Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

THE REPRESENTATION OF GENDER ROLES IN REMAKES: A COMPARATIVE ANALYSIS OF *FATMA* AND *UNSEEN*

Alihan ULU

Master's Thesis

Ankara, 2025

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ACCEPTANCE AND APPROVAL

The jury finds that Alihan ULU has on the date of 11.06.2025 successfully passed the defense examination and approves his Master's Thesis titled "The Representation of Gender Roles in Remakes: A Comparative Analysis of *Fatma* and *Unseen*."

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[*İmza*]

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ABSTRACT

ULU, Alihan. *The Representation of Gender Roles in Remakes: A Comparative Analysis of Fatma and Unseen*, Master's Thesis, Ankara, 2025.

The concept of gender, which gained prominence in Translation Studies during the 1980s, following the Cultural Turn, has recently emerged as one of the most prominent and controversial topics within the discipline. The interdisciplinary nature of Translation Studies has further increased both the quantity and quality of investigations at the intersection of gender and translation. Notably, it was only in the 2000s that a gender perspective became established within the domain of audiovisual. Given the nascent nature of this research area, this study occupies the confluence of two subfields of Translation Studies: Audiovisual translation and gender studies. A particularly under-explored field within audiovisual translation, remakes, serve as the primary focus of the investigation. In this regard, the representation of gender roles in remakes is scrutinized through a case study approach. In this study, a comparative analysis is conducted between two original Netflix productions, the Turkish TV series *Fatma* (2021) and its South African remake, *Unseen* (2023), and findings are contextualized through the lens of Katerina Perdikaki's film adaptation model. The principal objective of this research is to elucidate the shifts in gender roles that transpired as a result of cultural divergences and to articulate the underlying motivations animating these changes. Consequently, this thesis demonstrates that remakes like *Unseen* are not mere copies of originals like *Fatma*, but reinterpretations that are shaped by the cultural phenomena. By altering elements such as characterization, plot structure, and setting, this remake reconstructs gender roles and offer fresh, culturally specific views on themes such as stereotypical representation of men, motherhood, and sisterhood.

Keywords

representation of gender, Adaptation Studies, remakes, audiovisual translation, Perdikaki

ÖZET

ULU, Alihan. *Yeniden Çevrimlerde Toplumsal Cinsiyet Rollerinin Temsili: Fatma ve Unseen Dizilerinin Karşılaştırmalı Analizi*, Lisans Tezi, Ankara, 2025.

Çeviribilim'de, Kültürel Dönüş'ü takiben 1980'li yıllarda önem kazanan toplumsal cinsiyet kavramı son yıllarda çeviri alanında en öne çıkan ve en tartışmalı konularından biri hâline geldi. Çeviribilimin disiplinlerarası doğası, toplumsal cinsiyet ve çevirinin kesişme noktasındaki araştırmaların hem niceliğini hem de niteliğini daha da artırmıştır. Toplumsal cinsiyet perspektifinin görsel-işitsel çeviri alanında yer bulması ancak 2000'li yıllarda gerçekleşmiştir. Bu araştırma alanının yeni ortaya çıktığı göz önüne alındığında, bu çalışma Çeviribilim'in iki alt alanının kesiştiği noktada yer almaktadır: görsel-işitsel çeviri ve toplumsal cinsiyet çalışmaları. Görsel-işitsel çevirinin, üstünde en az çalışma yapılan alanlarından olan yeniden çevrimler, araştırmanın ana odağını oluşturmaktadır. Bu bağlamda, yeniden çevrimlerde toplumsal cinsiyet rollerinin temsili, bir vaka çalışması vasıtasıyla incelenmiştir. Bu çalışmada Türk dizisi *Fatma* (2021) ve yeniden çevrimi Güney Afrika yapımı *Unseen* (2023) olmak üzere iki orijinal Netflix yapımının karşılaştırmalı bir analizi yapılmış ve bulgular Katerina Perdikaki'nin film uyarlama modeli merceğinden bağlamsallaştırılmıştır. Bu araştırmanın temel amacı, kültürel farklılaşmaların bir sonucu olarak ortaya çıkan toplumsal cinsiyet rollerindeki değişimleri gözler önüne sermek ve bu değişimleri tetikleyen altta yatan sebepleri dile getirmektir. Sonuç olarak, bu tez, *Unseen* gibi yeniden çevrimlerin *Fatma* gibi özgün eserlerin basit birer kopyası olmadığını, aksine kültürel olgular tarafından şekillendiren yeniden yorumlar olduğunu ortaya koymaktadır. Bu yeniden çevrim, karakterizasyon, olay örgüsü ve mekân gibi unsurları değiştirerek, toplumsal cinsiyet rollerini yeniden inşa etmekte ve erkeklerin klişeleşmiş temsili, annelik ve kız kardeşlik gibi temalara dair kültüre özgü yeni bakış açıları sunmaktadır.

Anahtar Sözcükler

toplumsal cinsiyet temsili, Uyarlama Çalışmaları, yeniden çevrimler, görsel işitsel çeviri, Perdikaki

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ABBREVIATIONS

AVT	Audiovisual Translation
ST	Source Text
TT	Target Text

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INTRODUCTION

Communication technology have changed people's interactions and consumption of cultural material in the media-saturated surroundings of today. Thus, audiovisual translation (AVT) has gained significant prominence since the late 1990s and early 2000s, and academic studies on the subject have proliferated rapidly since then (Pérez-González, 2018, p. 1). The primary motive behind this remarkable increase is the development of technology, which has made audiovisual content more accessible to a wider audience. For instance, in the past, watching a movie often required purchasing or renting a DVD, which could be quite costly. Today, however, online streaming platforms enable viewers to access films with just a single click. This shift has spurred demand for AVT, as these platforms operate in numerous countries with diverse languages. Consequently, the growing need for translation has opened avenues for academic research in this field. In this sense, Remael (2010) further suggests that due to the proliferation of studies, the 21st century may witness the emergence of the "audiovisual turn" in Translation Studies (p. 15).

AVT is a multifaceted discipline that seeks to spread cultural values across different languages. According to Pérez-González (2009), the field of AVT covers the procedures, methods, and outcomes connected with distributing multimodal and multimedial content over many languages and cultures (p. 13). It includes the translation and adaptation of a wide range of audiovisual materials, such as films, TV series, documentaries, video games, and online videos, catered for different languages or target audiences. Translators must possess specific skills and background knowledge to accurately transmit the meaning of audiovisual content. AVT goes beyond mere text translation; it also calls for attention to visual and audio aspects since these elements define the whole experience.

Remakes, for example, entail recontextualizing audiovisual material for new audiences, so requiring major cultural, linguistic, and ideological modification

(Gambier, 2003). Unlike traditional methods such as dubbing and subtitling, which focus on auditory or textual elements, remakes require a comprehensive reworking of both form and content (Evans, 2014). They provide fresh interpretations of narratives, characters, and settings, aligning with the sociocultural norms of the target audience. Remakes, then, are translational and creative activities that negotiate the original text with the recipient culture. This transformative nature challenges traditional definitions of translation, prompting scholars to rethink limits and methodologies in translation studies.

In addition, cinema has long served as both a mirror and a mold of societal values, offering audiences representations of cultural norms, ideals, and identities. Among these, gender roles have been a central focus, shaping how masculinity and femininity are understood across different eras and cultures (Kablamacı, 2014). As societal expectations around gender continue to evolve, so too do the cinematic portrayals that reflect—or resist—these shifts. A particularly intriguing lens through which to examine such changes is the remake (also taxonomized as updates by Leitch): a film that reinterprets an earlier work, often adjusting it to fit contemporary sensibilities (Leitch, 2002, p. 46). By comparing remakes with their original versions, one can trace shifts in gender representations and assess how cinematic narratives either reinforce or challenge dominant gender ideologies.

Remakes, as a practice within the larger framework of AVT, offer a particularly revealing lens through which to study such shifts. Traditionally associated with dubbing and subtitling, AVT also includes adaptable practices like remaking, where the source text (the original film) is reinterpreted for a different audience, time period, or cultural setting (Evans, 2014). Remakes so function not just as artistic reinterpretations but also as translators of ideas, including those related to gender. Gender studies in film theory—concerned with how gender is constructed and performed within visual media—offers a critical toolkit for interrogating these representations. Together, these frameworks reveal how the remake functions as a site of both continuity and separation in the portrayal of

gender. By examining remakes through the dual lenses of AVT and gender studies, this study explores how gender roles are reconstructed, challenged, or reasserted in the process of adaptation.

In Türkiye, remakes have gained prominence as a strategic response to the growing demand for culturally relevant material (Smith and Verevis, 2017, p. 7). Particularly since the early 2000s, remakes of foreign series and movies—often from the United States and South Korea—have exploded on Turkish television and cinema (Duran, 2020). As creators try to reduce financial risks by rewriting already successful stories for local audiences, this tendency reflects both creative needs and economic ones. These remakes serve as a lens through which broader cultural dynamics, including gender roles, family structures, and society values, are refracted and reshaped at the same time.

Similarly, Turkish television shows and films are distributed to a variety of countries (e.g., Romania, Greece, United States of America, Mexico, Lebanon, etc.) from different continents. As a result, this occurrence represents a substantial cultural interchange in the media environment, showcasing Turkish storytelling's global appeal and flexibility. These media products not only reflect national identity but also influence international perceptions of gender roles and societal norms. The narratives embedded in Turkish dramas often carry cultural values, familial structures, and gendered expectations, which are interpreted differently depending on the receiving culture. Therefore, analyzing how gender is represented and possibly transformed in global remakes of Turkish productions becomes crucial in understanding both local and transnational discourses on gender. Thus, based on their utilization as a kind of soft power, the gender representation depicted in these productions is a significant area of inquiry and this thesis aims to address this gap.

Remakes, as this research argues, can serve as powerful tools of cultural production and soft power. They do not merely translate language but also mediate cultural values and social ideologies. Thus, this thesis contends that

remakes are not neutral reproductions but are imbued with ideological significance, especially in their portrayal of gender. To this end, through a comparative analysis of the Turkish series *Fatma* and its South African remake *Unseen*, this study explores how gender roles and identities are negotiated, modified, erased or added in the process of remaking.

This study undertakes a qualitative descriptive analysis of two contemporary audiovisual productions: the Turkish series *Fatma* and its South African remake *Unseen*. These series were selected due to their cultural relevance and their rich engagement with gender-related themes. Both narratives center on a female protagonist—a seemingly tranquil cleaning lady—who gradually transforms into a figure of violence and resistance. While *Fatma* introduces its protagonist as a timid woman navigating a patriarchal society, her journey into becoming an assassin challenges traditional gender roles. *Unseen*, while following a similar plot structure, presents notable differences in its portrayal of gender roles, character development, settings, and plot structure. These differences offer insightful analysis of how cultural and ideological settings impact adaption strategies. The study adopts both qualitative and quantitative approaches, with a particular focus on comparative episode analysis, to investigate the gendered aspects of adaptation and the wider consequences of transnational storytelling.

Due to the limited availability of Turkish television series with remakes that are suitable for analyzing gender roles, this study focuses on a single original series and its remake. Even though *Unseen*'s second season aired on May 2, 2025, the episodes are not remakes; they follow an original storyline because there is no second season of *Fatma.* Thus, the second season of *Unseen* is out of scope of this thesis, and the corpus comprises the first seasons of Netflix original *Fatma* and its South African remake *Unseen*. *Fatma* was directed by Özer Feyzioğlu and Özgür Önürme, while *Unseen* was directed by Travis Taute, Rolie Nikiwe, Brett Michael Innes, Rea Rangaka, and Twiggy Matiwana. The underlying reason behind the choice of these TV series was the language barrier. As Turkish TV series are mostly marketed to Latin America, Africa, the Arab Countries, the

Middle East, Asia, the Balkans and in some parts of Europe (Okyayuz, 2017b, p. 668), there are hardly any remakes of a Turkish TV series that has been reproduced in English. Thus, *Unseen* to be produced in English and to bear elements that could be interpreted through the lens of gender studies, was the main reason why we chose these TV series for this study.

The analysis is grounded in Perdikaki's theoretical framework titled "Towards a Model for the Study of Film Adaptation as Intersemiotic Translation" (2017a). All six available episodes from each series will be examined, with attention given to four key categories of adaptation shifts: plot structure, narrative techniques, characterization, and setting. The gender-based changes observed in characterization, plot structure, and setting often reflect underlying cultural tensions, values, and aspirations. This thesis attempts to expose the underlying mechanisms and reasons of gender-based adaptations in remakes by means of an analysis of these changes through the lens of gender studies and adaption studies. *Unseen*, for instance, illustrates how gender norms are localized, reflecting the sociopolitical landscape of South Africa and Türkiye.

Thus, the aim of the study is to reveal how gender roles and their representation have changed in the target culture. This study aims to uncover the motives, approaches, and consequences behind the decision to produce remakes, exploring how they contribute to the understanding and distribution of translated and interpreted texts in various contexts. By achieving these objectives, the study aims to contribute to the existing body of knowledge in translation studies, shedding light on the significance and value of remakes as a means to enhance the effectiveness and cultural relevance of language mediation in an evolving globalized world.

The research questions are as follows:

1- Are there any shifts in narrative techniques, setting, characterization, and plot structure of *Unseen* compared to *Fatma* with reference to gender representation? If so, how did these shifts occur in the remake?

2- In what ways do remakes, as a form of AVT, alter or preserve representations of gender roles that are present in the original productions?

3- What are the implications of gender-related changes in the remake for societal attitudes and perceptions of gender roles, and how do these implications differ in various cultural and social contexts?

These research questions aim to explore the comparative analysis of remakes based on gender. The first question focuses on the narrative techniques, setting, characterization, and plot structure shifts in the series and seeks to reveal how these changes reflect cultural specificities, adaptation strategies, and the underlying socio-political backdrop shaping the remake. The second question centers on understanding the differences in the representations of male and female characters in remakes, and the possible reasons that drive these variations, such as character development, or cultural influences. The third question takes a broader perspective by investigating the effects of gender-related changes in remakes for society's attitudes and perceptions of gender roles, and how these implications may differ in different cultural and social contexts.

Moreover, the thesis emphasizes the role of various translational agents in the remaking process, including translators, scriptwriters, directors, and producers. These agents do not operate in a vacuum but are influenced by institutional policies, audience expectations, and market needs. Their choices greatly affect the final product, determining which aspects of the ST are kept, changed, or omitted.

This study contributes to the interdisciplinary dialogue between adaptation studies, AVT studies, and gender studies. By rethinking remakes as a type of AVT, it expands the conceptual boundaries of translation theory to include intralingual and intersemiotic shifts. By analyzing the representational strategies applied in remakes, this thesis clarifies how television as a media negotiates evolving ideas of gender, power, and identity. The findings are particularly relevant for understanding the mechanisms through which mainstream media both reflects and shapes public discourse around gender.

By positioning remakes within the domain of translation studies, this research challenges the traditional hierarchies that privilege linguistic fidelity over cultural resonance. It advocates for a more inclusive and interdisciplinary approach that acknowledges the variety of translation methods used in today's globalized media landscape. By doing this, it contributes to the continuous growth of translation studies as a dynamic and responsive field, capable of addressing challenging cultural phenomena. Situating the remake as a form of AVT foregrounds its function not merely as a repetition but as an act of cultural reinterpretation. This perspective allows for a deeper analysis of how gender norms are maintained or transformed in the adaptive process.

In the initial three chapters, the literature review critically examines significant theoretical frameworks related to adaptation studies, remakes, and gender representation within audiovisual media. The fourth chapter outlines the methodology, articulating the analytical framework and methodologies employed for the selection and evaluation of case studies. This section elaborates on both the comparative and theoretical frameworks applied in the analysis of selected television series. In the fifth chapter, the case study and analysis, within the framework of Perdikaki's adaptation model, provide a comprehensive exploration of the chosen original production and its remake, with a concentrated emphasis on the representation of gender roles. In the sixth chapter, the findings are revealed through charts and in the discussion part, findings are interpreted in light of broader cultural and theoretical paradigms within the concept of Adaptation

Studies, examining how gender roles are reconfigured or preserved in the adaptation of *Fatma* into *Unseen*. Finally, the conclusion part provides a concise summary of the thesis.

CHAPTER 1

ADAPTATION AND TRANSLATION STUDIES

Adaptation studies have flourished over the past three decades, driven by the growing number of adapted works in cinema. Numerous researchers have explored this phenomenon during this vibrant period, including notable figures (e.g., Bassnett, 2002; Bastin, 2009; Cardwell, 2018; Hogg, 2021; Hutcheon, 2006; Krebs, 2018; Leitch, 2018; McFarlane, 2018; Raw, 2017; Stam, 2000; and Venuti, 2007; Verevis, 2017). As adaptation has become a central theme in translation and film studies, various definitions have emerged within the field. While the act of adaptation is defined by the Oxford Learner's Dictionary (n.d) as "the action or process of changing something, or of being changed, to suit a new situation," the following definition refers to the end product: "a film, television drama, or play that is based on a particular book or play but has been changed to suit the new medium." Since the dictionary definitions of the term "adaptation" are superficial and these definitions fall short of covering the term in translation and film studies, several scholars in these fields have put forward a great number of definitions. According to Sanders (2016), adaptation is often a process that involves the change from one form to another: "theater into a musical, books into a cinema, the dramatization of prose fiction and prose story, or the opposite movement of turning drama into prose narrative." It may also include creating graphic novels or computer games, or it can be incorporated into other forms like dance or music (p. 24). In addition, O'Thomas (2010) says that adaptation generally occurs between media other than across cultures, and adaptation of literature into cinema or TV is the most dominant case for the adaptation studies (p. 48). Based on Stam's and Hutcheon's views, Asimakoulas (2016, p. 557) elaborates and defines adaptation as follows:

> Adaptation can be defined as a type of storytelling, a potentially recognizable transposition of previously existing material to a different medium and genre. As such, it constitutes a highly creative and interpretive act of aligning 'material' with a new context of reception. The end product of adaptation

> offers a lease of afterlife whilst still retaining some intertextual links to its source. Hence translation is unsurprisingly often evoked as a framing metaphor in adaptation studies.

In this regard, scholars have reached a consensus, depicting adaptation to be seen as a new product which is slightly different from the original. Shift in the medium is the main reason for this view because Stam (2000) thinks that the change of the medium leads to involuntary alterations. He claims that as the written literary text is turned into a moving picture, some filmic procedures such as “election, amplification, concretization, actualization, critique, extrapolation, analogization, popularization, and reculturalization,” are applied in the adaptation process (pp. 66-68). Consequently, some mandatory changes occur due to the shift in the medium.

On the other hand, Tenbrink & Lawrence (2021) and Mariani (2024) point out to another aspect of alterations that occurs in the adaptations. According to them, producers, filmmakers, and the people in charge of the movies are responsible for the changes, as they are the decision makers in the process. In this sense, Venuti (2007, p. 30) concisely describes this phenomenon as follows:

> In contrast to contemporary translation practices, however, an adaptation is likely to decontextualize these materials in a much more extensive and complex way, not only because of the change in medium, but because of the license routinely taken by filmmakers. Portions of the prior materials might be eliminated or altered because a filmmaker has chosen not to incorporate them in the film at all or in the same form, including subplots and plot twists, scenes and dialogue, characters and descriptions of settings, images from visual art, and historical figures and events.

However, nowadays, the audience’s perception and interpretation of the new product determines the conclusive impact of the adaptation. Thus, for the adaptation to be completely accepted as a successful one, it should pass the test of the audience (Tenbrink & Lawrence, 2021). The audience’s perception of the adaptation and their comments on the end product bears significant importance for the adaptation to gain public acclaim (Mariani, 2024). Likewise, Hutcheon (2006, pp. 8-9) defines adaptation in terms of a reception process as follows:

> Adaptation is a form of intertextuality: we experience adaptations (as adaptations) as palimpsests through our memory of other works that resonate through repetition with variation. […] (1) An acknowledged transposition of a recognizable other work or works. (2) A creative and an interpretive act of appropriation/salvaging. (3) An extended intertextual engagement with the adapted work. Therefore, an adaptation is a derivation that is not derivative-a work that is second without being secondary. It is its own palimpsestic thing.

Hutcheon (2006) reframes adaptation as a form of intertextual engagement rather than mere replication. By invoking the metaphor of the palimpsest, she highlights the layered nature of adaptations, where original and new texts coexist and inform one another through memory and variation. The characterization of adaptation as both a creative and interpretive act emphasizes its agency, challenging the notion that adaptations are secondary or inferior. Instead, they are positioned as independent artistic works that sustain a dynamic dialogue with their sources, embodying originality through transformation rather than simple imitation.

According to Mee (2017) among the diverse forms of adaptation associated with cinematic recycling, film remakes are typically regarded with the least respect, perceived as low-esteem imitations or superfluous reproductions of beloved masterpieces (p. 193). Even though, most of the scholars reject remakes as an adaptation proper due to the differences in motivations or approaches to the production (p. 195), Hutcheon (2006) puts forward that remakes are inherently adaptations due to contextual alterations. Not all adaptations require a change in medium or manner of engagement, but many do. (p. 170). Cuelenaere (2020), based on Naremore's views, further suggests that the examination of adaptation must be integrated with the analysis of recycling, remaking, and all other forms of retelling in the era of mechanical replication and electronic communication (p. 212).

Particularly in respect to how these processes interact and affect one another, the disciplines of Adaptation and Translation Studies have attracted a lot of scholarly interest. Adaptation, often perceived as a mere transfer of content from one medium to another, covers a wider range of shifts that can influence the

source material's meaning and reception. In this part, key contributions to the discourse on adaptation and translation will be reviewed, highlighting their links and effects on cross-cultural interaction.

Due to their closeness to each other, translation and adaptation can be considered as intertwined concepts. In fact, French Canadian theatre director Robert Lepage created a portmanteau word for this phenomenon. He coined the term “tradaptation” (Verma, 1996a, as cited in Cameron, 2014, p. 17) to explicate the significance of translation and adaptation processes in theatrical texts. Even though translation and adaptation are not considered to be the same thing, they have several properties in common, which allows for both fields to be studied closely (Cattrysse, 2014; Milton, 2009a). To begin with, in both activities, the points in the original texts are transmitted to the target products, and for the ultimate product to be clearly understood, final contexts and the reception of the audience play a great importance (Perdikaki, 2017a). In addition, they both present reproductions, the result of a creation process which is based on context. Furthermore, both processes are taught to have an irreversible nature (Cattrysse, 2014, pp. 47-48). In other words, the process of back translation does not yield the original work in its complete form. Moreover, both fields have an interdisciplinary nature, and they are seen as rewritings through which they build up cultures (Krebs, 2012, pp. 42-43). Venuti (2007) further suggests that the thought that puts translation theory as the source of concepts for adaptation studies is not something arbitrary, and in literature, even though it is generally not examined, the analogy between adaptation and translation constantly reoccurs. As a result, their similarities lay the foundations for studies that cover both fields (Asimakoulas, 2016). For instance, Gefen and Weissbrod (2020), in their article titled “*Collaborative Self-translation in the Screenplays of the Godfather Trilogy*,” mention that their research is inspired by the works (Cattrysse, 2014; Perdikaki, 2017a; Venuti, 2007) that suggest similarities between translation and adaptation. They apply Perdikaki’s adaptation model (2017a) to the screenplays and broaden the model’s field of use.

Nevertheless, some scholars (e.g., Bastin, 2014; Milton, 2009b; Venuti, 2007) also claim that these two fields vary from each other in different aspects. As a matter of fact, Chan (2018) sets forth that translation is hardly mentioned and used in adaptation. In occasional instances where these two fields meet, it is used as a metaphor for adaptation or seen as an automatous process of production (p. 17). As Bastin (2014) puts forward, while the "adaptation" duplicates the purpose of the original text, the "translation" reproduces the meaning. He classifies meaning as text-based, whereas he thinks purpose is context-based, leading adaptation to be a communication-based strategy which can be cross-cultural or intermedial. Even though copyright law classifies these cultural practices as "derivative works," the agents, taking part in the translation and adaptation processes, such as publishers, filmmakers, translators, and screenwriters, are prone to differentiate both acts. While the publishers expect translators to transfer the ST, hardly making deletions or additions, agents in the adaptation allow for major shifts in the source, leading to manipulation and alteration. (Venuti, 2007). As manifested by Cardwell (2018), the concept of adaptation is relatively more open to freedom and creativity than translation and usually intersects with notions such as borrowing, remaking and intertextuality (p. 7). Another aspect differentiating these two fields is that Translation Studies mostly concentrate on interlingual translation while Adaptation Studies' main concern is inter-semiotic and intralingual translation. However, there are some instances where Adaptation Studies deal with interlingual translation as well (Milton, 2009a, p. 54). Likewise, Greenall & Løfaldli (2019, p. 241), in their article titled "*Translation and adaptation as recontextualization: The case of The Snowman*," elaborate on this view as follows:

> "Translation" and "adaptation" have been defined in a multitude of ways, both within translation studies and adaptation studies. Some meanings, however, are more prototypically associated with these terms than others. The prototypical understanding of "translation" within translation studies is arguably that of intra-semiotic transfer/transformation involving linguistic utterances, while the prototypical understanding of "adaptation" within adaptation studies is that of inter-semiotic transfer/transformation. Our point of departure here is that both linguistic and other sign systems, plus both intra-semiotic and inter-semiotic transfer and transformation, are involved in

> processes of making written texts into film. These phenomena typically blend to create a holistic effect for audiences.

Paul (2008), however, claims that by analyzing their similarities and differences, we can conclude that even though the adaptation is not completely equivalent to translation, they can be assumed as analogous processes. Furthermore, according to Bassnett (2002), unnecessary effort has been made to draw a dividing line between concepts such as “translations, versions, adaptations.” So, the receiver, who will use the end product, should decide whether it is an adaptation or translation. For instance, the user of the translation would not expect any deviation on the translation technical texts while the literary texts differ in this regard (p.84). Ultimately, scholars claim that translation and adaptation slightly differ from each other. Most of the scholars (Hutcheon, 2006; O’Thomas, 2010; Venuti, 2007) focus on the medium to draw a line between translation and adaptation. Thus, the difference lies in the medium change, whether the original book was adapted into a book or screen, or theatre, etc. (Aboluwade, 2019). Bluestone (1966) suggests that due to this change in the medium, “origins, conventions and audiences” shift as well. Consequently, filmmakers' choices lead to involuntary modifications in the ST. In this sense, the piece of literature is “paraphrased” to turn it into a moving picture. On the account of paraphrasing, he claims that adaptation is meant to be inferior to live up to the standards of the excellent source novel (p. 62), leading to inferiority concerns in the adaptation studies.

Critical of this opinion, Bastin (2009) think that in some instances where the literal translation of a text is inadequate, the translator resorts to adaptation, and he suggests seven modes of adaptation, namely, “transcription of the original, omission, expansion, exoticism, updating, situational or cultural adequacy.” Using these strategies, the translators adapt the text into a new culture or medium and compensate the loses that occurred during the adaptation process. According to Bastin (2009, p. 5) the factors that lead to adaptation are:

> (1) cross-code breakdown: where there are simply no lexical equivalents in the target language (especially common in the case of translating metalanguage.) (2) Situational or cultural inadequacy: where the context or views referred to in the original text do not exist or do not apply in the target culture. (3) Genre switching: a change from one discourse type to another (e.g., from adult to children's literature) often entails a global re-creation of the original text. (4) Disruption of the communication process: the emergence of a new epoch or approach or the need to address a different type of readership often requires modifications in style, content and/or presentation.

These conditions, which may coexist, can result in two main forms of adaptation: "local adaptation," which is limited to specific sections of the original text due to issues with the text itself (as in the first two conditions), and "global adaptation," which is influenced by factors outside the original text and entails a more extensive revision (Bastin, 2009, p. 5).

The discourse surrounding the interrelation of translation and adaptation studies reveals that many scholars assert these domains operate as analogous processes. Noteworthy figures in the field, such as Venuti (2007), Milton (2009b), and Cattrysse (2014), contribute to this dialogue, thus facilitating continued inquiry at the convergence of adaptation and translation studies. Cattrysse (2014) states that translation scholars examining adaptations employ the term "intersemiotic translation," introduced by Roman Jacobson, to refer to film adaptations (p. 50).

Although several perspectives demarcate or associate translation studies and adaptation studies, it can be suggested that they are increasingly recognized as intertwined fields that explore the transference of meaning across linguistic, cultural, and semiotic boundaries. Roman Jakobson (1959, p. 233) notably divided translation into three types: interlingual (between languages), intralingual (within the same language), and intersemiotic (between sign systems), therefore extending the range of translation beyond the conventional linguistic focus. Particularly in audiovisual media, adaptation can be considered as a type of intersemiotic translation since it entails the transposition of narratives across several mediums—such as from literature to film or from one cultural setting to

another. Scholars like Linda Hutcheon (2006) contend that adaptation is a process of reinterpretation as much as a product, therefore reflecting the transforming power of translation. Similarly, Julie Sanders (2006) stresses that adaptation and appropriation involve acts of decoding and recoding, hence echoing Jakobson's perspective of intersemiotic translation. Thus, both translation and adaptation engage in a dialogic negotiation of meaning, challenging the boundaries between linguistic fidelity and creative rethinking. Moreover, the term adaptation is usually employed as an umbrella concept that refers to remakes; this association will be explored in more detail in the next chapter of this thesis.

1.1. QUESTION OF FIDELITY: OLD OR NEW?

Translation Studies has been dealing with the fidelity issue for ages, even if it is conducted between the same mediums, remaining faithful to the ST is a challenging task because translation involves the transfer of culture and grammar from one language to another. So, fidelity has been one of the main concerns of the translation since the times before Christ. As Munday (2008, p.19) puts forward, the fidelity debate goes back to Cicero (1st century BCE) and St. Jerome (4th century CE), and Cicero defines his stand during the translation process as follows (Cicero 46 BCE/1960 CE:364 as cited in Munday, 2008, p. 19):

> And I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the ‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language.

Translations have always been under the spotlight of the fidelity and have been seen as non-loyal to the ST. As a matter of fact, the sexist derogatory term “Les belles infidèles” was coined by French critic Ménage in the seventeenth century to degrade the translations. This term emphasizes that translation should be either beautiful or loyal like women (Simon, 1996, p. 10). In other words, if a translation is a good one, then it means the translator did not remain loyal to the

ST and some unwanted shifts occurred in the process. Hence, the concept of fidelity is demoted to the one-to-one correspondence due to the notion that acknowledges translation only as a product and excluding the process and the act of translation (p. 9). Analogically, fidelity is a controversial subject in Adaptation Studies and this field bears fidelity concerns as well just like Translation Studies (O'Thomas, 2010, p. 47; Wolf, 2011). For instance, George Bluestone (1966), who is considered to be the pioneer of Adaptation Studies, in his seminal book titled *Novels into Film*, argue that the adaptation "destroys" the superior novel under any circumstances (p. 62). George Bluestone's (1966) influential analysis on adaptation processes has led scholars to evaluate adaptations by giving the priority to, so-called superior one, the original text. Thus, the assumption that the target product is a copycat was born. So, in Adaptation Studies, the end product is mainly thought to be a reproduction which does not conform to original norms (Asimakoulas, 2016). This parallelism with Translation Studies, has led to fidelity concerns and consequently, the question of fidelity has become one of the most controversial topics in adaptation. As Venuti (2007) states, the adapted films have been evaluated based on their sufficiency to the original novel, and these adaptations' degree of fidelity has been decided by their proximity to the author's intentions. In addition, Welsh, in the introduction part of his book highlights the importance of fidelity in adaptation as follows (2007, p. xxv):

> Fidelity, accuracy, and truth are all important measuring devices that should not be utterly ignored or neglected in evaluating a film adapted from a literary or dramatic source. The whole process of adaptation is like a round or circular dance. The best stories and legends, the most popular histories, and mysteries, will constantly be told and retold.

However, there is no consensus on fidelity to be the primary concern on evaluating the adaptations. In this sense, while scholars like James Michael Welsh (2008) and David Kranz (2003) favor the idea of fidelity and accuracy, other scholars address the issue of evaluation in different terms. While Brian McFarlane (1996) prioritizes the cinematic form, Thomas Leitch (2002) focuses on intertextuality, and Donald Whaley's works concentrate on intellectual history

(Welsh, 2007, p. xxv). Sanders, on the other hand, mentions that adaptations generally contain various interpretations of the ST. Julie explains this phenomenon as follows (2016, p. 23):

> Adaptation is nevertheless frequently involved in offering commentary on a ST. This is achieved most often by offering a revised point of view from the 'original', adding hypothetical motivation, or voicing what the text silences or marginalizes. Yet adaptation can also continue a simpler attempt to make texts 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating. This might, for example, be aimed at engaging with youth audiences or, through translation in its broadest sense, linguistic and interpretative, in global, intercultural contexts.

Thus, adaptation has more merits than just retelling the source material; it can also conduct critical commentary on the source text. It can change the point of view of the original, provide new reasons for doing things, or bring attention to voices that are often ignored. At the same time, adaptation helps make literature easier to understand and more relevant to modern readers, especially through updating and convergence of the source text. This is clear in adaptations made for young people or for people from other cultures, which often use broad types of translation, both language and cultural.

On the other hand, Brian McFarlane, denying too much emphasis that is put on fidelity, draws attention to the significance of cinematic features in the evaluation process of the adaptation (1996, p. 21):

> The stress on fidelity to the original undervalues other aspects of the film's intertextuality. By this, I mean those non-literary, non-novelistic influences at work on any film, whether or not it is based on a novel. To say that a film is based on a novel is to draw attention to one—and, for many people, a crucial—element of its intertextuality, but it can never be the only one. Conditions within the film industry and the prevailing cultural and social climate at the time of the film's making (especially when the film version does not follow hot upon the novel's publication) are two major determinants in shaping any film, adaptation or not.

As Brian McFarlane (1996) suggests, focusing solely on fidelity to the source text causes other intertextual factors present in the filmmaking process to be overlooked. While investigating the adaptations, cultural and social context at the time of production, industry practices and cinematic elements should also be taken into account. Moreover, these factors are especially important when the adaptation is produced long after the novel's release.

In translation and analogically in adaptation, there has always been controversy about which version is superior: the original or the new product. McFarlane sees the superiority dispute as an obstacle that prevents the field's progress (1996, p. 194). However, during a translation or adaptation process, the original text is subjected to recontextualization, and due to the recontextualization, some shifts occur during the transformation process despite all the efforts to maintain resemblance to the original one. The level of change mostly depends on the medium and the culture change. However, in the evaluation process, the translator, the adaptation creator, and the filmmaker's choices should be taken into consideration as well (Venuti, 2007). These agents' ideologically constructed choices pave the way for the de-contextualization of the original text (Wolf, 2011). As the original text undergoes procedures like de-contextualization and re-contextualization, the target product should be delicately analyzed as it "operates as a performative, creating meanings and values that often transform the foreign text beneath an illusionistic transparency and reflect interests in the receiving culture" (Venuti, 2008, p. 49)

Due to the shifts, the TT or product, such as a film or TV adaptation of a book, has more dominantly been seen as inferior to the original one. Even to the point that the "adaptation" has been connotated with vulgar terms. Sanders (2016) in her book titled *Adaptation and Appropriation*, claims that adaptation bears a lot of labels such as "version, variation, interpretation, continuation, transformation, imitation, pastiche, parody, forgery, travesty, transposition, revaluation, revision, rewriting and echo," (p. 22). Some of these terms can be considered vulgar, which are used to degrade, a so-called inferior product, the adaptation. Hence, Stam

(2005) comments on vulgar terms that are used to depict adaptation. For instance, he associates “infidelity” with “Victorian prudishness”, “betrayal” with “ethical perfidy”, “bastardization” with “illegitimacy”, “deformation” with “aesthetic disgust and monstrosity”, “violation” with “sexual violence”, “vulgarization” with “class degradation”, and “desecration” with “religious sacrilege and blasphemy” (p. 3). As McFarlane (1996) sees the concept of fidelity as a delicate issue, he advises the use of those vulgar words to be abandoned (p. 22).

