?" she says, wiping her tears. Afterwards, "That's enough of hitting the bottom." she says to herself and pays the bill. Therefore, it can be said that there is a modification shift resulting in alteration.

Example 4: In the second episode of the first season of *The Split*, Christie comes into Hannah's room and congratulates her on winning a case. This is the day after Christie and Nina decided to grab a drink but Christie ditches Nina. Hannah is very curious about whether Christie and Nina have met, and she can't help but ask Christie. "So... So, are you ever going to tell me? How did you and Nina get on?" she asks. Christie "Er...we didn't. I got caught up with work.". In fact, Christie had no intention of dating Nina from the beginning. He only accepted to go out with her to make Hannah jealous and see her reaction, and then he didn't want to go on the date with Nina. Hannah says, "You are terrible with women. You've always been terrible with women. The casualties, as I seem to remember, were evident on a fairly regular basis. It was me who had to mop them up in the morning. Tell them that it wasn't them, it was you. Your particular affliction being that they were great and beautiful and brilliant, and you could never see what was right in front of your nose." she says in a reproachful and angry manner, getting carried away and scolding Christie a little. "You're right. I couldn't." says Christie, interrupting Hannah. Then Hannah asks, "Why did Zander bring Nathan in?" "Well, that's Zander. When he gets an idea in his head, Nathan is sharp and smart, reliable.". Hannah immediately follows up his sentence and says, "Amongst other

things. He does not let people down.” and pauses, then says, "That night, that night before my wedding we drank a lot and we talked a lot, and we er..." Christie interrupts her and says, "We slept together.". Hannah pauses for a moment and says, "And you asked me not to make a mistake that I would regret for the rest of my life. Whatever this is, this has to stop." she says smiling sadly. "Because I chose Nathan. I married Nathan. End of...There'll be someone for you. There's always someone for everyone, eventually," she says, smiling, before looking at Christie's face. Christie laughs nervously and walks out without saying anything. When Christie gets home after work, he opens a bottle of beer, looking miserable.

-In *Evlilik Hakkında Her şey*, Yıldırım went to Azra before her wedding day and declared his love for her. He wanted Azra to run away with him. Azra also loved Yıldırım and decided to go with him but her mother talked her out of it. Thus, Yıldırım left and Azra married Sergen. That night Azra and Yıldırım did not sleep together. Azra would do no such thing to Sergen, as she portrayed as a decent and proud woman.

This dialog between Azra and Yıldırım happens after Azra learns that her husband has cheated on her. In the 5<sup>th</sup> episode, when Azra is in a very bad mood Yıldırım sees her and wants to talk to her. Yıldırım calls out to her, but Azra just says, "Good evening." and goes to her car. Yıldırım goes after her and asks, "Why are you running away?". Azra says, "What are you talking about?". Yıldırım says, "I can see from your eyes that you are afraid.". Azra says, "Yıldırım, I have enough troubles, don't come at me. Good evening.". Yıldırım goes after Azra again and says, "It's not a good evening at all, Azra.". Azra says, "I don't have the energy to argue at all."Yıldırım says, "My intention is not to argue, I want to talk.". Azra says, "Tell me, what are we going to talk about? About us? About our past? Or about how you cheated on your wife?" Yıldırım smiles and says, "I understand.". Azra gets angry and asks, "What did you understand?" Yıldırım says, "Where will this conversation lead. You obviously want to take all your pain away from me. I'm sorry, I made a mistake." he says and leaves. Azra can't hold herself and goes after Yıldırım and says, "Your goal is to make me feel bad, isn't it? Now stop saying the last word and leaving!" Yıldırım shouts, "Stop being a hypocrite!". Azra asks "What?". Yıldırım says, "Are we talking about the last words? Okay. The

night before the wedding, I asked you to come with me. You said okay. I went home, packed my things, sat down and waited for you. You didn't come, but I still waited. Because you said okay. Then I got up and came to you, because I'm stupid. You came out of your house, wearing your wedding dress. I said, 'I love you, come with me.' That was the last thing I said to you." Meanwhile, Azra is crying. Azra can only say "I..." Yıldırım says, "Why did you give up? What happened? Why did you condemn me to all these questions for all these years?" Azra cannot say anything to Yıldırım and walks away. As Azra turns around and leaves, Yıldırım cries and says quietly to himself, "I betrayed my wife, but with your dream, Azra. Yours." he says.

It can be said that there is a modification shift resulting in alteration.

Example 5: In the 5<sup>th</sup> episode of *The Split*, Nina becomes demoralized after Nathan tries to kiss her and apologizes to her. She calls her sister Rose for some cheering up. Nina asks Rose to tell her something funny. Rose confesses to Nina what happened with the Vicar and says, "I put my hand on the vicar's cock." he says feeling embarrassed. Nina gets surprised and starts to laugh, "What?" she asks. "Sorry!" says Rose, laughing contritely. Nina laughs and says, "Erm...did it feel nice?". Rose gets very embarrassed and says, "OK, OK. I'm hanging up on you now!".

-This dialogue is not included in the *Evlilik Hakkında Her şey*. It has been changed. In *The Split*, although Rose is ashamed of what she did, she laughs when telling it to her sister and clearly says "cock". In *Evlilik Hakkında Her şey*, Güneş does not grab someone's penis and only kiss his lips. In addition, it would not be possible to have this dialogue on television anyway, because these series, which are watched on "prime-time", are the series that families watch with their children, so there will be no overtly sexual language used. Therefore, it can be said that there is a modification shift resulting in alteration, both in the events and the dialogs.

This dialog happens when Sanem is about to leave the office one evening in the 4<sup>th</sup> episode, and she sees her mother Çolpan having an important meeting with the office's accountants. She suspects that their law firm will go bankrupt and becomes

demoralized. Meanwhile, her sister Güneş calls. Güneş is excited because Yalın's family is coming to ask for her hand in marriage. She asks Sanem, "Sister, do you think I should put salt in Yalın's coffee?". Sanem smiles and says, "How about rat poison my love, the final solution to everything.". Güneş says "Very funny. You are in good form again.". Sanem says, "Actually I'm not at all Güneş. Come on, tell me something that will make me laugh." Güneş thinks and says to her sister, "I kissed the freeloader Neco the other night." Sanem says, "What? How?" in shock. Güneş says, "Oh, it just happened." sadly. Sanem says, "Did it feel nice, at least?" laughing. Güneş says, "Oh, don't be ridiculous. It was more like a science experiment. To test whether I'm like my father or not." Sanem asks, "Do you at least figured it out?" Güneş says, "That part is still unclear." Sanem asks, "Isn't it like whether you want to get married or not?" Güneş can't say anything. Sanem continues, "Güneş, call Yalın, and cancel this asking for the marriage nonsense. Obviously, you are not sure about your feelings." Güneş says, "No way, I can't do it." Sanem says, "Güneş!" angrily. Güneş says, "Sister, a large group of customers came, I have to go. Kiss you a lot, Bye." and hangs up the phone. Sanem laughs understanding she's lying.

Example 6: In the second episode of the first season of *The Split*, Goldie Mckenzie's daughter goes to her mother's house to get her father's mails. After they chat a little Goldie asks her daughter if she had known her father's and Yvonne's relationship. Her daughter says, "Maybe. Don's funeral. There was just... something. You didn't have a clue? He's a shit. He's a total shit. Michael wants to kill him. Dad's acting like nothing's happened, just walking around the office, shouting at us all." It appears both Goldie's children are mad at their father's for cheating their mother for all these years with her best friend.

-In *Evlilik Hakkında Her şey*, on the other hand, Songül's daughter gets angry at her mother for not having a clue of Alpay and Elçin's relationship all these years. When Songül's daughter and son visit her in the 4<sup>th</sup> episode of the remake series, Songül prepares their favorite meals. However, when they arrive, Songül's daughter says they already ate with their father when he picked them up from airport. Songül gets upset and says, "Is that so? I didn't know about it." Songül's daughter Serap gets angry and

says, "What did you know about anything anyway mom?". Songül gets upset and can't say anything. His son says, "Father told us everything." Songül asks, "What is everything, son?". Serap says, "Yes, everything. And that we have a brother. How could you be so blind?!" she says angrily. Songül says, "Did you know about it?". Serap points to her brother and says, "He knew." Songül's son says, "I didn't know. I was suspicious, but of course I wasn't sure. Didn't you ever notice, mom?" he asks. Songül says, "I used to say that I wouldn't believe it if I had seen it with my own eyes. So, I only believed it when I saw it with my own eyes. But son, how could you not warn me? How could you not tell me?" she says, with tears in her eyes. Her son says, "I didn't think they could get this far. What would it do, other than making you sad?" Songül says sadly, "Maybe we wouldn't have come here then. Maybe I would leave. Maybe then I wouldn't have been so humiliated." Serap gets angry at her mother and says, "You already humiliated yourself." Songül gets upset and says, "Is that so, my daughter? Am I the guilty now?" she asks. Serap angrily says, "Yes, you are the guilty one. Because you trust them so much. You are to blame for choosing not to face the truth for years." Her brother warns her to calm down. Songül says, "My daughter..." sadly. Serap says, "Maybe he didn't warn you, but I told you many times. You shouldn't have let that woman into our family that much. When her husband uncle Mithat was on a business trip, you always invited her to stay with us." Songül says sadly, "She was my friend. She was my best friend. I thought I'd help. I didn't want her to be alone. How could I know?" Serap says, "Who is alone now, mother? We all have our own lives. What's left for you, mom?" she says sadly. Songül is also sad and can't say anything. Serap regrets what she said and hugs her mother, crying. She says, "I'm so sorry, mom." Songül also cries and hugs her daughter, and her son comes and hugs them.

In the remake Goldie's daughter never blames her mother for her father's faults. But in the remake series Songül's daughter blames her for not noticing the affair between her father and Elçin. Also she blames her mother for being so close with Elçin all these years and let her get inside their family. As if Alpay would not cheat on Songül if Elçin wasn't so close to them. Therefore, it can be said that there is a modification shift resulting in alteration.



Example 7: At the end of the 1<sup>st</sup> season of *The Split*, after Rose's wedding Hannah wants to talk to Ruth about the day when she decided to go with Christie before she got married to Nathan. She asks Ruth why did she stop her that they for not to go with Christie. She asks, "Why did you stop me? Why did you stop me the morning of my wedding?". Ruth says, "You've drunk too much." Hannah gets mad and says, "I was going to do it. I was going to, then suddenly... pfft! You were there." Ruth says, "I don't recall." Hannah says, "You made me breakfast. You never made me breakfast." Ruth says, "It was your wedding. No. No. You told me to sit down and eat breakfast." then she gasps. "You knew. How did you...?" she asks in surprise. Ruth says, "Wonderwall is a terrible song." Hannah says, "You... you know everything." Ruth says, "Not everything. Other than YOU are playing a dangerous game." Hannah says, "I'm not like Dad. I won't break up my family." Ruth says, "Who said anything about breaking up family? It's called an affair. The trick is to ensure it doesn't become something more." and she hugs Hannah. She basically gives Hannah advice to have an affair with Christie to get it out of her system and not to divorce Nathan.

-In the remake *Evlilik Hakkında Her şey*, Çolpan never gives Azra such advice. She has always hated Yıldırım. Like Ruth, Çolpan understood that Azra was going to leave with Yıldırım the day before her wedding and she stopped her. However, after Sergen cheated on Azra, Çolpan tells him to make things right and make Azra forgive him. She never approves of Azra being with Yıldırım when Sergen is still there. Therefore, it can be said that there is a modification shift resulting in alteration.

### 5.1.9. Mutation Shifts in Dialogs

Example 1: In the first episode of the *Evlilik Hakkında Her Şey*, when Azra decides to quit her job at her family law firm and decide to work in Erman Arsen Law Firm, her husband Sergen does not support her. Also, in the second episode, when Azra tells him that her old university best friend Yıldırım will be working there, he gets irritated that Azra and Yıldırım will work at the same place. When Azra tells him that Erman Arsen also hired Yıldırım, Sergen reacts by asking many questions, "Yıldırım? Showoff Yıldırım? Has Yıldırım returned to Istanbul? Wow, the old besties are together again,

although I don't think this relationship will last very long. Besides, are you telling me now that Yıldırım is coming? When did this man come, and why I'm just now learning?" he says. He does not like Yıldırım at all. He tells Azra that she won't be able to stay at that law firm for long anyway, she has a family business, and that she needs to return there, as her mother and sister need her. It is seen that Sergen does not have believe in Azra. Yet, in the original series *The Split*, Hannah's husband already knows that Christie and Hannah will be working together, and that Christie is the one who called Hannah to work there. Moreover, Nathan has all the confidence that Hannah is a successful lawyer and she can make it anywhere. Therefore it can be said that there is a mutation shift resulting in addition in the remake series.

Example 2: After learning that her daughter Liv is having sex with her boyfriend Hannah takes her to a gynecologist for birth control, in the 3<sup>rd</sup> episode of the original series. When she comes at home at night, her husband Nathan is playing with the children at home. When the children see Hannah, they run and hug her. When Tilly and Vinnie go to sleep, Nathan tells Hannah that Liv's boyfriend is at home and in Liv's room. He is not happy with this situation, but he does not interfere with Liv. Nathan says, "The man-child is upstairs. Did you take Liv to take the pill this morning?" . Hannah says, "Yes.". "Even though I expressly asked that we discuss it first?" Nathan says, a little angry. "You want to discuss the intricacies of our daughter's contraceptive situation and the merits of if it is, or is not, better she's protected now that she's clearly having a very healthy and exceptionally noisy sex life?" Hannah says. Then they both laugh. At that moment, Liv's boyfriend comes in and says "Night." to the two of them. Hannah and Nathan says "Night." Nathan says to Hannah, "It's like being burgled when we're still home. I just wish we'd talked first.". Hannah says, "When do we ever talk first?". Nathan says, "This is because your mother didn't give a flying...". Hannah gets upset, "Oh, excuse me?" she asks. Nathan says, "You had no-one keeping check. And so now you're perfectly happy to let our daughter just...". Hannah gets angry, "You really just said that." she says. Nathan says, "What about getting to know one another? Taking it slow?" sadly. Hannah says, "We did it on our second date.". Nathan says, "We were 19.". Hannah says, "18. You were 19. I was 18.". Nathan says, "So you want her to just give yourself to anyone? Tie herself to anyone?". Hannah says, "No! That's

exactly what I don't want. To fall in love with the first person, to just rush into the first relationship and make the same mistakes...". She regrets as soon as the words come out of her mouth. Nathan is offended by Hannah's words. Somewhere inside, Hannah regrets marrying Nathan so early. Nathan says, "We made?", completing Hannah's sentence. Hannah says, "I didn't mean that. I didn't, I didn't, I didn't mean that. I didn't mean that." and immediately hugs Nathan and then kisses him. After they kiss for a while, Nathan starts kissing Hannah more passionately. Hannah doesn't want things to go any further and stops Nathan saying "No, no. Not now.". Nathan's offended and says, "Then when?" in disappointment. Hannah can't say anything and goes to her room to change her clothes. When Hannah goes to change, she leaves her phone in the room and receives a message from Christie. Nathan goes to look at the message and sees Christie writing "Maybe we shouldn't...". When Nathan clicks to enter messages, the phone asks for a password. Nathan sighs in annoyance and sits down.

-In *Evlilik Hakkında Her şey*, this dialog is cut out of the remake entirely. Azra and Sergen do not even talk about their high-schooled girl's love life let alone her sex life or her contraceptive issues. Moreover, their daughter Miray does not have sex, nor does she have a boyfriend. When we look at the Turkish social family structure, families do not like to talk about the love lives of their children, especially their daughters. In addition, it is not often seen that parents talk about their children's sex lives, especially on Turkish television. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 3: After Rose grabbed The Vicar's penis in the 3<sup>rd</sup> episode of the first season, and when James learned about it they broke up. Rose goes to church and wants to talk to the vicar. She says, "Er...in my defence, erm, there is something about vicars, clergy. Teachers. Basically, it's like having a crush on your teacher. Me. You. Like that. What it was... Not that I do, um, have anything for you. It was a momentary, completely out-of-body, weird thing to do. " in embarrassment. Vicar understands Rose and does not judge her.

-The equivalent of Rose's grabbing a vicar's penis is Güneş kissing an ordinary boy who is a customer of her café. Therefore this dialog between Rose and the vicar is deleted from the remake. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 4: As Hannah goes to her room and looks around on her first day at work in the first season of the series, Christie comes up to her and says, "Moving in is making progress, then?" says. Hannah, "A corner window would be making progress. Tell me who I have to sleep with." he jokes. Christie "Susie Mackin, HR, second floor." they say and laugh. Hannah's first encounter with her old love Christie in the series begins with this conversation.

- Hannah's who should I sleep with joke dialog with Christie about her room is completely removed from *Evlilik Hakkında Her şey*. Therefore, it can be said that there is a mutation shift resulting in excision. Since this is a bit of a sexist joke, considering the family structure of Turkish television, making such a joke will not be welcomed by the audience. Gender shifts result in changes in how Azra as a married woman speaks to a man, such as the inconvenience of making a sex joke to a man in the workplace. Instead, when they first meet at the office, Yıldırım and Azra argue about who will get the big room in the corner. They both want this big room to themselves. Finally, Azra gets the room, and Yıldırım remains silent.

Example 5: In the first episode of the original series, when Rose sees her niece Liv and her boyfriend Sasha at Ruth's birthday party, "How's your boyfriend?" she asks. Liv looks at her boyfriend and smiles happily in love, she says, "He's good." "Sex yet?" her aunt Rose asks laughing, Liv just laughs.

-In *Evlilik Hakkında Her şey* this dialog is deleted entirely. Therefore, it can be said that there is a mutation shift resulting in excision. Miray is a minor, so she is seen as a child. Turkey's audience will have a bad reaction to a sex conversation between an aunt and a nephew on TV.

Example 6: Nina's sister Rose is preparing a surprise birthday party for their mother, in the first episode of the first season. Nina will buy balloons for the party and meet with Rose during the day to deliver the balloons to her. Rose works part-time as a babysitter and is about to marry someone. Nina thinks that the person Rose will marry is gay, so she jokes with Rose about it and messes with her. Nina gives the balloons to Rose she asks about James and says, "How is the mouth breather, by the way?". Rose gets offended and explains, "He has a sinus problem.". Nina laughs and says, "Uh-huh. And the other little problem?". Rose gets angry and says, "He's not gay. James is not gay. We live in fluid times. If he was gay, he'd say. I'm never getting drunk with you again. He's gentle and you're irritating.". Nina laughs and says, "Essential part of my remit. I've got to go." and runs away from Rose. Rose and her family will meet at the church with her fiancé and his parents and have dinner later at their home. Rose reminds Nina before she goes and calls out to her, "Don't make a scene tonight, all right? No inappropriate behavior, no getting drunk, no turning up with randoms.".

-In *Evlilik Hakkında Her şey*, this dialog is deleted entirely. Throughout the remake series, no statements or jokes are made about Güneş's partner Yalın being gay. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 7: In the second episode, when Hannah returns home from work dhe sees her daughter Liv in the kitchen. After chatting with her daughter for a while, she veers the subject to Liv's boyfriend, Sasha. Hannah says, "He seems, erm, nice. Sasha. So you...? I know you're both 16, I know you think you're mature enough to sleep with one another, but you're not. When I was 16...". Liv interrupts her and says, "We're not. It's Vinnie. He's watching TV in my room.", stating that the person in her room is her brother.

-There is no such dialog between Azra and her daughter Miray, this dialog is deleted from the remake series *Evlilik Hakkında Her şey*. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 8: In the second episode of *Evlilik Hakkında Her Şey*, after Sergen kisses Azra's sister, Sanem, Sanem shouts at him and leaves. Azra comes and sees Sanem running away. She calls out to Sanem, but Sanem doesn't heed him and runs away. At that time, Sergen calls out to Azra. Azra turns and goes to him and asks worriedly, "Sergen, what's going on? What's happening with Sanem". Meanwhile, Sanem is walking fast on the road. Yıldırım, who was driving by, stops when he saw her and asks, "Sanem, are you okay?". Sanem says, "I'm fine, I'm very fine." but she is crying. Yıldırım worries about her and asks "Do you want me to give you a lift?" At that moment, seeing Sanem getting into Yıldırım's car Sergen lies to Azra and says, "I... I don't understand. "I thought I'd give her a few pieces of advice.". "What advice?" asks Azra. Sergen, made up a lie and pointed to Sanem and Yıldırım and says, "Well, with Yıldırım... they were too friendly, so I wanted to warn her. I mean, we know Yıldırım from the university, he is the leading womanizer." he says drunkenly. When Azra looks back, she sees Sanem getting into Yıldırım's car, then turns to Sergen and says, "Sanem and Yıldırım?" in surprise. "Yes. I don't care. I thought I'd be a big brother." he says and gets up from his seat. When Sergen is about to fall, Azra catches him and says, "I told you not to drink that much.". "Okay, okay." says Sergen, trying to compose himself.

In the 3<sup>rd</sup> episode, after what Sergen told her, Azra thinks that her sister Sanem and Yıldırım are having an affair. This makes her mad at both Yıldırım and Sanem. The day after her husband made her believe something's going on between Sanem and Yıldırım, at work Azra treats Yıldırım more badly than before. When searching for a woman Azra wants to help, Yıldırım goes with her even if Azra doesn't want him to come. When looking for the woman, Yıldırım's phone rings a couple of times, and he ignores the calls. Azra thinks that the person calling is her sister Sanem and that Yıldırım is not answering the phone because he is with her. When Azra notices this, she gets angry at Yıldırım and says, "You can go, I'll wait a while." When Yıldırım says he won't go, Azra rebuffs Yıldırım by saying, "You can answer your phone then, there is no reason for you not to answer the call in my presence." Yıldırım does not understand Azra's attitude and asks if she's angry with him. Azra says if he hasn't done anything to make her angry, she's not angry. When Azra says this, Yıldırım remembers the moment when

Sanem got into his car last night. Actually, nothing happened between Sanem and Yıldırım that night. Immediately after Sanem gets into Yıldırım's car, she asks Yıldırım to stop and get out of the car. After remembering this, Yıldırım says to Azra, "There is something I have to tell you. That night, we left the club with Sanem.". Azra says, "I know, I saw you. Sanem called me early in the morning and said she wanted to talk to me about something important.". Yıldırım thinks that Azra thinks there is nothing between him and Sanem, and he relaxes and says, "Really? Oh okay, I'm relieved now. Good.". Azra actually thinks that there is something going on between Yıldırım and Sanem, and after Yıldırım says he is relieved, she becomes sure and gets angry, "Are you relieved?" she asks and laughs sarcastically. Then she can't help herself and says, "Shall I tell you something? You've spent too much time abroad, what kind of a broad-mindedness is this?"

After this, Azra meets Sanem and scolds her too, about kissing Ural when he is now divorced and having an affair with Yıldırım. She says, "How could you kiss him? How could you do such thing? How can you kiss a client who is still married?". Sanem denies it but Azra says that Ural's wife showed her a picture of Ural and her kissing. Sanem gets shocked as she neither remembers kissing Ural nor has a relationship with him. Sanem tries to explain herself to Azra but being so mad at her about both Ural and Yıldırım, Azra does not believe anything she says and says "Don't deny it. Classic Sanem. I say his wife showed me your photo. She literally threatened me. Don't you understand? If I don't win the case, she will give your photo of you kissing Ural to the press. Don't get into trouble for once. I don't understand you. I really don't. Wherever there is something nonsense, you are always there. Do you need that much attention? What is it to have a relationship with the man whose divorce case you took? And as if that wasn't enough, you're going with Yıldırım...". While she says Yıldırım Azra stops herself. Sanem gets even more shocked when Azra says Yıldırım, because she has nothing to do with him. "What about Yıldırım?" Sanem asks. Azra says "Deny that too. Sergen saw you. He tried to warn you, but you gave him a slur too.". Sanem realizes that after Sergen kisses her, he lied to Azra so that she wouldn't find out he kissed Sanem. Azra says, "Slow down a bit now.". Sanem says what she thinks about Yıldırım

is a lie. Azra says, "So Sergen is lying?". Sanem says yes but Azra does not believe her. Thus, Sanem leaves in disappointed.

-In *The Split*, such a dialog in *Evlilik Hakkında Her şey* does not happen in the original series. When her sister liked Christie and flirted with him and when Christie responded to her at first, Hannah does not say a word to neither of them in any way. In fact, Hannah is the one who gives her sister Nina's number to Christie. Yes, she does not like to give Nina's number to Christie out of jealousy, yet she does. When she thinks Christie and Nina are going on a date together she becomes curious about what happened, and asks Christie about it repeatedly. However, she does not make Christie or Nina feel bad about it. On the other hand, when Azra thinks Sanem and Yıldırım are seeing each other she gets mad both of them. Therefore, it can be said that there is a mutation shift resulting in addition.

Example 9: In the second season of *The Split*, Rose and James decide to move out from Ruth's house and find themselves a house for rent. On the day they're moving Ruth comes to Rose's room and sits Rose's bed. When Ruths sits on the bed, bed springs creak, and Ruth says, "Ohh! Opps!". Then, she looks at the bed and says "God.". Rose asks, "What?". Ruth makes a joke and says, "This bed is a health hazard. The dump won't even take it. I think Nina was conceived on this.". Rose is disgusted and says, "Ugh, too much information.". Ruth says, "Makes good babies." and smiles.

-This dialog is cut off from the remake series. Çolpan never talks about sex with her daughters whether as a joke or in a serious manner. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 10: In the second season of *The Split*, one morning, Hannah goes to Rose and James' new house. Meanwhile, James and Rose haven't finished settling into the house yet. When Hannah enters, James calls out to Rose from another room saying, "Don't come at me for sex. I want a night off. I'm serious. Taking all the fun out of it, and it was the most fun thing we did together.". Rose looks at Hannah and Hannah laughs.



-This dialog is deleted from the remake series *Evlilik Hakkında Her şey*. Güneş and Yalın do not talk about sex with their sisters. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 11: When Noble and Hale hosts a summer drink for lawyers in the 3<sup>rd</sup> episode of the first season, Nina and her mother come there as well. Nina sees Hannah and goes to her. She heard her mother and father talking about how Oscar wants his shares from Defoe Law Firm. Nina gets disappointed and believes that her father only came there to obtain his daughters' signatures to sell his shares. She tells Hannah about this: "Did you know Dad can't sell his share of the firm without all three of us agreeing to sign? This is why you need to pick up your bloody phone." Hannah does not comprehend this information at first and says, "Rewind.". Nina says, "Did you know Dad can't sell his share of Defoe's without all three of us agreeing to sign?". Hannah gets surprised and asks, "Who said anything about selling? Nina says, "Why else do you think he's back? I know. Let it sit with you for a while.". Hannah gets disappointedly shocked and says, "Wow." der. "Because you'll find it doesn't improve with time." says Nina. Hannah gets angry at her father and says, "Oh, bastard.". Nina sadly says, "Wouldn't that be nice? To be an actual technical bastard. Could be anyone, so accidental would the mix of our DNA be. Mick Fleetwood for me. Iggy Pop for Rose. Dr Phil for you.". Hannah says, "He needs our signatures. He can't do anything without them.". Nina says, "Yours, mine and Rose's.". Hannah says, "Fine. Mum will buy him out. Pay him the money. Send him home.". Nina says, "He's checked out of the Connington. He's staying at the Walden Gardens flat.". Hannah says, "No, I thought that had been sold years ago. After Grandpa died.". Nina says, "Clearly not. Do you remember those terminal Sundays, we'd go over there, and he'd try to teach us how to play chess?". She gets sad.

-This dialog is changed in the remake series. The part about Hannah calling her father a bastard and Nina saying she wants to be an actual bastard are deleted. When their father Faruk goes to talk Çolpan about his shares both Sanem and Azra hear them talking, and find out why Faruk came after all these years. When they hear Faruk saying he wants his share from the law firm Azra and Sanem get very sad and they say, "Of course, what did we expect anyway." They don't call their own father a bastard or think that being a

bastard would be better. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 12: Hannah's daughter Liv's boyfriend Sasha breaks up with her by text, in the 3<sup>rd</sup> episode of the first season. Hannah gets home immediately and console her. After talking and relieving her a bit Hannah goes to Nathan's side. They talk about Liv and the hacked Indiana Ray site. When Hannah comes Nathan says, "He breaks up with her by text?". Hannah confirms and says, "Maybe it's a good thing. Maybe she gets her heartbreak now rather than later. You know, they call it a crush for a reason.". Nathan disagrres with her and says, "You're heartless.". Hannah says, "We more than anyone need to be busting the myth of "the one". We need to say there are a million ones. Infinite ones. But instead, we fall into this...this Victorian archaic concept called marriage, which, quite frankly...". Nathan intervenes and says, "Too many words.". Hannah continues, "... quite frankly, it was designed for a time when we all died by 40.". Nathan says, "Or we make a choice. We choose. Like I chose you." and he kisses Hannah. Hannah says, "You smell of wine. Look at today. Here's to Indiana Ray.". Nathan asks, "Do they know how many more names will be released?". Hannah says, "Another 50,000 tomorrow. Who knows after that?". Nathan says, "Some bishop blew his brains out in Glasgow.". (A priest committed suicide when his name came out in Indiana Ray.) Then he kisses Hannah again and they start to kiss each other passionately.

-In the original series *The Split*, a priest committed suicide after his name came up in the Indiana Ray scandal. As the cultural equivalent of TR, an imam's name appearing on such a site and being told that he committed suicide would be seen as politically and religiously harmful, so it would not be appropriate to give such information on television. Thus, there is no mention of such a thing in *Evlilik Hakkında Her şey*. This dialog is deleted altogether. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 13: When Nina is having an affair with her client stand-up comedian Rex Pope during the first season of *The Split*, she goes to one of his shows with her sister Rose, after he gets divorced. Rex's stand-up lines are;

Thank you very much! Are you having a good night? Yeah? I'm not. Yeah, it's true. My wife and I are getting a divorce. See? It was a mutual decision... .. she made for us. I decided to get divorced the same way Louis Tomlinson decided to go solo. "Where've they gone?" Because you can't say anything when the other person wants to leave. It's not a matter of opinion, you know? "I don't love you any more." "Well... I think you do." "I've met someone else." "That's your take on it." "I'm leaving." "I've locked the doors. You can't." So, I'm moving on, I'm moving on. Because I have to. But I'm trying to move on with dignity and maturity. And I'm sleeping with my divorce lawyer. Have you seen how much they charge?! She was already screwing me. Now at least it's mutual. She charges for everything at 10 dollars a minute, even sex! Best fiver I ever spent. It's OK. 30 seconds for the maths students amongst you. And she steals stuff too. This woman earns more in a day than your average nurse earns in a month, ladies and gentlemen, and she nicks stuff. I've seen it, all these clothes. And I looked it up, and apparently compulsive stealing is often a sign that there's some other area of your life that needs addressing. So I said, "Look, next time you have that urge to shoplift, just start by nicking some self-help books." "Let's... .. make this a process of healing." So... I do want to help her, cos she's smart, she's funny... Er, she's gorgeous and... .. I think I might be properly falling for her. Aww! So, I said to her, "You're messed up." "And you need to take stock." She said, "That's exactly what I've been doing!" "Where have you been?"

-This dialog is deleted from the remake series. Since Rex's stand-up jokes throughout *The Split* were generally sexual and sexist jokes, his character counterpart in the remake, Ural, was changed to a Rapper. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 14: In the first episode, at Ruth's birthday party, Hannah and Nathan's eldest daughter (16-year-old), Liv brings her boyfriend to the party. Her father, Nathan, does

not like this situation at all but does not say a word to Liv about it. When he sees Liv's boyfriend at the party, he expresses this discomfort to his sister-in-law Rose and speaks of the boyfriend with disgust, saying "So she brought the man child". Watching Liv and her boyfriend dancing at the party, Nathan says to Nina next to him, "Biologically, man is not designed to watch the mating rituals of his children." Nina laughs at him.

- In the remake series *Evlilik Hakkında Her şey*, this dialog between Liv's father and aunt is deleted. In *Evlilik Hakkında Her şey* Azra's eldest daughter Miray does not have a boyfriend. In Turkish society, especially for girls, having a boyfriend may not be seen as a situation that is welcomed by most families. Moreover, even when adult girls have a boyfriend, they can only introduce him to the family or mention him when they decide to get married. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 15: In the 22<sup>nd</sup> episode of the remake series *Evlilik Hakkında Her şey*, Çolpan makes a speech on March 8 International Women's Day. She says: Today is March 8th, International Women's Day. No spring comes without enduring a cold winter. No spring can come without enduring a cold winter, much like the sorrow that lies behind this day we celebrate with joy. On March 8th, 1857, 120 women who demanded better working conditions perished in a factory fire where they were locked. If this horrific event had not occurred, we wouldn't be celebrating International Women's Day on March 8th. But rest assured, it would have happened on another date. Whenever a woman says no to her circumstances, she either faces violence or is killed. Dates and names may change, but the tragedy remains constant. In the year 2022, we still mourn for women whose right to life has been taken away. This year, I was requested to frame my speech around a particular case. Believe me, it was a difficult choice. As they say, fire burns where it falls, and soon I will present you with a case that has deeply affected my heart. When men take lives, it is the duty of women to fight to protect life. Just a while ago, we witnessed the true face of a perpetrator who, by claiming to love his wife dearly and mourning her loss, tried to deceive us. The victim was not only his wife, who had been devoted to him for years with love, but also someone close to me, someone I loved like my own son. Today, there is a reason I share these images with you. We have witnessed

not only the brutal killings of our women in broad daylight but also the silent slaughter of many women under the mask of kindness. Women who were murdered because they spoke up against injustice and resisted... "So, what is our responsibility? What can we do?" you may ask. The answer is clear and straightforward. We must be vigilant against everything happening around us. We must be vigilant. I say it for the last time, and I repeat: we must be vigilant," says Çolpan, and all the women in the room stand up to applaud her.

-In the original series *The Split*, there is no such monologue. Therefore, it can be said that there is a mutation shift resulting in addition.