Despite the previous dominant thoughts favoring fidelity to the ST, McFarlane sees fidelity concerns and individual comparison of the original and TT as a cumbersome hindrance for the Adaptation Studies (McFarlane 1996, p. 194), and sparks the fuse for investigating further problems. McFarlane also criticizes the presence of a vast variety in individual views on the fidelity of a text (1996, p. 165):

> The fact that one writer finds ‘boringly faithful’ a film which another sees as having only ‘a tenuous relation’ to the original while yet another finds it ‘too faithful’ suggests that there is no clear consensus about what ‘faithful’ means in this discourse. Faithful to what? To events, characters, some vague notion of the ‘spirit’ or ‘conception’ of the original: that is, to matters of varying degrees of ascertainable, objective truth in relation to the original?

Furthermore, the question of fidelity has been gradually losing its place to audience reception (Hutcheon 2006; Stam 2000). For instance, Mariani (2024) points out the fact that the audience is comprised of individuals all of whom have individual past “experiences, beliefs, knowledge, competence, attitudes,” and expecting all of them to react the same towards the original or the newer work, would be unrealistic. It is not surprising that their level of appreciation differs, considering all different backgrounds. Thus, as Mariani (2024) illustrates, due to the variety of individual thoughts on superiority/inferiority, the stereotypical assumption, that acknowledges the original text as superior, should be abolished. In fact, this view is supported by Hutcheon’s words on adaptation: “An adaptation is a derivation that is not derivative-a work that is second without being

secondary," (2006, p. 9). This statement implies that the adaptation can individually stand alone, and it even can surpass the original work.

Nevertheless, some scholars argue that there will always be criticism regardless of adaptation's faithfulness to the ST. Stam (2005) elaborates on the desperate state of the adapter as follows (p. 8):

> A "faithful" film is seen as uncreative, but an "unfaithful" film is a shameful betrayal of the original. An adaptation that updates the text for the present is upbraided for not respecting the period of the source, but respectful costume dramas are accused of a failure of nerve in not 'contemporizing' the text. If an adaptation renders the sexual passages of the source novel literally, it is accused of vulgarity; if it fails to do so, it is accused of cowardice. The adapter, it seems, can never win.

Consequently, the topic of fidelity remains controversial within the fields of translation and adaptation studies, as adherence to or deviation from the ST does not significantly alter the critique. When considering remakes within adaptation, it is reasonable to believe that a remake is a new product in a new cultural setting, with coherent linkages to ST but standing on its own.

CHAPTER 2

REMAKES

Remakes have become one of the core elements of research in Adaptation Studies and Translation Studies after the turn of the new millennium. The concepts of “remake” and “adaptation” are frequently perceived as intertwined terms. Thus, remakes are typically regarded as subjects that should be discussed within adaptation studies. In addition, some scholars (e.g., Cattrysse, 2014; Milton, 2009a; Sanders, 2006) use adaptation and translation studies as umbrella terms as mentioned above. Cattrysse (2014) also comments on film adaptations saying they are considered to be intersemiotic translations (p. 50). However, their definitions and relationships often lead to ambiguity and confusion which will be addressed in this chapter. In Cambridge Dictionary (n.d), the remake (n) is defined as “a film that has a story and title similar to an old one,” while Longman Dictionary (n.d) defines it as “a record or film that has the same music or story as one that was made before.” To define the remake, the Cambridge Dictionary uses the word “similar,” while Longman prefers “the same.” So, even dictionaries have difficulty reaching a consensus on the depiction of remakes. For this reason, it is not surprising that several scholars have brought forward a definition for this phenomenon. Thomas M. Leitch, who is considered to be one of the pioneers of the studies in this field, in his seminal work *Twice-Told Tales: The Rhetoric of the Remake*, describes remakes as “new versions of old films” and makes a differentiating remark on adaptations and remakes (1990, p. 138):

> At first glance, movie remakes - new versions of old movies - may seem no different from other film adaptations of earlier material. But the peculiar nature of the relationships they establish with their earlier models and with their audience makes them unique among Hollywood films and indeed, among all the different kinds of narrative. Short stories and novels are often adapted for stage or screen; ballets are sometimes recreated or rechoreographed; comic strips are occasionally revived by new artists; plays are reinterpreted by each new set of performers; but only movies are remade. […] Only remakes are remakes.

Gambier (2003) briefly defines remakes and remarks that “a remake is a recontextualization of a film under the values, ideology and narrative conventions of the new target culture,” (p. 174). Rebecca Rowe (2022), in her article, focuses on the remake trend that is followed by Disney and defines it as an act that “uses new technology to give the old films new life, making the original text seem both new and yet always familiar,” (p. 99). So, the strategies that are going to be used in a remake depend on “expectations and audience knowledge,” and “the institutions that govern and support specific reading strategies,” (Verevis, 2006, p. 23). Disney’s beloved animation hits, such as *Beauty and the Beast* (1991), *Alaaddin* (1992), *The Lion King* (1994), and *Mulan* (1998) are remade in the late 2010s to give them a new life and introduce them to the new generation with better visuals. As Horton and McDougal (1998) put forward, remakes are films that, to varying extents, indicate their incorporation of one or more prior movies (p.3). Furthermore, Naremore (2000), asserts that all remakes and adaptations are imitations of the previous works (p. 13). In addition to these views, Duran (2020) takes a stand with Leitch on the deviation of concepts of adaptation and remake and explains this duality as follows (p.1):

> Adaptations are not limited to today’s structures and realities. They have undergone many functional changes from media to adaptation. There were written texts before the visual media. The need to visualize the most read written texts carried adaptation to many other places. As can be seen here, adaptation first showed itself only in written literature, and then started to take a completely different name with visual shifts. This was called “remake” which means re-telling, re-translating, and replaying. While the original work is being adapted, it needs to be rebuilt, because a straight translation makes that adaptation incomplete. To complete this deficiency is to know the cultural issues well.

Although scholars often distinguish between adaptations and remakes, it is generally acknowledged that remakes are a subset of adaptations. As Duran references Leitch, the transformation of popular written texts into visual forms marked the expansion of adaptation into media such as film and television (p. 1). While both terms describe similar processes across different formats, remake specifically highlights the visual dimension that sets it apart from traditional textual adaptations.

In addition to “adaptation,” there is another concept that is generally confused with remakes as well. Even though these terms are used interchangeably by some, Heather Urbanski (2013) defines reboots as “re-imagined versions of beloved franchises,” (p. 5). Thus, it can be defined as an act that “seeks to forge a series of films, to begin a franchise anew from the ashes of an old or failed property,” (Proctor, 2012, p. 4). So, while remakes are newly constructed interpretations of a single movie, reboots focus on the re-interpretation of the whole franchise. For instance, Christopher Nolan’s *Batman Begins* (2005), Martin Campbell’s *Casino Royale* (2006), and Sam Mendes’ *Skyfall* (2012) of the James Bond franchise, a Superman movie *Man of Steel* directed (2013) by Zach Snyder are recognized as reboots as they attempt to revive the franchise that had a flop in the box office before. In Proctor’s words (2012), these franchises “wiping the slate clean, begin from the year one” to give a fresh start (p. 5). For instance, even though *Battlestar Galactica* (2004-2009), which aired after 25 years of interval, and *Fargo* (2014-2024), which is inspired by the movie of the same name, take place in the same universe, they do not have a same plot. Due to the change in the plot, they are not recognized as remakes but reboots (Berger, 2016). As Proctor (2023) argues all reboots, to a certain degree, “revive,” “remake,” “adapt,” and “reimagine” elements from the cultural past; however, this is not to say that all “revivals,” “remakes,” “adaptations,” or “re-imaginings” can be considered as reboots (p. 42). Proctor (2023) summarizes this distinction as follows (p. 58):

> A reboot is neither continuation nor adaptation, neither remake nor spin-off, neither retcon nor revival. A reboot responds to a failure in the story-program by wiping the slate clean and beginning again from scratch, the idea being to restore the system to maximum functionality (be that in commercial, narrative, and/ or critical terms).

After the turn of the millennium, several scholars (e.g., Leitch, 2002; Loock & Verevis, 2012; Mazdon, 2000; Rowe, 2022; Verevis, 2006; Zanger, 2007) have studied film remakes. While some of these studies (Mazdon, 2000; Raw, 2011; Rowe, 2022) focus on the motives of the remakes and fidelity, some (Heinz & Krämer, 2015; Verevis, 2006) attempt to construct a definition for remakes,

whereas others (Cuelenaere, 2021) focus on the industrial actors in the practice of remaking. In addition, there are some scholars that try to taxonomize remakes. For instance, even though Nicola Dusi (2011) believes that taxonomizing the remakes is in vain, Leitch (2002) has already come up with a taxonomy that classifies remakes under a four-part model. The first one is “readaptations” whose foremost aim is to remain faithful to the ST as much as possible. The readaptation highly overlooks the former adaptations, and it does not follow their stance and meticulously tries to transmit more details than the former adaptation. Readaptations manifest themselves as the better versions due to their assertion of being more faithful. The second one is “updates,” whose primary objective is to transpose a story adapting the narrative according to the modern audience. As the older version of the movie is ignored and the novel is considered the major source, the end product becomes an update. This version recognizes the original work as a source that cannot meet the requirements of the era and attempts to adapt the old environment into a modern one. The third one is “homages”, which follows closely the earlier film adaptations and positions the earlier adaptation into a higher point than the ST. For instance, Werner Herzog’s *Nosferatu the Vampyre* (1982) aims to hold the original adaptation in esteem and not try to take its place. The last one is “true remakes” which attempt to overthrow earlier movies and usurp their thrones by claiming that they are the best version (p. 45-50).

Although the lines separating adaptation, remake, and reboot are still blurry, remakes deserve particular recognition as a potent and dynamic mode of adaptation. Far from being mere repetitions, remakes reinterpret and recontextualize source texts in ways that respond to contemporary cultural, ideological, and technological shifts. By interacting with prior narratives through new lenses—whether through revised aesthetics, sociopolitical commentary, or technological innovation—remakes offer a space for cultural dialogue and creative renewal. This helps them not only maintain but also revive stories for next generations, therefore confirming their importance as a major and evolving kind of adaptation in both film and translation studies.

2.1. REMAKE AS A TYPE OF AUDIOVISUAL TRANSLATION

At first, the translation of the media products was referred to as “film translation.” After the introduction of pictures and sounds, the term Audiovisual translation (AVT) was coined to correspond to this phenomenon (Gambier, 2003). However, remakes to be considered as a type of AVT has always been a controversial subject. So, even though remakes are a field of research for Translation Studies, Jonathan Evans (2014), in his seminal article titled “*Film Remakes, the Black Sheep of Translation*,” brings forward that most scholars do not step out of the traditions and classify remaking as a kind of AVT. Evans, however, recognizes remakes that are adapted from a film of another language as a “cinematic subset of translation” due to the interlingual transfer. Furthermore, some scholars (e.g., Darwish & Al-Yasin, 2023; Gambier, 2003; Gottlieb, 2005; Mandiberg, 2008) recognize remaking as an act of translation as well. Gottlieb (2005) and Mandiberg (2008), put forward that due to the act of transference of meaningful units between languages, remakes are in fact sort of translation. In addition to this, Nornes (2007) claims that Hollywood resorts to making a remake instead of translating a popular movie or TV show. Even though their choice to make a remake derives from the thought to “eschew” translation, the remake ultimately becomes a product of free translation (P. 8). The rationale behind this choice is motivation for earning more money from that product. As Moran (2004) calls “locally produced programs, whether based on formats or not, are likely to attract larger audiences than imported programs,” (p. 6). So, hoping that the transnational remake might hit success as the original movie or TV show, the people in charge of the production opt for a remake instead of dubbing or subtitling (Darwish & Al-Yasin, 2023).

Okyayuz (2017a) further asserts that the experts, carrying the interlingual transfer in remakes, are the ones who rewrite the source TV series’ script for the target audience (p. 114). She also suggests that this transaction should involve a translator, a director, and a scriptwriter. While the translator transfers the words into another language, the director and the scriptwriter decide on the orientation

of the adaptation of the source material. In other words, the first step in this two-step procedure is to translate the text. The second step is to have different specialists to translate the source text to fit the conversations of the target culture (Duman, 2022, p. 28). In addition, Gottlieb (2005) also created a table to categorize intrasemiotic types and classify transnational remakes under the interlingual translation (p. 39) and he further elaborates on his choice as follows (p. 42):

> 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.

Furthermore, Khan (2025) says that remakes involve alterations and adaptations in the plot structure and characterization. Since there is a language and culture exchange during the remaking process, remakes involve translation activity (p. 3). Thus, since they involve reinterpreting and recontextualizing a story across cultural and temporal boundaries, remakes can therefore be regarded as a type of audiovisual translation when analyzed through the lens of translation theory.

Analogically, remakes suffer the same fate of translation as they are seen as secondary to the original work. They are considered to be copycats and imitations of the earlier productions. As Laura Mee (2017) signifies “film remakes are generally held in the lowest esteem, seen as shameless rip-offs or pointless copies of cherished classics,” (p. 193). Numerous studies classify remakes as derivative (e.g., Francis, 2013; Frost, 2009; Lizardi, 2010; Roche, 2014). Remakes are seen as inferior to the original production. So, if a film is derived from or expressly influenced by another, it typically does not receive the same prestige afforded to an original work. Therefore, Mee (2017) emphasizes that the inferiority and derivative nature of remakes is inevitable. Naremore (2000), elaborately explains this inferiority as follows (p. 13):

> The problem of sequels and remakes, like the even broader problem of parody and pastiche, is quite similar to the problem of adaptation… All these

> forms can be subsumed under the more general theory of artistic imitation, in the restricted sense of works of art that imitate other works of art. Notice, moreover, that all the “imitative” types of film are in danger of being assigned a low status, or even of eliciting critical opprobrium because they are copies of “culturally treasured” originals.

Raw (2011), however, believes that these concerns of inferiority should be viewed through a broader perspective and Skopos theory might be the solution for this problem (p. 208). Raw emphasizes a crucial dynamic within the practice of film remaking: the tension between fidelity and creative reinterpretation. By highlighting Skopos theory, originally developed in the field of translation studies, he positions remakes within a broader framework of purpose-driven adaptation. He notes that remakes are not merely artistic products but are deeply embedded in industrial contexts where commercial considerations often guide creative decisions. So, it suggests that fidelity in remakes is not an absolute standard but a negotiated space shaped by the intended function of the remake within its contemporary cultural and market environment. Thus, understanding remakes through the lens of Skopos theory allows for a more distinctive appreciation of how artistic and industrial forces interact to produce meaning across versions. In other words, the decisions of the agents (e.g., producer, scriptwriter, director) of the production process should be taken into consideration during the evaluation of fidelity.

2.2. REMAKES THROUGHOUT HISTORY

Nowadays, the transference of narratives through translation, adaptation, or remaking is a prevalent global practice (Sancaktaroğlu & Okyayuz, 2021). Although the remake industry gained momentum after the 2000s, the concept of a remake has a long-established past; it almost dates back to the days of the invention of cinema, in other words to the late nineteenth century. However, as 75% of the movies from the silent film era vanished, it is hard to track down the earliest remakes (Kubincanek, 2020). Nonetheless, inspired by Louis Lumière’s *Partie d’écarté/Card Game* (1895), George Méliès’ *Une partie de cartes/Card Party* (1896), is thought to be the first remake in the history of cinema. According

to Kubincanek (2020) though, Georges Méliès' *L'Arroseur/Watering the Flowers* (1896), which is the remake of the Lumière Brothers' silent short film *L'Arroseur arrosé/The Waterer Watered* (1895), is the first remake to be shot. Considering this idea, it can be said that remakes are almost as old as cinema itself (Evans, 2018, p. 160). In the first years of the cinema, as there were no laws against copyright infringement, directors took advantage of this loophole and continuously copied the works of others (Nour, 2025). Consequently, remakes boomed in the first years of the cinema. As a matter of fact, directors were remaking their own movies only a year apart, mostly due to technological developments. For instance, Georges Méliès' *Le Château hanté/The Devil's Castle* (1897) was a remake of the same director's *Le Manoir du diable/House of the Devil* (1896). These movies are also considered the first horror movies in history. Moreover, the world's first female film director Alice Guy's *La Fée aux Choux/The Cabbage Fairy* (1900) was also the remake of the same director's film of the same name which was shot in 1896 (Nour, 2025). As the footage of the original film was lost, she reshot the movie, cutting some scenes from the original movie. An English production *Tea: The Twins' Tea Party* (1898), which is the remake of *The Twins' Tea Party* (1896), *The Kiss* (1896), directed by William Heise and which was remade in 1900, *The Kiss in the Tunnel* (1899), which was remade after the moving picture of the same name, *The Chimney Sweep and the Miller* (1900) which was the remake of George Albert Smith's *The Miller and the Sweep* (1897) are recognized as the earliest film remakes in cinema history (Fuge, 2022). In fact, some movies were remade for the second time even before the 1900s (Nour, 2019). For instance, *The Biter Bit* (1899) is the second remake of the Lumière Brothers' *L'Arroseur Arrosé* (1895) and one of the first transnational remakes as the original French movie was remade in England. As can be seen from these examples, French directors George Méliès and the Lumière Brothers, as pioneers of cinema, left their mark in the first years of remake history. After a few years, English, and American directors started appearing on the stage of remaking as well.

As the main focus of the film industry is money, remakes have gained ground in the movie and TV industries as they proved to be profitable activities (Kubincanek, 2020). Remakes often occur in the same language and culture and due to evolving environments and cultural norms, beloved old films are reimagined in the same culture and language to reflect these technological changes and developments. For instance, several movies in Hollywood went viral after being remade. Notable examples include *The Thing* (2011), which is the remake of John Carpenter's *The Thing* (1982), Denis Villeneuve's *Dune* (2021), which is the remake of David Lynch's *Dune* (1984), and Steven Spielberg's *West Side Story* (2021), the remake of *West Side Story* (1961). This list continues, but these are the most recognizable examples. Some were remade due to the presence of technological limitations during the original filming, while others were inspired by societal and cultural changes (Saab & Cataldo, 2023). Although many believe that remakes are doomed to fail from the outset, the films listed above have proven otherwise. These remakes have surpassed their predecessors at the box office and have been critically acclaimed by film critics.

Following the onset of the sound film era, early transnational remakes have come to the fore in countries that remade movies from Hollywood (Nornes, 2007; Lenart, 2013). Evans (2014) comments on early transnational remakes saying, "Similar to other remakes, multiple-language versions replace the whole original film with the target film" (p. 310). Some of these movies were even shot in the same studio as the original movie, only to feature native speaker casting of the target culture. For instance, Tod Browning's *Dracula* (1931) was remade with the same name in the same year by director George Melford using the same set and decorations. There were several translators at the studios' disposal for the translation of the scripts (Lenart, 2013, p. 3). In 1933, due to economic concerns, this practice was abandoned and replaced by dubbing and subtitling as these practices were more cost-effective than remakes at that time (p. 5). Consequently, this era of multiple-language versions did not last long, only from 1929 to 1933 (Evans, 2018, p. 163).

Lately, though, transnational remakes have flourished again both on small screen and big screen. Movies and TV shows that have gained popularity in their original birthplace, are adapted for viewers in other countries (Griffin, 2008). As a result of remaking movies and television shows outside of their country, the visual content is globalized (Turner, 2004). Due to the shift in geography, cultural and linguistic changes occur in the remake to conform to the norms of the target audience's society (Evans, 2018, p. 1). As a matter of fact, *Unseen* (2023), which will be examined in this thesis, serves as a notable instance of a transnational remake, reflecting the complexities involved in adapting narratives across diverse cultural landscapes.

In the beginning, remakes were mostly composed of American pictures adapted for European cinema, however as now things have changed Europe has become a source for American cinema (Gambier, 2003). For instance, in 1980s and 1990s, Hollywood boomed with remakes of European films especially films borrowed from France (Mazdon, 2000). In addition to European cinema being a source of script for Hollywood, Asian cinema has lent a number of scripts as well. For instance, Martin Scorsese's *The Departed* (2006), an Academy Award Winner for the best picture, is the remake of the Hong Kong production *Mou Gaan Dou/Internal Affairs* (2002). According to Martin Lüthe (2015), while *The Departed* endeavors to remain loyal to the original movie, Scorsese adds some elements to surpass the original "according to the logic of its spatial and cultural re-contextualization" (pp. 97-98). *The Ring* (2002), the remake of *Ringu* (1998), *Grudge* (2004), the remake of *Ju-on* (2003), and *The Echo* (2008), the remake of *Sigaw* (2004), are a few examples of Hollywood remakes of Asian films. Hantke (2010) finds this mania of remaking Asian films so intense that he describes this phenomenon as "plundering," (p. ix). Even Pakistani cinema gets its share of the transnational remaking. *Zibahkhana* (2007) which is inspired by *The Texas Chainsaw Massacre* (1974), even though it is not an official remake, is considered a transnational adaptation of an American counterpart (Masood, 2019). However, as Smith and Verevis (2017) argue nations' local dynamics complicate the issue

of remaking further during the global cultural exchange (p. 2), and Biernacka (2012) elaborately explains this cultural phenomenon as follows (p. 1):

> [t]he process of transferring a film across borders relies on a transfer of the narrative, that requires modifications of elements of a structure and meaning to a new cultural environment. Authors employ various means of translation, whose final effects stem from an exact copy [...] to changes pertaining to a cultural background [...] to vast modifications of every layer of a film structure.

Thus, adapting a movie into another cultural context involves more than linguistic translation. So, adaptation, in a way, becomes an act of cultural translation which is conducted according to the expectations and preferences of the target audience. Therefore, it is an undeniable fact that transnational remakes, which are transferred across cultures, requires far more attention during the production phase.

Betz (2001) claims that the tendency to remake earlier movies is caused by the desire for profit of the producers since they believe remaking is cheaper than purchasing an original story and adapting it to the target culture's norms and values (p. 29). Hence, producers play an important role during the decision phase of remaking (Raw, 2011). Gambier (2003), on the other hand, emphasizes the importance of the target audience's reception of the screen translation (dubbing, voice-over, remakes) by saying (p. 179):

> An audiovisual product has to be different enough to be "foreign" but similar enough to what viewers are familiar with to retain their attention. In a way, the "other" has to be sufficiently similar to us to be accepted. In this respect, the needs and expectations of targeted viewers shape the adaptation of the ST (scenario, script, dialogue list). Thus, translation may ultimately be involved in exclusively domesticating programs and films, manipulating them to please dominant expectations and preferences, for the sake of target-language fluency or reader-friendliness, sometimes going as far as reinforcing language purism, censoring dialogues, or changing part of the plot to conform to target-culture ideological drives and aesthetic norms.

In other words, remakes not only should bear similarities to original production as it has to be marketed as exotic products derived from foreign merchandise but

also should conform to the target culture's norms. These so-called principles are considered to be the path of success for the remakes.

2.3. REMAKES IN TURKISH TELEVISION AND CINEMA

Although Turkish cinema has historically relied on book adaptations, later on it turned to Western films and also drew upon earlier Turkish films to expand its repertoire, thereby catering to audience demand (Scognamillo, 1988, p. 202). Starting in the 1950s, Turkish cinema began frequently adapting Hollywood and European films, leading to a wave of low-budget but creative remakes in the 1970s and 1980s, such as *Dünyayı Kurtaran Adam* (1982), a famous remake of *Star Wars* (1977). In 1971, Turkish producers shot 301 movies, making Türkiye the third most prolific nation in the world. Yet almost 90% of these movies were remakes, adaptations, or spin-offs (Scognamillo, 1973, as cited in Gürata, 2006, p. 243). Hence, the 1970s were under the influence of books and movies of foreign origin (Gürata, 2006). Although there are several studies on Turkish remakes, there is no consensus on the first transnational remake. *Tarzan İstanbul'da* (1952), which is the remake of *Tarzan: The Ape Man* (1932), and *Drakula İstanbul'da* (1953) which is inspired by *Dracula* (1931) are recognized as the first transnational remakes of Turkish cinema.

The Yeşilçam era, the most glorious era of Turkish cinema, was full of remakes from European, American, and Indian cinemas. As during that time Yeşilçam was struggling with economic problems, Hollywood blockbusters (e.g., *Star Trek* 1966-1969; *The Exorcist*, 1973; *Rocky*, 1976; *Star Wars,* 1977; *Superman*, 1978; *E.T.,* 1982; *Rambo*, 1982) were remade (e.g., *Turist Ömer Uzay Yolunda*, 1973; *Şeytan*, 1974; *Kara Şimşek*, 1985; *Dünyayı Kurtaran Adam*, 1982; *Süpermen Dönüyor*, 1979; *Badi,* 1983; *Ramo,* 1986 respectively) with relatively lower budgets without having the authorization of the original movies' rights (Dark, 2015). As Sedef Hızlan (2024) emphasizes, this era known as "Turksploitation" hosted films inspired by popular blockbusters whose plots and characters were tailored to the Turkish audience. For instance, in *Drakula İstanbul'da* (1953)

elements that are characteristic of Christianity such as the crucifix and holy water are omitted and are not replaced by Islamic elements (Smith, 2017, p. 75). Unlicensed films during this era are defined with the derogatory term “rip-offs” instead of remakes as these movies distort the original ones. Duran explains these “rip-offs” in other words “remakesploitations” in Yeşilçam as follows (2020 p. 30):

> The first remakes were in the form of “copying the West” and putting their cultural styles into Turkish films as “copy-paste” works. This is an extreme example of remakes in Turkey, where “modernity” and the “West admiration” are contexts showing themselves in this mindset.

Early Turkish remakes are positioned within the broader sociocultural contexts of modernity and Western admiration. However, the strong claims regarding the "copy-paste" nature of early Turkish remakes and the ideological motivations behind them cannot be ignored. These so-called rip-offs need to be analyzed in detail to reveal their main motivation.

Remakes between the 1950s and the 1980s mainly focused on action and fantastic movies. Directors such as Memduh Ün, Çetin İnanç, and Nejat Saydam remade a lot of movies in this booming era. Even though the remake trend still continues to be present in Turkish cinema, remakes were mostly “confined to 1960s to 1980s” (Smith and Verevis, 2017, p. 7). Recently, let alone rip-offs, there are hardly any remakes in the Turkish cinema (Duran, 2020, p. 16):

> Over time, these “imitations” in remakes in Turkish cinema were abandoned. The closest movie today that proves this was “7. Koğuştaki Mucize”. This movie was adapted from South Korea’s “Miracle in Cell No. 7”. Currently, there are fewer direct “imitations”, and instead the themes are remade according to the norms of Turkish life, with fewer “copying and pasting”. In conclusion, as can be seen from here, early Turkish remakes were based on the original works of American, Korean, and European cinema.

In recent years, the scarcity of Turkish film remakes has led to a notable shift towards television adaptations. Following the turn of the millennium, Turkish television has emerged as a significant platform for remakes, drawing inspiration

from various international series. Consequently, the trend of remaking films has been replaced by a focus on remaking television series, thereby expanding the repertoire of Turkish television. At first, remakes were mostly inspired by the American and English cult TV series. Yet, this trend seems to have changed lately, as you can see in the tables above and below Korean, Spanish, French, and Japanese TV series have come to the fore and become popular among Turkish audiences. Subject to contemporary remake trends, Turkish television expanded its repertoire with Asian and West European TV series remakes. Some researchers listed these movies (see Duman, 2022; Okyayuz, 2017a; Öner, 2024).

In addition to expanding its repertoire through remakes that are borrowed from other countries and cultures, Turkish cinema and TV commercialize its audio-visual products in other countries as well, and this practice is the scope of this thesis. According to Batuhan Mumcu, Deputy Minister of Culture and Tourism, Turkish TV series are streamed in more than 170 countries reaching over 750 million foreign viewers (TRT Haber, 2024). Okyayuz (2017b) emphasizes that Turkish TV series have achieved success in “Latin America, Africa, the Arab countries, the Middle East, Asia, the Balkans and in some parts of Europe” (p. 668). Okyayuz further notes that due to the diverse marketing strategies employed by various companies for these audiovisual products, compiling a comprehensive list of television series according to their broadcasting countries proves to be a challenging endeavor (p. 670). Most of these audiovisual products are distributed in other countries via practices like subtitling and dubbing. For instance, *Binbir Gece* (*1001 Nights*), *Aşk-ı Memnu* (*Forbidden Love*), *Muhteşem Yüzyıl (Magnificent Century*) are some of the series that are dubbed in several countries, especially in Latin America (Okyayuz, 2017b, p. 678). In recent years, the popularity of Turkish soap operas has surged, particularly in Latin America, where rights to approximately ten such series were sold across five countries in a single year, as noted by Francisco Villanueva, a vice president of a Miami-based distributor (Abramovich, 2014). Following the onset of the 2010s, the trend of transnational remakes of Turkish dramas and films has markedly increased.

According to a compilation titled *Remakes of Turkish Dramas on IMDb* (n.d.), all 50 television shows and films listed have been remade after 2010. The table below, based on the compilation mentioned above, presents the first 30 TV shows selected and organized based on the ST's IMDb ratings.

Table 1. Transnational Remakes of Turkish Soap Operas after 2010

Turkish TV Series / Films	**Transnational Remakes**
Şahsiyet (9.0) (2018-Ongoing)	*Assesino del Olvido* (2021-Ongoing) (Mexico)
Ezel (8.6) (2009-2011)	*Vlad* (2019-2021) (Romania)
Suskunlar (8.3) (2012)	*Game of Silence* (2016) (USA)
Yargı (8.2) *(2021-2024)*	Pagidevmenoi (2022-2024) (Greece)
İçerde (8.1) (2016-2017)	*Clanul* (2022-2024) (Romania)
Cesur ve Güzel (8.0) (2016-2017)	*La Encrucijada* (2025) (Spain)
Siyah Beyaz Aşk (7.9) (2017-2018)	*Na tvoey storone* (2019) (Ukraine)
Asi (7.9) (2007-2009)	*Me atrevo a amarte* (2025-Ongoing) (Mexico)
Çukur (7.6) (2016-2021)	*Groapa* (2023-Ongoing) (Romania)
Aşk-ı Memnu (7.6) (2008-2010)	*Pasión Prohibida* (2013) (USA)
Kara Para Aşk (7.5) (2014-2015)	*Imperio de mentiras* (2020-2021) (Mexico)
Fatma (7.4) (2021)	*Unseen* (2023) (South Africa)
Son (7.4) (2012-2013)	*El Accidente* (2017-2018) (Spain)
Sen Çal Kapımı (7.3) (2020-2021)	*Postuchis v moyu dver v Moskve* (2024-Ongoing) (Russia)
Kırmızı Oda (7.3) (2020-2022)	*Storgi* (2022) (Greece)
Ufak Tefek Cinayetler (7.3) (2017-2018)	*Stiletto LB* (2022) (Lebanon)
*Kiralık Aşk (*7.2) (2015-2017)	*Lobbet Hob* (2024-Ongoing) (Lebanon)
İstanbullu Gelin (7.1) (2017-2019)	*Bride of Beirut* (2019-2022) (Lebanon)
Fazilet Hanım ve Kızları (6.9) (2017-2018)	*Las Hijas de la Señora García* (2024-Ongoing) (Mexico)
Ölene Kadar (6.8) (2017)	*Barb Ayuttitham* (2021) (Thailand)
Afili Aşk (6.6) (2019-2020)	*Hab Mlouk* (2022) (Algeria)

Benim Tatlı Yalanım (6.2) (2019)	*Mama na prenájom* (2023-2024) (Slovakia)
İyi Günde Kötü Günde (6.1) (2020)	*Ala Al Hilwa Wa Al Morra* (2021) (Lebanon)
Fatmagül'ün Suçu Ne? (6.0) (2010-2012)	*Alba* (2021) (Spain)
Sen Anlat Karadeniz (5.8) (2018-2019)	*Sueños de Libertad* (2024-Ongoing) (Spain)
Zalim İstanbul (5.8)	*A Promessa* (2024-Ongoing) (Portugal)
Gecenin Kraliçesi (5.7) (2016)	*Te acuerdas de mi?* (2021-Ongoing) (Mexico)
Binbir Gece (5.4) (2006-2009)	*Al Thaman* (2023-Ongoing) (Lebanon)
Bir Zamanlar Çukurova (5.3) (2018-2022)	*Erotas Fygas* (2022-2024) (Greece)
O Hayat Benim (5.0) (2014-2017)	*Adela* (2021-2022) (Romania)

The list presented above features transnational remakes of Turkish television series that have been adapted for audiences in other countries. While it draws upon the IMDb compilation, each entry has been independently verified through online research to ensure authenticity. For example, the Turkish series *Ezel*, which was originally inspired by Alexandre Dumas' *The Count of Monte Cristo* (Sel, 2016), was later remade in Romania under the title *Vlad*, adapted not from the literary source but directly from the Turkish series itself (Ay Yapım, n.d.-b). Similarly, *Aşk-ı Memnu*, which is based on the classic Turkish novel of the same name, was remade in the United States by the Spanish-language broadcaster Telemundo. This American version also derives its narrative not from the original novel but directly from the Turkish television adaptation (Ay Yapım, n.d.-a).

The table below, based on the compilation mentioned above, presents all the Turkish movies that have been remade in another country.

Table 2. Transnational Remakes of Turkish Movies after 2010

Turkish TV Series / Films	**Transnational Remakes**
Babam ve Oğlum (8.2) (2004)	*To My Son* (2023) (Saudi Arabia)
Issız Adam (6.8) (2008)	*…gia panta* (2020) (Greece)
Siccîn (5.9) (2014)	*Sijjin* (2024) (Indonesia)
Öldür Beni Sevgilim (4.4) (2014)	Zabij mnie, kochanie (2024) (Poland)

As you can see, Turkish soap operas and films have been remade from Romania, Greece, and the USA to Mexico. Thus, this phenomenon reflects a significant cultural exchange within the media landscape, demonstrating Turkish narratives' global appeal and adaptability. These adaptations not only highlight the universal themes present in Turkish storytelling—such as love, family, and social struggle—but also showcase how local cultures reinterpret these themes to fit their own societal contexts (Okyayuz, 2017b, pp. 670-674). Consequently, this trend reinforces Türkiye’s growing soft power and influence in the global entertainment industry. As a result, this field has the potential to be a significant area of research and to close a gap in the literature.