Example 16: In the second season of *The Split*, Hannah regrets having an affair with her college/old flame Christie after she finds out Nathan had cheated on her. Seeing Christie for 3 months, and keeping this a secret from her family and husband, Hannah wants to try again with Nathan and she does not want to lose him. However, Nathan understands something's going on with Hannah and Christie. Hannah gets afraid that Nathan will learn about her and Christie. When Hannah decides to move on with Nathan, Christie gets mad at her because he wants Hannah to leave Nathan and be with him. Upon this, Christie learns that Hannah had an abortion 20 years ago and that there were a possibility that this child might be his. Christie gets even more disappointed and mad at Hannah. Hannah tries to talk to him at work. Christie does not even want to see her. Hannah has a hard time speaking and she says, "S... I don't know what to say." Christie sighs and says, "Let's start with sorry." Hannah says, "I'm..." Christie interrupts and says, "And now let's move on to, how could you not have told me, Hannah?" Hannah says, "I was a kid." Christie says, "But old enough to get married?" Hannah says, "I'm sorry.". Christie sighs, "Yeah." he says and chuckles in anger. "Nathan's going to be there." Hannah says. Christie says, "And you want me to step aside?" Hannah says, "Well, obviously you should go because it'll be weird if you don't, but it might be best if we... kept it normal. It can't look weird." Christie says, "What, weirder than you keeping your pregnancy: no, strike that, abortion, from me? Weirder than us having an affair?" Hannah gets stressed and says, "He knows. I think he knows." Christie says, "About us?" Hannah says, "Possibly. Yes. Potentially." Christie says, "And you think I told

him. Right?" and he sighs. He says, "I can't do this." in sadness and he gets up. Hannah says, "Christie..." Christie says, "Our child would have been nearly 20." Hannah says, "Ours? That was no guarantee." Christie says, "50-50 chance. I would've taken those odds." Hannah says "You can't say anything." being afraid that Christie might tattle about the baby and their affair to Nathan. Christie says, "Who says?" in anger. Hannah says, "Please." but he does not listen to her and leaves.

-In the remake series *Evlilik Hakkında Her Şey*, Azra's having affair or abortion is excluded from the plot. Thus, there is no such dialog between Azra and Yıldırım. In addition, Yıldırım is not portrayed as a character who could make Azra feel uncomfortable or afraid about anything. Yıldırım's attitude towards Azra is always gentle and considerate. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 17: At the end of the second season of *The Split*, Hannah's husband Nathan learns that Hannah and Christie had an affair. He feels so sad and angry at the same time. After feeling guilty for cheating on Hannah by sleeping with a strange woman, he thinks that what Hannah did so much worse. Because he thinks that Hannah had always something for Christie and she finally had the chance to be with him. He asks Hannah, "It was tit for tat? A fuck for a fuck? How many times" Hannah says, "Um...Once or twice." Nathan says, "Once or twice. Don't ever tell me that it didn't mean anything. That man has been in our house. He's danced with our children." Hannah feels so guilty and sad. She says, "It was... It was nothing. It...it was a moment... ... that just got out of hand." Nathan says, "A moment." Hannah says, "If you hadn't listened to that voicemail, it would've just gone. Just would have been forgotten." Nathan says, "Like you forgot my indiscretion?" Hannah says, "Yeah. Yeah. Yeah." Nathan gets angry, he says, "Yeah. Right, sure. Right. Like you haven't made me suffer? You haven't made me sweat for the last three months? Begging you, pleading with you to forgive me? God, I'm such an idiot. I screw some faceless woman I picked up on the internet and you shag some man you've wanted to shag for the last 20 years, well, congratulations. You can strike that off. Job done." Hannah feels so embarrassed and says, "No..."

Nathan says, “It's words, just words. We're bloody lawyers. We're masters of bullshit.” and he goes.

- The remake series *Evlilik Hakkında Her şey*, does not include such a dialogue. Therefore, it can be said that there is a mutation shift resulting in excision.

Example 18: When Christie decides to leave London and go to New York, after he slept with a client, he comes to talk with Hannah in the 6<sup>th</sup> episode of the 2<sup>nd</sup> season. Meanwhile, Hannah's in her room having a minor panic attack fearing that Nathan's going to leave her after learning that she slept with Christie the night before their wedding. He also learns that Hannah slept with Christie after she learned that Nathan cheated on her with a woman he met online. Christie seeing Hannah in a bad condition worries and asks, “You OK?” Hannah can't answer, she breathes heavily. Christie says, “Hannah...” She says, “No. No, no, I...I...” Christie says, “I'm leaving.” Hannah s asks, “When?”. Christie says, “Soon. I can't stay here. I can't stay with you here. Not after...” Hannah says, “Mm.” Christie says, “Just come tonight. To the stag. Please?” and he moves to leave the room. Hannah says, “I thought it was Nathan, but I'm the arsehole.”Christie stops and looks at Hannah in pain, he says, “No. No.” Hannah says, “Yeah. Yeah, I am... I am. We tell people not to accept these NDAs. But when you get married, there's this... invisible NDA that you all mentally... sign on the dotted line. The promise that all the worst bits of yourselves, even the bits that aren't OK... you've found someone who will live with them, who will live around them, who will get used to them, who won't taunt you with them. Well, sure, you'll moan about them to one another. But they're your secret. They're... They're part of the marriage NDA. And... you'll tell yourself that they're the quirks that make you love one another. But, in truth, these are the things that really grind you down day after day. Coffee granules dumped down the drain again. The sloppy drunken evenings when you've forgotten why you're married in the first place. Nasal hairs left in your tweezers, even when they swear they're not theirs. Those tiny intimacies, I carried them, I carried them around like weapons.” Hannah's eyes filled with tears, she cries, then she wipes her tries. Christie feels so ad, he just says, “Hannah...” Hannah says, “The sex is better with you. I told him that.” They laugh. Christie says, “Wow.” Hannah says, “Yeah.” Christie says,

“Hard to come back from.” Hannah says, “Sackable offence. Looks like we're both out of a job.” Christie says, “Then... hopefully I'll see you there.” and he leaves the room. Later that they, Hannah and Christie see each other at their boss Zander and his fiancé Tyler’s party. When Christie sees Hannah, he says “You came.”. Hannah says, “For Zander and Tyler.” Christie chuckles and “Right.” he says. Hannah asks, “What are you doing?” Christie says, “He's left you. And I'm here, Hannah.” Hannah gets angry and says, “Oh, my God.”. Christie says, “What? You think I'm not going to challenge you on that? We talked about this.”. Hannah says, “When it was crazy. When... when I was mad. It was mad.” Christie says, “You said... You said...” meaning that Hannah said the sex was better with him. Hannah gets surprised and mad, she says, “You think because... Oh, my God! It was better with you. But everything else - everything else. Nathan is everything else. Just go and talk to someone else, Christie. Go and enjoy your night.” and she leaves. Christie just stands there sad.

-In the remake series *Evlilik Hakkında Her şey*, Azra never forgives Sergen for cheating unlike Hannah her counterpart in the original. She also never sleeps with Yıldırım. Hannah tells both her husband Nathan and her flame Christie that the sex is better with Christie. This dialog is deleted from the remake series. Azra does not even want to start a relationship before divorcing Sergen. In the remake series, it is Hannah who regrets losing her husband even though he cheated first. But, Hannah blames herself even more for cheating Nathan with Christie, because both Nathan and Hannah know that she always has a weakness for Christie and that she desired to be with him more than Nathan long before she married with Nathan. Therefore, Nathan cannot forgive Hannah for cheating. Also, Nathan is broken that Hannah had slept with Christie the night before their wedding. However, Azra does not forgive Sergen and she divorces him. She also does not have sex with Yıldırım. She wants to be with Yıldırım after she is divorced, but Yıldırım never pushes her to be together. Therefore, it can be said that there is a mutation shift resulting in excision.



**Table 8.** Shifts in Setting

<b>Modulation</b>	<b>Modification</b>	<b>Mutation</b>
Amplification	Alteration	Addition
Simplification	Dramatization	Excision
	Objectification	
	Sensualisation	

### 5.1.10. Modification Shifts in Setting

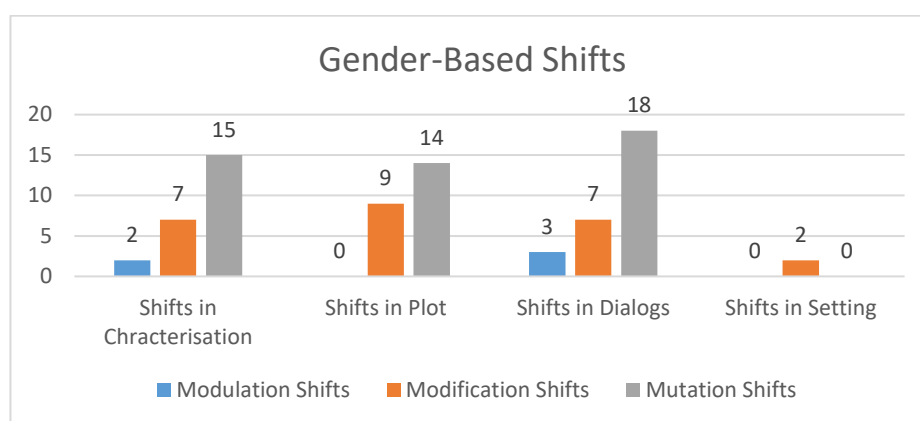
Example 1: Sanem still lives with her mother, while Nina has left their family house and lives alone. Usually, in Turkey, if a child is single and working in the same city where her/his parents are, s/he lives with the parents until getting married as the society has a strong family-oriented culture. Therefore, it can be said that there is a modification shift resulting in alteration.

Example 2: When Rose is going to get married she will be walk down the aisle by a family member according to their tradition. In the first season of the series, her father Oscar wants to walk her and Rose accepts it. However, she feels a little bad about it since her mother is the one who raised her. However, she tells Ruth, “He, er, wants to walk me down the aisle. I said yes. I said yeah.”. Ruth is surprised and says, “That's absurd. Almost as absurd as you getting married in the first place, Rose. I mean, you've not done anything with your life.”. Rose gets upset and "Not yet." she says. Ruth says, “Getting married will be the sum total of your achievements. I mean, a nanny, for God's sake. Did he tell you the one about how he used to have to sit all alone at dinner with only his mother for company?” she asks about Oscar. Rose lies and says, “No.”. Ruth says, “Yes!” and laughs, not believing Rose's lie. Even tough Ruth gets sad that Rose accepted Oscar to walk her down the aisle, she does not interfere what Rose wants.

-In *Evlilik Hakkında Her şey*, this event has turned into asking for the girls hand in marriage. Güneş asks her father Faruk to come when Yalın’s parents are here and let them to ask for Güneş’s hand in marriage. Faruk happily accepts it. Çolpan, on the other hand, gets so sad as she is the one who raised Güneş all these years. Therefore, it can be said that there is a modification shift resulting in alteration.

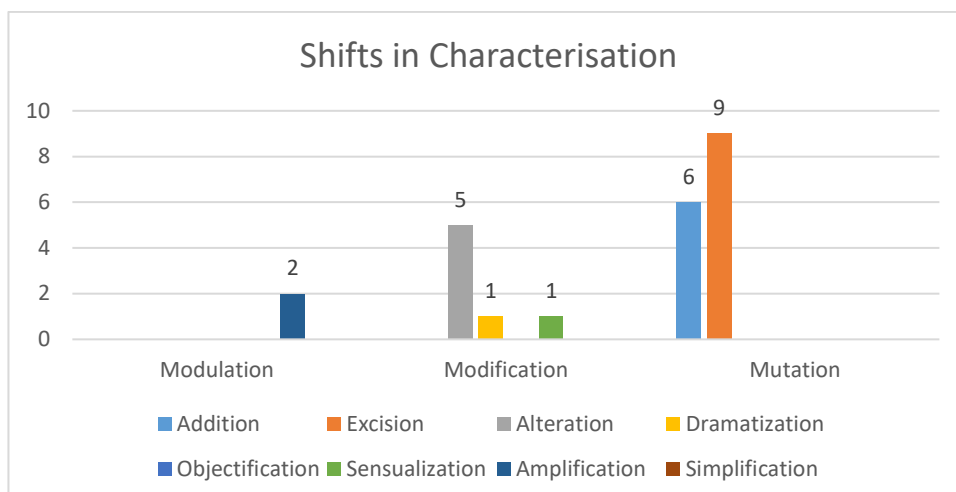
## 5.2. RESULTS

A total of 51 episodes of the series, 18 from the BBC original series *The Split* and 33 from the Turkish remake *Evlilik Hakkında Her Şey*, are watched comparatively, and it is analyzed what kind of gender-based shifts are made when the original series going through the remake process and in which direction these changes are generally occurred. As a result of the analysis, a total of 77 examples of gender-based shifts are observed. The chart below shows the proportional distribution of gender-based shifts across the four categories of remake shifts drawing upon Perdikaki's (2017) model:



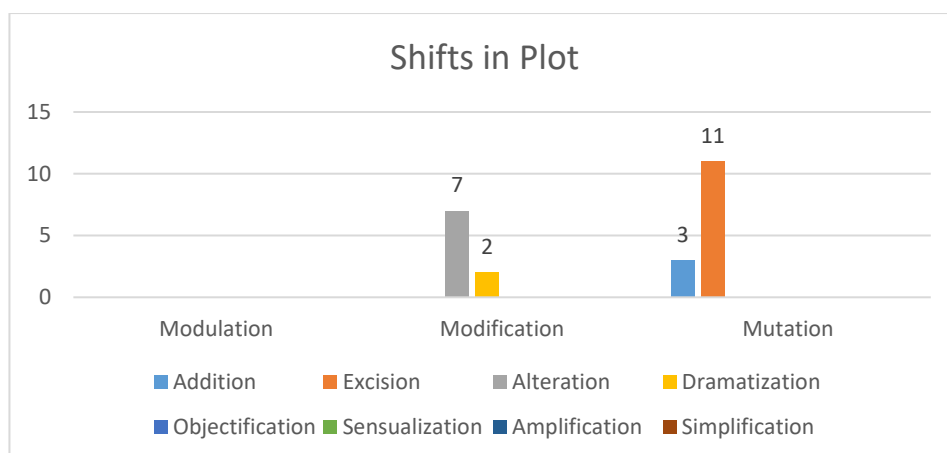
**Figure 2.** Distribution of Gender-based Shifts According to Four Remake Shifts Categories

According to Perdikaki's (2017) model, a total of 24 gender-based shifts are identified in characterization category, and it is observed that the used strategy for these shifts includes 2 modulation shifts, 7 modification shifts and 15 mutation shifts. Under the gender-based shifts examined on the basis of characterization, the most frequently encountered types are 'addition', 'excision' and 'amplification'. The distribution of the used strategies can be seen in the chart below:



**Figure 3.** Ratio of Translation Strategies Used in Gender-based Shifts in Characterisation

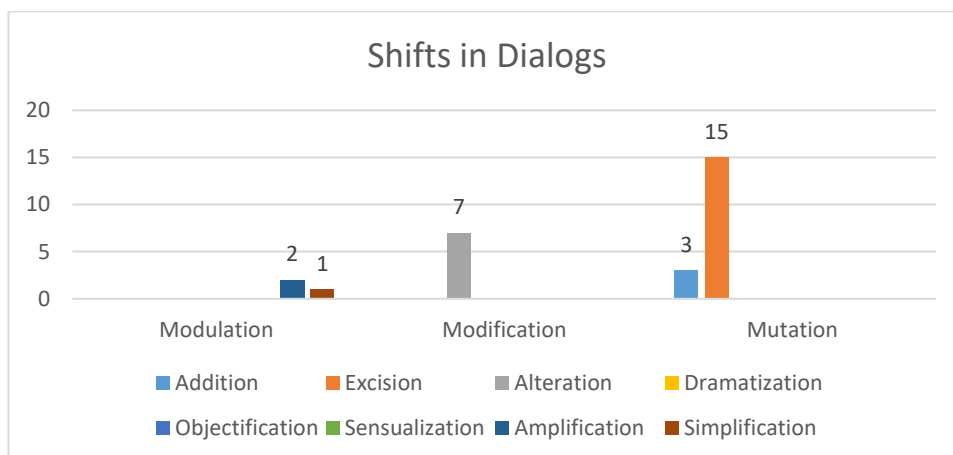
In the Plot category, a total of 23 gender-based shifts examples are identified. Among these examples, it is observed that no modulation shift strategy is used during the translation process. In addition, when looking at the other strategies used, it is seen that 9 of them were translated using the modification strategy and 14 of them were translated using the mutation strategy. The distribution the used strategies can be seen below:



**Figure 4.** Ratio of Translation Strategies Used in Gender-based Shifts in Plot

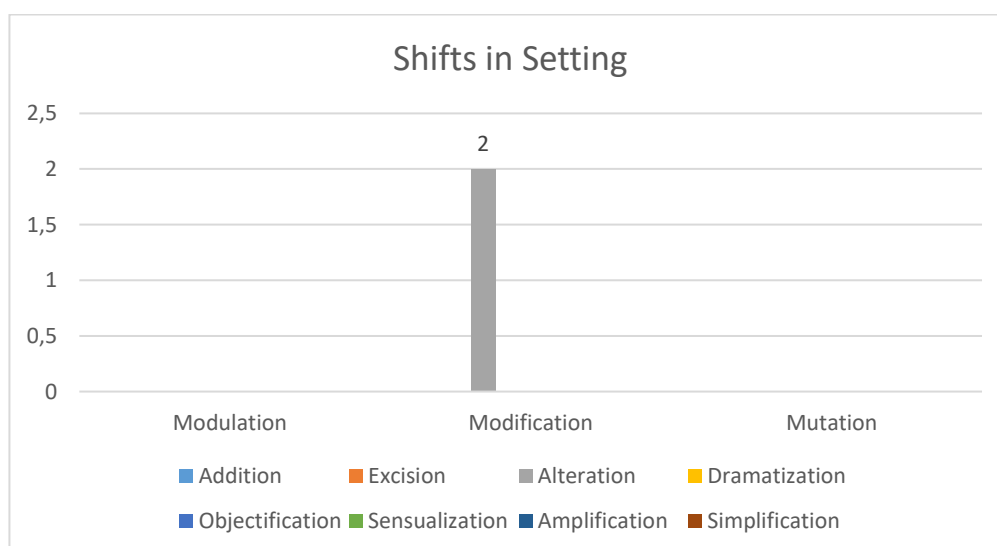
Looking at the Dialogs category, a total of 28 shifts were identified. Among these examples, it was found that 18 of 28 gender-based shifts translated using mutation

strategy. 7 of them was translated using modification strategy, and 3 of them translated using modulation strategy. The distribution can be seen in the chart below:



**Figure 5.** Ratio of Translation Strategies Used in Gender-based Shifts in Dialogs

During the comparative analysis process between the original and remake series, only 2 gender-based shifts were found in the Setting category. The examples that fall into this category translated using modification shift resulted in alteration. The ratio can be seen in the chart below:



**Figure 6.** Ratio of Translation Strategies Used in Gender-based Shifts in Setting

## **CHAPTER 6**

### **DISCUSSION AND CONCLUSION**

#### **6.1. DISCUSSION**

Qualitative discussion of each example in the four categories of issues by providing supportive data from the sociological studies, thesis, articles, and official documents in Turkish society in undertaken under this section.