CHAPTER 3

GENDER IN TRANSLATION

The interdisciplinary nature of Translation Studies paves the way for different fields to be studied simultaneously and for multifaceted results to be achieved in the end. For instance, there has been an ongoing debate on gender in Translation Studies since the Cultural Turn. However, even if gender has been discussed in other fields like sociology, psychology, and cinema for a long time, it was not until the late 1970s and early 1980s when the Cultural Turn had emerged, that feminism and gender issues started making ground in Translation and Interpreting studies. In von Flotow's words (1991) feminist translation appeared in Quebec as a way of translating the "focus on and critique of patriarchal language" (p. 72). Von Flotow defines these translations as "highly experimental" and believes that these works would "bypass the conventional language" which is thought to be "misogynist" by its very nature. Von Flotow's ground-breaking work (1991) paved the way for further gender studies in translation studies.

For a long time, the concept of translation has been associated with women/femininity since the TT is considered "defective" compared to the ST. Simon (1996) comments on this inferiority using John Florio's words (p.1):

> Translators and women have historically been the weaker figures in their respective hierarchies: translators are handmaidens to authors, women inferior to men. […] Whether affirmed or denounced, the femininity of translation is a persistent historical trope. "Woman" and "translator" have been relegated to the same position of discursive inferiority. The hierarchical authority of the original over the reproduction is linked with imagery of masculine and feminine; the original is considered the strong generative male, the translation the weaker and derivative female. We are not surprised to learn that the language used to describe translating dips liberally into the vocabulary of sexism, drawing on images of dominance and inferiority, fidelity and libertinage.

Thus, the notion of language has always been a gendered phenomenon. While some words (e.g., "nurse", "nanny", "secretary", "prostitute") collocate with

women, words like “prisoner,” “criminal,” “judge,” “defendant,” “detective” or “hero” evoke masculine figures, (Sparks, 1996, p. 348). Due to the gendered nature of languages, the need for translation strategies that would eliminate these sexist discourses has emerged. The feminist translation aims to deconstruct patriarchal and misogynist language through unconventional (eccentric) translation strategies that emerged during struggles against patriarchy. In this sense, the second half of the 1990s flourished with feminist translation approaches (Castro & Ergun, 2018, p.134):

> In the mid-1990s, Carol Maier, together with her US-American colleague Françoise Massardier-Kenney (1996), proposed a ‘woman-identified approach’ to the translation of women-authored literary works. Their proposal is framed within a deconstructionist view of feminism, as mainstream feminism would be ‘problematic for anyone wanting to interrogate the very category of gender’ (Massardier-Kenney 1997: 55). Their ‘woman-identified’ approach makes it possible for translator to identify with women authors, but not necessarily as women (our emphasis).

In addition to these approaches, Wallmach (2006), criticizing the so-called feminist translation studies, also formulates an analytical framework for examining these strategies by enhancing Delabastita's (1993) and Vinay and Darbelnet's (1995) classifications to determine if the translation strategies (e.g., substitution, repetition, deletion, addition and permutation) employed in the four translations can be classified as "different" or "derived" (p. 3).

However, gender studies cover a wide array of studies that extend beyond the confines of feminist translation. While feminist translation studies provide valuable insights, the field also includes significant research focused on various gender roles, as exemplified in the current thesis. This broader perspective recognizes that gender dynamics are multifaceted and influenced by a variety of social, cultural, and contextual factors.

According to von Flotow (2010) the concept of "gender," which pertains to the cultural construction of various sexes influenced by temporal, spatial, and social contexts, was introduced as an “analytical category in Translation Studies in the

late 1980s" (p. 129). Flotow also adds that although the introduction of Gender Studies into Translation studies was realized through feminist studies due to the feminist movements that took place in the 1960s and the 1970s, the concept of gender has gained much broader definitions in the following years, "integrating issues raised by gay activism, queer theory, and ideas about the discursive performativity of gender" (p. 129). As a result, topics regarding these issues have constituted the scope of further research. Von Flotow (2010) suggests three different ways to carry out research on gender in translation studies (p. 129):

> […] by focusing on gender as a sociopolitical category in macro-analyses of translation phenomena, such as the production, criticism, exchange, and fame of works, authors and translators; by examining gender issues as the site of political or literary/aesthetic engagement through micro-analyses of translated texts; and by shaping related, more theoretical questions applied to or derived from translation praxis.

The issues presented by von Flotow for general study in translation can also be applied within the realm of AVT. Specifically, this thesis aligns with the second category identified for exploration. The focus will be on analyzing the portrayal of gender roles in remakes through detailed micro-analyses of both the original production and its subsequent remake.

3.1. GENDER IN AUDIOVISUAL TRANSLATION

Since the early years of cinema, movies as audiovisual products have been serving to maintain various social phenomena such as misogynism, discrimination, homophobia, etc. Even though misogynism has been a falling trend in cinema lately, it has been an inseparable part of the movie industry for a long time. Kablamacı (2014) claims that "cinema is an important medium for the construction of the representations of masculinity" (p. 37) and the patriarchal world maintained its reign through the medium of sexist and derogatory remarks against women. As Xiaolan Lei (2006) puts forward sexist language stems from sexism in society. Therefore, we can say that "flamma fumo est proxima", in other words, there's no smoke without fire. As a result of sexist behaviors and

discourse, females are exposed to unequal treatment by others, and the social status of males is fortified through this kind of exercise.

There are several studies on gender in cinema, which focus on the linguistic side of sexism, such as Tristy Kartika Fi'aunillah's *Sexist Language in "The Lord of The Rings" Film Trilogy* (2015) which analyzes sexist lines in the Lord of the Rings trilogy through Sarah Mills's sexist language theory, *The Differences Between Men and Women's Language in The Devil Wears Prada Movie* (Juwita et. al, 2018) which explores the differences between male and female characters' language use in terms of hedging and swearing. On the other hand, Begum in her article titled "*He Said, She Said: A Critical Content Analysis of Sexist Language Used in Disney's The Little Mermaid (1989) and Mulan (1998),*" analyzes how Disney movies shape representation of women and how the representation has changed after nearly a decade (2022). There are some other studies on this subject including several theses and articles. Based on dates of publications, the ongoing interest in recent years in gender in cinema can be easily noticed.

Gender studies within the realm of AVT are not as prevalent as they are in cinema. Although Gender Studies began to gain traction in Translation Studies during the 1970s, the exploration of gender issues in AVT only emerged in the early 2000s. As this field is still relatively new, there remains some ambiguity regarding the specific areas of study. Von Flotow and Josephy-Hernandez (2018) propose three main approaches for research focused on the translation of audiovisual products (p. 300):

> 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 STs; and the third looks at gay and queer ST materials and their treatment in translation.

Bianchi's study (2008), which aligns with the first category identified by von Flotow and Josephy-Hernandez (2018), analyzes the Italian dubbing script of the US TV series *Buffy the Vampire Slayer* (1997-2003). In the Italian dubbed version, "active female sexuality" is replaced with a more "traditional sexual image," resulting in the normalization of gender roles (p. 191). Conversely, Feral's work (2011) examines both the French dubbing and subtitles of *Sex and the City* (1998-2004) concerning themes of American feminism. Feral establishes that while the subtitles largely retain the original references, the dubbing exhibits a pronounced tendency to omit, downplay, and modify references to American feminist culture, female achievements in the public sphere, and feminist theory (p. 391). Irene Ranzato's study (2012), on the other hand, analyzes the fictional language of queers depicted on TV and examines the shifts in the Italian dubbing of these series in terms of gayspeak. She finds that due to the "bias and preconceptions of a culture," the Italian lexicon does not have enough equivalents for the camp talk (p. 382). As a result, translators are forced to omit some expressions that belong to the queer community.

In addition to the suggestions made by von Flotow and Josephy-Hernandez (2018) regarding the fields of study in Translation Studies, remakes can also be examined through the lens of gender, as they are considered a form of cinematic translation (Evans, 2014). Johnson and Minor (2019) focus on the gender dynamics involved in the remaking process of *Shameless UK* (2004-2013). Their analysis reveals that while *Shameless UK* presents a more feminized perspective, *Shameless US* (2011-2021) adopts a more masculinized approach. However, the remake, which is the US version, employs a more feminized approach in its narration over time. These strategies indicate the potential for a shift in significant gender representations through the years. It is not surprising then in remakes, especially in the transnational ones, gender roles go through changes (Bozkurt & Okyayuz, 2021, p. 266):

> A gender role acceptable in one society may not be so in another. When studied within the perspective of what is transferred from one culture to another through remakes, the examples provided (which could be enlarged

> to include not only other instances but also other headings) clearly indicate that stories can travel across cultures and, in many cases, will be embraced by the receiving culture, if (and maybe only if) certain systematic shift patterns are used in appropriating and re-aligning gender identifications in the originals to suit the norms and realities of the receiving society.

The Outrage (1964), an American remake of the legendary Akira Kurosawa's *Rashomon* (1950), is recognized as one of the earliest examples of pro-feminist remakes. As Lofgren (2016) notes, the female character who is a victim of rape in *The Outrage* "challenges the patriarchal structures that seek to silence her voice." This ability to articulate her experience stands in stark contrast to the historical and ideological context of the original film, where such a female voice could only be suggested. While *Rashomon* merely hinted at the emergence of a women's rights movement, *The Outrage*, through its genre as an adaptation, offers a more nuanced perspective on the early days of second-wave feminism (p. 285). The Outrage to depict female character, who confronts the patriarchy, is rather surprising as the “western genre has long been associated with a patriarchal and traditional view of masculinity” (Averbach, 2000 as cited in Castro & Santos, 2024, p. 2).

Motherhood is another concept that has been emphasized through remakes. In their article titled “*Gender Identification in the Portrayal of Female Roles in the Remakes of American TV Series in Turkey”*, Bozkurt and Okyayuz (2021) focus on couple of TV remakes (e.g., *Umutsuz Ev Kadınları*, 2011-2014; *Medcezir*, 2013-2014; *İntikam,* 2013-2014, etc.) in Türkiye in terms of representation of women’s roles in society. One of their findings is maternity of the women to be “accentuated”. They add that “The mothers in the originals are portrayed as individuals; in the remakes these characters’ roles as mothers were systematically foregrounded with no exception,” (p. 262). So, it is obvious that women are systematically devalued through the choices in the remakes.

Steven R. Monroe’s *I Spit on Your Grave* remake (2010) is discussed in the context of feminist film theory in Laura Mee’s (2013) article titled “*The re-rape and revenge of Jennifer Hills: Gender and genre in I Spit on Your Grave (2010).”* As

the rape-revenge genre is one of the most resourceful products to be discussed in Gender Studies, Mee's research brings out a lot of insights to the field. According to Laura (2013) even though the protagonist is nearly demonized in the remake, new version successfully transmits the original film's feminist view besides enhancing the theme. The remake's emphasis on the rape victim protagonist Hills's bullying corresponds to the feminist claims that rape is not an overtly sexual act but rather a manifestation of a man's violent control over a woman; these males seem more frustrated than aroused (p. 79).

In some instances, especially in slasher films, remakes are used "to reaffirm patriarchal and misogynistic cultural roles" (Lizardi, 2010 p. 117). Misogynist cultural norms that prevail in older films, that were shot before the feminist movements began, are transferred to the modern times under the umbrella of remakes. According to Lizardi, this is more evident in horror slasher genre, and he adds "all of the horror slasher remakes embody and embellish both physical and psychological elements of misogynistic torture" (p. 120). In order to eliminate male-centric misogynistic views, it is necessary to focus on AVT (Díaz-Cintas, 2012, pp. 281-282):

> As a site of discursive practice, audiovisual media and its translation play a special role in the articulation of cultural concepts such as femininity, masculinity, race, and Otherness among others. It can contribute greatly to perpetuating certain racial stereotypes, framing ethnic and gender prejudices and presenting viewers with out-dated role models and concepts of good and bad seen as rigid, diametrically opposed.

Consequently, it can be concluded that AVT plays a significant role in eliminating or emphasizing stereotypical gender roles and sexist remarks that prevail in audiovisual productions. Practices such as dubbing, subtitling, and remaking allow the minimization or sometimes altering of sexist discourses.

3.2. REPRESANTATION OF WOMEN AND MEN IN CINEMA AND TV

Cinema serves as a cultural medium through which myths surrounding women and femininity, as well as men and masculinity—essentially, myths of sexual difference—are generated, reiterated, and portrayed (Smelik, 1998, p. 1). Thus, since their inception, both television and cinema have been distinctly gendered (Imre, 2009). Historically, these mediums have played a significant role in reinforcing masculinity within society, particularly until the rise of the first feminist movements. In his analysis of the "femme fatales" of Western culture, Clemente Fernández (2007, p. 2, as cited in Castro & Santos, 2024, p. 4) delineates a dichotomy between women perceived as "good"—those who embody the roles of mother, wife, and devoted companion—and those labeled as deceitful and manipulative toward men. Furthermore, media has persistently provided implicit lessons on how women should behave and what they must do to fulfill their roles as wives and mothers, illustrated through representations of breastfeeding, baking, dressing stylishly, and adopting more traditionally feminine behaviors (Friedan, 2013, p. 23).

In addition to introductions that are imposed on women through cinema to shape their lifestyles, women tend to be represented as monsters and evils in the cinema of the West (Clover, 1992; Creed, 1993; Kristeva, 1982; Williams, 1996). However, this practice is not so different in Asian cinema as well. For instance, in the Japanese horror movie *Ringu* (1998) and its remake *The Ring* (2002), the lead female characters are depicted in two different poles. As Wee (2011) highlights, one of the females is portrayed as an “angel/nurturer” whereas the antagonist is depicted as a “demon/destroyer.” While “the angel” female struggles to save her son from “the demon”, the latter strives to take revenge on others for the sins they have not committed (p. 152).

On top of it, in some movies, even though women are portrayed as evil characters, they have justifiable motives to do so. For instance, films that have a rape-revenge plot have been popular in cinema since the 1970s. Carol J. Clover

(1992, p. 138) in her book titled "*Men, Women, and Chainsaws*" makes a list of rape-revenge flicks (e.g., *Act of Vengeance*, 1974; *I Spit on Your Grave*, 1978; *Mother's Day*, 1980; *Eyes of a Stranger*, 1981; *Ms. 45*, 1981; *Sudden Impact*, 1983; *Savage Streets*, 1984) which portray women that attempt to take brutal revenge for rape on behalf of themselves or for their sisters. Creed (1993) describes Hills, the protagonist of *I Spit on Your Grave* (1978), as "all-powerful, all-destructive, deadly femme castratrice," (p. 129). As Mee (2013) puts forward, Jennifer Hills's rape refers to a symbolic castration and this way her castration of her rapists is justified. Thus, even though the scenario changes in every film that is subject to a rape-revenge plot, the motive of the female protagonist is always the same (pp. 138-139):

> Rape deserves full-scale revenge; […] rape-and-revenge story constitutes sufficient drama for a feature film and […] having the victim survive to be her own avenger makes that drama even better; and […] we live in a "rape culture" in which all males—husbands, boyfriends, lawyers, politicians—are directly or indirectly complicit and that men are thus not just individually but corporately liable.

However, some nations use this rape-revenge plot for the sake of strengthening masculinity which is the dominant power in the society. For instance, *The Executioner* (1990) and its remake of the same name (2006), creates the contentious rape-revenge plot to control the oppressed rather than free them. By forcing the heroine to play the reassuring role of savior and distancing her acts as a lethal woman from the reality that she was raped by her countrymen, the filmmakers negate the fact that it served as a driving force behind her transition into an executioner. Thereby, the concepts of masculinity and femininity which began to lose their older male-centric meanings, have regained their consciousness. (Makoveeva, 2010).

The slasher film genre is a horror subgenre that bears highly explicit bloody scenes. Movies such as *The Texas Chainsaw Massacre* (1974), *Halloween* (1978), *Friday the 13th* (1980) are recognized as the pioneers of this genre. According to Dika (1990), these movies are criticized by the feminists due to their

highly violent nature towards women (p. 9). Jody Keisner (2008) elaborates this phenomenon through Mulvey's "fetishistic scopophilia" theory as follows (p. 421):

> […] the fascination with the destruction of the human body is supported by Mulvey's theory that the image of the human body arouses castration anxiety in the male viewers, an anxiety that is assuaged by unveiling the mystery of woman, "devaluation, punishment, or saving," or a process called "fetishistic scopophilia" by which the female image becomes a fetish. Unfortunately, postmodern horror has typically chosen to punish its female characters.

For a long time, Hollywood has been imposing white male heroism to reinforce the dominant masculine norms of society. Similarly, television served as a platform for cultural reproduction, where prevailing Anglo male ideological beliefs regarding "race, ethnicity, sex, and gender were reinforced and circulated through stereotypes" (Castro & Santos, 2024, p. 11). Since masculine "integrity," "ethics," and "strength" vanished in the Vietnam War, Hollywood aimed to revive masculinity through films. (Jeffords, 1993, p. 118). Hence, Hollywood created superior characters such as Rambo, Sony Crockett, Thomas Magnum to restore the masculinity that lost ground during the war. In cinema, while men are portrayed as saviors, women are depicted as miserable and desperate ones who are waiting to be saved by prince charming. However, Disney's *Mulan* (1998) is seen as a breakthrough since this time the princess is the "savior rather than an adorable girl waiting for a Prince Charming's deliverance" (Wang, 2021, p. 1).

The male gaze is another notion that finds itself a place in cinema. In film theory, the concept of the male gaze refers to the perspective of a male viewer that is replicated through the cinematography and narrative conventions of movies. In this perspective, men are the subjects who gaze upon and control the actions, while women are the objects being gazed at and molded by those actions. Mulvey, in her psychoanalytic theory of the male gaze, asserts that ([1975] 2009, p. 713), classical Hollywood cinema presents the film spectator with two distinct ways of looking at female images. The first is voyeuristic looking, characterized by a dominating and controlling gaze, while the second is fetishistic looking, involving an intense fixation on specific erotic details. These cinematic

conventions, according to Mulvey, mirror the values and preferences of a patriarchal society. She further suggests that (p. 715):

> In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to con- note to-be-looked-at-ness. Women displayed as sexual object is the leit-motiff of erotic spectacle: from pin-ups to striptease, from Ziegfeld to Busby Berkeley, she holds the look, plays to, and signifies male desire. Mainstream film neatly combined spectacle and narrative. […] The presence of a woman is an indispensable element of spectacle in normal narrative film, yet her visual presence tends to work against the development of a storyline, to freeze the flow of action in moments of erotic contemplation.

Cinematic male gaze that is fixated on females is also evidently used in movies that involve explicit images of monstrous slaughters against victims (Christensen, 2016, p. 31):

> Clover states, “The cinematic gaze, we are told, is male, and . . . simply ‘sees’ males and females differently” (50–51). For instance, Clover explains, “even in [slasher] films in which males and females are killed in roughly even numbers, the lingering images are of the latter” (35). These horrific images “let us see with our own eyes the ‘opened’ body” (Clover 32) as the killer mutilates and makes horrific spectacles of his victims. However, it seems that women’s bodies, in comparison with men’s, are more violated and more fully “opened” and objectified by the filmic masculine gaze (cf. Mulvey).

James Bond is one of the greatest examples of the male gaze in cinema. *James Bond* is a movie series based on Ian Fleming’s novels whose protagonist is an English secret agent working for MI6. Everybody is aware that James Bond is highly affiliated with women. As Augustyn et al. (2023) say James Bond is a character who is notoriously a womanizer and a masculine icon. The movie series involves sophisticated gadgets, luxury cars, elegant dresses, and famous exotic spots all around the world. However, women are an indispensable part of the James Bond series. The protagonist always shares a bed with a woman at the end of the movie. Yet, our “hero” does not content himself with only one woman in most of the films. The women in question are mostly the sidekick of 007.

However, from time to time he seduces the villain's girlfriend or mistress or other women working for foreign secret services. These instances in cinema illustrate how media portrayals perpetuate detrimental gender standards (Spade & Willse, 2016, p. 1600).

In addition to the content, even the movie posters of James Bond franchise show how the series brings out sexual female imagery. The posters of the first installments in the series all represent women in bikinis. Explicit posters of the first 14 films display women in bikinis. This pattern is abandoned in 1987 with the new James Bond star Timothy Dalton. In the following years, the Bond girls continued to find themselves a place on the posters but not with bikinis. In the poster of *Die Another Day* (2002), Halle Berry wears a suit, however, in other movies, women have been mostly dressed in evening dresses. As for the last five movies starring Daniel Craig, posters of only two of them exhibit a Bond girl. So, over the years, women's explicit representation in James Bond posters and movies has faded considerably away with the growing awareness of the subject. Furthermore, this practice has not been limited only to James Bond franchise. For instance, after the turn of new millennium (Castro & Santos, 2024, p. 3):

> Women began to have larger roles and gender roles experienced an intense transformation [sic] fuelled by the new broadcasting platforms such as HBO or Netflix, which allowed greater ideological audacity and redefined the traditional concept of television, by offering on- demand content and personalized experiences. It can therefore be said that what González-Iglesias and Toda Iglesia (2013) have called "new globalized fiction" is giving way to female creativity as the emblem of a broader, worldwide conversation.

For example, *Spy* (2015), featuring Melissa McCarthy and Jason Statham, satirizes male-centric spy films that marginalize women, delivering a feminist message through humor and irony while highlighting stereotypical beliefs, attitudes, and behaviors related to women (Kang & Kim, 2020). The film challenges the deep-seated misogyny often found in 007 movies. In contrast to Bond films, where women typically play the roles of femme fatales or support characters to male leads, Spy features a foul-mouthed female protagonist who,

despite not being conventionally attractive, is empowered as an undercover secret agent and is never ridiculed for her appearance (p. 491).

As the examples above illustrates, gender representations—especially those based on stereotypes—play a major role in cinematic narratives. Apart from the original culture, the process of adaptation or translocation shapes these representations as well. The ways in which male and female roles are reinterpreted in remakes reveal how gender norms are negotiated, preserved, or questioned in the target culture. Analyzing these shifts offers valuable insights into the cultural, social, and ideological frameworks guiding audience expectations and industry practices in different settings.

CHAPTER 4

METHODOLOGY

The research carried out is a product-oriented, descriptive, and a comparative one. After watching 6 episodes of original Netflix series *Fatma*, elements related to representation of gender are compiled and then compared with their equivalents in its remake *Unseen*. While carrying out this comparative study, film adaptation model proposed by Perdikaki (2017a) is used. This chapter explains this adaptation model in detail underlying slight nuances applied in order to benefit this model for remake analysis.

4.1. PERDIKAKI'S FILM ADAPTATION MODEL

The model to be used in this thesis is Perdikaki's film adaptation model for the analysis of adaptation products as intersemiotic translation texts (2017a). She came up with a ground-breaking model after working on various research in the fields of Translation Studies, Adaptation Studies, and Narratology. In her seminal paper, she aims to detect and categorize adaptation shifts that occur systematically in the course of the adaptation process. Even though the model has been used in the abovementioned paper to study shifts that arise from novel-to-screen adaptation, Perdikaki puts forward her model to be used in different adaptation types such as TV adaptation, radio adaptation, novelization, etc. Thus, abovementioned suggestion set the stage for this study. In her model, Perdikaki adopts van Leuwen-Zwart's (1989) prominent classification for translation shifts and benefits from Chatman's (1990) narrative theory based on cinema. Perdikaki's (2017c) adaptation model consists of two steps, namely descriptive/comparative and interpretive components.

4.1.1. Descriptive / Comparative Component

The descriptive component deals with the analysis of the ST and its adaptation. In this step, the researcher can observe the shifts reflected in the TT. There are four sub-categories for the descriptive component and these categories are as follows: plot structure shifts, narrative techniques shifts, characterization shifts, and last but not least setting shifts.

Perdikaki (2017a) claims that a model of adaptation can benefit from Leuven-Zwart's shift types, subsequent to slight changes in shift types. Thus, these shift types, namely "modulation", "modification" and "mutation" which are borrowed from Leuwen-Zwart's model, are adapted to classify shifts that arose during the adaptation process. According to Perdikaki's model, provided that the source and the TT has some generally common elements, yet these elements are toned down or emphasized in the target product, a modulation shift occurs. Modification, on the other hand, deals with radically changed elements. So, modification involves rather notable shifts occurred during the course of adaptation. Final shift type, put forward by Perdikaki, is the mutation. Mutation means that some elements are completely missing whether in the source or the target product.

Table 3. Perdikaki's Descriptive Component Table (2017c, p. 253)

Descriptive Categories / **Shift Types**	**Plot Structure**	**Narrative Techniques**		**Characterization**	**Setting**	
		Temporal Sequence	Presentation		Temporal	Spatial
Modulation	Amplification Simplification	Duration	Narration ⇩ Narration	Amplification Simplification	Amplification Simplification	
Modification	Alteration	Order	Narration ⇩ Monstration	Dramatization Objectification Sensualisation	Alteration	
Mutation	Addition Excision	Addition Excision		Addition Excision	Addition Excision	

4.1.1.1. Plot Structure Shifts

Plot structure refers to the sequence of events in a book or movie. Thus, shifts of events are examined under this category. Plot structure shift may occur in three different ways which are drawn upon from van Leuwen-Zwart's taxonomy. First of all, modulation has two types and concentrates on the slightest shifts. If the adaptation has a highly emphasized event relatively to the ST, the amplification strategy is used. For instance, Perdikaki's (2017a) paper that focuses on *The Notebook*, shows that romance is emphasized in the adaptation resulting in an amplification. Simplification strategy, on the other hand, is the opposite of this type. In other words, in this strategy, the original event is downplayed in the adaptation. For example, in the film adaptation of *The Notebook*, the protagonists Noah and Allie's reunion is not described as detailed as it is in the book, thus

leading to simplification in the plot. However, modification refers to the replacement of events. The original event, whether it has a key role in the plot or not, is altered in the adaptation. Perdikaki's work on *Silver Linings Playbook* (2017c) has a rather wonderful example to it. In the book, Pat's father does not show any affection at all to his son, who has some psychological problems, and they hardly communicate. However, in the film adaptation, even though they are not so close, Pat's father tries to improve his relationship with his son and at the end of the movie, they begin to get along very well. The mutation is the last sub-category of plot structure and comprises of addition and excision. These strategies literally mean the omission of a story or an introduction of a new story/scene in the adaptation.

4.1.1.2. Narrative Techniques Shifts

Narrative techniques refer to the methods used to convey the story to the audience. This category has two additional sub-categories namely temporal sequence and presentation.

4.1.1.2.1. Temporal Sequence

While temporal sequence deals with the narrative time, the presentation focuses on the ways used for the narration. While the modulation part of the temporal sequence tackles with the duration of events, in the modification part, the order of events is examined. In *Silver Linings Playbook* (2017c), Pat, in the book, has stayed in the psychiatry clinic for 4 years, while in the adaptation, time is shortened to 8 months, leading to modulation shift in temporal sequence. Through order shifts, the audience might be manipulated in a way, and this might cause their reception of the content to change. For instance, Pat's violent episode is presented to the audience at the very beginning of the film in contrast to being presented to the reader at the end of the book.

4.1.1.2.2. Presentation

Due to the characteristics inherent to the cinema, presentation is likely to experience changes in the course of the book-to-screen adaptation process. If the narration in the book is conveyed to the screen via voice-over or dialogue, this means that modulation shift occurs. For instance, in *Notebook* (2017a), the narrated part of the book in the nursing home is conveyed to the audience through voice-over. These medium-dependent changes indicate the modulation shift. However, as a result of cinema's displaying nature, narrated parts in the book might be presented to the audience as an image instead of wording, and this kind of shifting refers to the modification. The Notebook delivers a modification example. Allie's argument with her parents is briefly described in the book, whereas the movie displays a fierce scene involving this argument.

4.1.1.3. Characterization Shifts

Characterization shifts focus on the shifts in individual characters' portrayal or on shifts in their relationships with other characters. Modulation in characterization has two sub-types as follows: amplification and simplification. Similar to the plot structure, certain traits of characters can be highlighted or toned down resulting in amplification or simplification. In *Silver Linings Playbook* (2017c), Pat's father has a more complex dimension in the adaptation compared to the novel. While in the book, he is an irresponsible father who overlooks his son's mental problems and hardly tries to help him, in the movie he tries to communicate with his son, thus having a more solid relationship with him at the end (Modulation – Amplification). In the modification part, the characters' portrayal might experience shifts in terms of dramatization, objectification, or sensualization. For instance, Perdikaki's paper (2017b) on *P.S. I Love You* displays an example of sensualization. In the book, the protagonist Holly is presented as a woman who is in her thirties and getting older and who does not have a taste in clothing. In short, she does not bear any attractive traits at all. In the film, on the other hand, she is portrayed as a beautiful and fashionable character. In the book, she gets

on the stage to do karaoke and makes herself embarrassed in front of a crowd by falling down and revealing her dirty underwear. In the film though, she gets on the stage again, yet this time she conducts sexy moves like unbuttoning her shirt to reveal cleavage and showing some hip-dancing moves. This way, Holly is sensualized in the adaptation. Lastly, the addition of new characters or deletion of the characters that are present in the ST indicates mutation.

4.1.1.4. Setting Shifts

The last of the adaptation shifts put forward by Perdikaki (2017a), is the setting shift. Setting refers to the temporal and spatial context in which a narrative transpires, encompassing both the time period and location of events. Setting shifts also divide into two sub-categories namely temporal and spatial.

4.1.1.4.1. Temporal

The temporal aspect deals with the time and era that the story took place. In the modulation part, temporal shifts have two types, namely simplification and amplification. Amplification occurs when the characteristics of the era and the time are emphasized, whereas simplification is quite the opposite. For instance, in *The Notebook*, female character comes from a wealthy a family, and this background is constantly highlighted in the movie, leading to amplification shift of modulation in the adaptation (2017a). When the temporal setting is altered, a modification shift takes place. Mutation is the last of the shifts and has two sub-types which are addition and excision. If a new timeline is introduced in adaptation, it indicates a shift of addition. However, excision means that a specific timeline has been completely deleted.

4.1.1.4.2. Spatial

The spatial aspect concentrates on the places in which story takes place. In the modulation part, spatial shifts have two sub-types, namely simplification and amplification. For instance, in adaptation of *Silver Linings Playbook*, Bradley

Cooper, tries hard to present Philadelphian accent to emphasize that character is from Philadelphia, leading to amplification shift of modulation in the adaptation. On the other hand, when the setting is completely altered, a modification shift takes place. For instance, in *Notebook,* North Carolina is replaced with South Carolina in the adaptation, leading to alteration shift of modification in the remake. Mutation is the last of the shifts and has two sub-types which are addition and excision. If a new location is included in the adaptation, it means that addition shift occurred whereas the omission of a location leads to excision shift.

4.1.2. Interpretative Component

The Interpretative component, on the other hand, focuses on the rationale behind these shifts. According to the Perdikaki's model (2017b), there are three categories of reasons under the interpretative component part, namely economic, creative, and social reasons. While the economic reasons correspond to the profit-making aspect of the industry, instances that have been rendered differently in the target product comparatively to the source product (i.e., looks into the ways of how adaptation take place) are associated with creative reasons. Finally, the social reasons relate to the interaction between sociocultural and spatiotemporal context, and the adaptation. The reasons in question to occur at the same time during adaptation process bears a high possibility. On top of that, paratexts can be used as well while working on the interpretative component because paratexts, such as interviews, director's comment, etc. offer some substantial insights about the justification of the adaptation decisions.

CHAPTER 5
GENDER-BASED COMPARATIVE ANALYSIS OF *FATMA* AND *UNSEEN* WITHIN THE FRAMEWORK OF PERDIKAKI'S MODEL FOR FILM ADAPTATION

In this chapter, scenes from *Fatma* and *Unseen* are examined through the lens of Perdikaki's model for film adaptation. This model, articulated in the methodology section, serves as a framework for understanding the complexities involved in adapting narratives while addressing gender dynamics. The exploration will focus on four primary elements: narrative techniques, characterization, setting and plot structure, which serve as critical components in the adaptation process.

5.1. A BRIEF INFORMATION ABOUT *FATMA* AND *UNSEEN*

In this section, concise information on *Fatma* and its transnational remake *Unseen* will be given.

5.1.1. *Fatma* (2021)

Netflix's original production *Fatma* aired on 27 April 2021 and earned critical acclaim from both viewers and critics right after its release due to deconstructing gender roles. This TV series bears an original stamp with regard to its scenario. The scenario was written, and the show was partly directed by Özgün Önürme (Hürriyet, 2021).

Özgür Önürme, the scriptwriter of *Fatma,* was born in 1985 in Sinop, Türkiye, and holds a degree in Sculpture from the Department of Arts at Hacettepe University. His short films have been featured at international film festivals (Biyografya, n.d.). He directed the documentaries *İçimdeki Ses* (2013) and *Büyük Yolculuk* (2014) for the Turkish Radio and Television Corporation. Additionally, he worked as a

director of photography on various international projects, including shoots for MTV (USA, 2015), ZDF (Germany, 2016), and SRF (Switzerland, 2016).

The series *Fatma* stars Burcu Biricik in the lead role, with a supporting cast that includes Ferit Kaya (Zafer), Hazal Türesan (Emine), Deniz Hamzaoğlu (İsmail), Mehmet Yılmaz Ak (Bayram), and Uğur Yücel (the Author). So far, only one season consisting of six episodes—each approximately 40 minutes long—has been released. Although there has been speculation about a second season, no official confirmation has been made. In fact, Burcu Biricik mentioned in 2021 (Cumhuriyet, 2021) that production for a second season would begin soon; however, four years later, it has yet to materialize.

The story centers on Fatma, a devoted woman determined to find her missing husband, Zafer. Working as a cleaning lady in various places to make ends meet, Fatma is a solitary figure grieving the recent loss of her son and struggling with her husband's disappearance. One day, while cleaning her employer's office, she stumbles upon a gun hidden in a safe and instinctively takes it, hoping it might help her locate Zafer. When she is confronted and threatened by someone demanding that she repay Zafer's debts—while also speaking badly about him—Fatma kills the person in a moment of panic. Because of her isolated, withdrawn nature and low social visibility as a cleaner, no one suspects her involvement, allowing her to escape consequences. From that point on, the shadows of Zafer's criminal past begin to close in on her, forcing her into a cycle of violence where she must kill to stay alive. Gradually, Fatma transforms from an ordinary, overlooked woman into a ruthless killer, shaped by desperation and survival.

The plot of *Fatma* involves a lot of gender-based biases. For instance, a woman can't pass by near a coffee house, let alone her to get into a coffee house. As Aytaç puts forward (2005, p.32) in Türkiye, coffee houses are seen as "the home of men" or "masculine places" and they reproduce concepts such as time, place, and daily life from the point of view of the masculine gender. Thus, coffee houses in a way are places where masculine culture begins to develop. In the series,

Fatma looks at the coffee house from a distance in search of her husband. Seeing this, her landlord and shop owner İsmail comes forward and becomes mad at her signaling that she is there to find a man to engage in sexual intercourse. There are lots of examples of the masculine-based society throughout the show and they will be discussed in segments below.

Even though the show was introduced as the story of a serial killer, it in fact promises an epic journey for the viewers about the women's invisibility and their inferior treatment which are a permanent illness of this ancient geography. The screenplay writer Özgür Önurme, in an interview, says (ranini.tv, 2021) "I started writing this scenario while thinking about matters such as inequalities, violence, and desperation all around the world. I examined the story through the author's line in the show who is portrayed by the acclaimed Turkish actor Uğur Yücel." The line in question is "The things we experience are not something to be accustomed to, only we have gotten accustomed to them." These lines give insights into the gender perspective of the scenarist.

5.1.2. *Unseen* (2023)

Unseen (2023) is the South African remake of the original Turkish production *Fatma* (2021). The release date of *Unseen* is 29 March 2023, making it aired about two years after the original one met with the audience. This remake is an original Netflix production as well. The original screenplay was adapted by South African movie producers Daryne Joshua and Travis Taute. Additionally, adapted screenplay of *Unseen* was written by Sean Drummond, Meesha Aboo and Tristram Atkins (Artı Gerçek, 2023). Travis Taute, Cape Town-based writer, director and executive producer at Gambit Films, says that "it was an exciting experience for them to work on a story that most South Africans would be able to identify with," (Motaung, 2025).

Unseen's first season consists of six episodes like *Fatma*, making it such a suitable choice for this study. The episodes go completely in line with the original.

The leading role of Zenzi Mwale is portrayed by the South African star Gail Mabalane (Imdb, 2023). And the supporting cast of *Unseen* includes Vuyo Dabula (Max), Dineo Langa (Naledi), Abduragman Adams (Enrico), Brendon Daniels (Raymond), Mothusi Moguno (the author).

The central plot structure of *Unseen* closely mirrors that of *Fatma*, which is expected given that it is a remake. Like Fatma, Zenzi works as a cleaning lady and is searching for her husband, who was supposed to be released from prison. As in the original, she unintentionally kills one of her husband's enemies and is subsequently drawn into a cycle of violence, eliminating other criminals to cover her tracks. However, despite the overarching similarities, cultural differences between the two series lead to notable distinctions. For instance, in the Turkish version, Fatma is not permitted to enter a coffeehouse simply because she is a woman. In contrast, *Unseen* portrays Zenzi walking freely into a bar, openly showing people her husband's photo as she searches for him. In this setting, both men and women are seen drinking and socializing. The only conflict she faces comes from her husband's adversary, who threatens to kill him over unpaid debts—not because of her gender. Unlike Fatma, Zenzi does not face gender-based restrictions in public spaces such as the bar.

Özgür Önurme, the creator of *Fatma*, comments (Gazete Duvar, 2023) on his story that is adapted in a foreign culture with following words: "I am very excited to see the story I created to have a counterpart in a completely different culture. There is a great number of invisible women like Fatma across the world. Therefore, *Fatma*'s adaptation to come into existence as a new soul as *Unseen* is quite meaningful.

5.2. GENDER-BASED SHIFTS DURING THE REMAKING PROCESS

The examination will reveal how these elements have been altered to reflect contemporary gender narratives. For instance, the plot structure may be reconfigured to highlight women's agency, contrasting the original portrayal with

a more nuanced representation in the remake. Similarly, the characterization of key figures will be scrutinized, aiming to uncover the intentions behind shifts that resonate with target audiences. Additionally, setting transformations will be analyzed to understand their impact on the narrative and thematic depth of both adaptations.

To prove this analysis, dialogues, and narration from both *Fatma* and *Unseen* will be meticulously compared, illustrating the strategies employed in the remaking process. By engaging with these texts, the study intends to contribute to the broader discourse on gender representation in TV adaptations, providing insights that are both relevant and timely for readers.[1]

5.2.1. Adaptation Shifts in Narrative Techniques

The Turkish series *Fatma* and its South African remake *Unseen*—both Netflix original productions—were released in 2021 and 2023, respectively. This section focuses on analyzing the changes in narrative techniques between the two versions.

5.2.1.1. Temporal Sequence

Fatma and *Unseen* follow similar routes in terms of narrative time as both TV shows comprise six episodes each. As you can see in the table below, there are hardly any differences in the duration of the episodes. *Unseen* is only 14 minutes longer than *Fatma* in total in terms of its airtime. Consequently, it can be said that **amplification** shift of **modulation** occurred in the remake in terms total narrative time.

[1] The Turkish dialogues in *Fatma* have been translated into English as literally as possible by the author of this study.

Table 4. Episode Durations

Episode Durations	
***Fatma* (2021)**	***Unseen* (2023)**
Episode 1: 00:42:44	Episode 1: 00:48:41
Episode 2: 00:40:40	Episode 2: 00:40:40
Episode 3: 00:39:50	Episode 3: 00:40:55
Episode 4: 00:39:44	Episode 4: 00:40:33
Episode 5: 00:47:30	Episode 5: 00:44:16
Episode 6: 00:43:36	Episode 6: 00:52:37

In addition to the airtime, both shows are presented in parallel in terms of the course of events. Episodes cover parallel events in the same order. Thus, we can conclude that there is no shift in temporal sequence.

5.2.1.2. Presentation

There is no shift in presentation in terms of representation of gender roles.

5.2.2. Adaptation Shifts in Characterization

Gender dynamics play a crucial role in character development, informing their motivations, relationships, and the conflicts they face. In many narratives, characters features traits traditionally associated with their gender, which can reinforce or contradict society expectations. For instance, male characters may be portrayed as aggressive and dominant, while female characters might be depicted as nurturing or submissive. This binary portrayal, however, sometimes oversimplifies the complexities of gender and neglects the potential for characters to embody traits that go beyond conventional gender roles. Consequently, in the characterization part, characters will be examined according to gender-based shifts. This section provides a detailed analysis of the main characters, while the secondary characters are briefly referenced at the end of this section.

Fatma Versus Zenzi

Throughout the series, Fatma is depicted as crueler than Zenzi when it comes to avenging her son. Hence, Zenzi's brutality and devotion to her son is downplayed, leading to **simplification** shift of **modulation** in the remake.

Example 5.2.2.1:

In this excerpt, intending to kill Ekber to avenge the desperate girl, Fatma steals Ekber's car key and when he is about to get in the car, she locks the doors. Ekber swears at her and begins to follow her. Being under the influence of drug, Ekber displays slower reflexes. Taking advantage from this, Fatma lures him to the room full of cleaning supplies and hides behind the door. As soon as Ekber comes in, she sneaks in and attacks from behind. Whereas in *Unseen*, Blessing forces Zenzi to leave and then go to his desk to snort the cocaine Zenzi has brought. Then Zenzi follows him to his office and asks questions about her husband. Blessing gets mad, takes out his gun, and points it at Zenzi. In the middle of an argument, Chyna comes into the office and takes the drug to try some. At that moment, Blessing slaps her with his pistol, and all the drug on the table spills to the ground, and he starts beating her with several punches. To save her, Zenzi strikes him in the head with a statue. Zenzi convinces Chyna to escape with her, but Blessing gets up, and the physical fight begins. At that moment Chyna takes his gun and points it at him. He begs her not to shoot him, and as a result of overdose, Blessing falls to the ground. After sending Chyna to pack her things, Zenzi chokes Blessing to death.

***FATMA* (Episode III)** 00:33:20	***UNSEEN* (Episode III)** 00:31:20
Ekber: Napıyorsun sen amına kodumun karısı, he? Gel buraya! Gel buraya! Gelsene! Gel! Gel dedim sana! (İÇTİĞİ KOKAİNDEN ÖTÜRÜ BİTAP DÜŞER) Kaçma! Gel dedim sana! …	Blessing: Is that bitch getting ready? … Blessing: I'm asking you is that bloody bitch getting ready? Zenzi: **First, I'm going to have to get some answers from you.**

Fatma: **(EKBER'E SON DARBEYİ VURUP ÖLDÜRECEĞİ VAKİT) Yüzüme bak! (X4)**	Blessing: (Laughs) Who are you? You are not the usual aunty that cleans here. Zenzi: I'm Max Mwale's wife. Blessing: I don't know what you are talking about? Zenzi: Oh, really? But he went to prison for you. Now he is missing, and you probably have something to do with it. **So, just tell me where he is, and I will leave you alone.** Blessing: I don't care if you are coming or going. I owe you nothing. Zenzi: You owe me everything. You took everything from me. Blessing: Bitch! Fuck you! You know, I suggest you get out of here before I lose my sense of humor. Or else I will blow your brains out! Then maybe you can join your beloved Max. Zenzi: Max is dead? … Chyna: Blessing, don't kill the maid. Who is going to do the cleaning? (SEES THE COCAINE ON THE TABLE) Ooh, can I have some? Blessing: (Slaps Chyna with his pistol) Fuck! You bitch! Look what have you done? … Blessing: (CHYNA POINTS A GUN TOWARDS HIM) Chyna, please. Come on. Drop the gun. Look, I will make it up to you. Whatever you want, anything. Please. Put the… (COUGHS AND FALLS DOWN) Chyna: Baby, baby, baby! No! What are we going to do? We have to help him. He looks like he is dying. Zenzi: Men like him don't deserve to live. Chyna: We can't just let him die. Zenzi: This man has abused you and has gotten you hooked. If he dies, you can be free. Chyna: Free? Zenzi: Chyna, we don't have much time. We have to get out of here. Just go get your stuff. Hurry up! Chyna, quickly! Come on! Hurry up! This is for Max. **(SUFFOCATES HIM WITH HER BARE HANDS)**
English Translation:	

Ekber: What the hell do you think you are doing, bitch? Come here! Come here already! Come! I said “Come over!” (EXHAUSTED DUE THE COCAINE INTAKE) Don’t run! I said “Come over!” … Fatma: **(JUST BEFORE THE LAST HIT THAT WILL PUT EKBER TO DEATH) Look at my face! (X4)**

In these scenes, both Fatma and Zenzi kill the bad bosses to avenge their husbands and bosses’ mistresses. Fatma and Zenzi, they both get into a physical fight with a man. However, while Fatma lures Ekber into a trap, Zenzi directly fights with Blessing from the start. After sneaking behind a door to put Ekber in the ground, Fatma is forced to defend herself against Ekber’s attack. He tries to suffocate her, and Fatma saves herself by thrusting a pointy object to Ekber’s abdomen, then she starts to suffocate him with her scarf. Even though all her efforts Ekber stands up and Fatma remembers her days in the barn where she was raped by the village man. Then, she gets out of control and begins attacking Ekber with a broomstick she has just pulled out of a broom. After a few hits, broomstick breaks apart and its edge becomes pointy as if it’s a stake. Then, she repeats the words of her rapist and tell him to look at her face, and brutally thrusts the broomstick into Ekber several times, leading to his death. Zenzi, on the other hand, struggles with Blessing for a couple of minutes until Chyna points a gun towards him. Shocked by this event, Blessing stops fighting with Zenzi and tries to convince Chyna to drop the gun. Then, he faints due to the overdose, and Zenzi finishes him by suffocating him with her bare hands. Thus, we can conclude that in terms of brutality, female protagonist’s character is downplayed in the remake, leading to **simplification** shift of **modulation** in the remake.

Example 5.2.2.2:

In this excerpt, Fatma kills Yusuf, sneaking from behind with a gun in her hand. She shoots him to take revenge on her son. In *Unseen*, on the other hand, Joseph finds Zenzi on the ground where she was tripped over a few minutes ago. Zenzi’s motive to shoot Joseph is to protect herself.

***FATMA* (Episode IV)** 00:35:13	***UNSEEN* (Episode IV)** 00:32:40
Fatma: **Önce bir olup Oğuz'u öldürdünüz. Sonra yetmedi parasını pavyonlarda mı yediniz?** Yusuf: Aaah! Sikicem ama bu mağdur karı ayaklarını ha! Ulen her çocuğu ölen dünyayı mı yakıyor amına koyum? Anladık çocuğun öldü, acın var. Ama bu acı öldürmemiş seni, bak! (FATMA'YA HAFİFÇE TOKAT ATAR) Fatma: **(SİLAHI YUSUF'A DOĞRULTUR) Bana bak.** Yusuf: Lan ne var yine? FATMA: **(YUSUF'U VURUR) Acıyor mu? Aha bu acı seni öldürür ama.**	JOSEPH: Hey, Zenzi! You made me do this, okay? **(SHOT BY ZENZI)** You fucking bitch!
English Translation: Fatma: **First you all together killed Oğuz. It wasn't enough for you. Then, you spent his money in night clubs?** Yusuf: Aaah! Enough with your fucking suffering dame acts! Does everyone whose kid dies burn down the earth, huh? Understood! Your child died! But look, this pain has not killed you yet! (SOFTLY SLAPS FATMA) Fatma: **(POINTS THE GUN TOWARDS YUSUF) Look at me!** Yusuf: What the hell is it again? FATMA: **(SHOOTS HIM DOWN) Does it hurt? Now, this pain will kill you, though.**	

In Fatma, Yusuf takes Fatma to a secluded forest to eliminate her following Ekber's assassination. Initially, Fatma manages to escape from him, but Yusuf apprehends her after a pursuit through the woods. He ultimately agrees to let her go, on the condition that she returns with Zafer's gun. Thereafter, they start talking about Zafer and Oğuz. Learning that Zafer spent Oğuz's blood money in Turkish night clubs with his friends, including Bayram and Yusuf, Fatma freaks out and shoots Yusuf to death. In *Unseen*, Joseph tirelessly tries to kill Zenzi in the woods after Blessing's assassination. During the chase, Zenzi trips over tree roots and faints. Then, Joseph finds him and pulls his gun to shoot her. Yet Zenzi acts faster and shoots him down. Even though both scenes display some parallelism with each other, the protagonists' motives differ. While Fatma kills Yusuf to take revenge of his son, Zenzi kills Joseph to save herself. Thus, this revengeful act of Fatma is modified in the remake. The feeling of revenge turns into a survival instinct in the remake, leading to **simplification** shift of **modulation** in characterization.

Zafer Versus Max

Zafer shows no affection to his wife and his son mostly due to the Oğuz's condition, which is autism, whereas Max is portrayed as a romantic guy who fights to the last drop of his blood for the sake of his family. He wants to avenge his son's death while Zafer continues his life without giving any thought to his son's death. Thus, Max's portrayal is romanticized in the remake, leading to **romanticization** shift of **modification.**

Example 5.2.2.3:

In the following example, Max takes Zenzi to a fancy restaurant as a romantic gesture, but it turns out that Max has arranged the restaurant that he is working at. Zenzi finds out it after a waitress comes to tell Max that he should start cleaning as the meal service will start in an hour.

Fatma Null	***UNSEEN* (Episode III)** 00:15:17
	Zenzi: Oh, this is so fancy. Where is everybody? Max: **Well, your seat is over there. I've allocated this restaurant only for both of us. I didn't want to share you with anyone on our first date.** Zenzi: That is nice. Max: Yeah. Zenzi: But how are you going to pay for all of this? Don't spend your money for me. Max: **Oh Zen, I would spend my last cent for you if it would make you happier.** … Zenzi: (LOOKING AT THE RESTAURANT) This is the most beautiful thing I have ever seen. Max: **(LOOKING AT ZENZI) Me too.** Waitress: Max, dinner service starts in an hour. You better clear this up before the boss gets here and I'm not sharing my tips with you tonight. Max: Yeah, sure. I guess that's me busted.

	Zenzi: (Laughs)

This scene from *Unseen* illustrates Max as a hopeless romantic. Despite his financial limitations, he aspires to deliver a meal from a fancy restaurant for their first date night. However, throughout the series, Zafer makes no romantic gestures toward his wife. Thus, we can conclude that the portrayal of the protagonist's husband in the remake is infused with romantic elements, leading to **alteration** shift of **modification** in *Unseen*.

Example 5.2.2.4:

In the following example, Sidar, lawyer of the Argah Holding, comes to talk with Fatma about her late son and the case. He offers help, but Fatma rejects it out of remorse. Sidar asks whether she doesn't want to prosecute because of her husband. She says her husband has no idea about the accident or what. Yet, it turns out that Zafer accepted the blood money without saying anything to Fatma.

***FATMA* (Episode III)** 00:02:30	***UNSEEN*** Null
Fatma: Sen beni duyuyon mu? Avukat da istemiyom, hak, hukuk, hiçbir şey istemiyom. Sidar: Ama Fatma Hanım… bir kaza oldu ve bir çocuk öldü. Ve şimdi o çocuğu suçluyorlar. Bir çocuk nasıl suçlu olur? Ve	

siz buna dahil olmuyorsunuz. Kocanız mı istemiyor? Zafer Yılmaz mı engel oluyor? Fatma: Sen Zafer'i ne biliyon? Sidar: Biliyorum. Dedim ya dosyanızı inceledim. **Zafer Yılmaz'ın bu dosyanın kapanmasını istediğini biliyorum.** Fatma: Olur mu canım öyle şey! Niye istesin öyle bir şey? Zafer daha bilmiyor. Haberi yok. Dönünce benden öğrenecek. Sidar: Sen bilmiyorsun, değil mi? Fatma: Neyi bilmiyom? Sidar: **Eşin Zafer Yılmaz, bu dava kapansın diye kan parasını Kabul etmiş.** Fatma: Senin yanlışın var. Zafer'in haberi yok. Sidar: Var.	
English Translation: Fatma: Do you hear me? I don't want a lawyer, legal right, justice or anything. Sidar: But Mrs. Fatma… there was an accident and a child died. Now they are accusing that child. How can a child be guilty? On top of that, you don't involve in this case. Doesn't your husband want it? Does Zafer Yılmaz prevent it? Fatma: How do you know Zafer? Sidar: I know him. I told you I've looked into your file. **I know that Zafer Yılmaz wants this file to be closed.** Fatma: No way! Why should he want it? Zafer still doesn't know anything about it. He has no clue. He will hear it out from me when he returns. Sidar: You don't know it, do you? Fatma: I don't know what? Sidar: **Zafer Yılmaz, your husband, in order this file to closed, accepted blood money.** Fatma: You are wrong. Zafer doesn't know about it. Sidar: No.	

In this scene from *Fatma*, which is absent in the remake, we see that the father accepts the blood money instead of looking for justice for his son. Getting money from his late son's offenders suits him more. As there is no equivalent of this scene in the remake, we can conclude that **excision** shift of **mutation** occurred.

Example 5.2.2.5:

In the following instance, Fatma wants Sidar to give her a lift, and he accepts it. In the car, Fatma takes out a photo of Zafer from her purse and begins to tell his attitudes toward their autist son.

***FATMA* (Episode III)** 00:08:20	***UNSEEN*** Null
Fatma: **Zafer'in derdi, dini para olmuş işte. Oğuz'dan utanırdı hep. Otizmli diye utanırdı çocuğumdan. Hiç kabul etmedi, sevmedi. Allah biliyor ya bir kez olsun oğlum diye kucağına almadı. Öyle uzaktan baktı hep. Kabul etmedi. "Allah bize bunu ceza olsun diye verdi," dedi**. Ama biliyom, yemin olsun sana ne etceğimi biliyom.	
English Translation: Fatma: **It seems all he cares is money now. He would always be ashamed of Oğuz. He would be ashamed of my son just because he is autist. He has never accepted him, nor has loved him. God knows that he hasn't sat him on his lap and caressed him just for once. He always looked on him from distance. He said, "Allah granted him to punish us."** Now I know what I will do to you.	

This scene one more time depicts Zafer as an irresponsible, wicked father who is ashamed of his son due to his condition. We can infer from Fatma's words that Zafer did not like his son at all. He even thought that their son was a divine punishment for their acts. Due to his horrid attitude towards their son, Fatma is annoyed so much that she commits herself to take revenge on him. Parallel to the previous scene, we see that money is more important for Zafer than his son. As there is no equivalent of this scene in the remake, we can conclude that **excision** shift of **mutation** occurred.

Example 5.2.2.6:

In the following excerpt, during their conversation, Yusuf accidentally spills the beans and tells Zafer's whereabouts to Fatma.

***FATMA* (Episode IV)** 00:34:01	***UNSEEN*** Null
Yusuf: Zafer sizin köyde. Fatma: Sen nereden biliyon? Yusuf: **Para bulduydu, sonra iki masa açtı bize pavyonda. Parayı oraya gömdü.** Bayram, "Git, saklan," dedi. "Ortaya çıkarsan seni yine içeri alırlar," dedi. Sonra siktirdi gitti köyüne	

saklanmaya. Şimdi silahın yerini söyle, sonra git kocana hesap sor.	
English Translation: Yusuf: Zafer is in your village. Fatma: How do you know? Yusuf: **He found some money and arranged two tables for us in a night club (pavyon). He has thrifted all his money there**. Bayram said to him "Go and hide, otherwise they will take you in again." The he fucking got back to his village. Tell me where the gun is and then go and ask to your husband his deeds.	

In this scene, Yusuf tells Fatma that Zafer spent lots of money in the nightclub. As she learned from Sidar that Zafer took the blood money given for his son's reimbursement, she cracks the case and finds out where the blood money went to. Zafer is such a wicked man that he can spend all this money in nightclubs drinking and having fun with hostesses. In *Unseen,* on the other hand, there is no scene that depicts Max having a blood money and spending it with his friends in nightclubs, leading to **excision** shift of **mutation** in the remake.

Example 5.2.2.7:

In this example, Zenzi questions Joseph, who lies wounded on the ground after being shot by her, in an effort to find out who murdered her son.

FATMA Null	***UNSEEN* (Episode IV)** 00:36:40
	Zenzi: Who killed my son? Was it Raymond? Joseph: **Max… He is going to take down the whole syndicate. I spoke to him yesterday.** Nobody knows.

In this scene from *Unseen,* the audience discovers that Max is alive and is intent on seeking vengeance against the syndicate, which has failed to fulfill its promises to support his family. His primary motivation for this revenge scheme stems from the death of his son, who was killed by the syndicate as a means to intimidate the imprisoned Max and prevent him from revealing the truth about Yazid's murder to the authorities. Consequently, the father in the remake is resolute in his mission to dismantle the entire syndicate in order to avenge his

son's death. Max is such a devoted father that he plans to take down a crime organization, leading to **addition** shift of **mutation** in the remake.

Example 5.2.2.8:

In this flashback scene, Zenzi goes to the prison to visit Max.

FATMA Null	***UNSEEN* (Episode IV)** 00:07:00
	Max: Has anyone visited you at home and offered some money? Zenzi: No. Who and why? Max: I don't know. I'm preparing a plan to sort this out. Zenzi: I hope you are not doing anything dangerous, Max. You've been in here almost two years. Lawyer said you will be out soon. Max: No, no, no! Listen to me. I've been a terrible husband and a terrible father to this beautiful boy. I promise you guys, I'm going to do better, okay? Promise you. **I will never forget your and our beautiful son's preciousness.** And this Mr. Handsome. Zenzi: We love you.

In the abovementioned example, Max discovers that the people who convinced him to take the blame for Yazid's murder, have not given money to his family or helped them out. So, unlike Zafer throughout the original series, Max once more shows his dedication to his wife and son. Thus, we can conclude that **addition** shift of **mutation** occurred in the remake.

Example 5.2.2.9:

In the following example, as Max wants clear his name from the murder of Yazid to take revenge, he goes to Caledon to search for a clue and evidence. Learning that Max is in Caledon, Zenzi goes there to find Max.

FATMA Null	***UNSEEN* (Episode V)** 00:23:30
	Max: I just thought, you know, staying away from you was the best way to protect you. … Max: **I know I'm putting something very heavy on your shoulders. After all the pain I've caused you. But one thing I hope, you've never doubted, you know, through it all that I love you, Zen.**

In this excerpt, Zenzi goes to Caledon in search of her husband, Max. She asks a couple of people if they have seen Max or not. However, this inquiry ends in vain. Just when she falls into despair to find her husband, Max sneaks behind her and takes her into the safe house he is hiding. While catching up with her husband, Zenzi mentions their son's death. Hearing her son's demise again, Max starts crying. Although Max is a self-dedicated husband and father, he still blames himself for what happened, whereas Zafer blames her wife and son for what has happened to him. He also expresses his love for his wife. As Zafer shows no affection to his wife, we can conclude that **alteration** shift **modification** occurred in the remake.

Example 5.2.2.10:

In the following example, Fatma talks with the truck driver and complains about her husband.

***FATMA* (Episode VI)** 00:03:40	***UNSEEN*** Null
Fatma: Sonra babası gelirdi zil zurna. Teper devirirdi. Adı batmayasıca.	
English Translation: Fatma: Then his dad would come home wasted. He would mess up the stacks. God damn him.	

In this excerpt, Fatma informs the truck driver about his son's enjoyment of stacking objects. She shares that her husband often comes home intoxicated and

kicks over his son’s carefully arranged piles of toys. Zafer, as a neglectful father, inadvertently brings sadness to his autistic son through his reckless behavior.

These contrasting examples from both series highlight that while Max embodies an ideal father figure, Zafer represents an indifferent and troubling parental presence. Max and Zafer exhibit contrasting traits. While Max is a devoted father who deeply cares about the well-being of his wife and son, Zafer fails to confront his responsibilities, even avoiding his wife. To seek vengeance for his son's death and to protect his wife, Max courageously risks his own life, ultimately paying the ultimate price. In stark contrast, Zafer is portrayed as cowardly, squandering his son’s blood money on indulgent nights in clubs filled with drinks and women. Considering these differences, it is evident that Max embodies a far greater emotional depth than Zafer, resulting in a significant shift in portrayal in the remake, leading to **excision** shift of **mutation.**

İsmail Versus Enrico

Ismail the landlord of Fatma, is a much more dramatic, strong character and works as a construction foreman. Enrico, on the other hand, is an older chap and lacks strength compared to Ismail, and he enjoys his retirement.

The age difference between the two series is quite apparent, as the actor playing Ismail is in his 40s, whereas the actor in Unseen appears to be in his 60s. This disparity in casting leads to noticeable differences in physical strength. Consequently, we can conclude that İsmail is portrayed as a more powerful character than Enrico, thus leading to **simplification** shift of **modulation** in terms of strength of the character.

Example 5.2.2.11:

In the following instance, İsmail invites Fatma to the construction site to discuss the home he rented to her and her family. Fatma is concerned about İsmail

potentially selling the property, as it would jeopardize her home. During their conversation, İsmail mentions that he might reconsider selling the house, but only under one condition. Then he attempts to sexually assault her. Fatma slips away from his arms, however, the sound of construction equipment triggers her memories of the unvoiced calls which she thought were from Zafer. She comes back to argue, however, İsmail tries to rape her once more. Fatma one more time slips away from his gasp, and we see a flashback hinting that Fatma was raped in a barn during her childhood. After this scene, she suddenly sneaks behind İsmail and shoves him to the ground from the skyscraper construction. The remake employs several differences, for instance, in this scene, Enrico invites Zenzi to an abandoned slaughterhouse. Upon seeing Zenzi coming over, Enrico removes his belt. After a short conversation, Enrico pushes her to the wall and starts unzipping his pants. Following this move, Zenzi pushes him aside and tries to escape but he catches her rather easily. She fights backs and they get into a physical fight. After his verbal attack to her son, Zenzi loses her control and attacks on him with a cast iron pipe. After a striking hard blow, Enrico falls to ground and dies.

***FATMA* (Episode II)** 00:34:35	***UNSEEN* (Episode II)** 00:32:20
İsmail: Ya hâlâ Zafer diyon, unut sen onu. O gelmez artık. Biz aramızda hesaplaşalım diyom. Bak, şu içerde bir oda var… Fatma: Abi, abi, bi dur, sen niye böyle yapıyon? Sen bu kadın başına ne yapar diye düşünmüyon mu hiç? Kardeşinim ya ben senin, olur mu hiç öyle şey? İsmail: Valla yalan. Zabaha kadar seni düşünüyom. Gel şu içerki odaya geçelim. Fatma: Abi, dur! Abi, bırak! Abi, bırak! (Runs away) … Fatma: Sen miydin beni arayan, ha? Sokaklarda Zafer, Zafer diye bağırdığım sen miydin? Sen niye beni durduk yere… İsmail: Dur bakiyim! Fatma: Ne istiyon sen? Belanı mı istiyon? Ne istiyon? Telefonumu ver. İsmail: Seni istiyom, kız! Kahvehanenin önüne gelip İsmail Abi diye çağırmalar.	Zenzi: What do you want? Enrico: I think you know what I want. Zenzi: You disgust me. Enrico: How, Zenzi? Don't play innocent now, huh? You… You want me. You want me as much as I have wanted you ever since you moved to my house. See? Right now, all you need is me to stay in the house. Zenzi: How would I know that you are going to keep your word at the end of the bargain? Enrico: You just have to take leap of faith to find out how. If I'm happy with your performance, we can make this even more permanently. Huh? Zenzi: Maybe Alice should know about this. Enrico: Don't threaten me, you fucking bitch! I will slap you. Zenzi: (Starts crying)

Gece karanlıkta yolumu beklemeler. Buraya gelmişin kapımda erkek yok diyon. Kız sen ne aranıyon? Fatma: Abi, yapma yapma! (Runs away)	… Enrico: Don't fucking play around as someone hard to get to, you fucking… Zenzi: (Slaps him) … Enrico: Bitch! I hope you die like they've killed your son.
English Translation: İsmail: Forget Zafer, he won't come anymore. We can figure it out between ourselves. Look, there is room there… Fatma: Abi, what are you doing? Don't you ever think how this alone girl is going to live if I sell the house? I'm your sister. No way! İsmail: It's not true. I always dream of you till mornings. Come on, let's go inside that room. Fatma: Abi, stop! Abi, leave me! (Runs away) … Fatma: Was it you that has been calling me, huh? The one, to whom I was shouting as Zafer in streets, was you? Why have you kept calling me for no reason? İsmail: Stop that! Fatma: What do you want? Give me my phone. İsmail: I want you, gal! You are the one who comes to coffee house and calls for me. You are the one waiting for me at nights in the dark. You have come here, and you tell me that I don't have a man. Gal, why are you looking for a man then? Fatma: Abi, don't! (Runs away)	

These scenes showcase significant differences in their settings and methods of killing. For example, to eliminate İsmail at the construction site, Fatma knowing that she cannot deal with İsmail's strength as he works on the construction site which requires remarkable physical strength, Fatma stealthily follows him and pushes him off the skyscraper. In contrast, Zenzi encounters Enrico in an abandoned warehouse, and she does not hesitate to engage in a physical fight. So, we can conclude that **simplification** shift of **modulation** occurred in the remake in terms of physical power.

Kadriye Versus Alice

Kadriye and Alice are the characters who portray the landlord's wife; their husbands relentlessly harass the female protagonists in both TV series. Although their screen time is limited, there are notable differences in their characterization. Kadriye is portrayed as a weaker woman, fearful of her husband, whereas Alice demonstrates a degree of courage by opposing her husband and even

threatening to evict him from their home. Hence, we can conclude that fearful nature of the character is omitted in the remake, leading to **alteration** shift of **modification**.

Example 5.2.2.12:

In the following excerpt, İsmail returns home intoxicated and immediately heads to Fatma's residence to harass her. He pounds on the door and shatters the windows. Terrified, Fatma is paralyzed by fear and unable to take any action to stop him. Just as İsmail is about to force his way inside, his wife steps outside to confront him. Despite witnessing her husband attempting to break into their tenant's home, she refrains from admonishing him. In contrast, in *Unseen*, Enrico accompanies Zenzi home. Sensing her intoxication, Zenzi quickly enters her house. However, Enrico pursues her and begins to bang on the door. He breaks the window, and hearing the noise, Alice confronts her husband and warns him that she will throw him out of their home if he continues to bother Zenzi.

FATMA (Episode I) 00:08:45	***UNSEEN*** (Episode I) 00:15:45
İsmail: Fatma! Evde misin kız? Aç kapıyı, kız! Aç kız kapıyı, Fatma! İçerde misin kız? Fatma, pabucu yarım çık dışarıya oynayalım! Fatma! Fatma! (KAPIYI YUMRUKLAR) (CAMI KIRAR) Fatma! Fatma! Kadriye: İsmail? İsmail: He? Kadriye: **Geldin mi?** İsmail: Hee! Kadriye: **İçtin mi yine?** İsmail: Ya başlama akşam akşam yine ya? Kadriye: **Allah kahretsin seni!** İsmail: Bıktım vallaha bıktım!	Enrico: (KNOCKS ON THE DOOR) Bitch! (BREAKS THE WINDOW) Zezi, I'm just trying to help you. Zenzi: (HOLDS THE DOOR) Enrico: (BANGING ON THE DOOR) Zenzi! Zenzi! Alice: **Enrico! Leave that bloody maid, before I put you both on the street!** Enrico: Fucking cock teaser! No wonder he's not coming back. Anything to get away from you.
English Translation: İsmail: Fatma! Are you home? Open up, girl! Girl, open up! Fatma! Are you inside? Fatma, one shoe missing, come out and play (NURSERY RHYME). Fatma! Fatma! (BANGING ON THE DOOR) (BREAKS THE WINDOW) Fatma! Fatma! Kadriye: İsmail? İsmail: Yes? Kadriye: **Are you home?**	

İsmail: Yeah. Kadriye: **Are you drunk again?** İsmail: Don't get started at such a nighttime! Kadriye: **God damn you!** İsmail: I'm tired of everything!

In this scene, Kadriye whether do not see her husband trying to break into Fatma's house or she is afraid that if she says something about it her husband will be mad at her. In *Unseen*, on the other hand, Alice threatens her husband to throw him and Zenzi out of the house if he keeps harassing her. So, Alice courageously confronts her husband. Thus, we can conclude that **alteration** shift of **modification** occurred in the remake.

Example 5.2.2.13:

The scene depicts Fatma and Kadriye arriving at the bus terminal to travel to their village. Fatma pays for their tickets with cash. Kadriye notices that Fatma has a substantial amount of cash in her bag and feels angered by it.

***FATMA* (Episode V)** 00:10:01	***UNSEEN*** Null
Kadriye: Yola çıkarken bu kadar para taşınır mı Fatma yanında? **Bana bak, kadın başımıza yollara düşmüşüz zaten.** Hırlısı var, hırsızı var.	
English Translation: Kadriye: Why did you take so much money with you when going on a trip? Listen, we hit the roads as two women without a man. Moreover, everywhere is full of thieves.	

Kadriye is irritated by the fact that Fatma is carrying a bunch of money in her bag when going on a bus trip. The real reason behind her annoyance is that they do not have any men to accompany them.

These two examples prove that Kadriye's fearful nature is omitted in the remake, leading to **excision** shift of **mutation** in the characterization.

Dancer Girls

Example 5.2.2.14:

In the sixth episode of *Unseen*, Zenzi goes to the deceased Blessing's strip club to find Raymond and get revenge for the sake of his son. In this explicit scene, dancer girls, wearing revealing clothes, perform pole dance. So, dancers are sensualized in the remake. In *Fatma*, however, there is no portrayal of dancer girls. As there is no scene in *Fatma*, depicting dancer girls, we can conclude that this scene is added in the remake, leading **addition** shift of **mutation**.

Bayram Versus Raymond

Throughout the series, Raymond is portrayed as a man who shows more sentimentality than his counterpart Bayram. He regrets accidentally shooting Zenzi's child and feels remorse for this act, whereas Bayram seems like a man who does not any sympathy towards Fatma for losing her son. As a result, we can say that the portrayal of Raymond underwent a **dramatizatio**n shift of **modification** in the remake.

Example 5.2.2.15:

In the following flashback scene from the remake, Raymond and his armed accomplices are in the car, leaving Zenzi's home after shooting Esulu to cause his death. All of them are shocked as they killed an innocent child.

FATMA Null	***UNSEEN* (Episode VI)** 00:44:40
	Joseph: What the fuck was that, huh? Raymond: It was an accident; I didn't mean to… Fuck! Joseph: He was just a kid! Max's kid! Raymond: Don't you think I know that? Joseph: You make this right, Ray.