When the remake series, which were found to fulfil Toury's three translation postulates, were analyzed comparatively as source and target texts, it was determined that there were shifts between these two products during translation. Notably, these shifts are generally realized in the form of gender-based shifts. When Katerina Perdikaki's model was adapted and analyzed in the translation of these changes between the source and target text sequences, it was found that the most commonly used translation strategy was the mutation strategy, which includes addition and excision sub-strategies. During the analysis between the original series and remake series as source and target texts, a total of 77 examples of gender-based shifts are found. According to Perdikaki's (2017) model, a total of 24 gender-based shifts are identified in characterization category, and it is observed that the used strategy for these shifts includes 2 modulation shifts, 7 modification shifts and 15 mutation shifts. In the case of gender-based issues within the context of character portrayals, it was observed that the translation strategies usually employed were not minor changes but more explicit changes or direct deletions or additions. In this context, it was noted that the additions were generally made in order to draw attention to sensitive social and gender-based issues in Turkish society and to convey educational messages to society. For example, the addition of a victimized mother character to the series, which was not included in the original production.

In the Plot category, 23 gender-based shifts are identified. The distribution of strategies used in this category was similar to that of the characterization category, except that no modulation shift strategy is used in the translation process for this category. On the

other hand, modification strategy was used for 9 gender-based shifts and mutation strategy was used for 14 of them. Again, the predominant strategy was to make direct changes or additions and deletions to make the story more familiar to Turkish audiences.

Within the context of the Dialogs category, a total of 28 shifts were found. Mutation strategy is again the most frequently used translation strategy here, used in 18 examples. Following this strategy, modification strategy was used in 7 examples. Modulation strategy was encountered in 3 examples.

As far as the setting category in the translation process is concerned, gender-based shifts in this context were not very frequent, only 2 gender-based shifts were found. These examples were translated using the modification shift resulted in alteration.

It was observed that the gender-based shifts realized in the remake series, which were analyzed under 4 categories above, were made especially on some issues. However, it seems prudent to clarify one point at this juncture. Some themes are apparent in why there would be gender-based shifts, but other may not be so clear. Allow me to provide an example. For instance, with regard to alcohol-related topics and scenes, the reason why these are considered to be gender-based shifts is that the consumption of alcohol by male and female characters, and others, is differentiated. Moreover, the judgments presented by other characters are also differentiated with regard to this issue. Consequently, this issue of alcohol consumption within the series is approached from a gender-based perspective. In other words, the main point to be emphasised while discussing these examples is that while looking at the gender representation between the two series, there are places and themes where this representation differs in the remake series. This can be observed in a multitude of instances, including the portrayal of violence, sexuality, alcohol consumption, and other pertinent thematic elements. What is important here is that there is a change in the positioning of women in the perspective of society.

Finally, the main themes of gender-based shifts can be listed as follows;



**Figure 7.** Themes of Gender-based Shifts in *Evlilik Hakkında Her Şey*

How these issues are dealt with and how these issues are conveyed to the audience in the remake series *Evlilik Hakkında Her Şey* will be analyzed in detail with examples below.

### 6.1.1. Gender Roles and Stereotypes Surrounding Women and Men

Societal expectation surrounding women and men in Turkey differ from that of the original series' culture in some respects. This can be seen in the behavioral expectations placed on mothers and fathers in a family, or on wives and husbands, or on parents and children.

The 3<sup>rd</sup> example from the mutation shifts in characterization is an example of these expected gender roles of men and women in Turkish society, where Yalın as a man trying to get married comes with expected gender roles. Güneş's mother Çolpan does not want her to get married with Yalın. Çolpan humiliates Yalın's job as he is a dog sitter right now and does not have a proper job. In the original production *The Split*, Ruth's son-in-law James works in a company, and Ruth never says anything bad to James about his job or his decision to marry Rose, implying that he cannot stand on his own two feet. In the remake series, the portrayal of Yalın as a man trying to get married comes with expected gender roles. As a man trying to start a family, he must have a

stable job that he can provide for his family. Also Çolpan's gender role has differ in *Evlilik Hakkında Her Şey* compared to *The Split* here. As a mother, Çolpan is seen as having a say in who and when her daughter should marry. In her study analyzing gender roles in Turkish family law, Gülseven (2017), highlights that men have traditionally been viewed as the 'breadwinner' and 'family provider' in Turkish society. She emphasizes that this gender order was established in the mid-19th century, where men receive higher wages under market conditions and their income is considered as the family's income, while women's income is seen as their personal allowance.

9<sup>th</sup> example from the category of mutation shifts in characterization involves an excision from the remake series. In the original series, Hannah's ex-husband Nathan has a girlfriend, Kate, who gets pregnant and meets Nathan's children. Even though Nathan cheated on her and Hannah in return cheated on him with Christie by continuing to stay married to Nathan, Hannah is devastated by Kate's pregnancy and Nathan's failure to forgive Hannah after her affair with Christie and his preference to be with Kate. There is no character like Kate in the remake series. After Azra learns that her husband Sergen has cheated on her, she does not forgive him and does not have sex with anyone else until she and Sergen divorce. Towards the end of the series, it is revealed that Sergen is seeing a woman and that she is pregnant, but this woman does not appear in the series and Sergen tells Azra that the woman is abroad and that he will go to London to be there when the baby is born. When Azra finds out about these situations, she does not feel sad for Sergen or for having a pregnant woman in his life, she has already cut Sergen from her life after he cheated on her. In Turkish society, the punishment for cheating is harsher. Cheating is a form of behavior that is classified by religion as adultery. Therefore, it is not expected for a strong woman like Azra to forgive her husband who has cheated on her multiple times and caused their family to break apart. Azra should hold her cheating husband accountable, leave him behind, and find someone who is responsible and deserving of her. Sergen, on the other hand, as the bad cheating husband, should suffer, regret and not get a happy ending. In the original production, Nathan is portrayed as a good man who deserves to be happy after Hannah cheats on him with Christie. Sergen's character is the opposite. The audience learns that Sergen has someone in his life and that woman is pregnant. However, Sergen is not



shown in the series as much as before, and it is not clear whether he is happy with his new partner. In the original production, Hannah is a character who can forgive her husband for cheating on her, who can also cheat on her husband, who can have sexual experiences outside of marriage, and who can become weak when her husband starts a relationship with a new woman. In the remake, Azra is portrayed as stronger than Hannah. Azra does not forgive her husband for cheating on her, she does not start a relationship or have sex with Yıldırım even though her husband has cheated on her, and she does not care if Sergen brings someone into his life. This can be explained by the changing role of women in society and family in modernizing Turkey. Turkish viewers may now expect women on television, especially the leading actresses, to be strong women who do not submit to anyone. Bayer (2013), in his study on the family in a changing social structure, says: "With the process of industrialization and modernization, the roles and status of individuals in society and the family have changed. Today, women have moved from the model of a housewife raising children alone to the model of a working woman. The superiority of men has gradually declined and equal opportunities have come on the agenda." (p. 106). The 6<sup>th</sup> example from the category of characterization shifts illustrates this situation, as well. A dramatization strategy is employed, as the cost of cheating and abandoning his family is much heavier for Faruk in the remake series *Evlilik Hakkında Her Şey* than for Oscar in *The Split*.

10<sup>th</sup> example from the category of mutation shifts in characterization involves an excision from the remake series. While in the original series Rose's husband James dies, Güneş's husband Yalın stays alive in the remake series. The remake series ends for Güneş being a happy woman who is married and has a child. Yalın does not die, Güneş gets a happy ending with him. While Rose, who lost her husband in the original production, remains single at the end of the series, the fact that Güneş's husband doesn't die and have a child with him in the remake series can be associated with some cultural expectations that exist in traditional Turkish society. Marriage is one of the most important factors accepted as the criterion of women's happiness and success in traditional Turkish culture. This situation can be explained by the fact that women in Turkish society are faced with social expectations such as starting a family and having children. In fact, the fact that a woman is not married may cause her to be labelled as

incomplete and inadequate by some segments of society. In Vejdi's (1998) study on the level of acceptance and acceptance of the family institution in Turkish society, it was found that the family institution is much stronger in Turkish society than in Western cultures. At the same time, the study asked married and single women and men questions about the institution of marriage and family. Among 156 married women, the number of women who thought that there should be a family institution was 34, and the number of women who thought that there should be a family institution and that it should be strengthened was 101. Among 193 women, the number of single women who thought there should be a family institution was 40, and the number of single women who thought there should be a family institution and that it should be strengthened was 105. When the same question was asked of married and single men, 16 out of 183 married men said they thought there should be a family institution, while 160 of them thought there should be one and that it should be strengthened. Of the 231 single men, 31 men said that the family institution should exist, and 162 men said that the family institution should exist and be strengthened. As a result of the study, it was concluded that the institution of the family is strong in Turkish society and that it is embraced and accepted by society. Looking at these figures, the majority of both women and men attach great importance to being a family through marriage.

Ergun (2022), in her article on the boboscope.com website titled "Prime-Time TV Series Misconception: Women and the Curiosity of Marriage" on the phenomenon of women and marriage in prime-time TV series in Turkey, she states that in such series women are portrayed as individuals who are interested in marriage. Ergun, who thinks that what is socially accepted as "normal" is that the individual is born, grows up, marries, reproduces, has a family and then dies, states that when it comes to women, this situation is what is appropriate and appropriate for women rather than what is normal, and says that these patterns normalized by society impose on women something that they may not actually want when they are children. Based on this, she draws attention to the fact that the perception that women should get married is approved and beautified by the scenarios and fictional characters created in the prime-time series that are prominent on Turkish television, and that these perceptions are fed by the society. She also emphasizes that most of the female characters created in these scripts are

unemployed, honorable, pure, respectful characters whose biggest dream is to find a good man and establish a home.

It was noted that the same strategy was used in the case of Hannah and Azra, the main characters in both the original series and the remake. Hannah has no man in her life at the end of the original series. Hannah, who had a secret affair with her old friend and flame Christie after her husband Nathan cheated on her, regrets it afterwards, forgives her husband and wants to continue her marriage, but when Nathan, who learns that Hannah is having an affair with Christie, wants a divorce, Hannah is divorced against her will. Christie then wants to be with Hannah, but by the end of the series Hannah is not in a relationship with Christie or anyone else. Now Hannah wants to go on a journey to find out who she is alone in her life. On the other hand, Azra, who is the main character in the remake series, immediately divorces her husband Sergen after he cheats on her, and after the divorce she loves Yıldırım and wants to be lovers with him, but the character of Yıldırım dies in the series. Then a new lawyer character, Efe, enters the series, and Azra falls in love with Efe and becomes lovers with him at the end of the series. Again, we see a male character entering a woman's life to give her a happy ending. It was at this point that we saw the mutation strategy being used again, by breaking away from the original series. In addition, the 9<sup>th</sup> example of the modification shifts in plot category is an example in this context. In the original series, *The Split*, all of the Defoe sisters end up single. In the remake series, however, all the Cevher women get married. Thus, in the remake, all the characters have a happy ending through marriage.

In the 2<sup>nd</sup> example from category of modification shifts in characterization alteration strategy is seen to be used when Yıldırım's character is portrayed differently compared to Christie in the original series. In the original series, Christie is portrayed as a man with a history of infidelity and selfishness. Despite his love for Hannah and desire to be with her, he engages in flirtatious behavior with other women, including Hannah's sister, and pursues relationships with married women. This can be seen in the 2<sup>nd</sup> example of the modification shifts in dialogs category in the remake series when Azra asks Yıldırım if he ever cheated on his ex-wife and Yıldırım answers that "This depends

on how you see cheating, physically no but emotionally yes. I was in love with someone else.” and “Actually, I was betraying my love. That's why I divorced.” This is an alteration from the original series, because in the original series when Hannah asks Christie if he ever cheated on his ex-wife he says yes. Nevertheless, Yıldırım is portrayed as a man of unwavering loyalty to his love. He stays loyal to his wife, even if he does not love her. Moreover, he is honorable enough to request a divorce from his wife when he thinks that he is cheating on her emotionally. Yıldırım regards Azra's sister as his own sister and does not flirt with her or any other woman or have sexual intercourse with anyone. From the moment Azra re-enters his life, he only wants to be with her and remains loyal to her even if they are not together. The reason why Yıldırım's character is portrayed differently in the remake than Christie in the original production may be to justify Azra's interest in him as a woman with children who is going through a divorce in the eyes of the audience. In fact Yüksel (1999), who believes that every society shapes girls and boys according to its own expectations and stereotypes, finds that gender stereotypes in Turkey still bear the traces of the patriarchal system in her study examining the reflection of gender stereotypes in television series. She underlines that women are expected to take care of their homes and children even if they work, that they are expected to live a life dependent on the home and the family institution and generally take their place in domestic life, and that women are also expected to be chaste and loyal to their husbands, even if they are divorced.

Same modification strategy as alteration is seen to be used in the 3<sup>rd</sup> example from the category of characterization shifts when Yıldırım and Christie's character portrayal is differed. Christie shows his feelings for Hannah despite her being married with children. He does not hesitate to be in a sexual and emotional relationship with her, even when she tries to save her marriage. Christie's actions are manipulative and controlling, disregarding Hannah's wishes and the commitment she desires to show to her husband and family. However, Yıldırım does not attempt to pursue a relationship with Azra while she is married. He respects her boundaries and family life and waits for her to come to him after she wants a divorce. Only then does he want to be with her. As can be seen in this example, Yıldırım is portrayed as a man who is more loyal to Azra

and prioritizes her well-being. He is respectful, honest, honorable and loving towards her and the people around him. In contrast, Christie is depicted as a man with selfish tendencies who has made mistakes in his relationship with Hannah. Despite being aware of this, Hannah continues to be with Christie at times.

The same strategy is seen to be used in the 5<sup>th</sup> example from the category of characterization shifts also employs the same strategy, possibly to justify Azra's future relationship and closeness to Yıldırım despite her ex-husband and children. Like Yıldırım and Christie's character portrayal, Sergen's character differs from Nathan's in the original series. While Nathan is depicted as a caring and supportive husband and father, he also makes mistakes such as attempting to kiss Hannah's sister Nina while intoxicated and cheating on Hannah four times with a woman he met online after Hannah does not engage any sexual intercourse with him for a long while. Nevertheless, he regrets it deeply and confesses to Hannah. He wants to save his marriage, however, if Hannah wants a divorce, he will respect her decision and depart from her life without any complications. On the other hand, in the remake series Sergen is a good father but he is not a decent person nor a very good husband. In the 4<sup>th</sup> example from the category of shifts in plot, there is a modification shift resulting in dramatization when Sergen kisses Azra's sister Sanem while Nathan only tries to kiss Nina but cannot. As seen, in the 2<sup>nd</sup> example of the modulation shifts in dialogs category, Sergen follows Sanem to work after kissing her and threatens her not to tell Azra. In the original series, however, when Nathan meets Nina after the night he tried to kiss her, he only apologizes to her with great regret. It can be seen that the screenwriter has amplified Sergen's attitudes and made him a more bad character. Additionally, Sergen engages in online relationships with several women, but he also has a long-standing affair with a woman named Jale. Despite his infidelity and all other mistakes, Sergen refuses to divorce Azra and even threatens to take custody of their children if she initiates a divorce. When this tactic fails, he deceives Azra by falsely claiming to have a terminal illness. Therefore, it appears that the scriptwriters or translators altered the characters of Sergen and Nathan using the same strategy. According to Akpınar's (2018, p. 93) study, divorce is viewed as a shameful act for women in Turkish society, and single mothers are not accepted either morally or socially. It could be argued that the reason for this difference can be

the justification of Azra to divorce Sergen and be with Yıldırım. In this context, another shift was made in the remake series. In the 5<sup>th</sup> example of the modification shifts in plot category, it is shown that while Hannah hears from Nathan himself that he has cheated on her, in the remake series, Azra discovers that she is being cheated on by journalists during a live television broadcast. Sergen lacks the courage to tell Azra himself, leading to a shameful moment witnessed by everyone. Thus, there is a dramatization in the remake series.

The 7<sup>th</sup> example from the category of characterization shifts involves an alteration. In the example the reintroduction of characters into the original and remake series has been drastically changed. In the original series, Hannah's former client Goldie re-joins the series because she is about to marry a man half her age, while in the remake series Songül re-joins the series to save her daughter from a cheating husband and an evil mother-in-law. It can be seen from the comments on Youtube about the remake series *Evlilik Hakkında Her Şey* that Songül's character is loved by the Turkish audience. In the remake series, Songül's character became a woman who was loved by the audience and respected as a strong and honorable character. Looking at the comments of the audience on the series, Songül's return to the series was welcomed with joy and many viewers wanted Songül to have a permanent role in the series. While the character Goldie appeared in the original series in the first season and then only in the final episode, in the remake series Songül appeared in multiple episodes of the series. Since Songül was a respected and well-liked character, marrying someone younger than her could have diminished her in the eyes of the audience. For this reason, the character of Goldie in the original series may have been translated differently in the remake series and her character and experiences in the series may have changed. As can be seen from a number of studies (see Karaman et al., 2021; Gülseven, 2017; Sayan Cengiz, 2024), traditional gender roles are still adhered to by society. As a result, women and men are subjected to stereotypes and expected roles. These gender roles can vary from the type of work men and women should do, the suitability of the people they marry, the relationships they have, or the ideal age gap between couples. According to Şenel (2011), the criteria for the selection of a partner are of great importance within cultures and can vary from one culture to another. When choosing a spouse in Turkey, the

factors to be considered include physical characteristics, personality traits, educational status, socio-economic status and family structure, age gap, economic opportunities, religious beliefs, political views, and obtaining family approval (as cited in Deniz & Aydemir, 2021). As can be seen, the age gap between couples is a significant criterion in Turkish society. While it is socially acceptable for men to be with younger women, the opposite may be viewed less acceptable. For this reason, it may have been preferable for the character Songül, who is very popular with the audience, to re-enter the series as a mother seeking help for her daughter, highlighting her maternal role, rather than marrying a man younger than herself.

The second example from the category of shifts in characterization and the 1<sup>st</sup> example from the category of modulation shifts is dialogs category involve modulation strategies resulting in amplification. As a married woman, Azra now wants nothing to do with Yıldırım, with whom she previously had a special relationship. Upon their first meeting, Azra immediately informs Yıldırım that she is married and loves her husband and children dearly. She clarifies that their relationship is strictly professional and that they would only discuss business matters moving forward, to avoid any potential conflicts of interest. In the original series, Hannah's approach to Christie is the opposite. On their first day at work, when Hannah goes out on the terrace to get some air and Christie comes up to her, Christie is close enough to Hannah to zip up Hannah's dress, which is slightly open. Although Hannah tells Christie that she is married with children, she does not say it in a hostile way.

Furthermore, in the 3<sup>rd</sup> example from the category of shifts in plot, there is a modification shifts resulting in an alteration within the same context. In the original series, Hannah accepts a job offer from Noble and Hale when Christie offers it to her. In the remake series, however, Azra is unaware that Yıldırım will also be working at Erman Arsen's law firm when she accepts the job. She is reluctant to work with Yıldırım. Being a wife and a mother places women in a more sacred place in Turkish social norms. Developing intimate friendships with other men, especially those with whom they have a romantic history, can be interpreted as women being disloyal to their husbands and family. The prevailing mentality in Turkey is that an ex-lover cannot be a

friend. In this sense, different dynamics can be seen at work, such as cultural norms, gender roles assigned to individuals and religious beliefs. Under the influence of all these factors, it can be seen that monogamy and loyalty to the institution of marriage and to married individuals are at the forefront in Turkish society. Especially in the case of married women, the expected loyalty to marriage and to the spouse may be at a very high level compared to men, because when it comes to women, it is about the pursuit of honor in some levels of society. According to Kemer et al. (2016), in Turkey, which has a patriarchal family structure, marriage is traditionally perceived as a form of spousal ownership in which men see their wives as their honor. Thus, it can be seen that in line with Turkish societal expectations and norms, especially married women are expected to behave within the boundaries of marriage and remain faithful to their husbands. In addition, it may be considered a taboo for these women to deviate from the expectations and be intimate with other men.

In the 1<sup>st</sup> example of the modification shifts in plot category, it is seen that there is an alteration in the remake series. In the original series, Hannah and Christie meet on Hannah's first day of work. Christie comments on Hannah's surname, Defoe, stating its importance in the legal market. However, Hannah informs him that she has taken her husband's surname Stern. However, in the remake series, this conversation occurs between Azra's colleague and ex-lover Yıldırım and her husband Sergen, instead of between Azra and Yıldırım. In the remake series, Sergen discovers that Yıldırım has started working at the same place as his wife. Although he knows that Azra is not at work, he pretends to visit her and intentionally meets Yıldırım. While they are chatting in front of Azra's room, Sergen points to the name tag on Azra's door and boastfully mentions that Azra has taken his surname, interpreting this situation as a victory. This translation in the remake series is an alteration from the original series. Sergen is portrayed as a more jealous character than Hannah's husband Nathan in the original series. He sees Azra taking his surname as a war victory and tries to make Yıldırım jealous and mark his territory. Some studies have explained this situation. For instance, Kemer et al. (2016) found that Turkish men tend to be more emotionally jealous than women. They attribute this to the patriarchal family structure in Turkish society, which expects men to be more possessive and show their jealousy more than women. It is



possible to see scenes in the remake series in which Sergen displays similar jealousy, but which were not included in the original series. For example, this situation can be seen in the 1st example in the mutation shifts in dialogs category. Sergen, who has been jealous of Yıldırım over Azra since university days, now becomes uneasy when he learns that Azra and Yıldırım have started working at the same workplace and bombards Azra with questions about Yıldırım. Sergen, who even goes to the extreme because of his jealousy, does not support Azra because he is uncomfortable with the idea of Azra working in the same workplace with Yıldırım and says that she cannot hold onto that job anyway. In this context, a study has shown that the primary reasons why women in Turkey do not participate in the workforce are disruption of childcare responsibilities, household duties, and negative perceptions of working with foreign men in the workplace (Bayer, 2013). This suggests that in Turkish society, women working alongside men, even in a professional setting, may be viewed negatively.

The 1<sup>st</sup> example from the category of shifts in plot there is a modification shift resulting in an alteration. In the original series, Nina engages in sexual relationships with both married and single men, regardless of their age. She even becomes pregnant by one of her clients during a brief affair. However, in the remake series, Sanem does not engage in any sexual activity outside of marriage. She only becomes pregnant and has a baby after getting married with Bora. The reason for the alteration in the plot of the remake series may be due to taboos against premarital sexual intercourse in Turkish society. Upon analysis of the conducted studies, it was found that premarital sexual activity, including losing virginity (hymen), engaging in sexual intercourse before marriage, and having sexual intercourse outside of marriage, as well as polygamous relationships, are considered taboo and are not widely accepted in society, for women (Aksoy Derya et al., 2017).

The similar alteration strategy for both Sanem and Nina is also evident in example 2 within the same category. In the original series, following her husband's infidelity, Hannah had a secret affair with her former university friend and flame, Christie, for three months. She loves both Christie and her husband Nathan, but she cannot divorce Nathan. However, in the remake series, these events were altered, and Azra did not

engage in any extramarital sexual activity, despite her husband's infidelity. In Turkish society, extramarital affairs and polygamy are considered unacceptable. As a result, the expectations and roles assigned to men and women have also changed. If a man cheats on his wife, there is often less conflict, and the institution of marriage is largely protected. However, if a woman cheats on her husband, it is seen as a matter of honor and can lead to divorce and even violence (Aksoy Derya et al., 2017, p. 6).

In the 7th example of the modification shifts in plot category, there is an alteration shift. The original series features Hannah's client as a woman who is the UK's foreign secretary, and her husband is cheating on her through Indiana Ray, a site for discreet extramarital affairs. However, in *Evlilik Hakkında Her Şey*, Azra's client Şermin Koloğlu is a famous marriage program host who is known and loved by everyone in Turkey. Şermin and her husband Murat present a television program called 'Bir Ömür El Ele' where they provide advice to married couples. However, Murat cheated on Şermin with women he met on a website called Saklı Oda. Although the plot of this event is mostly preserved in the remake series when compared to the original series, *The Split*, the occupations of the characters involved have been changed in the remake. Therefore, it can be said that there has been a modification resulting in an alteration in the remake series *Evlilik Hakkında Her Şey*. One possible reason for this change may be that politics generally has a male-dominant structure. When examining the political history of the society in which the original series takes place, it is evident that women hold more influential positions in political life compared to Turkey. In the UK's political history, three women have served as Britain's Prime Minister: Margaret Thatcher (1979-1990), Theresa May (2016-2019), and Liz Truss (2022-). Additionally, six women currently serve as ministers in the UK's cabinet. In the national parliament, women make up only 31% of parliamentarians. The House of Lords has 237 women MPs, while the House of Commons has 225 female MPs (Uberoi & Mansfield, 2023). Turning to Turkish politics, the cabinet established after the May 28 elections has 17 ministers and 1 vice president, with only one female member, Minister of Family and Social Services Mahinur Özdemir Göktaş. In addition, it is worth noting that the women in the cabinet are generally appointed as the Minister of Family and Social Services. Since 1990, only two men have been appointed to this position (Siyasette Kadın, 2023). In terms of

gender distribution among the 28th term deputies in Turkey in 2023, only 119 out of a total of 600 deputies are women (28. Dönem Milletvekilleri, 2023).

In the 7<sup>th</sup> example of the modification shifts in dialogs category it is evident that the alteration strategy was used in the remake series to change Hannah's mother Ruth's advice. In the original series, Ruth advises Hannah not to divorce her husband but still pursue her desires by living the life she wants for a while with Christie in secret. However, this advice dialog is removed in the remake series. In the remake, Çolpan never gives Azra such advice. Instead Çolpan asks Sergen to save his marriage and tried to make himself forgiven by Azra. The conversation between Hannah and Ruth was altered in the remake series, possibly due to the societal belief in Turkey that a woman's infidelity is more severe than a man's. Additionally, Azra's mother's advice to pursue a relationship with another man while remaining married may be viewed as disgraceful by the audience. In a study conducted it argued that there is a perception that men's and women's cheating is perceived differently in terms of gender in marriage. In addition according to this study, the rate of those who adopted the view that "Women's cheating is unforgivable" was 82.4% (Bayer, 2013).

In the 18th example of the mutation shifts in dialogs category, Hannah tells both her husband Nathan and her flame Christie that the sex is better with Christie. However, this dialog is deleted in the remake series. Azra does not even want to start a relationship before she divorces Sergen. Even after her divorce from Sergen, she does not have sex with Yıldırım. Thus, the remake series changed the dialogs and plot regarding Hannah's infidelity to her husband. Azra's infidelity may be unforgivable to Turkish society, as Bayer (2013) noted in his study.

### **6.1.2. LGBTQ+ Taboo in Turkish Society**

The 1<sup>st</sup> example from mutation shifts in characterization is about LGBTQ+ taboo in Turkish Society (for translating queer see Angelelli & Baer, 2020). Hannah's gay boss Alex Zander Hale is deleted from the remake series. The 6<sup>th</sup> example in the category of mutation shifts in characterization involves a deletion of a homosexual character Tyler.

Moreover, there is also a mutation shift in the plot of the remake series when Nina has a secret affair with Zander's husband, Tyler, but Sanem has no such relationship since Tyler's character was deleted from the remake series. In addition, the 11<sup>th</sup> example from the same category involves such a deletion of a homosexual character Will and his husband Jordan. The 14<sup>th</sup> example from the category of mutation shifts in plot involves a deletion of a lesbian couple who want to have a baby through a sperm donor. The 3<sup>rd</sup> example from the category of modification shifts in dialogs involves an alteration in the remake series. In the original series, a character visits a pub and converses with a couple who are gay. However, in the remake, the character is shown talking to a couple who are heterosexual. The 6<sup>th</sup> example from the category of mutation shifts in dialogs involves a deletion when Rose and Nina talking about Rose's fiancé James's not being gay. In the remake series Güneş and Sanem do not have such a conversation or a joke which implies Güneş's fiancé Yalın being gay.

When examining the position and perspectives of LGBTQ+ individuals in Turkey, it is evident that the issue is surrounded by taboos. As a result, the representation of these individuals and their issues on Turkish television are influenced by a range of cultural, religious, social, and political dynamics (see Alan & Okyayuz, 2022). Within the context of Turkish television programming, one of the main approaches adopted is a policy of ignoring and rendering such individuals or issues invisible. The conservative values and societal norms that prioritize heteronormativity may be contributing factors to such approaches. Additionally, the political environment has a considerable impact on how LGBTQ+ topics are portrayed on Turkish television. The current political environment and the more conservative and repressive discourses in this environment can also contribute to the ostracism of individuals who do not conform to existing gender roles. For example, the discourse of the head of the Bursa Tradesmen's Association in 2006 regarding a march planned by a Turkish LGBTQ+ organization in Bursa: "Bursa is not the meeting place for transvestites and homosexuals... We will not let such people utter the very name of Bursa, not to mention their marching in a sacred city full of saint's tombs... once the capital city of the Ottoman Empire" can show the extent to which these individuals and issues are marginalized and humiliated by certain segments of society (Delice, 2010, as cited in Szulc, 2011, p. 12). According to Szulc

(2011), who examined the contemporary discourses on non-heterosexual and gender non-conforming citizens in Turkey, what is considered ‘normal’ or ‘natural’ sexuality for the Turkish society includes heterosexual and monogamous relationships, and any other kind of relationship is considered abnormal and inappropriate. Szulc (2011), argues that as gender non-conforming individuals in Turkey try to gain more visibility, they may face more pressure from dominant groups. For example, some LGBT organizations have been shut down by court decisions. When Szulc (2011) looked at the reasons for the closure decisions, three main reasons stood out: “Turkish LGBT organizations are against 'general morality', they are against 'Turkish family structure' or they are engaged in illegal activities” (p. 26). It is evident that being homosexual, having same-sex relationships or establishing an LGBTQ+ organization are not illegal, however; these are “heavily constrained and controlled by state institutions, police forces, and public prosecutors” in Turkey (Özbay & Öktem, 2021). Therefore, individuals and issues surrounding LGBTQ+, is seem to be ignored and deleted from the remake series in Turkey because of the possible reasons listed above. Media organizations may be avoiding the risk of being ostracized by society and oppressive systems and political forces, and suffering both financial and moral damage by choosing not to address these issues in prime-time TV series. When the issue is homosexuality Turkish society requires some sort of change in the original text. As can be seen from the 1<sup>st</sup>, 6<sup>th</sup>, and 11<sup>th</sup> examples from the category of mutation shifts in characterization the main method used in such issues is deletion.

### **6.1.3. Sex-Related Topics or Scenes**

In the 4<sup>th</sup> example from the category of shifts in characterization there is a modification shift resulted in alteration in the portrayal of Nina’s character as Sanem in the remake series. In the original series, Nina's character engaged in sexual relationships with multiple partners, regardless of their age or marital status. However, in the remake series, when she appeared as Sanem, her character was altered and her sexual life was no longer as intense and unemotional as Nina. It can be said that this alteration may be related to RTÜK’s Law No.6112 regulating radio, television, and internet broadcasting. Within its 24 articles regarding the principles of media services the sub-article f and n of

the article 8<sup>th</sup> RTÜK specifies that “Media services shall not be contrary to the national and moral values of the society, general morality, and the principle of protecting the family.” and “Media services shall not be obscene.” (RTÜK, 2011). Therefore, producers and translators of the remake series may have resorted to the modification strategy as alteration in the life and character of Sanem.

In the 6<sup>th</sup> example of the modification shifts in plot category alteration strategy is seen to be used possible within the same perspective resulting from RTÜK’s regulations. While in the original series Rose grabs a vicar’s penis, Güneş, in the remake series just kisses a man. In Turkish society, which values tradition and conservatism, a character in a popular TV series grabbing a man's penis before her wedding could have a shocking effect on the audience, resulting in negative reactions and antipathy towards the character. The series could have faced criticism and a decrease in interest due to the scene being perceived as contrary to societal values. Therefore, it is possible that the scriptwriters or translators made alterations to comply with RTÜK's censorship and broadcasting standards.