In this scene from *Unseen*, Raymond, the employer of Max, along with Joseph and another thug, storms into Zenzi's home. With Max already in jail, Zenzi and

her son, Esulu, are left alone. Raymond aims to intimidate both Zenzi and Max by threatening their child. However, chaos ensues, leading Raymond to shoot Esulu accidentally amidst the turmoil. Shocked by the sudden loss of the innocent boy, the thugs flee in panic. Despite being a villain, Raymond experiences remorse for taking an innocent child's life. In contrast, Bayram, Raymond's counterpart in *Fatma*, is not linked to Oğuz's death, leaving his feelings about the boy's demise ambiguous to the audience. Additionally, while antagonists in other films are typically portrayed as ruthless killers who show no emotion when harming a child, *Unseen* presents its villain as a man with a surprisingly tender heart when faced with such tragedy of killing a child. This scene was added to remake, leading to **addition** shift of **mutation** in the remake.

Haluk Versus John

Even though we do not see Haluk and John, husbands of female protagonists' sisters, on screen, there are some scenes that depict them as influential rich guys. However, John is portrayed as more influential than Haluk as he can put pressure on law enforcement, leading to **amplification** shift of **modulation** in the remake.

Example 5.2.2.16:

In the following example, Fatma looks lost in thought while talking to her little sister Emine. Then Emine asks whether she is into drugs or what whereas Fatma is worried due to her husband's absence. Emine tells her that if she were to come to her for Zafer, her husband Haluk would have taken care of it. Similarly in the remake, Zenzi and Naledi go to a café and Zenzi sees a boy that resembles her late son and fixes her eyes upon him. Zenzi tells her sister that her husband is missing. Upon hearing that Naledi offers help through her husband who is an influential man just like Haluk.

***FATMA* (Episode II)**	***UNSEEN* (Episode II)**

00:03:30	00:09:34
Emine: Hayır, ben anlıyorum sen çok zor bir zamandan geçiyorsun da bu yaptığın… Fatma: Ne anlıyon ablam sen? Nasıl anlayacan ki? Zafer kayıp hâlâ. Emine: Ne demek Zafer hâlâ kayıp? Fatma: Yok. Aylardır ses yok. Emine: E abla madem Zafer aylardır ortada yok, sen niye aramıyorsun? Fatma: Kimi arayacam ablam? Emine: Beni arayacan ablam. Fatma: Sen ne yapcan? Zafer'i mi bulcan? Emine: Cahil cahil konuşma. **Haluk'un çevresi var. Bir arardı, sordururdu.** Bakardı bir hâl çaresine, değil mi? Ama bunun için önce bizi bir araman lazım, yani bir haberimiz olmalıydı. … Emine: **Ben söyleyeyim de Haluk emniyetteki tanıdıklarına bir sordursun.** Fatma: İstemez. Gittim ben.	Naledi: Are you okay? Are you in meds? … Zenzi: What do you want, Naledi? Naledi: I don't want anything. You came to my house. You are one who called me. Do you remember? Zenzi: I made a big mistake. Naledi: Fine. We're here now. What do you need? Help? Money? Are you in trouble again? Zenzi: Max is missing. He was going to be released from jail last night, he has just disappeared. Naledi: Why did he go to jail this time? Assault? Zenzi: Murder. Naledi: You attract them. Zenzi: I know him. He didn't do it. Naledi: Why didn't you call me? Zenzi: What would you do? I called to you after what happened to Esulu. I called you even when Max was arrested but I guess you were too busy. Now you are asking me why I didn't call you. Why didn't you call me? You've got my number, don't you? Naledi: I was pre-occupied. Zenzi: You are always pre-occupied. …. Naledi: **Let me speak to John. I will see if he can speak to his contacts, maybe he can put some pressure on police force.** Zenzi: Don't bother.
English Translation: Emine: I know that you are going through tough times. Fatma: How would you know that? How could you know it? Zafer is still missing. Emine: What do you mean Zafer is still missing? Fatma: He is absent. I haven't heard from him for months. Emine: Why haven't you called me since Zafer has been missing for months, sister? Fatma: Who could I call, my sis? Emine: You could call me, sis. Fatma: What could you do? Would you find Zafer? Emine: Stop talking ignorantly! **Haluk is a well-connected man. He could call someone and take care of it** but for that you should have called and informed us about it. … Emine: **I'm going to tell him to ask his acquaintances in Police Department.** Fatma: I don't want you to do. I'm leaving now.	

Parallel to the portrayal of a rich powerful man in *Fatma*, *Unseen* portrays a rich powerful man as well. Even though the viewer does not see either of the characters on screen, their power is successfully reflected to the audience. In these scenes, we see that Haluk and John are powerful enough to influence law enforcement as both Emine and Naledi tell their sisters their husbands could handle the situation by talking with police chiefs. However, there is a slight difference in the statement about talking with the police. Emine tells Fatma that her husband can ask Zafer to his acquaintances in the police department whereas Naledi's husband may solve the problem by putting pressure on the police force. So, the power of the powerful rich men in the remake is strengthened, leading to an **amplification** shift of **modulation**.

The image of the powerful and rich man is quite prominent in Turkish cinema. For instance, the Yeşilçam era of Turkish cinema possesses several rich men who have the power to influence the police authority. For instance, the factory owner father who opposes his daughter marrying a poor lad in *Bizim Aile* (1975) or the older brother of the girl who falls in love with the mailman in Postacı (1984). Each character, using their money and influence, send policemen to the protagonists' houses. After all these years, it is still possible to see similar characters in Turkish TV shows or cinema.

5.2.3. Adaptation Shifts in Setting

Within the framework of narrative theory, the importance of setting goes beyond simple background; it is a fundamental element influencing the course of character development and thematic resonance. Shifts in setting might bring fresh dynamics, challenge existing character relationships, and redefine conflicts within the narrative. This part aims to explore the multifaceted role of setting shifts, offering a detailed examination of how environmental changes influence character motivations and narrative progression. Although *Fatma* is set in Türkiye, *Unseen*, its remake, is based in South Africa. This change will be examined first, and then other venue changes will be discussed. Only spatial

changes will be examined in this section because both TV shows are set in the 2020s and there are no temporal shifts available.

Türkiye Versus South Africa (Istanbul Versus Cape Town)

Example 5.2.3.1:

There is a significant spatial shift in the remake concerning the countries where the series takes place. While *Fatma*, the original production, takes place in Türkiye, *Unseen* uses South Africa as its background. This location change reflects a different cultural and contextual landscape for the narrative. So, we can conclude that there is an **alteration** shift of **modification** in terms of spatial setting in the remake.

This crucial geographical change has led to some differences in the plot, characterization, and setting. Location-wise, the traditional coffee house, where women, even though their entry is not forbidden, are not welcomed, is replaced with a bar in the remake where both women and men feel free to hang out with each other. In addition, the shopping mall is changed into a strip club in *Unseen*. This choice of alteration naturally led to a shift in characterization. In terms of characterization shift, pole dancer girls are added to the remake, whereas in *Fatma* there is no mention of this kind regarding the sensualisation of women.

Traditional Coffee House Versus Bar

Example 5.2.3.2:

In the following example, Fatma goes to a traditional Turkish coffee house (*kıraathane*) to ask his landlord İsmail if someone has seen her husband, while in the remake, Zenzi, looking for his husband, goes to a bar.

***FATMA* (Episode I)**	***UNSEEN* (Episode I)**

00:04:23	00:12:06
İsmail: Yenge. Fatma: Abi. İsmail: Bu ne? Fatma: Hani bir gören olur mu belki diye? İsmail: Ya biz çok gördük, biliyoruz sıfatına sıçtığımın herifi neye benziyor. Biliyoruz. Ya sen bizi rezil mi edecen el aleme, ha? Adım başı her sokağa Zafer'in fotoğraflarını mı asacan? Fatma: Kayıp ilanı için bastırdım abi ben bunu. İsmail: Yani diyon ki ben kadın başıma onca adamın arasına girecem ve başımda adam yok diyecem, öyle mi? Fatma: Yok, abi. Olur mu?	Thug: Hey, I know you. Max's piece of ass. Zenzi: Wait! You know Max? Thug: Max is in jail, sister. Zenzi: No, no. He got out. Thug: Where? He is not here. You need a new man to warm your bed, huh? Zenzi: No, no. Leave me. Enrico: Fuck off, you drunk shit! Thug: Well, if Max isn't in jail, he is dead. So, fuck him and fuck you! …
English Translation: İsmail: Sister. Fatma: Brother. İsmail: What is this? Fatma: You know, I thought if someone sees Zafer. İsmail: We have seen him so many times already. We know how the turd face looks like. Are you trying to make a fool of us, huh? Are you going to hang a photo of Zafer to every street on earth? Fatma: I have printed out these for the missing person poster, brother. İsmail: So you are saying that as a woman, I will just walk up to tons of men and tell them I have no man. Is that it? Fatma: Of course not, brother.	

Public domains where women are allowed to enter vary significantly in both TV shows. In Turkish culture, coffee houses are usually located in rural areas or on side streets, specifically serving only to men due to the norms of a patriarchal society. These places are relics of the distant past. In the older times, especially earlier to the 20th century, women had no freedom to go out and socialize with their friends in places like cafes or coffee houses except for the women from aristocratic backgrounds. Traditionally, Turkish men go to coffee houses to blow off some steam after a day's work. There, they talk with their friends, play cards, or read newspapers. Nowadays, even though there is no strict restriction for women to go in there, as the Sahin et al. assert (2024), women are not welcomed in these male-dominated domains, especially in the rural areas or suburbs and, this restricts women's political activities as their presence in places like coffee houses or industrial places is not accepted by the society. In *Fatma*, this social isolation of women is emphasized in several scenes where Fatma goes there

looking for her landlord İsmail. Although she does not get in there and only calls for İsmail from a distance, İsmail scolds her by saying that she is coming there to assert that she does not have a man anymore and wants to find a new one. She is also exposed to the male gaze in those scenes. In this scene, a bunch of men sitting in the traditional coffee house gaze at Fatma in an unapproving manner.

In *Unseen*, on the other hand, Zenzi goes into a bar where she walks freely showing people her husband's latest picture while Fatma cannot be in the coffee house just because she is a woman. There is no bias against her gender in a bar. In this bar, both men and women are drinking and chatting with each other. The only trouble she comes across is her husband's foe who threatens her by saying that if he gets his hands on her husband, he will kill him due to his debts to him. However, this thug also starts hitting on her. Then the landlord, Enrico, shows up and saves her from that thug who is harassing her sexually with his words.

In this scene, there is an **alteration** shift of **modification** in terms of spatial setting in the remake. Given the distinct cultural backgrounds of Türkiye and South Africa, the coffee house in the original production was transformed into a bar for the remake. This shift in spatial setting also paved the way for a plot structure shift as these shifts are highly interconnected. The alterations in plot structure, as illustrated in the initial example, resulted from a shift in the spatial setting. As a result, this adjustment highlights the differences in women's access to public spaces within both cultures.

Shopping Mall Versus Strip Club

Example 5.2.3.3:

In the original production, the villain Ekber operates his illicit activities from his office in the shopping mall's parking lot. Meanwhile, Blessing, the antagonist of *Unseen*, carries out his wicked schemes from an office inside a strip club. In the original TV series, the shopping mall served as the epicenter for the nefarious

activities of the antagonist, Ekber. It was implicated in various illicit operations, such as money laundering and illegal gambling, presenting itself as a legitimate business while concealing a darker reality beneath the surface. This made it an ideal backdrop for covert dealings. In contrast, the remake transforms this location into a strip club, altering the tone significantly. The shopping mall presents a neutral, everyday atmosphere, in stark contrast to the strip club, which embodies a darker, more adult-themed energy. This transition underscores the villain's operations and hints at a distinct power dynamic—rooted in vice, temptation, and control. The mall, characterized by its bright, sterile ambiance and diverse array of stores, stands in stark contrast to the dimly lit, neon-drenched atmosphere of the strip club, which is alive with music, performance, and hidden spaces. This shift opens the door to a more noir-inspired or stylized aesthetic, likely influencing the tone of the remake. The new version appears to be targeting an older audience, exploring more profound themes of power, manipulation, and the blurred boundaries between business and crime more viscerally. So, there is an **alteration** shift of **modification** in terms of spatial setting in the remake. This shift in the remake has led to the increased sexualization of women. For example, in the remake, strippers are shown performing pole dances throughout the club, and these scenes depict the dancers in nearly minimal clothing. Consequently, they are portrayed in a sensual manner, which aligns with the discussion on changes in characterization.

Village Versus Suburb

In the original production, Fatma goes to a small village that is located in province of Bilecik to find her long-lost husband, since she learned from Yusuf that her husband is hiding in their village. In the remake, this location is replaced with a suburb that is located just outside of the city. Thus, shift in location leads to gender-based shift in the remake. Since villages are small places that are prone to be rumor mills, the villagers hear some rumors about Fatma and Zafer. However, in the remake rumor plot is omitted due to the location-based shift. So,

there is an **alteration** shift of **modification** in terms of spatial setting in the remake.

Example 5.2.3.4:

For instance, in the following scene, a woman in the village sees Fatma and starts talking with her. Fatma, looking at her belly, realizes that Havva is pregnant. Hearing Zafer's whereabouts, Fatma rushes out to the bazaar.

***FATMA* (Episode V)** 00:34:45	***UNSEEN*** Null
Havva: Fatma abla? Gözümüz yollarda kaldı, abla. Hoş geldin. Fatma: Hoş bulduk, Havva. Kız! Anam! … Havva: **Abla. Biz bir şey duyduk ama... Doğru mu değil mi bilemedik. Oyy! Başınız sağ olsun, abla.** Fatma: Sağ ol, ablam. Sağ ol. Havva: Siz yeni mi geldiniz? Akşam bir şeyler hazırlayayım ben size, he? Fatma: Yok, sağ ol. Havva: Çok kalcanız mı? **Zafer abiye de sormaya çekindim.** Siz temelli mi döndünüz? Fatma: Sen nerede gördün Zafer'i? Havva: Pazarda. Valla Zafer abi de böyle bir yabancı gibi, bir uzaktı abla. Baş sağlığı da dileyemedim ben. Abla! Az bekle!	
English Translation: Havva: Fatma abla? Long time no see, abla. Welcome. Fatma: Thanks, Havva. Oh, honey. Look at you. … Havva: **Abla. We've heard some rumours, but we didn't know if it was true. I'm so sorry for your loss.** Fatma: Thank you, Havva. Havva: Did you just arrive? Let's have dinner together. Fatma: No, thanks. Havva: Are you going to stay long? **I hesitated to ask brother Zafer**. Have you come back permanently? Fatma: Where did you see Zafer? Havva: At the bazaar. He was a bit strange. He looked at me as if he didn't know me. I couldn't give him my condolences. Abla! Hang on!	

In this scene, Fatma takes the intercity bus to her hometown village to find Zafer and bring him to account for his deeds against their late son. In the village, she comes across an acquaintance of her. During their conversation, we learn that Havva sees Zafer but hesitates to talk to him. The reason why she could not talk to him was the coldness of Zafer and fear that the village may speculate an affair with Zafer. Villages depicted as being the rumor mills do not exist in *Unseen*, leading to **excision** shift of **mutation** in the remake.

In villages and small communities, individuals often fear that their names will be associated with disgrace. Women, in particular, are more susceptible to being stigmatized by members of society. As a result, they tend to adopt a reserved demeanor towards men with whom they have no familial ties, actively avoiding conversation. Given that villages can be full of gossip, any sighting of them together can lead to rumors, especially targeting the woman involved. So, that's why Havva in *Fatma*, hesitates to talk to Zafer.

5.2.4. Adaptation Shifts in Plot Structure

In the plot structure part, the scenes that involve gender-based shifts will be analyzed within the context of film adaptations, employing Perdikaki's model as the framework mentioned above. The examination will categorize each identified example according to the model's specifications, shedding light on how these shifts affect the plot structure and the dynamics between characters.

Stereotypical Representation of Men

Example 5.2.4.1:

In the following example, Fatma goes to a traditional Turkish coffee house (*kıraathane*) to ask his landlord İsmail if someone has seen her husband, while in the remake, Zenzi, looking for his husband, goes to a bar.

***FATMA* (Episode I)** 00:04:23	***UNSEEN* (Episode I)** 00:12:06
İsmail: Yenge. Fatma: Abi. İsmail: Bu ne? Fatma: Hani bir gören olur mu belki diye? İsmail: Ya biz çok gördük, biliyoruz sıfatına sıçtığımın herifi neye benziyor. Biliyoruz. Ya sen bizi rezil mi edecen el aleme, ha? Adım başı her sokağa Zafer'in fotoğraflarını mı asacan? Fatma: Kayıp ilanı için bastırdım abi ben bunu. İsmail: Yani diyon ki ben **kadın başıma** onca adamın arasına girecem ve **başımda adam yok diyecem**, öyle mi? Fatma: Yok, abi. Olur mu?	Thug: Hey, I know you. Max's piece of ass. Zenzi: Wait! You know Max? Thug: Max is in jail, sister. Zenzi: No, no. He got out. Thug: Where? He is not here. **You need a new man to warm your bed**, huh? Zenzi: No, no. Leave me. Enrico: Fuck off, you drunk shit! Thug: Well, if Max isn't in jail, he is dead. So, fuck him and fuck you! …
English Translation: İsmail: Sister. Fatma: Brother. İsmail: What is this? Fatma: You know, I thought if someone sees Zafer. İsmail: We have seen him so many times already. We know how the turd face looks like. Are you trying to make a fool of us, huh? Are you going to hang a photo of Zafer to every street on earth? Fatma: I have printed out these for the missing person poster, brother. İsmail: **So you are saying that as a woman, I will just walk up to tons of men and tell them I have no man**. Is that it? Fatma: Of course not, brother.	

Public domains where women are allowed to enter vary significantly in both TV shows. In Turkish culture, coffee houses are usually located in rural areas or on side streets, specifically serving only to men due to the norms of a patriarchal society. These places are relics of the distant past. In the older times, especially earlier to the 20th century, women had no freedom to go out and socialize with their friends in places like cafes or coffee houses except for the women from aristocratic backgrounds. Traditionally, Turkish men go to coffee houses to blow off some steam after a day's work. There, they talk with their friends, play cards, or read newspapers. Nowadays, even though there is no strict restriction for women to go in there, as the Sahin et al. assert (2024), women are not welcomed in these male-dominated domains, especially in the rural areas or suburbs and, this restricts women's political activities as their presence in places like coffee houses or industrial places is not accepted by the society (p. 411). In *Fatma*, this

social isolation of women is emphasized in several scenes where Fatma goes there looking for her landlord İsmail. Although she does not get in there and only calls for İsmail from a distance, İsmail scolds her by saying that she is coming there to assert that she does not have a man anymore and wants to find a new one. She is also exposed to the male gaze in those scenes. In this scene, a bunch of men sitting in the traditional coffee house gaze at Fatma in an unapproving manner.

In *Unseen*, on the other hand, Zenzi goes into a bar where she walks freely showing people her husband's latest picture while Fatma cannot be in the coffee house just because she is a woman. There is no bias against her gender in a bar. In this bar, both men and women are drinking and chatting with each other. The only trouble she comes across is her husband's foe who threatens her by saying that if he gets his hands on her husband, he will kill him due to his debts to him. However, this thug also starts hitting on her. Then the landlord Enrico shows up and saves her from that thug who is harassing her sexually with his words.

We can conclude from these examples that there are two **modulation** shifts of this scene in the remake. Specifically in this instance, both simplification and amplification are applied in the same scene. While Fatma cannot enter the male-dominated area, Zenzi walks into a bar, which results in a **simplification** shift. However, even though Fatma is exposed to male gaze in front of the coffee house, the men sitting there do not catcall or hit on her while Zenzi becomes the subject of verbal harassment in the remake, resulting in an **amplification** shift.

Example 5.2.4.2:

In the following excerpt, Fatma and İsmail engage in a conversation outside the coffee house, during which İsmail inquires whether she needs any financial assistance. Similarly, Enrico, the landlord, discusses overdue rent with Zenzi. Later in the show, Enrico offers to accompany Zenzi home for her safety.

However, as he is heavily intoxicated, Zenzi feels uneasy and fearful throughout the walk.

***FATMA* (Episode I)** 00:05:25	***UNSEEN* (Episode I)** 00:04:15
İsmail: **Var mı paraya pula ihtiyacın**? Bak, **bir şeye ihtiyacın olursa çekinme gel, he?** Fatma: Yok, sağ olasın, abi.	Enrico: Hey, you know I'm here to help. We need to bring our heads together and make a plan. I just don't want to see you out in the streets. Not after… You know, **without a man to protect you.** 00:14:15 Enrico: **Anything you need, I'm here.**
English Translation: İsmail: Do you need money or something? Listen, **if you need anything, do not hesitate to come to me.** Fatma: No, thank you, brother.	

According to Kyei et al. (2024), women are prevented from being financially more powerful, and this is a systematically conducted act in parallel to patriarchal norms that try to diminish women's strength. As a result, women become desperate in terms of money issues and rely heavily on men to earn a livelihood. So, İsmail and Enrico's primary objective is to get laid with the lonely woman whose husband spends his days in prison. They want to take advantage of this desperate woman by offering her money and helping her make ends meet. Although their intentions may appear to be rooted in a desire to assist a desperate woman, both characters ultimately pursue relationships driven by self-interest. Their motivations reveal a shared goal of exploiting female characters who are teetering on the brink of poverty. In the scenes mentioned above, while the underlying motivations of the two characters in each show exhibit similarities, their actions differ significantly in execution. For example, in *Fatma*, despite Fatma working multiple jobs as a cleaning lady, she is still unable to earn enough to meet her basic needs. Ismail simply inquires, "Do you need money?" In contrast, in *Unseen*, Enrico offers his assistance while highlighting the absence of a male protector in her life. As Enrico highlights the fact that Zenzi is deprived of a man to protect her, **amplification** shift of **modulation** occurs in the plot of the remake.

Example 5.2.4.3:

Unlike the original production, the following scene was added to the remake. In this scene, Max and Zenzi dance to a romantic song. Max touches on Zenzi's belly to feel the baby and asks her about their son even though the gender of the baby hasn't been revealed yet.

FATMA Null	***UNSEEN* (Episode I)** 00:03:09
	Max: So, **how is the little guy doing**? Zenzi: **Who said it was a guy**? Max: I can feel it. **I'm sure it is a guy**.

In this scene, father, even though the sex of the baby has not been revealed yet, thinks it is a boy. We can infer from this scene that he desires to have a boy instead of a girl. In *Fatma*, we do not see any scene that depicts the father as a man who surely takes a guess at the gender of his baby. Thus, we can say that **addition** shift of **mutation** occurred in the remake.

The desire among men for male offspring during their wives' pregnancies is a common phenomenon. Recent research by Garenne and Stiegler (2023) highlights that men in South Africa tend to prefer male children more than women do. Although the idea that lineage continues solely through male offspring appears outdated, many still adhere to this belief. One significant factor underlying this mentality is the tradition of women changing their last names upon marriage.

Turkish society mirrors the South African community in its preference for male offspring. This perspective is illustrated through various Turkish proverbs. For example, "Oğlan doğuran övünsün, kız doğuran dövünsün," translates to "the one who gives birth to a son shall boast, while the one who gives birth to a daughter shall beat her chest." Another proverb, "Oğlan olsun deli olsun, ekmek olsun kuru olsun," means "It shall be a boy, whether he is crazy or not; it shall be a bread,

whether it is crusty or not." Finally, the saying “Erkek adamın erkek çocuğu olur” conveys that "Real men shall have a son." These proverbs collectively reinforce the notion of male superiority over female offspring, thereby contributing to the persistence of patriarchal values.

Example 5.2.4.4:

In the following scene, Zenzi goes to the precinct to report that his husband is missing after he gets out of the jail.

FATMA Null	***UNSEEN* (Episode I)** 00:10:40
	Police Officer #1: Again those Zimbabweans. **The man runs away with his mistress and his wife comes to us to find her husband**. What a pity! Zenzi: I can hear you. I’m not Zimbabwean. I’m from Bethlehem in the Free State. And my husband is not with some mistress. He got out of jail today. He was supposed to come home but he didn’t. So are you going to help or not? Police Officer #2: Look, **these men don’t stop messing around, sister**. He is probably out drinking with his friends and having a good time. Maybe he is better off.

Zenzi learns that Max will be out of jail and goes to prison to meet him at the door. Even though she waits there from morning till night, she cannot see Max going out. Then, she goes to the warden at the gate to ask if he has seen his husband Max go out. Learning Max has gotten out in the morning, Zenzi desperately goes to the police station to report his missing husband. The police officers at the front desk make fun of her and put forward some prejudiced remarks. Figuring out that Zenzi is a foreigner, one of the police officers says that her husband must have run away with another woman leaving his wife behind. As this scene does not exist in the original production, we can say that **addition** shift of **mutation** occurred.

Historically, some men have chosen to take a mistress or a co-wife instead of remaining solely with their wives for various reasons. Factors such as infertility, an inability to conceive a son, a rejection of certain sexual practices, or the desire for a younger partner have often influenced this decision. In Türkiye, the practice of having a co-wife was quite popular, especially in the eastern regions (Şen & Gümüş, 2020, p. 218). However, as Yalçınkaya (2019) asserts, with men and women gaining more socioeconomic power, the concept of a mistress has replaced that of a co-wife. Elevated socioeconomic power enables them to rent another home, and thus the wife does not need to be aware of the other lady.

In *Unseen*, the protagonist, who does not visit his wife immediately after being released from prison, faces prejudice from the police officer. The officers assume he has fled with his mistress, unaware that Max has a different motive. He seeks revenge on his boss and wishes to protect his wife from becoming involved. Consequently, he chooses to stay away, leading to further biased remarks against him. This scene might have been included in the remake to highlight the public perception of polygyny, particularly since the former South African president openly supported this practice (Mkhize & Singh, 2015).

Example 5.2.4.5:

In the following excerpt, Fatma visits the coffee house for the second time and calls for İsmail. To make her feel ashamed in front of a bunch of men, İsmail makes an impression and yells out as if she is after him. In the remake, Zenzi one more time comes to the bar, where Enrico hangs out all the time and he drags her out and shouts out as if she is after him.

***FATMA* (Episode II)** 00:16:44	***UNSEEN* (Episode II)** 00:22:25
Fatma: İsmail Abi'ye seslensene bi. Garson: İsmail Abi? Abi, bi baksana. İsmail: Ne var? Garson: Gelmiş yine abi. Bi baksana şuna. İsmail: Ne var? Ne oluyor?	Zenzi: Enrico, can we talk? Enrico: What the hell do you think you are doing? Zenzi: Enrico, please. Enrico: I told you to leave me alone. I'm a married man.

Fatma: Abi, evi satıyormuşsun. İsmail: Sana ne benim malımdan mülkümden ya! Fatma: Abi, bak durumu biliyon. En azından Zafer gelene kadar… İsmail: **(BAĞIRIR) Düş artık yakamdan ya!** Fatma: Abi… İsmail: **Manyak mıdır nedir! Kadın başına geliyor buralara. Devamlı peşimde ya. Kocandan da yıldım, senden de yıldım ya.**	Zenzi: Okay but… I've got a money; I can pay the rent. Just don't… Enrico: It's too late. My house is being sold and that's it. Zenzi: Please, Enrico. Enrico: That's my property and I can do what I please. **(SHOUTS) Now, leave me, woman! I don't want you. Nobody wants you! No wonder why your husband left you.** Go home!
English Translation: Fatma: Can you call for İsmail abi? Waiter: İsmail abi? Abi, can you come for a second? İsmail: What is it? Waiter: Abi, she has come again. Can you talk with her? İsmail: What is it? What is wrong? Fatma: Abi, I heard that you are selling the house. İsmail: My house or property is none of your business. Fatma: Abi, you know the circumstances I'm in. At least, till Zafer comes… İsmail: **(SHOUTS) Get off my back!** Fatma: Abi… İsmail: **She is nuts or what. She is coming here all alone as a woman. She is constantly after me. I am tired of your husband and you.**	

In *Fatma*, İsmail publicly humiliates Fatma in front of a group of men gathered at the coffee house. Despite being the one attempting to make advances toward a married woman without her consent, he seeks to tarnish her reputation by accusing her loudly of pursuing a married man. In *Unseen*, on the other hand, Enrico drags Zenzi out and tells her off. Although he resorts to fabricating a lie, which Zenzi is after him, he does not try to dishonor her in front of a crowd. There is hardly anyone outside while Enrico accuses Zenzi of being after a married man. So, Fatma is the one who is exposed to the male gaze. In addition, the men present at the coffee house laugh at her, thinking she is just a disgrace. Also, the look on their faces is judgmental and humiliating. As a result, **simplification** shift of **modulation** occurred in the remake.

Example 5.2.4.6:

In the following example from the fifth episode of the original production, Fatma passes by the coffee house in the village which is full of men. She hesitates at

first and paces up to pass there. As soon as she leaves the coffee house behind, she takes off her scarf.

In Türkiye, as previously mentioned, women are not welcomed in coffee houses, which are thought to be male-dominated areas. Especially in rural areas, women living in the village avoid passing through a street that has a coffee house. The real reason behind this act is women are afraid they are going to be accused of seeking a man, or they are going to be exposed to the male gaze. In the abovementioned scene, which is absent in the remake, Fatma's facial expressions show that she is hesitant and a bit shy about passing through that street. The men sitting outside the coffee house stare at her, exposing her to a male gaze once again. As this scene is not present in the remake, we can conclude that **excision** of **mutation** occurred in the remake.

Example 5.2.4.7:

In the following excerpt added to the *Unseen,* Zenzi sees the pictures drawn by her son and these pictures bring back some old memories. In the first flashback, the boy draws pictures instead of playing with other boys outside.

FATMA Null	***UNSEEN* (Episode II)** 00:20:21
	Max: Come on! Play outside. Hey! Who am I talking to? What is the matter? Zenzi: He has problems with the boys in school. Max: I see such things all the time in the club. **You should show no weakness, my boy. Otherwise, they exploit you.** … Max: No one in this home listen to me. **Take off that hideous clothing.** Zenzi: Max, please calm down. He is just playing around. Max: **No, it always starts like this, Zenzi. I don't want my boy to be a faggot.**

In the first excerpt, we see that Max gives his son a soccer ball and encourages him to go outside and play with other boys. Yet, he is shocked after hearing Zenzi's reply. As he hears his son has been bullied by the boy's peers, he tells him to show no weakness. Then, right after this scene, we see another flashback, in which we see Esulu in a woman's dress. Seeing his son dressed like that, Max freaks out and vulgarly expresses his worries about his son becoming a homosexual. Even though he is only a child and has no idea what this sexual orientation means, Max gets mad at him and Zenzi and tries to take off the dress. There is no mention of queer concepts or homophobia in *Fatma*, leading to **addition** shift of **mutation** in the remake.

Max wants to raise his son as a man who has the unique characteristics of the patriarchal society. First, he gives him a soccer ball, which is an object that is attributed mostly to boys. Due to the parents' toy choice, children's game preference mostly depends on their gender. To have an insight into the genders of the children's play, Boyle et al. (2003) go to a playground. They observe that only five girls play football out of 40 children and even though these girls look like they are playing football, they do not get the ball from the boys. Boys keep ignoring them and do not pass to them. Renold (1997) further asserts that seems like hegemonic masculinity is constructed by leaving the girls out when playing football.

Then Max tells his son to fight with other boys who pick on him. The fathers often tell their sons that they should be an assertive person, not a timid one. They are afraid that their sons will be exposed to bullying if they do not show their strength. Fathers encourage their boys to conduct assertive acts so that they do not give the impression of softness to others.

Example 5.2.4.8:

In the following instance, Zenzi comes to the striptease club where Max works as a bodyguard. Zenzi would like to see Max since they can't see each other often.

While they talk, a dancer girl wearing underwear comes outside to look out for Max, causing Zenzi to get jealous. During the conversation, Zenzi also emphasizes that their son misses him.

FATMA Null	***UNSEEN* (Episode III)** 00:07:21
	Max: Zen. What are you doing here? This neighborhood is not safe. You can't come here all alone. Zenzi: I missed you. With you always being in the club and I work as a cleaning lady at nights. We can't see each other. Max: Yes, yes, yes. Yes, Zen. I know. I know but we need money. Which one would you prefer? Either I will stay at home, and we will go to bed hungry… Zenzi: I know that you have to work. Chyna: Max? Max: Yes. Chyna: Are you okay? Max: It is okay, Chyna girl. Why don't you go inside before they miss you? I will be right back. Zenzi: Who is that girl? Max: Zen. Zenzi: She looks so young. What the hell is going on there? Max: Can you just… Please go home! I don't wanna talk about this now. I'm sure Esulu must have started wondering where you are. Zenzi: **Esulu misses you.** I miss you.

In this scene from *Unseen*, Zenzi visits the strip club in search of Max, as their conflicting work schedules prevent them from seeing each other. While Max works as a bodyguard during the day, Zenzi takes on cleaning duties at night. During their conversation, Max urges Zenzi to return home, expressing concern for their son, who is left alone. Zenzi counters by reminding him that their son longs for Max's presence, highlighting the importance of having a father figure in a boy's upbringing. As this scene does not take place in Fatma, we can conclude that **addition** shift of **mutation** occurred in the remake.

Fathers are most likely to be a role model for their sons during childhood. So, a son needs his father as well as his mother while growing up. For instance, in South African context, high percentage of father figure absence in a family lead to problems in child upbringing and leaves single mothers in a difficult position (Datta, 2007). This is why Zenzi wants from her husband to take care of their son because she is worried that their son may develop some bad characterization due to her husband's absence.

Example 5.2.4.9:

In the following example that is not present in the original production**,** during the prison visit, Max imposes a responsibility on the shoulders of a child of five or six.

FATMA Null	***UNSEEN* (Episode IV)** 00:08:30
	Max: **My boy, during your father's absence you will protect your mother, okay? So, you are responsible for the home, alright? And then, what will you protect other than that?** Esulu: **My mom.** Max: That's my boy.

In this scene from *Unseen*, Esulu, with her mother Zenzi, goes to the prison to visit the falsely convicted Max. Max tells him to look after his mother and their home in case of a threat. Basically, he gives him the so-called title of head of the household. As this scene is not present in Fatma, we can say that **addition** shift of **mutation** occurred in the remake.

In patriarchal societies, males are inclined to be the head of the household. Max, as an agent of patriarchy, gives Esulu the responsibility of taking care of the family even though he is still a child of five or six. He ignores the adult women who can take better care of the family compared to a child. So, traditionally, in South Africa, males are prone to be head of household. Considering that South Africa was once upon a time an English colony, it is not surprising because, in England,

agents of social movements like feminists and labor rights succeeded (Brückweh, 2016) in realizing some of their goals by making laws such as the Equal Pay Act of 1970 and the Sex Discrimination Act of 1975 enacted. However, the male-dominated title of head of the household persistently continued to resist the change. In addition, according to Rogers (1995), there is a problem with the de facto definition of head of the household. For instance, female-headed households are categorized as households that do not contain males aged between 18 and 60. While male-headed households may have women members older than 18, female-headed households do not contain any adult men.

Example 5.2.4.10:

In the following example, Fatma and the truck driver talk about their children on the way back home.