In the 3<sup>rd</sup> example of the mutation shifts in plot category, the excision strategy is seen to be used. In the original series, a video of Fi, one of Hannah's clients, engaging in drug use and sexual activity with her husband and their baby-sitter was leaked to the media. However, in the remake, this incident has been removed from the series. In contrast, Melisa, Azra's client, has no such experience or record. The removal of this scene in the remake series may have been a preference of the screenwriters or translators, possibly due to RTÜK's same regulations which requires from the broadcaster’s to not be obscene and to be in accordance with national and moral values of the society, general morality, and the principle of protecting the family (RTÜK, 2011). Moreover, the 13<sup>th</sup> example of the mutation shifts in plot category is also an excision in the remake series where Christie slept with Hannah’s client Fi Hansen when they’re both drunk. This event comes to light when Fi's husband discovers that Fi and Christie have slept together which he learned through hidden cameras and microphones in the house. He then used this information to threaten Fi, Hannah, and Christie in order to gain an advantage in the divorce case. In the remake series, however, this event is deleted

entirely. Yıldırım would not sleep with any woman, both because it would be considered unethical to have a relationship with a client and because of his love for Azra.

In the 5<sup>th</sup> example of the mutation shifts in plot category the scene about the custody case in which the content of Nina's client, stand-up comedian Rex's show with obscene jokes about his ex-wife is discussed is deleted from the remake series. Furthermore, the occupation of Rex in the original series has been changed in the remake series, where Ural is a rapper. The reason why this scene, in which Rex, a stand-up comedian, talks about his experiences with his ex-wife in his show and makes obscene jokes about his ex-wife, is deleted in the remake series may be RTÜK's regulation "Media services must ensure that Turkish is used correctly, beautifully, and understandably without spoiling its features and rules; low-quality, vulgar, and slang use of the language shall not be allowed." The content of the stand-up text, which includes jokes such as, "My ex-wife swore a lot. Sometimes I get offended just by what came out of her mouth. For example, my best friend's cock." is too obscene to be included in the Turkish TV series broadcast in prime time. It is possible to conclude that the excision strategy is preferred for this reason. Similarly, in example 13 of the mutation shifts in dialogs category, it is evident that Rex's jokes about sexuality and sex such as "And I'm sleeping with my divorce lawyer. Have you seen how much they charge? She was already screwing me. Now at least it's mutual. She charges for everything at 10 dollars a minute, even sex! Best fiver I ever spent." are removed from the remake when Nina and Rose attend one of his stand-up shows. Similar to this example, in the 3<sup>rd</sup> example of the modulation shifts in dialogs category it can be seen that in the original series, Nina's offensive phrases, including sexual ones, spoken drunkenly at Rose and James' rehearsal dinner, are simplified and purified in the remake when Sanem speaks at her sister Güneş's ceremony of asking for a girl. For example, Nina speaks about her father as "Our parents were married, and it didn't stop our dear father from screwing someone else." However, Sanem about his father as "He ran away with our 24-year-old babysitter and left us." In addition, Nina speaks about her sister Hannah's husband as "You put your hand on my arch and you said "Why doesn't she want to have sex with me anymore?" Like I would have the answer? Why would I have the answer? I don't know who I'm

going to screw from one week to the next. How do I know why Hannah doesn't want to have sex with you anymore?" while this dialog is completely deleted from the remake series. Moreover, Nina speaks about her sister Rose and her fiancé James as "And I know you care about James. I know you do. But, James, it's not enough to just get on top and hope she feels the same. Is it any wonder you put your hand on the vicar's cock?" while Sanem only says to Güneş "Is that so? Is that why you went and kissed that shabby Neco?".

It has been observed that the RTÜK has imposed various sanctions on series that violate the relevant regulations. For example, İlhan Yerlikaya, Chairman of the Supreme Council of Radio and Television (RTÜK) in 2017, was quoted in a statement to the AA correspondent as saying the following about Turkish TV series and their content:

"In some TV series, violence against women, violation of human dignity, swearing, insults, obscenity and alcohol scenes are very common. There are many complaints about this from the viewers. There are problems with the content, which need to be corrected. Sanctions were imposed in the form of fines deducted from the previous month's advertising revenue. The new ordinances have introduced more severe sanctions in such cases. For example, in addition to fines, there is a suspension of programmes, a suspension of broadcasts and then a suspension of the licence. If this negative content continues in our TV series, we will continue to impose series after series of penalties. We fined 2-3 of them last week, and we will do what is necessary from now on. We have started to receive many complaints from our citizens. We also receive complaints face to face. Nobody has the right to do this. Broadcasters and producers should be very careful (Doğan, 2017).

As a result, the writers of the remake series, which aired in 2022, may have simplified the offensive content of the original series. Similarly, in the original series, after Nathan learns that his wife Hannah has slept with Christie, he tells her, "It was tit for tat? A fuck for a fuck? How many times?" has been removed from the remake series, which can be seen in the 17<sup>th</sup> example in the mutation shifts in dialogs category. Failure to do so could have led to reactions and complaints from viewers and, consequently, sanctions from the RTÜK. Similarly, the 5<sup>th</sup> example of the modification shifts in plot category is an alteration where Rose says to her sister Nina she put her hand in the



vicar's cock, while Güneş says to her sister that she kissed Neco in her café in the remake series. It can be seen that both the plot and the dialog is altered in the remake series to avoid topics and conversations that would be considered sensitive for Turkish society. In this context, the 4<sup>th</sup> example of mutations in dialogues category can be viewed as a similar case. In the original series, Hannah's joke about 'who should I sleep with to get a corner window' is deleted from the remake series. This joke can be considered sexist, and given the family structure and national values of Turkish television and RTÜK's related regulations, it is unlikely to be well-received by the audience. Gender shifts can result in changes in how a married woman, such as Azra, communicates with a man, particularly in the workplace. Consequently, this dialog is deleted and the dialogs unfold in the remake series as; when Yıldırım and Azra first meet at the office, they argue about who will get the big room in the corner. Ultimately, Azra claims the room, and Yıldırım remains.

In the original series, after Nathan learns that his wife Hannah has slept with Christie, he tells her, "It was tit for tat? A fuck for a fuck? How many times?" has been removed from the remake, which can be seen in the 17<sup>th</sup> example in the mutation shifts in dialogs category.

According to Szulc (2011):

“However, it is important to note at this point that not all requirements of a ‘normal’ sexuality have been constructed as universal norms, equally applicable to all Turks regardless of their gender. The most striking example regards the phenomenon of conjugal fidelity. Sex is generally perceived in the dominant discourse as more ‘moral’ when partners engage in it within marriage or at least within a long-term relationship. Yet, while this rule has been adopted wholesale with reference to women, whose virginity has become their most valued commodity in Turkey, it has been ignored in the case of men, who are often expected to be sexually experienced before they get married. These sexual double standards prove to be still at work in contemporary Turkey” (p. 15).

5<sup>th</sup> example from the category of mutation shifts in characterization: Hannah and Nathan's 16 year-old daughter Liv has a boyfriend and she have sex with him. Learning this Hannah takes her to the gynecologist and starts her on birth control pills. In the

remake series, however; Azra's daughter Miray does not even have a boyfriend let alone having sex with anyone. She is seen as too young to have sex or to have a relationship. So, there is a mutation shift resulting in excision in the remake series.

8<sup>th</sup> example of the modification shifts in plot category involves an alteration. In the original series, Ruth's daughter suspects that her mother cheated on her father, Oscar, and that Rose is the result of that affair. However, in the remake series, there is no implication that Çolpan may have had an extramarital affair, either during her marriage or after her divorce. Upon analysing studies on gender issues in Turkey, it becomes apparent that patriarchal pressure on women is most prevalent in matters concerning their sexuality. Even among individuals with a certain level of socio-economic status and education, patriarchal dominance over women and taboos surrounding female sexuality persist in our society (Kahraman et al., 2014. p. 823). For instance, in their study, Kahraman et al. (2014) found that 28.7% of respondents agreed with the statement 'The woman a man will marry must be a virgin'. Of the 60 participants who agreed, 46 were men. The authors interpreted this as evidence of a traditional patriarchal mentality among men regarding women's sexual lives. Furthermore, the study revealed a high percentage of 59.3% of respondents agreeing with the statement 'A woman should have sexual intercourse after marriage'. The sample consisted of 124 participants, with 74 being male and 50 being female. As a result, researchers have highlighted the sensitivity and rigidity of Turkish society towards taboos surrounding the female body and sexuality (p. 823). Therefore, it can be said that shifts were made in the remake series regarding the sexuality of the women. Furthermore, in the 12<sup>th</sup> example of the mutation shifts in plot category, in the remake series an excision strategy is used to avoid issues that are considered taboo for women in Turkish society, such as premarital sex or pregnancy outside of marriage. The remake series has excluded the events of Hannah being with Christie the night before her wedding with Nathan, getting pregnant after that night, and then aborting the baby. Although Yıldırım came the night before Azra married Sergen, she did not have sex with him. Or, Azra never had an abortion. It can be seen in the 4<sup>th</sup> example of the modification shifts in plot that Christie blames Hannah for sleeping with him the night before her wedding but not to run away with him after she accepted it. However, in the remake series Yıldırım says to Azra

when they argue that “The night before the wedding, I asked you to come with me. You said okay. I went home, packed my things, sat down and waited for you. You didn't come, but I still waited. Because you said okay. Then I got up and came to you, because I'm stupid. You came out of your house, wearing your wedding dress. I said, 'I love you, come with me.' That was the last thing I said to you.” These words makes it clear that Yıldırım and Azra never slept together. It is seen that there is an alteration from the original series in these dialogs. In addition, the dialogs between Hannah and Christie about Hannah's abortion and their affair is deleted in the remake series which can be seen in the 16<sup>th</sup> example from the mutation shifts in dialogs category.

The 2<sup>nd</sup> example of the mutation shifts in plot category, which involves the flirtation between Hannah's sister Nina and her former lover and current colleague Christie, as well as the 4<sup>th</sup> example in the same category where Christie booty calls Nina, were removed from the remake series using the strategy of excision. One possible reason for the exclusion of these events in the remake series could be that in Turkish society, which values traditional family and social norms, it may be seen as inappropriate for a sister to be involved with her sister's former partner or lover. In Turkish society, family ties hold great importance, and the loyalty of family members towards each other is highly valued. Sen et al. (2014), also emphasize in their studies that in Turkish culture, emotional ties and kinship between family members are highly valued (p. 18). Thus, Sanem's relationship with the man her sister Azra used to love may be perceived as a betrayal, causing negative reactions towards Sanem, a beloved character. In the remake series, Azra's own statement to Yıldırım when she thinks that there is something between Yıldırım and her sister Sanem which is "Shall I tell you something? You've spent too much time abroad, what kind of a broad-mindedness is this?" is one of the indicators that such a situation is not considered acceptable in Turkish society. Furthermore, in the 8<sup>th</sup> example of mutation shifts in the dialog category, when Azra thinks that Sanem and Yıldırım are together and that Sanem has kissed one of her married clients, she scolds Sanem, saying, "How could you kiss him? How could you do such a thing? How can you kiss a client who is still married? What is it to have a relationship with the man whose divorce case you took on? And as if that wasn't enough, you're dating Yıldırım...". However, in the original series, there is no such

dialog between Hannah and her sister Nina. In fact, Hannah gives Christie her sister's number. She also knows that Nina is sleeping with one of her clients, but Hannah does not scold Nina about it. These examples show that it is not acceptable in Turkish society to be with a married man or to be with one of one's sister's or brother's exes. Azra's own reactions show that she cannot tolerate the possibility of her sister being with the man she once loved. These situations may be perceived as disloyalty or unethical by certain segments of society. For this reason, while there is no reaction to such situations in the original series, it is seen that in the remake series, a reaction is created to these situations by using the addition strategy and the traces of the Turkish society are reflected in the series.

In the 3<sup>rd</sup> example of the mutation shifts in plot category, it is observed that the remake series employs the strategy of excision for a dialogue that could be considered sensitive to gender and religion in Turkish society. Acevedo et al. (2013) noted in their study that the majority of Turkish society is Muslim, and that there is a very high level of overall religiosity in Turkey. The equivalent of Rose's interaction with the vicar, which was deleted from the remake series, would be Güneş interacting with an imam in a similar manner. Thus, it is seen in the remake series that the dialog between Rose and the vicar is deleted from the remake series. The Turkish audience would not accept keeping this incident and dialog the same way in the remake series as it would be considered highly unethical. Religion and religious people hold a sensitive place in Turkish society. Even if Güneş had not grabbed an imam's penis and only kissed him, if she had made a comment like 'there is something about imams, clergy, teachers' while talking to that person, the audience might have reacted negatively towards Güneş. This would also be inappropriate considering RTÜK's regulation indicating that "Media services shall not be contrary to the national and moral values of the society, general morality, and the principle of protecting the family." Thus, the writers and translators of the remake series may have made the deliberate decision to alter both the events and the dialogue in the series. Similarly, the 12<sup>th</sup> example of the mutation shifts in dialogs category involves the removal of a conversation about a religious character from the original series in the remake. In the original series, Hannah discusses a bishop who committed suicide after his name appeared on an extramarital dating site. In the remake

series, a discussion about an imam's name appearing on a certain site and being told that he killed himself would be the cultural equivalent of the same conversation in the original series. Therefore, providing such information on television could be considered politically and religiously sensitive, as religious issues and representatives hold significant importance in this culture. It is possible that the screenwriters or translators resorted to the excision strategy in the remake series for this reason.

#### **6.1.4. Children and Sexuality**

In the 12<sup>th</sup> example from the category of shifts in characterization it can be seen that a character is deleted from the remake series through mutation strategy. In the original series, Liv, who has reached the age of 19, goes abroad during a one-year break after graduating from high school and meets a young man there. Returning to her family home with Gael, Liv starts to live with Gael in the family home and announces to her whole family that she has decided to marry him. Although her family is not very happy about this, they do not interfere with Liv and do not get angry with her. With all these events, the character of Gael was deleted from the remake series. The cohabitation of couples who are not yet married is not a situation that is not welcomed by Turkish society. Especially if these couples are as young as Liv and Gael, many families do not tolerate such a thing. Moreover, in the 14<sup>th</sup> example of the mutation shifts in dialogs category, it is shown that Liv had a boyfriend before Gael, whom she brought to her grandmother's party. Liv and her boyfriend are seen dancing closely, which disgusts her father Nahtan, but he does not intervene, he only says "Biologically, man is not designed to watch the mating rituals of his children." However, these scenes and dialogs are deleted in the remake series. In fact, Miray, Azra's eldest daughter, is not mentioned to have a boyfriend in the remake series. In Turkish society, having a boyfriend may not be welcomed by most families, especially for girls. Furthermore, even adult women with boyfriends can only introduce them to their families or mention them when they decide to get married. There are many families in Turkish society who do not allow their children to have a lover, let alone a young girl coming to the family home and living together with a man. Since the majority of the prime-time series are watched by such families, it may be natural to resort to such a strategy. In a study on gender

perceptions among academic staff working at a university in Turkey, 45.9% of the participants answered "disagree" to the statement "a young girl should be allowed by her family to date". While 144 participants answered "agree" to this statement, 96 participants answered "disagree". It was observed that 45.9% of the participants found this situation inappropriate. The researchers who carried out the study note that even among this group of highly educated people, the majority have traditional attitudes towards women's freedom and, in line with this conclusion, believe that the idea that a young woman should be dependent on her family's permission to have a relationship with a man is a major restriction on women's freedom (Kahraman et al., 2014). Furthermore, in example 9, regarding the mutation shifts in the plot category, it is evident that a similar event involving Liv's character was also removed from the remake series' plot. The scene in which Liv sends sexually explicit photos to a young Spanish teacher at her school and her parents are informed by the school is also left out of the remake series. It is evident that the remake series has excluded subjects involving children and sexual content. Miray, the daughter of Azra and Sergen, does not have a boyfriend in the remake series, and she does not send any photographs of herself to any of her teachers at school.

In the 2<sup>nd</sup> example of the mutation shifts in dialogs category it is seen that in the original series Hannah takes her 16-year old-daughter to a gynecologist for birth control after she and her husband Nathan found out Liv is having sex with her boyfriend. Later, Hannah and Nathan discuss this topic. They even joke and laugh about their daughter's very noisy sex life. It is worth noting that these conversations were excluded from the remake series along with Liv's sex life. Evcili et al. (2013) highlight that the topics of sexuality and the concept of "virginity", which are considered taboo, often not discussed and ignored, especially in our country. Furthermore, these taboos still hold significance in Turkish society and play an active role in men's choice of spouses (p. 489). It is possible to understand why the dialogues and events surrounding them in the original series were removed from the remake series based on this. In the 5<sup>th</sup> example of mutation shifts in plot category, a similar strategy is employed when Liv's aunt Rose asks if she has had sex with her boyfriend. However, this dialogue is excluded in the remake series due to Miray being a minor and therefore seen as a child. This decision

was likely made to avoid any negative reactions from Turkish audiences regarding a sex conversation between an aunt and nephew on TV. Similarly, it is evident that the excision strategy is employed in the 7<sup>th</sup> example of the mutation shifts in dialogs category. Hannah discusses her daughter Liv's sex life and boyfriend with her, thinking that he is in Liv's room at the moment. However, this dialogue is excluded in the remake series. The fact that Hannah can talk to her daughter about her boyfriend and sex is an indication that social taboos are not as strict there as in Turkey. It can be seen that with the same approach and strategy, the 9<sup>th</sup> and 10<sup>th</sup> examples in the mutation shifts in dialogs category, sexual jokes and conversations are removed from the remake series. As a mother, Çolpan never talks about sex with her daughters whether as a joke or in a serious manner. Or, Güneş and Yalın do not talk about sex with their sisters.