***FATMA* (Episode VI)** 00:03:20	***UNSEEN*** Null
Fatma: **Böyle senin kamyonun gibi ben ona bir sürü kamyon aldıydım.**	
English Translation: Fatma: **I got him a lot of trucks just like the one you drive.**	

In this scene, the trucker gives Fatma a lift to İstanbul. One thing leads to an another and they start talking about their children. Fatma tells him that she bought a toy truck for his son. Construction of gender stereotyping begins from the very early age, and *Fatma* has a very specific example for it. However, there is no reference to toy choice in *Unseen*, leading to **excision** shift of **mutation** in the remake.

Children begin to experience gender-based segregation from an early age. Parents typically buy boys toy cars and trucks, while girls often receive dolls or kitchen equipment. As a result, children tend to develop preferences for the types of toys they are frequently exposed to and allowed to play with. The reasons behind these gendered toy choices may stem from either biological factors or

social influences. According to a meta-analysis on this topic (Todd et al., 2018), the impact of social circles appears to be more pronounced for boys than for girls, although boys may also be drawn to certain toys due to biological predispositions. However, it is important to note that conclusive evidence on this subject is lacking, making it difficult to reach definitive conclusions.

Stereotypical Representation of Women

Example 5.2.4.11:

In the following scene from *Fatma*, protagonist Fatma goes to the landlord's house to ask if they can pay for the electricity bill. She knocks on the door and landlord's wife Kadriye opens it. We see that Landlord's wife is cooking for her husband. Whereas in the parallel scene, Zenzi wakes Alice up from sleep, and Alice opens the door with her pajamas on. However, in the remake there is no parallel scene that displays a woman cooking or whatsoever.

***FATMA* (Episode I)** 00:07:30	***UNSEEN* (Episode I)** 00:09:28
Fatma: Kusura bakma, gece gece böyle rahatsız ediyom da. Kadriye: **Yemeğin var mı? Kokmuştur, vereyim mi bir kâse?** Fatma: Yok, yok. Sağ ol, tokum.	Null
English Translation: Fatma: Sorry, I'm bothering you in such a late hour. Kadriye: **Do you have food? It smells a lot; you may crave for it. I can give you a bowl of food.** Fatma: No, no. I'm not hungry.	

Fatma pays a visit to landlord's house, finding Kadriye cooking for her husband who is outside hanging out and drinking alcohol with his friends. On the other hand, in the remake, Alice opens the door with sleepy eyes in her pajamas. We

can infer from the scene that she was not cooking like Kadriye. So, this household deed is omitted in the remake, leading to **excision** shift of **mutation**.

Example 5.2.4.12:

In the second example below, police officers visit Lufuno, the author, to ask questions about Zenzi. Lufuno tells them that he hasn't seen her for a couple of days.

FATMA Null	***UNSEEN* (Episode VI)** 00:27:36
	Police Captain: I can see, she hasn't been around here. Lufuno: **Not great at looking after myself, since my wife passed.**

In this scene, the police captain gazes at the house and sees the rooms in a mess and finally gets convinced that Zenzi has not been there for a couple of days as she is the one who takes care of the cleaning of the house. Furthermore, the author knows what the police captain means and tells him he is not good at looking after himself since his wife passed away. This phrase shows that even though Lufuno does not seem like a man bound to patriarchal norms, he depends on a woman to clean his house. In *Fatma*, even though the author has his house cleaned by Fatma, he does not say anything about his wife cleaning the house before her demise. For this reason, it can be said that **addition** shift of **mutation** occurred.

In both TV series, there is extensive footage of female protagonists within homes, illustrating the various chores they undertake. These domestic responsibilities range from dusting and vacuuming to washing dishes and cooking. The expectations placed on the women show no significant variation. In addition, the male characters in both series often criticize Fatma and Zenzi for not maintaining cleanliness in their homes.

The scenes depicted illustrate that, within a marriage, it is often the woman who primarily manages household chores. For instance, in the first example, the landlord's wife is seen preparing meals for her husband, while the second example highlights that the author's wife was responsible for cleaning the house before her demise. This suggests that there exists a societal perception that designates the duties of housewives as preparing food for their husbands while they socialize and drink with friends, as well as maintaining cleanliness in the home. Even in contemporary times, although men do engage in certain household tasks—such as mowing the lawn, performing repairs, and taking out the trash—they still tend to fall short in contributing significantly to activities like laundry, house cleaning, and cooking. These tasks continue to be viewed by many as inherently feminine responsibilities (Magnusson & Marecek, 2012).

Example 5.2.4.13:

In the following example, Fatma tells the police that she has lost her ID card and couldn't apply for a new one due to her husband's absence.

***FATMA* (Episode I)** 00:30:25	***UNSEEN*** Null
Komiser: Şubeye geldin mi, bildirdin mi? Fatma: Bildirdim. Yemin ediyom bildirdim abi. Geldim. Dedim ki benim kocam kayıp. Bilgilerini istediler, nüfus cüzdanımı istediler verdim. Dediler ki, "Abla, bu nüfus cüzdanı eski. Git bizi uğraştırma değiştir gel," dediler. **Ben bir başıma Zafer'siz nasıl yapayım onu?** E ben yeni bir kimlik istemiyorum ki? Kocamı bulmak istiyorum.	
English Translation: Police Captain: Have you come to the police station to inform us? Fatma: I have. I said, "My husband is missing." They asked for his personal information and my ID card. They said, "Sister, this ID card is worn. Don't you bother us, so, go and issue a new one. **How could I do it without Zafer?** I don't want a new ID card. I just want to find my husband.	

In this scene, we see that Fatma depends on her husband for such a simple thing to take care of. Fatma as a traditional Turkish country woman, that migrated from a rural area to urban area and who does not have a proper education, rely heavily

on her husband even for daily life errands. In contrast, in *Unseen*, we do not see any scene that depicts Zenzi in need of her husband in daily basis errands like to go to a public institution to issue a new ID card. In the remake, there is no mention of this scene, leading to **excision** shift of **mutation**.

In Türkiye, the women who do not have proper education, especially the ones living in rural areas, have difficulties dealing with daily errands. Bureaucratic errands like going to a public institution to issue a new ID or to apply for a tax restructuring or to carry out some banking affairs are a few of many problems they cannot solve on their own. Considering the dynamics of the traditional patriarchal families in Türkiye, it is no wonder that women that belong to a particular household, cannot handle their errands without some help from a man whether it is a husband or son. Beginning from childhood, the girls are raised in a rather different fashion than boys. While the boys are encouraged to do some kind of acts, the girls are prevented to do so. Thereby, the boys develop more self-confident individuality than girls when they become of age. As a result, women feel to be dependent on men for tasks as easy as applying for an issuance of an ID. Besides, women's dependence on men is one of the factors that shape both sexes' gender attitude (Baxter & Kane, 1995). In fact, women become unaware of their subordinate position in the society due to their reliance on men.

Example 5.2.4.14:

The following scene shows that Fatma and Kadriye arrive at the bus terminal to go to their village. Fatma pays for the tickets with cash. Kadriye sees that she is carrying a handful of cash in her bag and gets mad at her.

***FATMA* (Episode V)** 00:10:01	***UNSEEN*** Null
Kadriye: Yola çıkarken bu kadar para taşınır mı Fatma yanında? Bana bak, **kadın başımıza yollara düşmüşüz zaten.** Hırlısı var, hırsızı var.	
English Translation: Kadriye: Why did you take so much money with you when going on a trip? Listen, **we hit the roads as two women without a man.** Moreover, everywhere is full of thieves.	

Kadriye is irritated by the fact that Fatma carrying bunch of money in her bag when going on a bus trip. The real reason behind her annoyance is that they do not have any men to accompany them. As this scene is omitted in the remake, we can conclude that **excision** shift of **mutation** occurred.

While women can certainly protect themselves through self-defense techniques or tools, there remains a societal expectation that they require the protection of men. This idea is illustrated in a particular scene where Kadriye, the late landlord's wife, finds the journey to their hometown village peculiar, particularly due to the absence of the male figure who is supposed to accompany them. She feels anxious about potential muggers, especially since Fatma is carrying a substantial amount of money in her bag. As Genç (2018) points out, the fundamental distinction between women and men lies in women's dependence on men. She further asserts that traditional gender roles dictate that a woman is always in need of a man's protection.

Example 5.2.4.15:

In this excerpt from the fifth episode of Fatma, we catch a glimpse of woman whose hands are full of golden bracelets.

In this scene, a woman who seeks to arrange a marriage between her adult son and young Emine, comes over to Fatma's family's home. In this scene, we see that she is wearing golden bracelets. Golden bracelets, worn by women, are considered to be the status and wealth symbol in Türkiye. However, there is no mention of such a scene in *Unseen*, leading to **excision** shift of **mutation** in the remake.

Although the golden bracelet worn by the woman in this scene may appear to be a trivial detail, it symbolizes the status and wealth prevalent in rural areas. To adhere to the patriarchal tradition of dowry, the groom and his family purchase a substantial amount of gold for the bride, and occasionally for her family as well.

The bride adorns herself with golden bracelets or necklaces from the engagement period through the wedding and often continues to wear them on special occasions such as other weddings or religious holidays. This practice can be viewed as a form of ostentation; while the groom's family displays their economic power, the bride's family underscores the value of their daughters. In this scene, the woman adorned in golden bracelets discreetly leverages her jewelry to impress Fatma's mother, thereby strengthening her argument for the marriage proposal.

Example 5.2.4.16:

The following scene starts with a pregnancy test. It seems that Zenzi has an unplanned pregnancy.

FATMA Null	***UNSEEN* (Episode II)** 00:03:13
	Zenzi: Why is this happening? **I wanted to study.** Max: Easy, baby girl. Okay? Zenzi: This was no part of the plan, Max. Max: Listen, just come here. Relax, okay? I will just have more shifts in the club. Bosses love me. I'm sure we will be fine.

In this flashback scene, we see Zenzi and Max in their college ages. Zenzi has a pregnancy test and sees that the result is positive. From the conversation, we can infer that she wants to go to college, however, due to the unplanned pregnancy she is forced to ditch her dreams of studying. Then, she becomes a devoted mother. Max, on the other hand, tries to soothe her, saying he can take care of the family by working overtime. In this scene, we see that the woman is the one who ends up giving up on her dreams due to the unplanned pregnancy while the alleged breadwinner male keeps working. As this scene does not exist in Fatma, we can conclude that **addition** shift of **mutation** occurred in the remake.

Women are the ones who make the biggest sacrifices to form a family with a child or children. In addition to the physiological burden they bear during pregnancy, they also take care of the child after they give birth to a child. Women are forced to give up on their dreams, like studying or building a career path, while men usually continue with their education or career. For instance, according to Xue et al. (2020), both women and men think it is best for the family to woman must be the one ditching her career when it comes to making a big sacrifice and leaving a job. In *Unseen*, there is a great example of this situation. As it is elaborately explained above, Zenzi gives up on her dreams of going to university to raise her child. There is a Turkish saying that fits like a glove for this situation, which is *saçını süpürge etmek.* Its literal translation is “sweep the floors with her own hair” and it is generally used for women who beat their brains out to raise their children.

Derogatory Representation of Women

Example 5.2.4.17:

In this flashback scene, we take a glance at Fatma and Zafer’s childhood. The other boys’ statements offend Fatma as they make fun of her while she plays football with them. Thus, Fatma hastily leaves the playground, and Zafer runs after her to give her the scarf that she has dropped while running away.

***FATMA* (Episode I)** 00:05:55	***UNSEEN*** Null
Çocuk Zafer: Fatma (x4)! Çocuk Fatma: Ne be? Çocuk Zafer: Al. Çocuk Fatma: Bunun için mi koşturdun bu kadar? Çocuk Zafer: Niye koşam başka? Çocuk Fatma: Ne bilem. Ben de diğerleri gibi alay geçecen sandım. Çocuk Zafer: Ya bırak şu İsmail'i! O senin gibi top koşturamıyor da ondan alay geçiyor seninle. Çocuk Fatma: Sen de güldün ama. Çocuk Zafer: **Görmedim ki ben daha önce top oynayan kız.** Hem ben bağırmadım onlar gibi "**Erkek Fatma**" diye. Böyle güzel Erkek Fatma mı olur?	
English Translation: Toddler Zafer: Fatma (x4)! Toddler Fatma: Whatcha yelling for? Toddler Zafer: Here! Toddler Fatma: Why have you been running like crazy? For this? Toddler Zafer: Why would I run for except for this? Toddler Fatma: I don't know. I thought you were going to make fun of me like the others. Toddler Zafer: Don't you mind, İsmail! He is not good at football as much as you. That's why he teases you. Toddler Fatma: Though you have laughed as well. Toddler Zafer: **I have never seen a girl playing football before**. Besides, I haven't shout out "**Tomboy Fatma**," like the others. Besides, how can you dare to call such a beauty like you a "Tomboy?"	

In this scene, we hear that child Fatma was playing football with the boys from the village and was the subject of mockery by some of the boys. Zafer, future husband of Fatma, encourages her by saying that he did not make fun of her like the others. He states that he was only surprised as he had not seen any girl playing football as well as Fatma. This scenario is completely omitted in the

remake though, which leads to the **excision** shift in the plot, resulting in **mutation**.

In this scene, Fatma is called a “Tomboy” by the boys, and she is annoyed hearing this word. In Türkiye, it is a common deed that women, who conduct supposedly male practices, are called tomboys. In an interview (Kurtay, 2021), professional women’s football player Gizem Gönültaş states that she was called tomboy in childhood while playing with the boys. She disapproves this nickname as they have called her tomboy just for playing football like men. She also adds that football is not a gender-specific act. For a long time, football has been perceived as a male-specific sport by the vast majority of people. By some, it is considered to be the “bastion of virility,” which leads to empowerment of masculinity as regards strength and performance (Bohuon, et al., 2020). Furthermore, even though the first women’s football games were held in 1910’s, women’s football was discouraged by the directors of the national federations, thus lost its popularity in time. As a result, men dominated this sport for such a long time that women have become invisible in football. However, the women football has gained popularity in the last couple of years with the new investments made by the renowned clubs, especially in Europe.

Example 5.2.4.18:

In this scene from the original production, Fatma inquires with her employer Bayram about the location of her husband Zafer. The remake of this scene closely follows the original, with minor differences.

***FATMA* (Episode I)** 00:17:40	***UNSEEN* (Episode I)** 00:23:45

Fatma: Abi, ben ne yapayım? Ben Şevket'e gidip Zafer'in yerini sorayım mı? Bayram: Sen Şevket'e sor ya. Hee, git git. Sor da gör. Sen **kadın başına** Şevket'i nasıl konuşturacan?	Zenzi: And would Jackson know? Jackson Thom, your partner? Raymond: Jackson Thom is no partner of mine, okay? He is a fucking sociopath. I'm warning you Zenzi. Stay away from him, he is dangerous, and Max owes him money. And if Jackson knows Max is out, it is bad move for Max.
English Translation: Fatma: Brother, what should I do then? Should I ask Zafer's whereabouts to Şevket? Bayram: Go ask Şevket. Go ask him and he will teach you a lesson. **You are a woman after all.** How could you make him talk?	

Fatma, desperately looking for his long-lost husband, goes to his employee to ask for Zafer's whereabouts. As Bayram does not where Zafer is, Fatma suggests if she should go ask Şevket, ex business partner of Bayram. Hearing that, Bayram freaks out and tells her she can go to him if she wants to have trouble and he reminds her that she is a woman after all. In *Unseen* though, Raymond gives Zenzi an advice not to go to Jackson's place as he is a dangerous man, having a mental disorder of being a sociopath. He does not underline the fact that she is woman and for him, Zenzi being a woman is not the reason she cannot cope with Jackson. That's why we can conclude that sexist approach of the employer is toned down in the remake and **simplification** shift of **modulation** occurred.

Example 5.2.4.19:

In the following sequence, Fatma comes home to find that Bayram and his hired gun have paid her a visit. Bayram interrogates Fatma about her latest killing. In *Unseen*, Raymond pays a visit to Zenzi's house, and he complains about her killings, then offers her another job.

***FATMA* (Episode II)** 00:09:00	***UNSEEN* (Episode II)** 00:15:40
Bayram: Ondan sonra **kendinden büyük bir adamı deviriyorsun trenin altına.** (FATMA'YA BAĞIRARAK) Otur! **Ya sen o**	Raymond: First you killed Jackson and then you killed Ernie. You are a natural killer.

kocaman adamı nasıl ittin trenin altına? Bir göstersene, merak ettim. Merak ettim, çıkalım beni de arabanın altına itecen mi, ha? Ne yapcan? Mutfaktan bıçak alıp doğrayacan mı beni? Ne yapcan? … Bayram: Biliyoruz ya **sabah programları sizin gibi kadınlarla dolu.**	00:18:09 Raymond: I can see it in your eyes. We are both killers.
English Translation: Bayram: **You push a man bigger than you to the under of a train**. (YELLS AT FATMA) Sit down**! How did you shove that colossal man to the train**? I wonder how! Show it to me! I'm just curious, would you push me to a car if we go out now? Huh? Are you going to take a knife from the kitchen and slice me into pieces? … Bayram: **Morning shows are full of women like you.**	

Bayram comes to Fatma's house to reprimand her as she has pushed his henchman under a train to cause his demise. He again questions Fatma's strength and asks her how she can match the power of a male. And once again, Bayram underestimates the women. He thinks that men are superior to women as regards physical power. Raymond on the other hand, doesn't associate killing someone with a concept of womanhood. He thinks it's a gift that people are granted after birth whatever their sexes are. In line with the first example of this theme, we can say that sexist approach of the employer is toned down in the remake and **simplification** shift of **modulation** occurred.

Example 5.2.4.20:

In this scene, Ruben catches Raymond stealing money and documents from Blessing's safe and starts torturing him to make him talk about the killings.

FATMA Null	***UNSEEN* (Episode VI)** 00:34:22
	Ruben: Just tell me truth about Jackson and Blessing. It's that simple. Were you working with Max? Is that it? Did you plan this together? You were going to sell us out and run? Raymond: She did it, okay? She did it all. **She did it all just to find a fucking husband.**

	Ruben: **A cleaning lady killed the two notorious men in this city and got away with it?** You are hilarious.

In this scene, Ruben starts interrogating Raymond to learn the real reason and people behind Jackson's and Blessing's killings. Ruben thinks the real culprit was Zenzi's husband Max all the time. However, tired of being beaten, Raymond confesses that it was Zenzi. Once again, the perception, that women especially the ordinary ones cannot beat a man, comes into play and Ruben does not believe that Zenzi can be the murderer of two powerful men as she is just a cleaning lady. In the original production, the lawyer is a minor character who is not involved in things that are not his business. On the other hand, in the remake, Ruben takes over the business after Blessing's demise. Thus, being absent in *Fatma*, this scene was added to the remake. For this reason, it can be said that **addition** shift of **mutation** occurred.

Common perception of the woman is the weaker sex is strengthened in all these three examples. In the first example, both employees warn the cleaning lady about their ex-business partner but Bayram's speech bear sexist elements as he asserts that she cannot make him talk as she is only a woman after all. In the second example, Bayram says how on earth a woman can push a man under a train while Raymond encourages Zenzi to become an assassin as she is a natural killer. In the third example in this category, Ruben does not believe a woman might have killed people like Blessing and Jackson. Physiologically speaking their expression might have a merit though. In fact, women's muscle strength is usually claimed to be between 40 and 75 percent of men's (Miyashita & Kanehisa, 1979). However, some studies have been conducted since male and female bodies are physiologically not same. In fact, several studies have found that there is little difference in strength between the sexes per unit of lean body mass or cross-sectional area (Schantz, 1983). There is another view claiming why females are thought to be the weaker sex. Since the earlier days, it is claimed that men carry out deeds that require more physical power such as hunting, protecting the family while the women do errands that require less physical power such as babysitting

and cooking. So, it is thought that men and women have evolved accordingly. However, the latest studies on this subject refute this idea claiming women also participated in hunting in the earlier ages. As Hrdy (2009) puts forward, early communities, that had problems with filling their stomach, encouraged all the members of the society to attend a hunting session. The ones, who could not participate in the hunting, would look after the babies and thereby paving the way for the women as well to go hunting. Therefore, we can conclude that even though women and men have some physiological differences, these differences are not remarkable as to obstruct them from coping with men.

Example 5.2.4.21:

In the following instance, the policeman takes Zenzi to the police station for interrogation following the death of Enrico. Seeing that, the author goes to the police station and asks the lady police Zenzi's whereabouts. As he can't remember her surname, the lady police label her as a prostitute.

FATMA Null	***UNSEEN* (Episode III)** 00:02:50
	Lufuno: I'm looking for somebody that was brought in today. An hour ago, in fact. Police: Name? Lufuno: Zenzi. Uhm, Zenzi… I know it starts with a M. Police: **Sir, that doesn't really help me. Did she take your money and not deliver?** Lufuno: What do you mean? Police: **I'm asking whether she is a working girl, sir. How do you know her since you only know each other on first-name basis?**

In this scene from *Unseen*, just because an acquaintance man could not remember the woman's name, female police officer tags that woman as a prostitute. She asks the author if the woman he is looking for is a working girl that took his money but did not perform the act. This kind of labelling against a woman is not present in *Fatma*, leading to **addition** shift of **mutation** in the remake.

Example 5.2.4.22:

In the next example, the landlord's wife comes over to Zenzi's house seeing she is packaging. She asks where she is going and with whom.

FATMA Null	***UNSEEN* (Episode V)** 00:04:20
	Alice: Going somewhere? Zenzi: I just need to go away for a few days. Alice: Where? Zenzi: Caledon. Alice: What's in Caledon? Zenzi: Just an old friend who's decided to help me. Alice: **(Scoffs) Is it a man?** Zenzi: What does it matter? Alice: **Well, it just seems that you prefer the company of men. I've seen Enrico's phone, Zenzi.** Alice: **How long have you been screwing my husband behind my back, huh?** Oh, is your guilt making you run away? All I've done is try to help you, and this is how you repay me. Zenzi: You and your husband have done nothing but make my life hell here from the moment Max went to prison. Alice: **You ungrateful whore.** You've caused us nothing but problems. Zenzi: You know nothing, Alice. You want to know who the real problem was? Enrico. He never left me in peace. Always trying to get into my home, into my bed. If I didn't fight him off, he would have raped me. Alice: Lies! Lies!

Alice labels Zenzi as a whore who flirts and sleeps with other men. Even though Zenzi is going to Caledon to meet with her husband, she tries to hide the person she is going to meet. Then, hearing that Zenzi is going with somebody, Alice assumes that she is going to meet with a man to conduct intercourse. Alice tells her that she has found the text messages in her husband's phone. Even though her husband is responsible for what happened, Zenzi is the one to be blamed.

Although the sexual relationship is a two-sided affair, in an indiscreet affair there is a stereotype that women are whores whereas males are innocent. For instance, this stereotype prevails in this example. As this scene is not present in the original production, we can conclude that **addition** shift of **mutation** occurred in the remake.

In addition to being labeled by men every day, thousands of women are also exposed to labeling by their female counterparts. The main reason behind this act is the sense of power. People think they dominate the other and become superior to that person after labeling them. Thus, they can degrade them into positions below themselves. The common practice of labeling is carried out through words that convey the meaning of indiscreet affairs, such as slut, whore, prostitute, etc. In *Unseen*, two examples conform to this conduct, which you can see above. In the first one under this category female police officer, labels a lady she does not know as a prostitute. In the second one, the late landlord's wife, Alice, calls Zenzi a "whore" since she thinks that Zenzi had an affair with her late husband.

Example 5.2.4.23:

In the following scene from *Fatma*, Fatma asks for Şevket's address, and the secretary writes it down without saying any word. In *Unseen*, on the other hand, the secretary just ignores Zenzi when she is asked about Jackson Thom's address. Thus, Zenzi blackmails her.

***FATMA* (Episode I)** 00:18:45	***UNSEEN* (Episode I)** 00:25:18
Fatma: Ben bu Şevket'i nerede bulurum? SEKRETER: **(TEK BİR KELİME BİLE ETMEDEN ŞEVKET'İN ADRESİNİ YAZAR)**	Zenzi: Nancy. Uh, do you know where can I find Jackson Thom? It is important. Nancy: **(SHE IGNORES HER)** Zenzi: Nancy, please! Nancy: **(SHE IGNORES HER AGAIN)** Zenzi: **Do you remember that night when I told Bevan that you were with me? When you were…** NANCY: Ruthless, Zenzi. Ruthless! (WRITES DOWN THE ADRESS)

ENGLISH TRANSLATION: Fatma: Where can I find Şevket? The Secretary: (WITHOUT UTTERING A WORD SHE WRITES DOWN THE ADRESS)

In the scene from the original production, Fatma gets Şevket's address right away while in *Unseen*, Raymond's secretary hesitates to give the address and ignores Zenzi. Seeing that, Zenzi threatens and blackmails her, saying that she lied to her husband about her whereabouts. It seems like Zenzi knows something about that night and referring to the betrayal. So, Raymond's secretary is threatened by Zenzi as she might have hidden something from her husband, most probably a betrayal. Thus, we can conclude that **addition** shift of **mutation** occurred in the remake.

Example 5.2.4.24:

In the following example, thugs working for Ekber rush to his office in the parking lot. Judging on that, Yusuf gathers that Ekber is dead.

***FATMA* (Episode IV)** 00:03:40	***UNSEEN* (Episode III)**
Yusuf: Geber, **amına kodumun** müptezeli.	
English Translation: Yusuf: Die, you motherfucker junky!	

In this scene, seeing thugs hastily rushing around, Yusuf thinks that Ekber must have died. Then a sexist swearing slips out of his mouth. Even though the person he is swearing at is not a woman, the choice of swearing is a derogatory one used against women. As this scene is not present in the original production, we can conclude that **excision** shift of **mutation** occurred in the remake.

Swearing and derogatory vocabulary in most parts of the world mostly consists of sexist words that canalize humiliation against women. In a similar vein, the same situation applies to Türkiye too. In Turkish, the vast majority of swearing

words contain overtones of misogyny. To name a few, *orospu, kaltak, sürtük, kevaşe* all of them mean bitch/slut; *amcık* means cunt; *amına koymak* means fucking a pussy, *anasını sikmek* means fuck the mother, are some of the sexist swears that are targeting women. Even though there are some sexist swear words and derogatory slangs for men as well, such as *ibne* which means faggot and *pezevenk* which means pimp, humiliating words for women highly outnumber the words degrading men.

Example 5.2.4.25:

In the following excerpt, Fatma gets out of the convenience store in the gas station, and Yusuf calls her up. To the policemen beside him, he complains about Fatma and women in general. In the remake, we see the following scene, Zenzi gets outside, and Joseph, talking with the cops, calls her over.

***FATMA* (Episode IV)** 00:14:40	***UNSEEN* (Episode IV)** 00:12:15
Yusuf: **Bu kadın milleti başa bela abicim. Hiçbir şeyden memnun olmuyor ya.** … Yusuf: Gülümse azıcık, gülüm ya. Bak seni dövüyorum sanmışlar.	Joseph: Hey! Where are you going? Police #1: Come, join us, mam. Joseph: I was just telling the sergeant that we were having an argument. Police #1: And your bruises, mam? Was this part of the argument? Zenzi: No, I had a fight with a woman at work and he offered to take me home. Police #1: Can we have a moment please? Joseph: Sure, sir. Police #1: Look, are you sure you are okay? Zenzi: He was just being a good guy. Police #1: Okay. You have a safe trip home.
English Translation: Yusuf: **Women are really pain in the ass. They are not satisfied with anything.** **…** Yusuf: Smile a little bit. Look, they thought I was beating you.	

In both shows, these parallel scenes show a lot of similarities. Policemen in the gas station call the bad guys to talk to them about violence against women who policemen think are the wives of those guys. While Zenzi helps Joseph to slip

away from the gasp of the police by telling them Joseph is just helping her, Fatma does not breathe a word about anything. However, Yusuf keeps telling people that women are a pain in the ass and not satisfied with anything at all. Yusuf, with his hostile remarks against women in general, tries to degrade them. There is no remark in the parallel scene regarding the hostile generalization of women. In addition, the male character is shown as someone helpful. As a result, we can conclude that **alteration** shift of **modification** occurred in the remake.

Some people have always generalized women since the antique times. As Pomeroy (1975) puts forward, women are classically classified into four categories, which are goddesses, whores, wives and slaves. While males are given positive traits such as being strong, emotionally stable, and independent, females are described as weak, emotionally unstable, and dependent on others. Some Turkish proverbs perfectly support this view. *Elinin hamuruyla erkek işine karışmak*, the literal translation of which is "Interfering to conduct a man's work with hands in dough." This proverb is used for women who try to do supposedly male works like car maintenance, construction work or rally car driving, etc. Women are thought to be incompetent for this kind of work.

Example 5.2.4.26:

In the following excerpt, Fatma finds Zafer in the bazaar and reprimands him for neglecting their son and for taking and spending the blood money that is given as compensation for Oğuz's demise.

***FATMA* (Episode V)** 00:35:50	***UNSEEN*** Null
Fatma: Oğlun öldü, Zafer. … Fatma: Kazada kusurlu Oğuz'muş. Benim oğlum doğdu kusurlu, öldü kusurlu, ha? Ama ben biliyom kim kusurlu. Asıl suçlu kim, asıl katil kim, ben biliyom. Asıl suçlu bizi bir başımıza bırakıp kaçıp giden öz babası. Asıl katil o, Zafer! Oğuz'un kan parasını alıp yemişsin. Parayı alıp kaçtın.	

Kaçtın da oğlundan kurtulabildin mi, Zafer? Hı? Zafer: Ben istemedim böyle olsun. Sen "İstanbul'a gidelim," dedin. "Oğuz'a çare olur," dedin. Ben istemedim. Buraya dönmek de istemedim. Ama şimdi içeri de dönemem. Sen içerisi nasıldı biliyon mu, Fatma? Fatma: Sen dışarısı nasıldı, onu biliyon mu? Ben dışarda ne yaşadım, sen onu biliyon mu, Zafer? Ben her yerde seni aradım. Bakmadığım yer kalmadı. Dedim ki, istedim ki Zafer gelsin de bizi kurtarsın. Şu hâline bak Allah aşkına. Sen mi kurtarcan bizi? Zafer: **Kurtarmadım mı seni, ha? Aha bu köyde seni çürüğe ayırdılar da yine de gelinlikle almadım mı?** Fatma: Sen de mi beni öyle bildin? İyi. O zaman şunu da bil, günah bende değildi. Günah kimdeydi biliyon mu, Zafer? Günah, bilip de susandaydı Zafer. Günah, görüp de ses etmeyendeydi, Zafer. Sen ondan mı böyleydin? Sen ondan mı bunca sene kaçtın durdun benden? Zafer: Benden bu kadar. Dahası yok. Benim alacağım var bu hayattan, Fatma. Ne istediniz de yapmadım, lan ben? Fatma: Ben kimseden hiçbir şey istemedim. Ben sadece benim oğlum yaşasın istedim. Parayı aldın, ha? Köye kaçtın. Cebine üç kuruş para koydun diye adam mı oldun? Oğlunun kan parasıyla millete caka mı satıyorsun köyde? Zafer: Ulan bir düşün yakamdan ya! Ömrümü yediniz ömrümü! Daha ne istiyorsunuz benden? Fatma: Sen bana hesap vercen. Zafer: Ne hesabı, lan? Valla elimden bir kaza çıkacak. Fatma: (BAĞIRARAK) Sen bana hesap vercen, Zafer! Zafer: Lan bir sus! Siktirtme belanı! Sana mı hesap verecem ulan ben? Ha?	
English Translation: Fatma: Your son is dead, Zafer. They blame Oğuz for the accident. My son was born handicapped, and he died handicapped, huh? But I know who is to blame. I know who the real culprit is, who the real killer is. The real culprit is his own father who abandoned us. He's the real killer, Zafer! You took the blood money and thrifted it. You ran away with the money. You ran away but were you finally able to get rid of your son? Were you?	

Zafer: I didn't want this to happen. You wanted to go to Istanbul. You thought they'd treat him. You wanted it. I didn't want to return here either. But I can't go back to prison. Do you know what it's like in there, Fatma?
Fatma: Do you know what it's been like out here? Do you know what I've been through, Zafer? I looked for you everywhere. I left no stone unturned. I wanted you to come and save us. Look at you, for God's sake. You can't save anyone.
Zafer: **Didn't I save you, huh? Didn't I marry you even though the entire village shunned you? Also got you wear a wedding dress.**
Fatma: Is that what you thought of me? Fine. Then know this. It wasn't my fault. You know whose fault was that? It was the fault of the ones who knew yet did nothing. It was the fault of the ones who saw yet said nothing. Was that why you were like this? Was that why you were so cold towards me for so many years?
Zafer: I'm done. I can't try anymore. I did more than I should've, Fatma. I fucking did everything you asked for.
Fatma: I asked for nothing from anyone. I just wanted my son to live. You got the money. You ran to the village. So you're a man now because you have some money? You are showing off with my son's blood money?
Zafer: Leave me alone already, *ulan*. You both ruined my life. What else do you want?
Fatma: You will answer for it.
Zafer: What are you talking about? I swear I'll hit you.
Fatma: (YELLS) You're going to answer for what you did, Zafer!
Zafer: Shut the fuck up! Or I will beat the shit out of you! I don't own you any answers.

In this excerpt, Fatma confronts her husband and blames him for the death of their son as he runs away from them, leaving the mother and son all alone. During their conversation, Zafer gets mad and blows off his steam on Fatma by offending her through sharp words about the virginity of Fatma. He tells her that he accepted to marry her even though everyone knew she was not a virgin. So, as the virginity context is absent in *Unseen*, we can say **excision** shift of **mutation** occurred in the remake.

Like most cultures, Turkish society is hypocritical, too, when it comes to the virginity of the male and women. While women are seen as bogeys if they are not virgins prior to the marriage, men's non-virginity is seen as something to be proud of. In *Fatma*, Zafer emphasizes that although Fatma was not a virgin, he married her and also allowed her to wear a white wedding dress. So, in the Turkish context, the wedding dress is seen as the symbol for asserting that the bride is a maiden. In *Fatma*, even though it's not her fault that a man raped her during childhood, she is the one who the community has abhorred. When a man marries a woman who does not wear a wedding dress, the bride is thought to be defiled

by another man. Moreover, in some parts of Türkiye where the traditional patriarchy still reigns, there are some rituals like manifesting blood-stained white sheets to the family members on the first day of marriage as an indication of the bride's virginity (Eşsizoğlu et al., 2011). Furthermore, there is a proverb that underscores the significance of a woman's virginity: "*tarlayı düz, kadını kız al*." The literal translation is "purchase the field plain and purchase the woman girl." In Turkish, the term "woman" typically refers to a non-virgin female, whereas "girl" denotes a virgin female. Consequently, this proverb advises men to prefer marrying a maiden and highlights the cultural importance of choosing a virgin bride in Turkish society.

Example 5.2.4.27:

In the following excerpt, Raymond is promoted to the boss position of the strip club. The audience see him giving orders to the man in a suit.

FATMA Null	***UNSEEN* (Episode IV)** 00:36:03
	Raymond: Make sure the bar is full of stock for tonight. We need a good night and arrange a couple of bar specials. **And get some of those sexy ladies with the cowboy belts.**

In this scene, Raymond, newly appointed boss of the strip club following Blessing's death, starts to prepare the club for the night. In addition to ordering alcohol stock to be filled, he also reminds the guy in charge of the club's errands to find sexy ladies with cowboy-themed accessories. As there is no dialogue depicting the objectification of women in *Fatma*, we can say that **addition** shift of **mutation** occurred in the remake.