#### **6.1.5. Parenting Roles and Issues**

In the category of shifts in characterization the mutation strategy is seen to be used when the issue is parenting roles and alcohol related scenes. Firstly, when 16-year-old Liv drinks alcohol at her grandmother's birthday party, her parents do not intervene. Although her father is annoyed by Liv's drinking and takes her glass away from her, he does not get angry with her or forbid her to drink or punish her in any way. Even though her father takes her glass away, Liv takes another glass and goes to her aunt and continues to drink. In the remake series, however; the scene in the original series is deleted by mutation strategy, Miray does not drink alcohol at her grandmother's birthday party. The gender-related stereotype of a father in Turkey is generally portrayed in an authoritarian manner. A child, especially a child who is not yet of legal age, drinking alcohol in the presence of the father is generally seen as a situation that should be prevented and not allowed by the father. There is a boundary that must exist between a father and his child. Examples can be seen in Turkish society where many older individuals do not smoke or drink alcohol in the presence of their fathers. Studies on the role of fatherhood in Turkey show that the traditional view of fatherhood is the most dominant and that there is a type of fatherhood characterized by patriarchal values, resistance to change, authoritarianism and a distant relationship with children based on patriarchal values (Sunar & Fişek, 2005, as cited in Kisbu et al., 2023). In line with this

traditional structure, it is stated that Turkish society is dominated by a "father of the family" model in which there is a hierarchy based on respect and fear in the father-child relationship and a male role as the protector of the home and family (Kisbu et al., 2023). A similar authoritarian structure can also be seen in the family structure of Turkish society between aunts, uncles and nephews/nieces. For example, the motto that an aunt is half a mother is a very familiar approach in Turkish society. Therefore, these gender stereotypes of father, aunt and child may have influenced the censorship of the scene where Miray drinks alcohol as Liv in the original series. With a similar approach, in the 11<sup>th</sup> example of the mutation shifts in dialogs category can show that in the remake series the dialogs where Hannah and Nina calling 'bastard' to their own dad is deleted in the remake series. In Turkish society, the father figure traditionally holds an important place. Therefore, it is uncommon for children to make insulting remarks, even if the father is at fault. Furthermore, it is considered a serious social taboo for a child to insult their father. It can be seen that authoritarianism and respect generally prevail in Turkish society (Kisbu et al., 2023), and it is expected to respect both parents no matter what. According to Yurtbaşı (2015), family values in Turkish society have divine roots, derived from the teachings of the Holy Qur'an, the sayings of Prophet Muhammad, traditions, and well-known quotes of national poets and folk heroes. Thus, the Turkish society considers family as its cornerstone, based on Islamic values of sacrifice, love, loyalty, and obedience. Yurtbaşı gives the following quote from the Qur'an here; "When either of your parents attain to old age, never say "Fie" unto them nor repulse them, but speak kindly unto them". Based on this analysis, it can be concluded that the exclusion of the dialogue between Hannah and Nina in the remake series may be attributed to the cultural and religious roots of the importance placed on parents and family values.

The examples above illustrates the traditional family structure in Turkish society. Parental roles tend to be more authoritarian, allowing them to have a say in their children's lives and decisions. For instance, obtaining the approval of their families is a socially significant element when it comes to children making marriage decisions. In the first example of shifts in characterization, it was observed that a modulation strategy resulting in amplification was used. While James' parents did not involve themselves in



their son's decision to forgive and marry Rose after she grabbed the vicar's penis in the original series, Yalın's parents did not allow her to marry Güneş after she kissed a guy in her café to see if she was a cheater like her father. Parents hold a significant influence in the decision-making process. Research indicates that both parents and children consider family approval crucial when selecting a partner. Aylin and Demir conducted a study with university students, asking them who should choose their spouse. In response to this question, 32.6% of female students answered that they should decide for themselves, while 66.1% stated that they should decide first and then seek approval from their family. Among male students, 57.8% answered that they should decide for themselves, 40.1% said their family (parents) should decide, and 57.8% said that their family should approve first before they make a decision (Deniz & Aydemir, 2021, p. 63). Therefore, it can be said that in Turkish society the approval and wishes of the family are important when it comes to marriage. How parents see themselves as having a say in their children's marriage decisions can be seen in the words of Yalın's parents in the remake series: Yalın's father says, "Look, we are a well-established family. The girl we take as a bride for our son will go and kiss someone else and we will reward her with gold at the wedding, right? No way!". Yalın's mother Nursel says: "We will never accept our son marrying Güneş. We'll never agree to it. That's it!".

In the 8<sup>th</sup> example of the mutation shifts in plot category Hannah has a client Jaynie Lee, a wealthy and well-known cancer survivor. Lee and her husband had embryos donated before her chemotherapy treatment, with the intention of having a child through in vitro fertilization once the treatment was completed. However, following Jaynie's recovery, her husband abandoned her and is now opposing her desire to use their jointly created embryos for pregnancy. As a result, Jaynie has filed a lawsuit against him to gain control of the embryos. However, in the remake series, this case is deleted from the plot. Generally, in Turkey, unless in very rare cases, women do not get pregnant and give birth through sperm banks just to have children. In Turkish society, it is generally expected that individuals be married before becoming parents. While it is possible for couples to divorce and become single parents, having a baby outside of marriage or becoming a 'single mother' is not a common practice. In Turkish society, the traditional family structure emphasizes a family unit consisting of a mother, father, and children.

Single-parent families may face criticism for not conforming to this traditional structure and may be marginalized from society.

The article 'Life is not easy at all for single mothers in Turkey' on gerceknew.com highlights the societal ostracism and social pressure faced by single-parent families in Turkey. Women, in particular, are often blamed for their single or divorced status and are viewed as a threat by married women. Additionally, men have been observed to harass these women (Yıldız, 2023).

Moreover, it is worth noting that artificial insemination is illegal in Turkey. In fact, for women who were previously able to go abroad to find a sperm donor, this has now also been made illegal, making it a criminal offence for a woman in Turkey to go abroad and get pregnant through artificial insemination (Head, 2023). Therefore, given the situations related to this law in Turkish society and society's perspective on this issue, it is understandable why the character of Jaynie and the events surrounding her were removed from the remake series.

#### **6.1.6. Alcohol Related Topics and Scenes**

Example 10 in the mutation shifts in plot category shows that the scenes where Hannah and Nathan discover a narcotic substance in their daughter Liv's handbag and use it themselves, despite scolding Liv, have been removed from the remake. In the remake series, Azra and Sergen's daughter Miray does not use any drugs, and neither do her parents. RTÜK's regulations on broadcasting services state that "Media services shall not encourage using addictive substances such as alcohol, tobacco products, drugs, and gambling" (RTÜK, 2011). According to the relevant article of RTÜK, scriptwriters or translators may need to remove scenes involving drug use by a young high school student in the remake series. Additionally, the scene where the parents use drugs despite not wanting their daughter to use them may also be poorly received by the audience. The portrayal of Azra as a successful businesswoman and devoted mother has endeared her to the audience. However, any depiction of drug use by Azra or her daughter could

lead to a negative response from viewers, potentially diminishing their affection for the characters and interest in the show.

### **6.1.7. Kinship Ties**

The 2<sup>nd</sup> example from the category of mutation shifts in characterization is an addition to the remake series. In the remake series Güneş's fiancé Yalın is portrayed as the nephew of Azra's ex-friend/flame Yıldırım. Such a choice establishes a kinship between the two main character actors, whereas in the original production there was no such kinship. There is no uncle-nephew relationship between Rose's fiancé James and Hannah's ex-friend/flame Christie. In Turkish society, there is a strong sense of interdependence in the nuclear and extended family, and family ties can be very strong between cousins, uncles, aunts and even more distant relatives, in addition to parents and siblings. Seeing such sincere and warm ties on television may be preferable for Turkish viewers to feel closer to the series and its characters. For the viewers, seeing something of themselves or their own family structure in these series may arouse the feeling of being a member of the family. Thus, the fact that Güneş's lover, Yalın, is Yıldırım's nephew in the remake may make the audience feel more emotionally invested in Yalın and Yıldırım. In her study, in which she studies family value transition in Turkey, Akyil (2012), support this idea by emphasizing that Turkey is a country with a collectivist culture, which means that it has very strong and close ties with the nuclear and extended family. In societies with this culture, the feelings of loyalty, reciprocity and solidarity towards each other are also strong. This situation can be seen in the 1<sup>st</sup> example from the category of modification shifts in characterization in which a sensualization strategy is used when Yıldırım stands next to his nephew Yalın and defends him against his fiancée Güneş's mother Çolpan when she does not want Yalın and Güneş to get marry and tries to stop them. In this example, Yıldırım acts as a kind-hearted uncle who wants and cares about his nephew's well-being.

The 7<sup>th</sup> example from the same category also involves an additional kinship tie in the Turkish remake series which does not take place in the original product. It is revealed that Faruk, the father of the girls who play the lead role in the series, has a child with

Nazan, the woman who was the nanny of his children, whom he cheated on his wife Çolpan and ran away years ago. This girl is a young woman named Deniz. Although the Cevher sisters are surprised and upset when they learn that they have another sister, Deniz is accepted and loved by the sisters and becomes a part of the family. This process is surrounded by dramatized emotional scenes. At the same time, there may have been such an addition strategy to fill the screen time in the remake series, which plays an hour and a half more than the original production.

#### **6.1.8. Violence Against Women**

The 4<sup>th</sup> example from the category of mutation shifts in characterization involves the addition of a character to the remake series, Ceylan, who is a woman that experiences both physical and psychological violence from her husband. Her gender representation conveys the harsh realities of Turkish society, where a significant number of women are subjected to such violence every year. In addition to experiencing various forms of violence, women also face a high risk of being killed every year. Therefore, Ceylan's addition to the remake has an impact on the overall storyline and conveys a different message compared to the original series.

Kadın Cinayetlerini Durduracağız Platformu, which was established to draw attention to and stop femicides in Turkey, has been recording data on femicide in Turkey since 2008. Their data shows that in 2023, a total of 315 women were murdered, with 65% of these murders occurring in their homes. The data also reveals that 31% of the women killed in 2023 were stabbed to death with a sharp object, while 55% were shot with a firearm. When analyzing the reasons for the murder of women, it is evident that 58% of the victims were not identified and the pretext for their killing remains unknown. Among the femicides with known pretexts, approximately 70% of the women were killed by men due to their decisions about their own lives. In other words, women were mostly killed because of their own free will decisions, such as separation or divorce (Kadın Cinayetlerini Durduracağız Platformu, 2024).

Kerman and Betrus (2018) conducted a study on violence against women in Turkey. They noted that violence against women in Turkey is concerning. Their study revealed that factors such as marriage at a young age, lower education level, alcohol abuse, and childhood trauma or abuse history contribute to violence against women at an individual level. At a relationship level, having multiple partners, low relationship satisfaction, and forced marriage are contributing factors. At a community level, poverty, lack of social support, and lack of employment opportunities are contributing factors. Societal level factors include cultural acceptance of men's superiority and dominance over women, acceptance of violence, cultural practices, and weak legal sanctions (p. 510). It has been observed that violence against women and femicides are at an alarming level in Turkey. Therefore, it is important for society to draw attention to this issue and reduce possible incidents of violence and murder. In the remake series, the scriptwriters may have thought it appropriate to make such an addition to the series in order to draw attention to this issue, which is the black wound of Turkish society and the whole world, and to create social awareness. After all, TV series are a useful tool for reflecting the cultural and social values and problems of the societies in which they are set. As such, the 15<sup>th</sup> example of the mutation shifts in dialogs category includes an addition where Çolpan make a speech on 8 March, International Women's Day. Çolpan gives a moving speech about femicide and violence against women in Turkey. It is clear that the remake series is drawing attention to these issues since there is no such dialog in the original series.

### **6.1.9. Women's Hostility Towards Women**

The 6<sup>th</sup> and 7<sup>th</sup> examples of the mutation shifts in plot category are additions to the remake series. They suggest that women tend to blame the woman their husbands were with more than their husbands when it comes to cheating, indicating a sense of animosity between women in such situations. As in the remake series, Songül's reaction when she finds out her husband and best friend are cheating, she first embellishes her anger and hatred toward Elçin and not her husband. She focuses on Elçin's silicone breasts with the knife in her hand. Here, Elçin's having a silicone breast is a factor that devalues her in the eyes of the audience and focuses on the fact that she is a mistress. In Turkish society, in the image of an ordinary family woman, it is not thought that that

woman goes and gets her breasts done. This is not what a mother or a wife would do. Silicone breast is the symbol of an attractive or deceptive woman of social class status in Turkey. The symbol of a woman who has inflated her breasts for money and picks up men. Silicone breasts reflect the image of women who do not fit into a certain family structure in Turkish society. It is possible to encounter the hostility of women towards women in Turkey frequently. We can see a reflection of this here, as well. When she discovers that her husband is cheating on her, Songül first vents her hatred towards Elçin. In Turkish society, when husbands cheat, unfortunately, in many cases, it is said "That bitch!" rather than "that bastard!". It is "That woman" who causes the family to break up. Moreover, we can see that honor killings of women are more common in Turkey. When a man and a woman have an intimate incident, it is usually the woman who is killed because she has tarnished her honor. And we can see that women also instigate this situation by remaining silent, or blaming the other woman. In some examples, it can be seen that women are more hostile and aggressive towards women. For example, if one enters the words 'yuva yık...' (destroy marr...) into Tureng's search bar, an online dictionary commonly used in Turkey to learn the Turkish equivalents of foreign words, the phrase 'yuva yıkan kadın' (the woman who destroys a marriage) appears as a suggestion. The English translation of this phrase is 'the other woman'. This suggests that the act of adultery is a crime committed by women. It is the woman, not the man, who breaks up an existing marriage with a tendency to cheat.

Özkan (2019) also states in her study on gender discrimination in society that in the behavior of infidelity in the society, while the man is considered as the "distracted" inactive and passive party, the woman is categorized as the "distractor" active and affective party. This can also be seen in example 7. When Reyhan meets Azra, the lawyer of her husband's lover Gizem, with whom he cheated on her, she calls her "the devil's lawyer" and says the following about Gizem: "You don't understand anything. That woman destroyed my home. She took my children's father away from his family. Are you going to defend her to me now?". As can be seen, Gizem is "that woman" who destroys a family and separates young children from their fathers.

Furthermore, when a woman is cheated on, the situations where she is blamed by society and those around her can be seen. This is evident in the 6<sup>th</sup> example in the modification shifts in dialogs category. In the remake series, Songül's husband cheats on her with her best friend. As a result, Songül's daughter blames her mother for not noticing what was going on between them and allowing that woman to get so close to their family. However, in the original series Goldie's daughter never blames her mother for her father's infidelity, instead she tells her mother that her father is a "total shit" for cheating. In Turkish society, cultural and social norms often contribute to the blame placed on women when they are cheated on. They are unfairly accused of not paying enough attention to their husbands, being uncaring, or overwhelming them with their words. Therefore, the remake series may have employed this alteration strategy to highlight the issue and expose the injustice towards women.

#### **6.1.10. The Problem of Child Brides**

In the category of shifts in characterization the mutation strategy is seen to be used when a young girl named Zeynep, who is still a child, is included in the series as a child bride. Zeynep had a baby when she was still a child and her family forced her to marry an evil man who was much older than her, by making her look older than her age when Zeynep was only 13 years old. This man and his mother constantly inflicted physical and psychological violence on Zeynep. One day, Zeynep runs away from home with her baby and seeks the help of Çolpan, a lawyer, to divorce her evil husband. The reason for including such an event or character in the Turkish remake series, when such a character was not featured in the original series, may be to create social awareness of the child bride problem in Turkey and to give a social message to the audience. This can be understood from the scene where the judge decides to divorce Zeynep from her husband and subject the husband to receive 10 year prison sentence and says "As Atatürk said, if our women want to be the true mothers of a nation, they should try to be much more enlightened and virtuous than our men. Why are you subjecting this girl to the same bad fate you suffered? Women raise men. If your son sees no problem in marrying a 13-year-old girl, it is your creation. Considered. It is understood that the plaintiff was not of the marriage age specified in Article 124 of the Turkish Civil Code at the time of

marriage. Pursuant to Article 124 (2) of the Turkish Civil Code, the marriage contract is null and void, the case is transferred to the heavy penalty since it constitutes the crimes of qualified sexual abuse and deprivation of liberty of a 13-year-old girl, the minor is to be supported and strengthened economically and socially and directed to study in accordance with Article 6 of the law on the establishment of family courts...". When Zeynep's divorce proceedings ends with these words from the judge, it shows society once again that marrying young children is a crime and those who do it can be punished. For this reason, the producers may have made such an addition to the remake series to draw attention to this issue and problem. Because, as it can be seen from the studies on this subject, the problem of child brides is a serious problem that has existed in Turkey from the past to the present. In their study on the problem of child brides in Turkey Anık and Barlin (2017) also stated that the issue of child brides in Turkey is a serious problem and that Turkey has a rate above the world average in terms of this social problem. In the study, Anık and Barlin recognize that the problem of child brides in Turkey includes not only forced marriages, but also poverty, gender perception, local values or customs, lack of education, legal inadequacies, girls who want to escape from their families and girls who want to marry due to economic problems. The researchers, who think that there should be a multi-faceted study to combat this social problem, suggest that the relevant government units, local administrations and NGOs should work in a coordinated manner on this social problem of child brides (2017, p. 1827). From this point of view, it can be understood that in the remake series, the scriptwriters chose to include a character and subject that was not in the original production in order to draw attention to this social problem and raise awareness.