Strip clubs are venues where female dancers showcase their bodies primarily to male customers. To maximize their earnings, these dancers often wear revealing, provocative costumes such as garters or themed attire that cater to the fantasies of customers. This is exemplified in *Unseen*, where the character Raymond

instructs the dancers to wear cowboy belts. According to Laura Mulvey (1975), women in these roles bring sexual pleasure to both the characters in the film and the spectator's gaze and this practice is not surprising, as the objectification of women is a pervasive issue in both television and cinema. Even the first examples of cinema bear erotic objectification of women (Das, 2023). In *The Blue Angel* (1930), starring Marlene Dietrich, Lola Lola performs songs and dances in a tavern, and cards that contain her explicit pictures of wearing a garter float around the men's wallets, leading to the portrayal of sexual possession. Some of the most popular movies on the subject are *From Russia with Love* (1963), *Crank* (2006), *American Pie* (1999), *Basic Instinct* (1992). All these examples from earlier movies and *Unseen* have graphic scenes of women which help to justify the phrase "sex sells."

Example 5.2.4.28:

In the following scene, Emine warns Bayram to put out his cigarette as smoking is not allowed in her car.

***FATMA* (Episode VI)** 00:04:27	***UNSEEN*** Null
Bayram: Yok ya, **bu yeni modeler iyi hoş da şeklini de değiştirmişler ama kilitler hâlâ eski usul.** Evet, yok yani, başka bir numarası yok. **Kılıfını değiştirmişler, aynı kasayı makyajlayıp kakalamışlar bize.** Gördün mü bak? Ben de "**Mine-Emine**" kinayesi yaptım. Anladın mı? Emine: Sen nasıl girdin içeri? Bayram: E anlatıyorum ama dikkatini vermiyorsun ki. **Araba diyorum, bizim işimiz. Anlarım yani arabadan**. Emine: Sana Emine'nin dilinden anlattım, anlamadın. Napalım, bir de Mine'yi mi deneyelim? Bayram: Uf, hadi deneyelim ya! Gerçekten deneyelim. Bak, sigarayı da attım. Hadi başlasana. Bu şey var ya, aaa… **Böyle adamı azarlar gibi seksi tavırlar yapıyorsun ya,** onları gerçekten çok iyi yapıyorsun.	
English Translation:	

Bayram: **These new models are cool and all with the new looks, but the locks work the same**. It's still the same thing. **They just dolled it up and started selling it again.** See? That was a reference to you "**Mine-Emine**" story. Did you get it? Emine: How did you get in? Bayram: I told you, but you don't listen. **I know my around cars**, you know. Emine: I tried using Emine's language with you. Do you want to try Mine's? Bayram: Wow! Let's try. Please! For real. I throw the cigarette out. Come on, start. You know, **you are really good at the sexy, reprimanding attitude**.

In this scene, Emine enters her car in the parking lot, after that Bayram strikes up a conversation, revealing that he has broken into the vehicle. He uses the car as a metaphor, linking Emine's characteristics to it. Although his comments seem to be about the car, he is basically referring to her. He mentions that while the car has been facelifted, it remains fundamentally unchanged. In this context, the car symbolizes Emine. As she begins to reprimand him, Bayram finds enjoyment in her words. He does not feel intimidated; instead, he perceives her scolding as sexy and seductive, and he encourages her to continue. As this scene is not present in the remake, we can conclude that **excision** shift of **mutation** in the remake.

In this scene, the threats issued by a woman are interpreted by the villain as an invitation for dirty talk, essentially viewing the argument as a precursor to sexual engagement. If the person making the threats were a man, his reaction would likely be quite different. It's not surprising, then, to see Bayram responding this way, especially considering the existence of blogs with titles like "*When a Woman 'Scolds' You Like This, Don't Get Mad—Her Subtext Is 'Come Chase Me'*" (Dewey, 2024). The author of this blog contends that when a woman becomes less sensitive and uses language typically associated with men in front of a man, it can provoke anxiety in him. Yet, the underlying reason for her behavior may stem from feelings of love or attraction. Thus, a reprimand issued by a woman to a man is often interpreted as a potential invitation for romantic engagement.

Example 5.2.4.29:

In the following example from the remake, the lawyer comes in to defend and protect Zenzi in the interrogation room. After Zenzi gets released, he begins

talking about Max and hints that Zenzi is not Max's type. These words bring back Zenzi's memories of the striptease club.

FATMA Null	***UNSEEN* (Episode III)** 00:06:55
	Reuben: So, you are Max's wife, huh? Zenzi: Did Max send you? Reuben: **This is not why I was asking. It is just I didn't think Max would marry someone like you.**

In this scene, after helping Zenzi get released, Reuben tells her he is surprised that Max has married someone like her. Hearing that, Zenzi thinks of the memories of the striptease club and a flashback scene cuts in. In this scene, Zenzi goes to the striptease club, where Max works as a bodyguard, to look out for Max as he has not been home lately. When Max and Zenzi are talking in front of the club, and one of the dancing girls comes outside to look for Max. Seeing that, Zenzi gets jealous, and this act sparks an argument. Even though the viewer has been given the impression that Max is a loyal husband who would not cheat on her wife, Reuben's utterance and Zenzi's memory confuse the audience. In addition, Reuben despise Zenzi for her look since he thinks Max deserves someone prettier, up to his standards. As this scene does not exist in Fatma, we can say that **addition** shift of **mutation** occurred in the remake.

Society, in all, does not have a specific perception of beauty. However, beauty perception is almost standardized and displays some similarities in specific geographic locations. For instance, the results of a study (Cunningham et al., 1995) show that Asian, Hispanic, and white men's perceptions of beauty bear similarities in each group. They mostly tend to define women as beautiful from their own ethnic groups. So, the perception of beauty should not differ much in South Africa as well. Reuben may have said those words about Zenzi due to the fact that she is not a South African woman. She is, in fact, from Bethlehem which is a free state located in the northeastern part of South Africa (Encyclopaedia Britannica, n.d.). The following proverb about marrying a beautiful woman, of the

Ibibio people of Africa, supports Reuben's view. The proverb (Dickson & Mbosowo, 2014) in question is "*Àdo uyaiya anwaàn akamà mkpa ìs*" meaning "He who marries a beautiful woman owes death a debt." This proverb refers to the importance of marrying a beautiful woman.

Derogatory Representation of Men

Example 5.2.4.30:

In the following example, police bust into Bayram's office as he has just discovered that Fatma is the one who killed Şevket. Police orders Fatma to get out as they are going to search the office. Nobody thinks Fatma is worthy of being searched just because she is a traditional village lady who has an insignificant look with her head scarf. She slips away in a second and this catches Bayram's eyes. Similarly in the remake, a couple of police come to Raymond's slaughterhouse. Zenzi slips away without being noticed and Raymond takes notice of this.

***FATMA* (Episode II)** 00:26:05	***UNSEEN* (Episode I)** 00:30:14
Polis #1: **Ablacım, sen de dikilme öyle**. Arama yapacağız, az bir müsaade et.	Null
English Translation: Police #1: **Sister, don't you just stand there**. We are going to search the area, could you please allow us.	

Even though these scenes show very parallel approaches, police officers' attitude to Fatma is rather indifferent. A woman especially the one with traditional clothes and a dull face is not considered to be able to commit a murder. Besides, the police only target men for apprehension, which is downplayed in *Unseen.* Thus, we can conclude that **simplification** shift of **modulation** occurred in the remake.

Example 5.2.4.31:

In another scene, Fatma is called to the precinct to give a statement. She thinks the police are all aware of the murder and starts expressing what happened there. However, the police captain does not even listen to her and engages in reading some kind of documents. It turns out they called her in to ask questions about her husband.

***FATMA* (Episode II)** 00:29:05	***UNSEEN*** Null
Komiser: Fatma Yılmaz. Evet, abla. Anlat bakalım! Fatma: **Nasıl oldu anlamadım. Birden oldu. Göz açıp kapayasıya, hani tek derdim gideyim de sorayım istedim. Belki bir şey söylerse gider de Zafer'i bulurum sandım.** … Komiser: Ha? Çay içer misin, abla?	
Police Captain: Fatma Yılmaz. Alright, Sis, let's have it! Fatma: **I don't know how it happened. It happened just in a second. I only wanted to go there and ask him. I thought if he says something, I will go and find Zafer."** … Police Captain: Huh? Would you like to drink some tea, sis?	

Fatma goes to the police captain's office to confess what she has done as she thinks the police is all aware of what has happened. Even though she does not get to the part that she killed Şevket, she explicitly tells the events. As the viewer knows the context and the previous scenes, we can affiliate her words with her actions. However, police captain does not know what happened and besides he does not even listen to her. So, Fatma gets away with the murders for now. In the remake however, there is no scene that depicts Zenzi going to the police station and police captain ignoring Zenzi's confessing of the murder, thus leading to **excision** shift of **mutation** in the remake in terms of women's invisibility that is wearing traditional clothes.

Example 5.2.4.32:

In the following excerpt, Fatma arrives at her home and finds that police officers are all over the place. With an anxious gesture, she stretches her hands in a handcuffing position to the police officer. The police officer pays no attention to her movements though.

***FATMA* (Episode II)** 00:28:30	***UNSEEN*** Null
Polis Memuru: **Abla! Müsaade et. Geçicem.**	
English Translation: Police Officer: **Sister! Excuse me! Let me pass.**	

After killing his landlord İsmail at the construction site, Fatma thoughtfully goes back to her home. As both the landlord's and Fatma's houses are in the same land, police officers are all over the place to inform the landlord's wife. As Fatma comes to the garden entrance, she comes upon a police officer and extends her hands in a handcuffing position to the police officer. However, unaware of the events, the young officer ignores her and asks for her to let him pass. In the remake, this scene is fully omitted. So, once again the woman, who has the traditional village look, gets away with the murder. Thus, we can conclude that **excision** shift of **mutation** occurred.

Society is inclined to see males more violent and offensive than females. It is not a misconception though, as the majority of crimes in Türkiye have been committed by males according to the Turkish Statistical Institute. The report shows (Türkiye İstatistik Kurumu, 2022) that only 3,70% of the total convicts and arrested persons in prisons were females in 2021. These rates are not significantly different in countries that are located across the globe. As revealed by Sarre et al. (2021) the percentage of female prisoners all around Australia corresponds to only 8% of the total prisoners. Due to this kind of statistical data, the conception of males' inclination to crimes arises in a society, thus leading men first to be accused in case of offence.

Motherhood

Example 5.2.4.33:

In the following excerpt, Fatma visits Şevket to ask him about Zafer. During the course of the conversation, Şevket calls her son spastic. Thus, Fatma rages out and Şevket attempts to attack Fatma. Within seconds, Fatma kills Şevket as a result of self-defense. Thus, Fatma's first kill is merely caused by an insult against her late son. In *Unseen*, on the other hand, Zenzi visits Jackson and Jackson guesses that Zenzi is Max's wife. After telling her that Max owes him money, he harasses her and passionately kisses her on the neck. Then Zenzi slips away and takes out the gun she stole from Raymond. Jackson pulls out his knife and Zenzi shoots to kill the guy to avoid rape and getting hurt.

***FATMA* (Episode I)** 00:19:50	***UNSEEN* (Episode I)** 00:27:00
Fatma: Zafer'i tanıyon mu sen? Şevket: Hangi Zafer? Fatma: İşte benim kocam Zafer. Zafer Yılmaz. Şevket: Bayram'ın Zafer? Fatma: Hee, abi. Şevket: **Şu spastik oğlu olan, manyak bir şey.** Sen onun karısı mısın, lan? Şişt, sen Zafer'in karısı mısın lan? Sen Zafer'in karısı mısın? Borcu var o ibnenin bana. Fatma: Bizim paramız yok abi, neyle ödeyeceğiz? Şevket: Bayram para manyağı yaptı onu hapishanede. **Parası yoksa seni satsın amına koduğumun çocuğu.**	Zenzi: Are you Jackson? Jackson: Am I supposed to know you? Who sent you? Zenzi: I'm looking for my husband. Jackson: I know you. You work for Raymond. What do you do? Clean his toilets? You're Max's little wife. You don't have to answer, I know that. It's my business to know things. Honestly, he was better off inside because outside they cannot protect him. Max, he owes me. A lot. I have been sitting here waiting for him to knock on my door. Wondering that if he doesn't show, I might need a collateral. Now I'm wondering that collateral just walked into my workshop. Zenzi: It has nothing to do with me. Jackson: No, that's where you're wrong. It has everything to do with you. **Until Max pays me, whatever Max's is mine. I** might as well enjoy it. Zenzi: No! Noo!
English Translation: Fatma: Do you know Zafer? Şevket: Zafer who? Fatma: You know, my husband Zafer. Zafer Yılmaz. Şevket: Is it Bayram's henchman Zafer? Fatma: Yeah, brother.	

Şevket: **Zafer who has a spastic child, like a maniac or something**. Are you his wife? That fag owes me money. Fatma: We don't have money. How can we pay your debts? Zafer: Bayram gave him bunch of money in the prison**. If he doesn't have money, that motherfucker should pimp you then.**

Fatma goes to Şevket's office to ask for his husband. After hearing Zafer's name, Şevket gets mad and starts talking badly about Fatma's late son calling him spastic. After that, Şevket hits the table several times one after another to intimidate her. Humiliating words and this action cause Fatma to see her son's vision. Instantly, Fatma sees her son's vision for a short time. Then, Şevket gets up and walks towards her. Thinking Şevket will harm his son, Fatma in an effort to protect him, takes the gun out and shoots him to death. In parallel to this scene, in *Unseen*, Zenzi pays a visit to Jackson's office. Unlike Şevket in *Fatma*, Jackson knows who she is and claims Zenzi as a compensation for the long-owned debt of her husband. Then, he starts harassing Zenzi physically and kisses her on the neck. Zenzi desperately runs away from him and puts a bullet to his abdomen. In terms of motherhood, the original production delivers a pretty sensitive scene while in the remake there is no mention of Zenzi's son. So, we can say that in the remake **alteration** shift of **modification** occurred.

Example 5.2.4.34:

In the following scene, Bayram threatens Fatma, and she fights back with her sharp words. In *Unseen*, Zenzi wants him to put the toy down as Raymond plays with Zenzi's late son's toy truck.

***FATMA* (Episode II)** 00:10:18	***UNSEEN* (Episode II)** 00:16:15
Bayram: Belanı arıyon ama sen de ha. Fatma: Benim Allah'tan başka kimseden korkum yok, biliyon mu? Yüce rabbim bana şu hayatta en acısını vermiş, daha da hiçbir şeyden korkmam. **Bırak onu! Bırak onu!**	Zenzi: Please put that down. Raymond: This? Zenzi: **Leave it!** Raymond: Wow! There is a demon inside of you, isn't it?
English Translation: Bayram: You are looking for trouble now.	

Fatma: I don't fear anyone except for Allah. Good Lord has granted me the greatest pain. I don't fear anything else. **Leave that! Leave that!**

Bayram and his henchman go to Fatma's house to interrogate her about the killings. Then, Bayram starts threatening Fatma and Fatma tells him that she has no fear except for God. During this conversation, Fatma gets angry at Bayram's gunman because he keeps playing with her late son's toy truck and madly tells him to leave the truck. She almost has a nervous breakdown when dictating Yusuf to leave the toy. Zenzi, on the other hand, at first is much calmer than Fatma. Getting sick of Raymond playing with his late son's toy, Zenzi calmly asks him to leave the truck. Once again, we see that Fatma is triggered due to disrespectful act against his son. So, we can say that in the remake **simplification** shift of **modulation** occurred.

Example 5.2.4.35:

In the fourth episode of *Fatma*, Fatma sees a boy in the store and without saying anything the boy points at a cookie he cannot reach. Fatma gives him the cookie and a flashback scene cuts in. In this scene, school principal declares Fatma to find another school for his son since he is prone to violence against other students. In addition, his teacher says that he is not like any other students and keeps making sounds during sessions. Fatma wants him to have proper education to be able to live on his own because she might not be with him forever and his father is missing as well. Then another flashback scene cuts in and in this scene, Oğuz lines books and pillows on top of another in author's house and makes some noise. Thinking that author might get disturbed, Fatma calls him to another room. On the contrary, author tells her it is not a problem at all and says that "Oğuz will be an architect when he grows up." Then, Fatma encourages him to pile things on top of another.

Seeing a desperate boy of Oğuz's age in a store triggers Fatma's memories about her son. In the first flashback scene, school principal and Oğuz's teacher demand from Fatma to enroll Oğuz in another school as he is disturbing the peace in

classroom. Fatma feels desperate after hearing these words because she is trying to raise his son on her own without father's help as he is in prison at that time. In the second flashback scene, seeing that author is not disturbed by the noise Oğuz caused, and hearing author's words about her son to be an architect when he grows up, Fatma feels proud and encourage her son to pile up books on one another. These scenes show that she is a dedicated mom trying to upbring her son on her own. As these scenes are omitted in the remake, we can conclude that **excision** shift of **mutation** occurred in *Unseen*.

Example 5.2.4.36:

In the following sequence in the hospital, Arzu Argah, mother of the boy hitting Oğuz with his car, comes over Fatma to comfort her. However, Fatma mistakes her for a doctor and starts pouring her heart out.

***FATMA* (Episode IV)** 00:25:45	***UNSEEN*** Null
Fatma: Senin suçun değil, doktor. Ben yapamadım. **Ben koruyamadım çocuğumu.** Oğuz'um çok mazlumdur benim. Bak yeminle kendi çocuğum diye söylemiyorum. **Analar oğullarını bilmez mi?** Bilir. Tertemiz. Arzu: (AĞLAMAYA BAŞLAR)	
English Translation: Fatma: It is not your fault, doctor. I couldn't do it. **I couldn't protect my child**. My Oğuz is so quiet. I swear it, I'm not saying it just because he is my son. **Don't mothers know their sons?** They know. Very clean. Arzu: (Bursts into tears)	

In this scene, Fatma blames herself for the demise of her son, she thinks she could not protect him. And in this scene, we see Oğuz's toy truck in Fatma's hands. In the hospital scene, she never puts it away and holds onto it tightly as if she formed an emotional attachment to it. In addition, the mother of the boy, that hit Oğuz with his car, empathizes with Fatma as he has a son as well and starts crying out of embarrassment. So, these mothers understand each other's feelings very well. There is no equivalent of this scene in the remake. So, we can conclude that **excision** shift of **mutation** occurred.

A mother's sacrifice and heroism for his son, is highly emphasized in the original production while in the remake, even though the mother loves his son dearly, her main motive is not him all the time. This kind of maternal sacrifice can be observed in other TV shows or literature products as well. Mothers to be depicted as heroic figures who sacrifice their lives or dreams for the sake of their children is not an uncommon practice in literature. For instance, in Louisa May Alcott's *Little Women*, Marmee is portrayed as a selfless mother who consistently puts her family's needs before her own. This theme is also evident in *Beloved* by Toni Morrison, where Sethe's painful decisions stem from her fierce love for her children, showcasing the depth of maternal sacrifice. As for the TV shows and movies, in *Terminator*, Sarah Connor dedicates her entire life to protecting her son, John Connor, the future leader of humanity. Her sacrifices range from enduring imprisonment, living a life on the run, and facing relentless threats, all for the chance that John will survive to lead the resistance against the machines.

Motherhood is arguably one of the most controversial subjects of all time. In many cultures, it has been seen as a sacred entity since the first ages. In fact, there is a widespread notion in society that dictates that women reach the state of their physiological destiny, only through motherhood (Beauvoir, 2010, pp. 77-78). Beauvoir reveals that motherhood is thought to be the innate duty of women as the continuation of lineage depends on them (p. 106). When motherhood is mentioned, sacrifice, unconditional love, and compassion are the words that immediately come to mind because, over time, society has constructed these characteristics specifically for mothers. As these characteristics are imposed on women through literature and cinema, they tend to conform to them and thus maintain these social norms.

Example 5.2.4.37:

In this scene from the last episode of original production, Fatma's memories of the past revive again in the truck, and we see in this flashback scene, Fatma telling a tale to his son.

In this scene, we see that mom is telling a tale to his son at bedtime. Once again, we cannot see the father figure around his son. In the remake, there is no scene about tale teller mom, leading to **excision** shift of **mutation**.

Example 5.2.4.38:

In the following example, Fatma tells his son their life as if it's a tale.

***FATMA* (Episode VI)** 00:09:10	***UNSEEN*** Null
Fatma: Yıllar geçmiş, Oğuz dili varıp da ana diyememiş. Olsun, anası bu duruma hiç yüksünmemiş. Herkes **bu kadının laneti bu bebe** diye düşünmüş. Kimseler şaşırmamış bebeğe. Herkes gözünü kaçırırmış bebeden. Kimse anasının gözünden görmezmiş ki onu. **Sanki ana dese anası daha mı çok severmiş bebesini?** Zaten anası öyle bir severmiş ki Oğuz'u. **Dünyayı dar edermiş, önüne geleni tepip devirirmiş bebeği uğruna.**	
English Translation: Fatma: Years went by, but Oğuz still couldn't even say "Mom." But it was okay. His mother didn't mind. **Everybody thought she was cursed with such a child**. Nobody was excited to see him. Everybody avoided him. No one could see him like his mother did. **It's not like she'd love him more if he said mom**. His mother already loved him so much. **So much that she'd set the world on fire for his sake.**	

In this excerpt, Fatma tells a tale to her son suffering from autism. Even though the narrative feels like it's an ordinary tale, Fatma tells him their own story. In this story, we learn that Oğuz is despised by the people as he is diagnosed with autism. Yet, as a mother, Fatma sees her son rather differently and loves him unconditionally. She does not care whether he can talk or not. Besides, she also tells him that she would set the world on fire for him. Once again, let alone the tale, there is not even a conversation in this regard in the remake. So, it is obviously an **excision** shift of **mutation** in the remake.

Example 5.2.4.39:

In the following scene, Fatma gets a phone call, which she thinks is from his long-missing husband. The caller doesn't talk, and Fatma gets mad about it. At the same time, her son starts making noises and shows the soda crates on the other side of the road. She pulls him up several times, but in a moment of negligence, he slips away and is hit by a car. In the following scene from the remake, Joseph confesses the cause of silence calls from an unknown number. Then, a flashback scene cuts in, and we see how Esulu lost his life. It turns out that Esulu lost his life with a bullet that was shot accidentally. Later on, this scene comes in and we see Esulu's death in a more detailed fashion. Two guys break into their home and take mother and son hostage. Raymond slaps the kid with his gun. Seeing that, Zenzi attempts to protect his son. She struggles with one of the thugs and that thug drops his gun to the floor. Esulu picks it up and points it at the thugs. Zenzi tells him to drop the gun when the door opens with a noise. Out of panic, masked Raymond shoots Esulu.

***FATMA* (Episode IV)** 00:23:30	***UNSEEN* (Episode IV)** 00:18:50 00:29:10
Null	Joseph: You have been getting phones calls from an unknown number and no one speaks from the other side? Zenzi: How do you know about that? Is it Max? Joseph: No. It was me. Zenzi: You? Joseph: I… What I wanna tell you is very difficult. I was responsible for Esulu's death. By not me, but… Max didn't murder Yazid. Blessing did. They made a deal with Max to take the fault, but they never kept side of the bargain to look after you and Esulu. And Max found out. I told the syndicate that Max was going to blackmail them about taking the fault for Blessing because he was pissed for that they neglected you. They wanted to get back at Max for threatening them. So, we were sent to rough you up. To scare you, so Max would know his family could be

	harmed if he threatens the syndicate. We really didn't want to. I didn't want to. … 00:22:00 Joseph: We didn't mean to harm Esulu. But it wasn't me who shot him. Zenzi: Who shot him? Who killed my son? … 00:30:05 Esulu: Leave my mom alone. I'm the man of this house. Zenzi: Please leave him. Esulu, no, no! Put the gun down, please.

In the following excerpt, which is connected to scene above, Fatma remembers the accident when Emine mentions of Oğuz. In this flashback scene, she gets an anonymous call and thinks that the caller is Zafer. The caller doesn't talk, causing her to rage. At the same time, Oğuz have an attack and Fatma unconsciously pushes him to the street and a car hits him.

***FATMA* (Episode VI)** 00:37:20	***UNSEEN*** Null
Fatma: **Ablam, sen biliyor muydun? Oğuz'u benim ittiğimi biliyor muydun?**	
English Translation: Fatma: **Sis, did you know I pushed Oğuz? I pushed him.**	

In the first scene from *Fatma*, we see that Oğuz slips away from Fatma's gasp, and one second of negligence causes his death. However, in the last episode, we learn that Fatma is the one who pushes her son into the middle of traffic. Panic-stricken by the phone call, she unintentionally pushes him to the street. In the remake, however, Raymond is responsible for the child's death by shooting him to death. In *Fatma*, the mother causes her son's death by getting out of control. As Zenzi has nothing to do with her child's demise, we can conclude that **alteration** of **modification** shift occurred in the remake.

A loving mother becomes the killer of her beloved son. Fatma gets pretty nervous due to the several challenges in her life, such as the absence of her husband, taking care of her autist son all by herself, and trying to fight economic hardships.

In addition, she gets anonymous phone calls, and the caller does not talk. Fatma only hears some hissing voices. On the day of the accident, Fatma gets an anonymous phone call again, and Oğuz starts to moan and pull Fatma. As a result, Fatma, trying to ease his son while talking on the phone, unintentionally pushes her son to the street. She does not forgive herself for such negligence, and to find redemption, she commits suicide on the roof of the police station.

Example 5.2.4.40:

In the following instance, Fatma blames Kadriye for taking the blood money and not saying anything about it to Fatma. In the meanwhile, Kadriye struggles with a hypoglycemia and takes out her glucagon injection. They start arguing and Fatma grabs the injection away from her hand. She adjusts the injection to relatively higher level than the normal dose and harshly injects it to Kadriye, leading to her death.

***FATMA* (Episode V)** 00:19:45	***UNSEEN*** Null
Fatma: Sen Zafer'in kan parası aldığını biliyor muydun? Kadriye, bana cevap ver! Sen Zafer'in kan parası aldığını biliyor muydun? Kadriye: Yettiniz be! Bıktım Zafer'in de Oğuz'un da. Bıktım artık. Bıktım be hepinizden! Fatma: Sen bana cevap ver önce. Sen Zafer'in kan parası aldığını biliyordun, değil mi? Kadriye: Ver şunu, Fatma. Hadi uzatma! İnsan içinde bağırtma beni, ver şunu! Fatma: Cevap ver bana. Nasıl baktın bunca zaman sen benim yüzüme? Kadriye: Bak, bir kova ter boşandı sırtımdan. Fatma, ver şunu! Ver şunu hadi! Fatma: Nasıl baktın bunca zamandır sen benim yüzüme! Kadriye: Amma ağladın be oğlunun kan parasını yiyemedin diye! Hadi, bağırtma beni. Vur şunu. Vur hadi, Fatma. Fatma, çok fena oldum. Ayağımdan çıktı bak. Fatma: (Sets the injection to a higher lever and injects it rather harshly)	

Kadriye: Ay bir kere de insan gibi vur be. Bir kere de insan gibi vur.	
English Translation: Fatma: Did you know that Zafer got the blood money? Kadriye, answer me! Did you know that Zafer got the blood money? Kadriye: I'm tired of you. I'm tired of Zafer and Oğuz. I'm tired of all of you. Fatma: First answer my question. You knew that Zafer got the blood money, right? Kadriye: Give it here, Fatma. Don't make me yell. Come on! Fatma: Answer me. You have some nerve. Kadriye: I'm sweating like hell. Just give me the insulin. Fatma: How dare you hide it from me! Kadriye: You're just upset you didn't get a cut! Come on. Just jab it, then. Come on, Fatma. I feel dizzy. My legs are numb. Fatma: (Sets the injection in a higher lever and injects it rather harshly) Kadriye: Can't you be gentler for once, for God's sake?	

In this scene, learning that Kadriye and İsmail accepted Oğuz's blood money in exchange for their debt, Fatma madly enrages. Kadriye tells her that she is just mad for not getting a cut and these words bring Fatma to the edge of a breakdown and she sets the injection on a super high dose and assassinates the landlord's wife. Once more, she kills someone for speaking badly of her son. This scene is not reoccurred in the remake, leading to **excision** shift of **mutation**.

Example 5.2.4.41:

In the following scene, Zenzi finds Raymond beaten up hanging in the air at the storage room of the strip club. When she finds out that her son's murderer is him, she decides not to help him and leaves him burn to death.

FATMA Null	***UNSEEN* (Episode VI)** 00:43:15
	Raymond: Zenzi. Thank God! Please untie me. Zenzi, untie me. What the fuck? … Zenzi: You lied to me. Raymond: What are you talking about? Zenzi: You knew the truth about Esulu that all time. You kept it from me. Raymond: No, Zenzi. Listen, it wasn't like that. Zenzi: It was your gun! Who killed my son? I want to know who pulled the trigger. Raymond: Zenzi…

	Zenzi: Just tell me! Raymond: It was me. I did, okay? Are you happy now? … Raymond: I just did what I was told. You've got to do what you're told. If you want revenge, go after the guys in charge. … Zenzi: **You took everything from me. My husband. My son. I won't let you take me too.** Raymond: Zenzi, you bitch! Untie me!

In contrast to *Fatma*, the little boy's death in *Unseen* was not caused by his mother; rather, the true villain was the one who fired the fatal shot. Zenzi uncovers this chilling truth only toward the end of the sixth and final episode of the series. Although she was aware that it was Raymond's gun that claimed her son's life, she remained oblivious to the identity of the person who had pulled the trigger. In a pivotal scene, positioned advantageously because of the fire, she begins to extract a confession from him. It is then that Raymond admits he was the one who killed her son. In a moment of vengeance, Zenzi decides to leave him behind in the burning building. Notably, as this intense scene is not included in the original production, we can conclude that **addition** shift of **mutation** occurred in the remake.

Even though both mothers of each series take revenge for their deceased sons, their motives and targets differ. While Zenzi leaves the antagonist, who killed her son, in a burning building, Fatma kills the woman who blissfully spent Oğuz's blood money. To conclude, they take revenge on people who they think have done an evil deed to their sons. And the vengeance of the moms against evildoers for their children is a rather common theme we witness in cinema. *Three Billboards Outside Ebbing, Missouri* (2017), *Kill Bill* (2003), *Terminator II* (1991), *Lady Vengeance* (2005), *Eye for an Eye* (1996), *Peppermint* (2018), *Double Jeopardy* (1999), *The Last House on the Left* (2009), all these movies represent the vengeance of the mom theme.

Example 5.2.4.42:

In this scene from *Fatma*, we hear the author's voice-over speech about mothers.

***FATMA* (Episode IV)** 00:24:20	***UNSEEN*** Null
Author: **Tarihi analar yazdı. Uygarlıkları kurdular, taht kavgalarına yön verdiler. Devlet-I Aliye'ye hükmettiler. İsyanları bastırdılar. Liderler büyüttüler.** … Author: **Anneler oğullarına taparlar. Dünya bu gerçek yönünde dönmektedir.**	
English Translation: Author: **The history is written by mothers. They have founded civilizations; they have affected fights over to the thrones. They have governed the states. They have suppressed the mutinies. They brought up leaders.** … Authors: **Mothers worship to their sons. The world revolves around this reality.**	

In this scene, while the audience views the hospital in which Fatma is in tears due to the demise of her son, and in the meantime, we hear the author's speech in the background. In his speech, he emphasizes the importance of mothers throughout the ages and mothers' love for their sons. For instance, the phrase "mothers worship their sons," is emphasized in *Fatma*. The remake, on the other hand, does not present any scene that praises mothers like *Fatma* does, leading to **excision** shift **mutation** in the remake.

Example 5.2.4.43:

In the following example, Fatma's landlord's wife comes to the hospital to soothe her. In the remake, though, the landlord's wife comes to rescue Zenzi and her son. She opens the door with a club.

***FATMA* (Episode IV)** 00:31:40	***UNSEEN* (Episode IV)** 00:30:23
Kadriye: **Üzülme bacım üzülme! Kurtuldu çocuk ya.**	Alice: Zenzi! Zenzi: Alice. Call an ambulance. Quickly! Alice: **(BURSTS INTO TEARS)**

Fatma: (OLDUKÇA SİNİRLİ BİR YÜZ İFADESİYLE KADRİYE'YE BAKAR)	
English Translation: Kadriye: **Don't get sad, Sis! The child has found peace.** Fatma: (LOOKS AT HER IN A RATHER MADLY FASHION)	

In the scene from *Fatma*, after Oğuz's death, Kadriye comes to the hospital to soothe Fatma. Referring to the fact that he was a handicapped autist boy, Kadriye tells Fatma that Oğuz has found peace now. In *Unseen*, on the other hand, Alice does not try to comfort Zenzi with bitter words. She witnesses the shooting of the boy and after seeing the boy lying on the ground, she bursts into tears. Even though, Kadriye and Alice do not have a child of their own, their attitudes toward the demise of a child are rather different. In the remake, the landlord's wife's reaction to the death of a child is more intense than the other, leading to **amplification** shift of **modulation**.

Example 5.2.4.44:

In the following scene, Fatma learns that Zafer paid off some of his debts to İsmail, but she gets confused about the money given to İsmail because they did not have such money at the time. She puts pressure on Kadriye to learn the source of money as she thinks it is the blood money given as a compensation for Oğuz's demise.

***FATMA* (Episode V)** 00:18:45	***UNSEEN*** Null
Kadriye: Bilmiyorum, sormadım. Fatma: Sormadın mı… **Yoksa bu, Oğuz'un kan parası diye sormak istemedin mi?** Doğru söyle. **Flashback scene:** Kadriye: **Şu sizin inşaatın sahiplerindenmiş Oğuz'a çarpan?** İsmail: Argahlar? Kadriye: Haa, valla öyle diyorlar. Avukatlar var her yerde. İsmail: **Yav desene, bunlara araba değil, bildiğin piyango vurdu.** Kadriye: Ne diyon?	

İsmail: **Ya diyom ki Zafer bize olan borcunu misliyle öder diyom. Bu Argahlar Fatma'yı yalnız komaz diyom**. Kadriye: E Zafer mafer yok ki ortada. Nereden bilcek oğlunun durumunu? İsmail: Paranın kokusunu alsın, görürsün bak. Dakkasına çıkar ortaya.	
English Translation: Kadriye: I don't know where the money come from. I didn't ask. Fatma: **You didn't ask, or you didn't want to ask as it was Oğuz's blood money?** Tell me truth. **Flashback scene:** Kadriye: **The man who hit Oğuz is one of the owners of your company.** İsmail: Argah Family? Kadriye: Yeah, so they say. Lawyers are all around the place. İsmail: **So, they didn't get hit by a car, they hit the lottery instead.** Kadriye: What? İsmail: **What I mean is, Zafer will pay his debts to us with interest included. Argah family will stand behind Fatma.** Kadriye: Zafer is missing. How is he going to learn the condition of his son? İsmail: Once he gets the smell of the money, he will show up in a second.	