#### **6.1.11. Addition of Target Cultural Values**

In the 11<sup>th</sup> example of the mutation shifts in plot category it is seen that Yalın wants Güneş to tell her family that his parents will come to ask for Güneş in marriage. So, in remake series *Evlilik Hakkında Her Şey*, when Güneş, the youngest of the Cevher women, decides to marry his long-time lover Yalın, there is an asking for a girl ceremony that happens between their family members. In the original series, when Rose, the youngest of the Defoe women, decides to marry James, no such ceremony



takes place. In the 2<sup>nd</sup> example of the modification shifts in setting category it can be seen that Rose asks her father to walk her down the aisle at her wedding. In the remake series, however, this event has been changed to asking for the girl's hand in marriage ceremony. Güneş asks her father to be the one Yalın's parents ask Güneş to marry in this ceremony. The historical and cultural contexts of the original and remake series differ in many aspects. In Turkish society, the ceremony of asking for a girl is of great importance for most people. This situation can also be seen as a reflection of gender roles. Traditionally, this event means that the man's family approves of the girl and agrees to take her in as part of their family. Girls, on the other hand, have a more passive role in this process. Traditionally, in some cultures, the boy's father would request the hand of the girl from her father or the eldest member of her family as a formal step towards marriage. This ceremony marks the beginning of the official process of marriage and socially approves the couple's relationship. Some studies have shown that marriage practices in Turkey vary regionally. The main factors influencing the process of asking for a girl's hand in marriage, engagement, and other marriage practices are cultural elements, social norms, religious beliefs, values, traditions, and customs (Aile, Çalışma ve Sosyal Hizmetler Bakanlığı, 2018). In a study, when female and male students were asked about the importance of asking for a girl, 75.4% of female students found it necessary, while 76.2% of male students found it necessary (Deniz & Aydemir, 2021, p. 65). This suggests that such ceremonies are important to individuals in Turkish society. Therefore, the addition strategy may have been preferred to make the remake series more appealing and relatable to Turkish audiences.

In the 1<sup>st</sup> example of modification shifts in setting category, it can be seen that in the remake series, Sanem still lives with her family, while Nina lives alone in her own house. In Turkey, if a child is single and works in the same city as their parents, they usually live with their parents until they get married, as the society has a strong family-oriented culture. Aluş (2015) states in her study that the Turkish family, which is getting closer to the modern family structure every day, still has traditional traces. In addition, the fact that the Turkish family has historical roots based on solidarity, trust, sincerity, warm relationships, love, compassion and a very strong emotional unity, that it attaches importance to the traditional structure of family values and acts with a "we"

consciousness, and that it provides an environment where individuals can meet their spiritual needs and experience the joy of doing so, are its strengths. Looking at these characteristics of the Turkish family structure, it is possible to see that children live in the family home until marriage and sometimes even after marriage.

## 6.2. CONCLUSION

In this thesis, one of the latest Turkish remake series *Evlilik Hakkında Her Şey* is studied with a comparison of its source audiovisual product British TV series *The Split* from a gender-based perspective. The corpus of the study includes 18 episodes of the original series *The Split* and 33 episodes of its Turkish remake *Evlilik Hakkında Her Şey*. Upon observation of the two series, it is evident that the remake series has made significant gender-based shifts from the original, particularly in its representation of gender issues and women. In order to analyze the gender-based shifts and to understand why these shifts occurred in the remake series, Katerina Perdikaki's (2017) model in which she tries to lay out a systematic model for the analysis of film adaptation of a book as a modality of translation, is used as a basis for the analysis of remakes. Upon adapting Perdikaki's model for the purpose of this study, four sub-categories are presented to group the founded examples between the original and the remake series, Shifts in Characterization, Shifts in Plot, Shifts in Dialogs and, Shifts in Setting. While Perdikaki's model is used as a basis, the subcategories listed above provide relevant findings for the study of remakes in translation studies. The study presents a quantitative chart of Perdikaki's categories, revealing a total of 77 gender-based shifts between the source and target products. The 77 gender-based shifts were then categorized into sub-categories, revealing 24 gender-based shifts in characterization, 23 in plot, 28 in dialogue, and only 2 in setting.

The analysis draws on the perspectives and approaches of translation studies, including feminist translation studies, AVT, and remakes. Upon analysis of the studies conducted in this field and the Translation Studies literature, it is evident that remakes involve the reconstruction of a product from a source culture in a new culture. However, remakes can reveal more complex realities than simply transferring a product from one culture to

another. According to Gambier (2013), remakes are a form of appropriation that involves changing the language, plot, characters, and cultural context, with all their values and assumptions.

In its most basic form, remakes involve the transfer of a product from one place to another. However, in the case of remakes, they are often approached with more artistic freedom, with some systematic forced changes. This type of translation, which can also be called artistic, can undergo shifts to adapt it to the society in which it is reproduced. Therefore, this study aims to reveal the reasons for these shifts. Nevertheless, according to Okyayuz (2016), the common feature of remakes is the changes that are made within the framework of cultural elements and realities in order for a product of the source culture to make sense in the target culture. The aim of such remakes is to present a product that reflects the target culture. While changes made to suit the habits and preferences of the audience, such as shortening or lengthening the duration of the series, can be linked to the viewing habits of the countries in which the series exist, changes in the flow of the story and the portrayal of the characters in remake series indicate that the predominance of the socio-cultural realities of the target culture is becoming more important, and these changes can have many reasons. In some cases, the changes made may be the artistic free choice of the creative writers of the remakes, while in other cases it can be seen that some systematic changes have been made. In other cases, however, it can be seen that, beyond artistic choices, systematic changes have been made that can be categorized under certain themes (pp. 233-234).

One of the questions this study aims to answer is whether there are any overlapping differences or similarities between the original series *The Split* and its Turkish remake *Evlilik Hakkında Her Şey* from a feminist translation perspective. If so, what are the details of these shifts and similarities according to the categorisation presented by the author? The thesis provides an answer to this question. As such, the main reason for the changes in remakes is that these products are target-oriented. Upon examining the corpus of this study, it is evident that these changes are primarily based on gender. Because gender identification and gender roles are very different in the two societies in which the original series and the remake series are produced. A comparative analysis of

the British television series *The Split* and the Turkish television series *Evlilik Hakkında Her Şey*, which are accepted and analysed as source and target texts in this thesis, shows that the changes made between the series can be grouped under a number of themes:



**Figure 8.** Themes of Gender-based Shifts in *Evlilik Hakkında Her Şey*

Upon analysis of the examples under these themes, the possible reasons for gender-based shifts in the AVT products in Turkey within the context of *Evlilik Hakkında Her Şey* and *The Split* were elucidated. It became apparent that Turkish society has a sensitivity towards LGBTQ+ individuals and related issues. However, some segments consider this topic taboo and prefer it not to be portrayed on Turkish television. As a result, the remake series removed these characters and storylines. In relation to gender roles and stereotypes surrounding women and men, it has been observed that Turkish society remains patriarchal, prioritizing women's roles as mothers and wives. In the Turkish society, which is still seen to have traditional values regarding gender roles, it is expected that a woman should not divorce, have an abortion, become pregnant outside of marriage, or be with someone else after divorce while still being loyal to her ex-husband. When conflicts arise with these roles in the original series, the remake series employs changes or additions to mitigate them. For instance, regarding women cheating on their husbands or having relationships outside of marriage, which is often considered taboo, the remake series differs from the original series. In particular, when it comes to sex topics or scenes, Turkish society has a tendency to favor these. Upon comparing the

original series and remake series when it comes to parenting roles and issues it is seen that in Turkish society, the family unit is characterized by strong ties and an authoritative parental figure, typically the father, who has a say over the children. Furthermore, it is observed that issues such as sexuality and alcohol is sensitive and events surrounding these topics are generally removed from the remake series. In the original series, children are portrayed as separate individuals and are not subject to interference when it comes to marriage, boyfriends or girlfriends, or drinking alcohol. However, in the remake series, these topics are seen as taboo in Turkish society. The remake series includes additions that reflect cultural values in Turkish society, such as the ceremonies of asking for a girl. Additionally, the series raises awareness and sends a message to society about issues like violence against women and child brides, which are significant problems in Turkish society.

It is evident that, the shifts in the remake series mostly occurred because of the clash of societal and cultural norms between the original series' audience and remake series audience. Drawing upon Perdikaki's (2017) model, it is seen that, when it comes to religious or sexual matters the resorted strategy to handle such clash nearly always is mutation strategy resulted in excision from the target text. When it comes to societal perceptions and stereotypes of characters the resorted strategy to handle these differences are preferably modification resulting in alteration. When it comes to reflecting the cultural values and norms of the Turkish society and increasing the adoption of the remake series by the Turkish society the resorted strategy is mutation strategy which involves addition.

In remakes, the success of the original product in the society in which it is reproduced is based on good storytelling and character analysis, as well as differentiating the points that will clash with the values of the society in which it is reproduced and reflecting them in a way that can be accepted in that society. Kutlu (2010), in her study on the representation of women in terms of gender in television series in Turkey, states that television is a mass media tool that is known to easily influence people and that this tool serves to protect the patriarchal ideology that exists in society by reproducing society's value judgements through shaping culture. Thus, she draws attention to the fact that

traditional gender roles are perpetuated and reproduced in society and that this is supported by the mass media, which are the products of change. On this basis, it can be said that remakes are also important tools for understanding the values and taboos of a society as re-created products. When studied in the context of translation studies, remakes are an important source for us to understand the language, social values and gender roles of a new culture taken from another culture.

It is interesting to note at this juncture that in an age and time when translation studies is talking about acitivism in terms of disadvantaged groups and the world is moving towards globalization of cultures especially through media distribution and dissemination, remakes are used as a soft power to orient Turkish society in another direction. Or rather the direction of orientation is in line with only the target culture norms. From this perspective, if the current detailed analysis is any basis for the deduction of a conclusion considering its limited corpus, remakes are a soft power for the perpetuation and the solidification of traditional and widely accepted conservative nationalistic social values set by governments and powers at large like state organs. This makes remakes of use only when the 'content' is appropriated in a manner as to serve the ideology of the 'majority with power'. Whereas translation in past decades is used as a tool to acquaint the Turkish public with the West and to integrate Western norms, genres into Turkish society (see Berk, 1999; Paker, 2002; Tahir Gürçağlar, 2009), today remakes, a popular mode of AVT becomes a tool for partial gatekeeping. The concept of gatekeeping was first introduced in the field of communication studies during the 1950s. Gatekeeping is considered to be an integral part of the way social reality is transmitted and constructed, and it refers to the various gateways that information must pass through before publication, including individuals, institutions, organizations, censorship, and regulatory processes. From the perspective of translation studies, translation can serve as a first level gatekeeping mechanism. That is, the selection of texts for translation is already a gatekeeping mechanism: journalists and/or translators decide what should be translated and thus transmitted to their readers (Valdeón, 2020). Remakes by their nature as contrasted with other types of AVT explained as add-ons to an original product be it dubbing, subtitling or anything else, allow the producer (used in the large sense to encompass everything from the country of production to the

production team) are valuable corpuses used as an internal soft power. The nature of the possibility of additions, deletions, mutations and shifts in remakes not only makes this endeavor very simple but also allows producers to take and cut paste certain facets of the original that are 'deemed' acceptable and to serve as gatekeepers to others that are not. In this sense, Venuti's (1993) view that translation is violent in all its aims and activities can be partially justified. According to him, translation is the reconstruction of a foreign text in the target language according to pre-existing values, beliefs and representations, always structured in hierarchies of dominance and marginality, which always determine the production, circulation and reception of texts. Moreover, whatever difference the translation conveys, after going through the processes of domestication, is now stamped by the culture of the target language and assimilated into its positions of intelligibility, canons and taboos, codes and ideologies (p. 209). This situation can also be observed in remakes that have been "domesticated". In AVT types such as dubbing and subtitling, the audience is able to see the source product, thus in these translation types, the source text can only be domesticated to a certain extent. However, in the case of remakes, the product presented to the audience has already undergone gatekeeping processes, resulting in cuts, deletions, trims, or additions. But on a positive note as was the case in the studied corpus some issues of importance for disadvantaged groups (violence against women, child brides etc.) may also be used within these products to raise awareness on important issues.

What types of gender identity roles have been changed in the remake *Evlilik Hakkında Her Şey* in Turkey can be seen and, the creativity attributed to remakes may also be questioned as the shifts throughout the corpus that can according to the findings of the study be classified under the headings below:



**Figure 9.** Themes of Gender-based Shifts in *Evlilik Hakkında Her Şey*

only entails the predominant habitus of the target culture, the hegemonic norms and the perpetuation of a conservative ideology. In this sense the creativity added to the remake (as something that could be expected when such a free translation mode is employed) is extremely limited. Only further systematic study of other remakes can reveal if the ideology pumped through this case study is also perpetuated by other examples. In consideration of the studies' proceedings, this one (see Duman, 2022; Okyayuz, 2016; 2017b; Sancaktaroğlu Bozkurt & Okyayuz, 2021; Yaygın, 2022) is particularly relevant.

It would be appropriate at this juncture to refer once more to the three approaches of von Flotow and Hernández, previously discussed in this study, which influence translation processes and decisions made by translators. According to von Flotow and Josephy-Hernández (2018), the end product of a translation process will be affected by three factors. These are;

- (i) the attitudes of the translators working with audiovisual texts in their perceived or assumed roles as moral gate-keepers;
- (ii) the translators' experiences of and exposure to 'gender' as a discursive socio-cultural element affecting any language;
- and (iii) the agendas of specific broadcasting networks, involving assumptions about audience



expectations—that will determine how much time and money is invested in translations.

It can be argued that, when von Flotow and Hernández put forward these three approaches, they did so by evaluating the translation processes through reality. However, when audiovisual products are analysed, and especially when remakes are analysed, it is necessary to consider that audiovisual products are not reality, but an allusion of this reality. What the two scholars walk on is what exists in society, that is, reality. Based on the results of this study, it may be necessary to look at what is constructed by society as well as what exists in society. The constructed reality of society can be observed in remakes. Therefore, it can be stated that the discourse of remakes is constructed by society. Consequently, it can be demonstrated that a discourse is created for remakes, and that the translator is then constrained by this discourse. Audiovisual products by their very nature, are allusion of an allusion, that is, when these audiovisual products are translated, these products are reflecting the created reality of the society within their created discourses for these products. It can be argued that audiovisual products, and in particular remakes, do not present a conversation, dialogue, identity or personality that actually exists in society. This is because such products are not documentary. That is to say, an allusion of reality is created for these products. In the creation of the allusion of this reality the translation processes are guided by three constraints as stated by von Flotow and Hernandez. Nevertheless, it can be argued that a fourth constraint is the total of discourses produced by AVT products. For example, this phenomenon can be observed not only in remakes but also in dubbing. For example, in the field of dubbing in Turkey, there is a language called the "dubbing language," which is used exclusively in the context of dubbing and is not encountered in everyday lives. In our everyday lives, this language contains elements that would be perceived as strange if used in public. Furthermore, certain elements of this dubbing language can be incorporated into spoken language. However, this discourse is perceived as peculiar when heard in dubbing due to the audience's awareness that the text is a dubbing text. Similarly, in the context of remakes, there is a discourse pertaining to the remake itself. A created reality by the corpus of all these products. In audiovisual products a reality is created according that is based on an allusion of reality. It is therefore important to consider what this created allusion to

reality is, as the translator is unable to go beyond it. In addition, it can be said that this created allusion reflects reality but also constructs it.

It would not be wrong to conclude in the current Turkish setting when it comes to gender issues remakes are a soft power tool for perpetuating current conservative norms of society and serve as gatekeeping mechanisms and texts that are far more effective (as they reflect the target culture for a viewer and not a translation) in orientation of the public.

It must also be considered that the role of the ‘translator’ (be it an actual translator, an adapter or a scriptwriter undertaking the role) in this context is very clear- your native habitus is the shrine on which the target product is to be built, touch, retouch, modulate and change everything that does not coincide with it. The rewriting skills this individual brings to the text are being able to identify instances that may lead to social sensitivity (especially with regards to gender issues) and mitigate them before they reach the Turkish public. This in turn makes remade products replicas of original Turkish series and the whole aspect of enrichment and cultural exchange through translation is not either a priority or even maybe desired. Such uses of soft power point the translation scholar to further research the role of translation as a tool for the perpetuation of social national identity. Further research on various corpuses with a similar methodology may be more revealing as to the exact function of current remakes within the Turkish market of the 21<sup>st</sup> century.

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Tarih: / /2024

Tez Başlığı: Yeniden Çevrimlerde Toplumsal Cinsiyet Odaklı Değişiklikler: *The Split* ve *Evlilik Hakkında Her Şey*

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	<b>Programı</b>	İngilizce Mütercim ve Tercümanlık Tezli Yüksek Lisans

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- Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview.
- Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infringement of the directives and that the information I have given above is correct.

I respectfully submit this for approval.

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**SUPERVISOR'S APPROVAL**

APPROVED  
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