In this scene, Kadriye goes to the hospital to calm Fatma down. Then, she talks with İsmail on the phone. She tells him that Oğuz was hit by a son of the Argah family, owners of the company that İsmail works for. As they do not have a child, they do not know what it means to lose a child. All they care about is the blood money Fatma and Zafer will get from the Argah family. Although Oğuz has lost his life just a couple of minutes ago, they start to plan to get their money back from Zafer. In *Unseen*, due to the change in plot, there is no mention of blood money. So, no scene depicts the landlord and his wife talking to each other about taking advantage of the poor child's demise. As a result, we can say that **excision** shift of **mutation** occurred in the remake.

The perception of child demise of people may vary depending on whether they have children or not. As it is shown in *Fatma*, Kadriye and İsmail do not show any compassion at all for the loss of a child. However, Arzu Argah bursts into tears when she comes to talk with Fatma in the hospital because she can feel empathy for Fatma as she has a son as well. In *Unseen*, however, Alice who do not have a child, cries out for Esulu and she and her husband do not talk any money issues regarding the death of a child.

Sisterhood

Example 5.2.4.45:

In the following excerpt, Fatma's younger sister Emine sees Fatma walking on the street. She gets out of the car and shouts "Fatma" from distance several times. Even though Fatma hears it, she turns a deaf ear. Emine remains unanswered and this time she yells at her as "Sister." Feeling of sisterhood hits her and this time Fatma turns back and looks at her younger sister. In the remake, Zenzi goes to her sister's house and rings the bell, but she doesn't wait for the door to be answered. She turns back and begin to walk away while her sister opens the door and calls her name! Just like the original production, big sister reacts to "sister" rather than being called by her name.

***FATMA* (Episode II)** 00:02:48	***UNSEEN* (Episode II)** 00:09:10
Emine: **Fatma!** (X3) **Abla!**	Naledi: **Zen! Sister!**
English Translation: Emine: **Fatma!** (X3) **Sister!**	

Although the scenes in both TV shows bear some resemblance, there are notable differences in the characters' actions. In *Fatma*, Emine unexpectedly spots her older sister on the street and pursues her to initiate a conversation. Conversely, in *Unseen*, Zenzi makes her way to Naledi's house intending to see her sister, but at the last moment, she hesitates and walks away. While Emine, the younger sister in *Fatma*, seizes the chance to reach out to her sister, Zenzi takes the proactive step of going to her sister in *Unseen*. This results in a more subdued portrayal of the younger sister's devotion to her older sister, indicating a tone-down in the narrative dynamics. So, we can conclude that **simplification** shift of **modulation** occurred in the remake.

Example 5.2.4.46:

In the following example, Emine can't reach Fatma through phone, so she decides to go to the shopping mall she works at. One of the cleaning ladies there tells her that she hasn't come to work, and police is looking for her. Therefore, she goes to the police station to report she is missing. The police captain shows her the camera footage. In *Unseen*, Naledi goes to the precinct to check for the surveillance camera footage to identify the woman in the footage whether it's her sister or not.

***FATMA* (Episode V)** 00:15:20	***UNSEEN* (Episode IV)** 00:33:25
Police #1: Amirim, bunlar şey… Kamera görüntülerinin çıktısı. Captain: Hah! Eyvallah. Bu görüntüdeki kadını tanıyor musunuz? … Tanıdık geldi mi? Burada da istasyon kamerası görüntüsünde arkadan görülen bir kadın var. Ne diyorsunuz, Mine Hanım? Emine: Efendim? Captain: Bu görüntülerdeki kadınlardan biri ablanız olabilir mi? Emine: **İki fotoğrafta da kadınların arkası dönük. Ben tanıyamıyorum.** Captain: İnsan kendi kardeşini tanımaz mı ya?	Police Commissioner #1: So, you say you don't get along with your sister? Police Commissioner #2: Why? Naledi: We kinda grew apart. Police Commissioner #2: But that doesn't help us much. Police Commissioner #1: Where do you think she could be? Naledi: I don't know. I wish I knew her better. Police Commissioner #1: Maybe there is something you could help us with. Naledi: Jesus, what is this? Some sort of snap movie? Why don't you guys warn me before showing me this? Police Commissioner #1: I'm sorry, mam. Can you please focus on the video please? The lady in coat. Is that your sister? Naledi: **I can't really tell.** Police Commissioner #2: Take a closer look. Police Commissioner #1: Is it your sister? Naledi: No. **Uhm, she is definitely not my sister.**
English Translation: Police #1: Captain, these are the print outs of the camera footage. Captain: Thanks. Do you know the woman in this footage? … Is she familiar to you? In this one, a woman in the train station is recorded from back. What do you think? Emine: Yes? Captain: One of the women in these photos can she be your big sister? Emine: **The women in both photos are facing back. I can't tell.** Captain: How can't you know your own sister?	

These scenes from both TV series have a similar plot. The sisters of the protagonists go to the precinct to take a look at the surveillance camera footage of the train station where the murders have been committed. In the original production, Emine gives vague replies when she is asked whether the murderer is her sister or not. Even though she recognizes the woman in the footage as her sister, to protect her she tells the police that she is not sure about it as the footage solely shows her backside whereas in *Unseen*, although Naledi identifies her sister, she protects her sister by telling a lie. She firmly rejects it, saying the woman in a coat is not her. So, the attitude toward the protection of the sister is a bit more highlighted in the remake, leading to an **amplification** shift of **modulation.**

Example 5.2.4.47:

In the following scene, Emine comes to visit Fatma in her modest home. After seeing that Fatma lives in no more than a shack, her eyes fill with tears. Furthermore, the late landlord's wife reminds Emine of the bitter reality Fatma has encountered. These words hurt her much more and she tries hard not to burst into tears. In the remake, Naledi goes to visit Zenzi's home and comes across with Alice. She pretends as if she went there as potential buyer for the house.

***FATMA* (Episode V)** 00:02:15	***UNSEEN* (Episode V)** 00:29:00
Kadriye: **Kocası kaçtı, oğlu öldü. Garibanın kimsesi yok.** Üzülmeyin o kadar, canım. İşi var, bizim çarşıdaki o büyük alışveriş merkezine temizliğe gidiyor.	Alice: Excuse the mess. The previous tenant we had here… Whoo! She was a real nightmare. **Had a different man over here every night.** Never paid rent. But she finally moved out today. Glad to be rid of her. Naledi: Where is she? Alice: Uh, I don't know. Mentioned something about Caledon or something like that. **Probably a place where sluts retire.** Naledi: **My sister is not a slut.** Alice: Your sister? Are you Zenzi's sister? I've had enough of your murderous family to last me a lifetime. Get out of my house!

	Naledi: Oh, please. This place isn't fit for any human to live in. What you are, sweetie, is a slumlord who preys on the most vulnerable. **There's a special place in hell for bitches like you.** Alice: Well, at least I gave Zenzi a roof over her head when her husband went to jail and her son died, huh? Where were you? Who are you to tell me?
English Translation: Kadriye: **Her husband ran away, and her son passed away.** Poor woman has no one now. Don't be so sad, dear. She has got a job; she works as cleaning lady in a big shopping mall in the city center.	

Emine loves her sister so much that she has tears in her eyes when she sees the hardships her sister has encountered. She regrets letting her maintain such a harsh and poor life. In *Unseen*, the landlord's wife labels Zenzi a whore and casts aspersions on her. Alice's remarks about Naledi's absence in the desperate times that Zenzi has gone through move Naledi, and she tries hard not to cry. In both scenes, we see that younger sisters have a guilty conscience due to their negligence of their sisters. Additionally, Alice's groundless assumptions and slurs about Zenzi make Naledi enraged and she starts arguing with her in a rather angry fashion. The landlord's wife in *Unseen* displays a hostile attitude instead of a compassionate one in *Fatma*. Consequently, Naledi takes a more protective stance than Emine as Kadriye does not speak evil of her sister. As a result, we can say that there is an **amplification** shift of **modulation** in the remake.

Example 5.2.4.48:

In the following excerpt from the remake, Zenzi's sister comes to the precinct with a lawyer to rescue her sister.

FATMA Null	***UNSEEN* (Episode VI)** 00:10:30
	Naledi: **Get out! Now!** Lawyer: Thank you, detectives. We'll call you once I've spoken to my client.

In the abovementioned scene, Zenzi is brought to the precinct to be interrogated about the killings. As, she is a desperate woman who cannot hire a lawyer, her sister comes to the rescue. She storms into the interrogation room with her sister and tells the police to get out in an imperative manner. As this scene is not present in *Fatma*, **addition** shift of **mutation** occurred in this instance.

Example 5.2.4.49:

In the following excerpt, after an argument with her sister, Fatma leaves the café and a pick-up truck stops in front of the café, and Bayram's henchman tells her to get in. In *Unseen*, just like the original production, Joseph picks Zenzi up from the café and takes her to his boss.

***FATMA* (Episode III)** 00:21:45	***UNSEEN* (Episode III)** 00:21:10
Yusuf: Atla! Bayram Abi görüşmek istiyor. Atla! Fatma: Şey, yok yok! Yusuf: **Hanımefendi kim? Onu da bırakalım gideceği yere.** Fatma: **Sakın!**	Joseph: You are a tough woman to get to. Zenzi: Have you been following me all day? Joseph: Maybe. **Who was that woman you were talking just now?** Zenzi: **No one**. **It was just someone trying to sell me something.** Joseph: Sure, whatever you say. Enough chit-chat. Raymond wants to see you. … 00:24:03 Zenzi: Please, Raymond. There has to be another way. I don't think I can do it. Raymond: Tell me, is Sea Point in that direction? Zenzi: I'm not sure. Raymond: I thought maybe you would know. **Because isn't that where Naledi lives?** It is time to make choice, Zenzi.
English Translation: Yusuf: Get in! Bayram Abi wants to talk. Get in! Fatma: Well, no! Yusuf: **Who is that lady? We can give her a lift.** Fatma: **Don't you dare!**	

Yusuf and Joseph from each show, ask Fatma and Zenzi who is that lady over there that they were talking to. Yusuf tells Fatma that he can give her a lift, however, Fatma firmly warns him about not to dare. Once again, older sister protects her little sister from a man. On the other hand, *Unseen* portrays a woman who protects her little sister with a lie. Zenzi tells Joseph that she was someone trying to sell something. There is no threatening tone in her voice. Thus, we can see that Fatma is a bit more protective for her sister as in a way she threatens the bad guy. Yet, this plot is played down in the remake, leading to a **simplification** shift of **modulation**.

We can infer from these examples that sisterhood is portrayed in very similar ways in both shows. The older sister is the one who takes care of her sister during childhood. In adulthood, though, younger sisters get a better life in terms of sociocultural merits after marrying rich and powerful guys. Therefore, they help out their sisters in despair. As collectivist society is the dominant culture in Türkiye, the older sisters and older brothers have a prominent place in the family. They are the ones who are responsible for their siblings. They protect them, they try to be role model for their younger siblings. Thus, the portrayal of sisterhood in *Fatma* is not surprising at all. Given that South Africa is characterized by a collectivist society, the depiction of sisterhood in *Unseen* not exhibiting substantial differences from that in *Fatma*, is only natural.

Example 5.2.4.50:

In the following excerpt, Fatma goes to the office in the shopping mall's parking lot to give Ekber the lethal drug, and in his office, she sees his concubine wearing only underwear. Fatma advises her to wear something and stop doing it, but she humiliates Fatma. Then she turns her back, and Fatma sees the bruises on her back. Fatma's memories come back again, and we see the flashbacks from the barn. After a while, Ekber, high on drugs, calls her mistress over to him, then jumps down on her throat and tries to choke her. He says things like, "Look at me! No one can hear you." These are exactly the same words that were told to Fatma when she was harassed in her childhood. In the following scene from the

remake, Zenzi, in a cleaning lady disguise, sneaks into the office to leave the drug on Blessing's table. Just then, Blessing's mistress comes in and asks for help from Zenzi to unzip her dress as someone spilled wine on it. Drunk mistress falls asleep, and Blessing comes through the door.

***FATMA* (Episode III)** 00:29:50	***UNSEEN* (Episode III)** 00:28:10
Fatma: **Bu adam ne yapıyor sana?** Mistress: Abla, sen kıt mısın biraz? Fatma: "Ben ne yapıyom da bana böyle yapıyor," diyon, değil mi? Mistress: Ya sen dinlemiyon mu beni? Bana kim ne yapabilir? Fatma: Ne yapıyon? Orada değilmişsin gibi davranıyon, değil mi? Korkuyon. Dişimi sıkayım diyon olmuyor. Sonra karşı koymak istiyon, tutup elini "Dokunma!" demek istiyon. Ama diyemiyon, değil mi? Tam diyon bu sefer izin vermeyeceğim diyon… Mistress: Sus! Sen bunun nasıl bir manyak olduğunu biliyon mu? Ağzımı burnumu kırıyor benim. Bak, kaç tane dişim yapma daha bu yaşta. Soydu beni otoparkta böyle çırılçıplak, orada bıraktı. Paramparça etti sırtımı. "Bağırma!" dedi. "Bağırma, bağırsan da kimse sesini duyamaz." Duysalar ne olacak sanki! Herkes duyuyor, herkes biliyor zaten her şeyi ama hiç kimse hiçbir bok yapamıyor. … Mistress: Hiç bakma öyle. Bir şey olmaz bana. Fatma: **Ben hem kendimi hem de seni kurtaracağım merak etme.**	Zenzi: **Hey, I can help you get out of here.** Wake up! Come on, wake up! Blessing: What the fuck is going on here? Why the fuck is there a cleaner in my office this late? Get out! (SEES HIS MISTRESS) Oh, fuck! … Blessing: (TRIES TO AWAKE CHYNA AS SHE LIES DOWN LIKE DEAD) Wake up! Why do you get so fucked? Chyna: I had to change my dress. Blessing: (TO ZENZI) Are you still here? Get the fuck out!
English Translation: Fatma: **What is that guy doing to you?** Mistress: Abla, are you a retarded? Fatma: You say "What have I done? Why is he doing it?", right? Mistress: Don't you listen what I say? Fatma: You act like you are not there, don't you? You are afraid. You want to be patient, but you can't help it. Next, you want to resist and to hold his hands say, "Don't touch!" Yet, you can't say it, can you? Mistress: Shut up! Do you know what kind of maniac he is? He beats the shit out of me. Look, how many of my teeth are implants at this age? He stripped me in a parking lot and left me there. He shattered my back. He said, "Don't scream! Even if you scream, they can't hear you. Even though they hear it, nothing is going to happen." Everyone hears it, everyone knows it but no one can do a shit about it. …	

Mistress: Don’t look at me like that. I will be alright. Fatma: **Don’t worry, I will save myself and you.**

While Fatma was harassed in childhood, Ekber’s mistress is exposed to harassment and violence when she is in her twenties. As she is a victim of abuse herself, Fatma feels empathy with the mistress of the evil boss and sets her mind on taking revenge on the evil boss. Also, the utterance “Look at me! No one can hear you!” triggers her memories of the past harassment and she loses her temper. In *Unseen* though, Zenzi wants to help the boss’s mistress who has passed out, but she has no intention of killing Blessing. After all, Zenzi is not the victim of child abuse, the events about Chyna do not trigger any memories. So, we can conclude that **simplification** shift of **modulation** was adapted in the remake in terms of the solidarity of women.

Example 5.2.4.51:

In the following excerpt, Yusuf pulls over to the gas station and sees that Fatma has sneaked into his pick-up truck. Bayram on the phone gives him an order to kill Fatma and get rid of the gun. Fatma gets off the truck and starts walking towards the convenience store in the gas station. Yusuf runs after and keeps pulling her and the cashier in the market sees it. Then Yusuf sees the surveillance cameras and pisses off and gets back to his truck. Fatma drinks a bottle of water and goes to the register to pay for it. However, she can’t find any cash on herself, and the cashier tells her “It is not a problem at all.” At that moment she sees the blood stains on her coat. Even though these stains belong to Ekber, she thinks she was harassed and wounded. Seeing that, Fatma tries to hide her blood-stained coat. Then Fatma goes to the restroom to clean the blood off from her coat and Yusuf comes into the store. The cashier gives him a hostile gaze. As Fatma and Yusuf talk about Ekber’s death and the gun, a policeman interrupts. In the following scene from the remake, Joseph comes over to the strip club to pick up Zenzi as she is desperately looking for a way out. When they are on the road quarreling, Zenzi asks him to pull over and they stop at a gas station. When she is about to get out of the car, Joseph asks him the whereabouts of the gun

and the argument heats up. A woman in the convenience store witnesses this argument. Zenzi buys a bottle of water and pays for it with cash, and the cashier asks if she needs any help and sees the blood stain on her sweater. Zenzi goes to the bathroom to clean the blood. There, we see some flashbacks of her killings and she bursts into tears. After that, she hallucinates and sees Max on the mirror. Later in this excerpt, a police car comes to gas station and Joseph goes to the convenience store to take Zenzi. They begin quarreling about the gun, then a police officer comes in.

***FATMA* (Episode IV)** 00:05:40	***UNSEEN* (Episode IV)** 00:03:45
Yusuf: Gel buraya! … 00:07:00 Cashier: **Sen iyi misin?** Fatma: İyiyim, iyiyim. Sağ ol. … 00:13:28 Police #1: Birader! Yusuf: Buyur, abi. Police #1: Dışarıdaki pikap senin mi? Police #2: Gel kardeşim, dışarıda bir konuşalım. Yusuf: Hay hay! Cashier: **Sana şiddet mi uyguluyor? Ben şikâyet ettim. Tanıyorum polisleri. Nikâhlı kocan bile olsa sana el kaldıramaz, tamam mı? Dövdü mü bu seni?** Fatma: (BAŞINI HAYIR ANLAMINDA SALLAR) Cashier: **Bak söyle. Polisler arkadaşımız, konuşurum ben.** Fatma: (BAŞINI HAYIR ANLAMINDA SALLAR)	Cashier: **Do you need help?** Zenzi: No. Cashier: **Are you okay?** Zenzi: I'm fine. Cashier: You have something in your sleeve. Zenzi: It's… Uhm... Juice. … 00:10:55 Joseph: Hey, we must go. Zenzi: I want to buy something. Joseph: Come on, there is no time. Police #1: Is everything okay here? Joseph: Yeah, thanks. We just couldn't decide on chocolate and strawberry milk. Police #1: Do you mind coming with me, sir? Joseph: What for? Police #1: Just come, sir. Joseph: Sure, sure. Cashier: **Are you sure you are okay? Is your husband hurting you? Look, I know the sergeant, he can protect you.** Zenzi: I'm fine.
English Translation: Yusuf: Come over here! … Cashier: **Are you alright?** Fatma: I'm. I'm. Thank you. … Police #1: Brother! Yusuf: Yes, abi. Police #1: Is the pick-up truck outside is yours? Police #2: Come outside and let's have a talk, brother. Yusuf: Okay.	

Cashier: **Does he beat you up? I've reported him. Police officers are my acquaintances. Even if he is your spouse, he can't lay a hand on you, okay? Has he beaten you?** Fatma: (Nods her head in an unapprovingly manner) Cashier: **You can say it. Police officers are our friends. I'll talk to them.** Fatma: (Nods her head in an unapprovingly manner)

Scenes from both shows display parallelism with each other. Woman cashiers call for the cops after they see blood stains on Fatma and Zenzi. The reason behind this call is the bad guys who give the impression of beating out their wives. Even though there are several similarities in both shows, the tension in Fatma is a bit more intense. For instance, the cashier in *Fatma* says, "Even if he is your spouse, he can't lay a hand on you, okay?" So, such a short sentence creates the slightest change, leading to **simplification** shift of **modulation** in the remake.

Example 5.2.4.52:

In the following example from the fourth episode of *Unseen*, Zenzi hides in the secret compartment behind the bookshelves and accidentally drops her bag and this incident causes a noise. Hearing that, the evil lawyer gets suspicious and starts looking for a secret passage. When he is about to find it, Blessing's mistress, who was saved by Zenzi, drops her glass cup and thus creates a distraction. This distraction buys Zenzi more time, and by the time the lawyer finds the secret compartment, she has already left the place. As this scene does not exist in the original production, **addition** shift of **mutation** occurred in the remake.

FATMA Null	***UNSEEN* (Episode IV)** 00:00:18
	Chyna: (DROPS THE GLASS) I'm sorry. I'm so sorry. Reuben: No, leave it! Don't clean anything!

Example 5.2.4.53:

In *Unseen*, Zenzi goes to Raymond's slaughterhouse, and she catches the secretary red-handed while she is trying to steal a bunch of money from Raymond's safe.

FATMA Null	***UNSEEN* (Episode VI)** 00:31:03
	Zenzi: Nancy. Nancy: (Flinches) Zenzi! I thought… I'm looking out for me. But who cares? Raymond doesn't miss it. Zenzi: Where is he? Nancy: How should I know? Long gone. **Okay, fine.** Pays to know when he is around then or when he is not. This thing says that he is at Blessing's club. But why would he go there? Zenzi: **Thank you. I was never here.** Nancy: **Sure. That makes two of us.** Zenzi: I'm going to need another favor…

In this excerpt, Zenzi visits Raymond's office, hoping to find him and inquire about the murderer of his son. Instead of Raymond, she unexpectedly discovers Nancy in the act of stealing money from Raymond's safe. Zenzi asks Nancy if she knows where Raymond is. Initially, Nancy lies, but eventually, she relents and reveals his location. The viewer finds out that Nancy uses a GPS tracker app to reach him. Zenzi then instructs Nancy to act as if she has never been there, to which Nancy agrees, acknowledging that she feels the same way. The two women strike a deal to protect one another, as they both have their reasons to remain discreet. Even though their motivation differs their common foe is the same man. So, they show some solidarity to avoid his wrath. As this scene is not present in the remake, we can conclude that **addition** shift of **mutation** occurred in the remake.

All these examples portraying solidarity of women show that women support each other as they are all aware that they can be exposed to violence or abuse. The women need some solidarity between themselves due to the male violence such

as abuse, rape, violence, and wife battering (Whitehead, 1984). As Sweetman (2013) puts forward, feminist solidarity is an instrument that helps to empower women against gender-based violence, abuse, and marginalization. Even though the women in these series most probably are not aware of what feminist solidarity is, they are trying to protect and support each other no matter what.

Untypical Representation of Women

Example 5.2.4.54:

In the following example, Emine shows Bayram that even though she looks like a princess, she is actually a tough woman who can take care of herself. In the remake, Raymond points a gun at Naledi's head. Naledi saves herself from the gasp of Raymond by stepping on his foot and rushes to activate the alarm.

***FATMA* (Episode V)** 00:32:20	***UNSEEN* (Episode I)** 00:16:40
Emine: Biz küçükken ablamla oynadığımız bir oyun vardı. Ben ne zaman koşmaya başlasam ablam da peşimden koşardı. Ama ben ne zaman dursam o da dururdu. Biz böyle aramızdaki mesafe kapanmadan eve kadar koşardık. Ben hiç arkamı dönüp bakmazdım. Ama bilirdim, ablam hep oradaydı. Bayram: Çok dokunaklı hikâye ama bana hiç dokunmadı. Şimdi bırak bu hikâyeleri Mine Hanım da… emaneti ver. Ne yapıyorsun? Milletin içinde… Emine: **Emine.** Bayram: Ne? Emine: **Adım aslında Emine. Ama Emine ablasıyla oynayan o küçük kız olarak köyde kaldı. Şimdi Mine, ablası olmadan da kendini koruyabilir. Sen Mine'yle aşık atamazsın. Onunla öyle parkta bahçede buluşamazsın. Herhangi bir yerde karşılaşamazsın. Başka bir hayat seninki. Ama Emine o hayatı da bilir. Senin gibi adamları çok iyi bilir. Tıpkı ablası Fatma'nın bildiği gibi.** (POLİS İMDAT ÇAĞRI MERKEZİ TELEFONU AÇAR) Police: 155 Polis imdat.	Naledi: **Now get the fuck out of my house. 'Cause armed response is two minutes or less in my neighborhood. One minute 40 seconds until you have a shotgun to your head.** …

Emine: (AĞLAMAKLI VE GERGİN BİR SES TONUYLA) Alo? Alo, lütfen yardım edin! Aracım gasp edildi. Lütfen! Ben bana saldıranı tanıyorum. Bir otopark mafyası tarafından aracım gasp edildi. Bayram: Kapatır mısın şunu? Kapa lan!	
English Translation: We used to play a game when we were little. Whenever I started running, she would start chasing me. But when I had stopped, she would as well. We would run all the way home while maintaining the distance. I wouldn't look back once. But I'd know my big sister was there. Bayram: Such a moving story but I'm not moved at all. Let's put the stories aside, Mrs. Mine. Give me the piece. What are you doing? Not in public… Emine: **Emine.** Bayram: What? Emine: **My real name is Emine. But Emine stayed in that village as the girl who played with her sister. And now, Mine can protect herself without the help of her sister. You're no match for Mine. You can't meet her at a café. You can't run into her. You have a different life. But Emine is familiar with that sort of life too. She knows men like you well. Just as her sister, Fatma, does.** (POLICE EMERGENCY LINE PICKS UP THE PHONE) Police: Police emergency line speaking. Emine: (IN A TEARFUL AND DISTRESSED VOICE) Hello? Please help me! They took my car. I know the perpetrator. He is from the parking lot mafia! Bayram: Could you please hang up? Hang up the fucking phone!	

In this scene from *Fatma*, Emine sets a trap for Bayram and calls him to meet with her in a cafe. She warns Bayram and says he is walking on a thin ice, and he cannot deal with Emine. Then, she calls the police emergency line to report him as a parking lot mafia. While talking on the phone, she acts like a desperate woman who is about to exposed to violence. Bayram stresses out and desperately wants her to hang up the phone. In *Unseen*, on the other hand, although Naledi is a tough woman, she is not as sharp as Emine. She does not set a trap to Raymond. In this parallel scene, Raymond is the one who breaks and enter her luxurious house. She only chases him away by pressing the button in the kitchen, that sends s.o.s signal to the police. So, we can conclude that **simplification** shift of **modulation** occurred in the remake.

Emine cleverly sets a trap for Bayram by inviting him to meet her at a café. Bayram believes he will receive the gun used in the murders. As Emine pretends to reach for the gun in her purse, Bayram panics, calling her "Mine," a name he knows. However, Emine firmly corrects him, asserting that her name is Emine

and explaining her choice to adopt the name "Mine." She chose this new identity to distance herself from her rural background, which brought her and her sister much turmoil. Although she may appear to be a delicate urban woman, she possesses a resilient inner strength, having developed immunity to the darker aspects of life. Moreover, her name change was intentional, as “Emine” is often associated with the traditional rural woman who lives in despair. In contrast, Mine is a kind of name that evokes an image of a modern urban woman in people’s minds. Also, we can observe instances of wordplay with names such as Emine and Mine in literature. In Özden Selenge's story "*Kediler ve Çiçekler*" (2001), the narrative revolves around Emine, whose name was chosen by her father in defiance of her mother's wishes for a more contemporary name. Consequently, the mother removes the letter "e" and refers to her daughter as Mine. Mine’s mother, seeking a better education for her children, aspires to relocate to the city. However, father keeps rejecting this offer. This contrast illustrates how Emine embodies the traditional village lifestyle, while Mine represents modern urban living. In *Unseen*, on the other hand, although Naledi is a tough woman, she is not as sharp as Emine. She does not set a trap to Raymond. In this parallel scene, Raymond is the one who breaks and enter her luxurious house. She only chases him away by pressing the button in the kitchen, that sends s.o.s signal to the police. Thus, this plot is toned down in the remake.

Example 5.2.4.55:

In the following example from the fifth episode of the original production, Fatma takes the gun out of her bag in the middle of the bazaar and panic-stricken Zafer takes it from her hand. We learn that the gun Fatma has committed murders with the gun that belongs to Zafer. Fatma calls law enforcement before returning to the village and reports Zafer to the authorities.

***FATMA* (Episode IV)** 00:40:50	***UNSEEN*** Null
Fatma: (ÇANTASINDAN SİLAHI ÇIKARIR)	

Zafer: (SİLAHI FATMA'NIN ELİNDEN ALIR) **Nereden buldun bunu? Napacan, beni mi vuracan Fatma?** Fatma: E ben Şevket'i vurdum. Ben Şevket'i vurdum Zafer. Gittim Bayram'ın kasasından silahı aldım, gittim Şevket'i vurdum. Sonra beni zorlayan bir adam vardı, onu da attım trenin altına, kıydım canına. Ama ne oldu, biliyon mu Zafer? Tren'in altına attığım adam bana ne dedi biliyon mu? KÖTÜ ADAM: **(FLASHBACK)** O silah Zafer'in silahı. Fatma: "O silah, Zafer'in silahı," dedi. Zafer: (GELEN JANDARMAYI GÖRÜR) Fatma: Silah seninmiş ya Zafer. (FLASHBACK) Ben bir ihbarda bulunmak istiyorum. Cinayet işlenmiş bir silah var. Silah, Zafer Yılmaz'ın silahı. Yerini de biliyom. ZAFER: (SİLAHI YERE DÜŞÜRÜR) JANDARMA: Bizimle geliyorsun. (ZAFER'İ TUTUKLAR)	
English Translation: Fatma: (BRINGS OUT THE GUN OUT OF HER BAG) Zafer: (GRABS THE GUN OUT OF FATMA'S HANDS) **Where did you find this? What are you gonna do? Are you going to shoot me, Fatma?** Fatma: I shot Şevket. I shot Şevket, Zafer. I took the gun from Bayram's vault and shot Şevket. Then, there was a guy who forced me to do something, I pushed him under a train and killed him. But do you know what happened, Zafer? Do you know what the man, who I pushed under a train, said? Thug: (FLASHBACK) That gun is Zafer's. Fatma: He said: "That gun is Zafer's." Zafer: (SEES THE GENDERMARIE) Fatma: So, gun is yours, Zafer. (FLASHBACK) I want to report something. There is gun involved in a murder. The gun belongs to Zafer Yılmaz. I know where he is. Zafer: (DROPS THE GUN) GENDARMERIE: You are coming with us. (IMPRISONS ZAFER)	

In this scene from the original production, Fatma seeks revenge by framing Zafer for the sake of his son. She calls the gendarmerie to the bazaar to arrest him for the murders she has committed. Discreetly removing the weapon from her bag amid a crowd, she catches Zafer off guard, leading him to take the gun from her hands. As a result, the weapon acquires Zafer's fingerprints, making it impossible for him to deny the murder charges. Through this cunning maneuver, Fatma cleverly outsmarts Zafer. Notably, this scene is absent in the *Unseen*, indicating an **excision** shift of **mutation** in the remake.

In the Turkish context, various proverbs highlight the cunning nature of women in their ability to outsmart men. A notable example is the proverb "*kadının fendi erkeği yendi*," which translates to "the woman's deceitful mind outwitted the man." Akata (2019) asserts that women are often perceived as superior to men due to their trickster mentality and astute personalities. In these portrayals, women are depicted as the deceivers, while men are cast in the role of the deceived, ultimately positioning men as victims in this dynamic.

Example 5.2.4.56:

In this scene from *Fatma*, we hear the author's voice-over speech about mothers. On the other hand, in the following excerpt from the remake, the Author Lufuno, watching the news, sees his old friend Molewa running for party leadership.

***FATMA* (Episode IV)** 00:24:20	***UNSEEN* (Episode VI)** 00:22:25
Author: **Tarihi analar yazdı. Uygarlıkları kurdular, taht kavgalarına yön verdiler. Devlet-I Aliye'ye hükmettiler. İsyanları bastırdılar. Liderler büyüttüler.** … Author: **Anneler oğullarına taparlar. Dünya bu gerçek yönünde dönmektedir.**	Molewa: Coming out of such a time crisis, it is my pledge to root out the corruption that has haunted this party. Leaders pursuing personal gain over the country and… Lufuno: **If anyone other than you, my old friend…** Molewa: As the prospective leader of this party, it's my promise, I will be better. Let's do better. Stand up for what is right.
English Translation: Author: **The history is written by mothers. They have founded civilizations; they have affected fights over to the thrones. They have governed the states. They have suppressed the mutinies. They brought up leaders.** … Authors: **Mothers worship to their sons. The world revolves around this reality.**	

In a scene from *Fatma*, the audience witnesses Fatma weeping in a hospital following the loss of her son, while a voiceover of the author plays in the background. The narration underscores the enduring significance of mothers across history, praising them as foundational figures in the establishment of civilizations and the governance of states. Conversely, in *Unseen*, Lufuno watches a news broadcast reporting that her former acquaintance, Dawn Molewa, now president of the Freedom Democratic Alliance, is pursuing

leadership of a political party. Both scenes present women in positions of influence; however, Fatma portrays such female figures with notable reverence and admiration. Thus, this plot is toned down in the remake, leading to **simplification** shift of **modulation.**

In his speech, the author draws attention to the fact that women have always been the main figures in history. They have been the touchstones of many civilizations, governed numerous states, and been the mentors of prominent leaders. Mothers have a respectable position in Turkish society. Especially in the first Turkic states, mothers had a big role in the foundation of the state. For instance, İlbilge Hatun, the mother of Bilge Kaan, was quite an influential figure in the foundation of Gokturks (Öztürk, 1993). Considering that Gokturks reigned in the 8th century, we can say that women's position in Turkish society was beyond comparison with other nations. For instance, in England, which is thought to be the cradle of civilizations, widowed women had been forced to marry the people they did not want, or who did not conform to their expectations until the Magna Carta was sealed on 15 June 1215 by King John (Garnet & Hudson, 2015). Moreover, in Turkish societies, the state was ruled by husband and wife, Hatun and Hakan were responsible for ruling the state (Gökalp, 1958). In fact, the ordinances would not be valid if they had not been signed by both. So, we can say that the author's words have a merit.

Violence and Abuse Against Women

Example 5.2.4.57:

In the following instance, İsmail invites Fatma to the construction site to talk about the home he rented to Fatma and her family. Fatma doesn't want İsmail to sell the place in order not to lose her home. During the course of the conversation, İsmail tells her that he may not sell the house on one condition. Then he tries to rape her. Fatma slips away from his arms, however, the sound of construction equipment triggers her memories of the unvoiced calls which she thought were from Zafer. She comes back to argue, however, İsmail tries to rape her again.

Fatma one more time slips away from his gasp, and we see a flashback hinting that Fatma was raped in a barn during her childhood. After this scene, she suddenly sneaks behind İsmail and shoves him to the ground from the skyscraper construction. The remake employs several differences, for instance, in this scene, Enrico invites Zenzi to an abandoned slaughterhouse. Upon seeing Zenzi coming over, Enrico removes his belt. After a short conversation, Enrico pushes her to the wall and starts unzipping his pants. Following this move, Zenzi pushes him aside and tries to escape but he catches her rather easily. She fights backs and they get into a physical fight. After his verbal attack to her son, Zenzi loses her control and attacks on him with a cast iron pipe. After a striking hard blow, Enrico falls to ground and dies.

***FATMA* (Episode II)** 00:34:35	***UNSEEN* (Episode II)** 00:32:20
İsmail: Ya hâlâ Zafer diyon, unut sen onu. O gelmez artık. **Biz aramızda hesaplaşalım diyom. Bak, şu içerde bir oda var…** Fatma: Abi, abi, bi dur, sen niye böyle yapıyon? Sen bu kadın başına ne yapar diye düşünmüyon mu hiç? Kardeşinim ya ben senin, olur mu hiç öyle şey? İsmail: Valla yalan. **Zabaha kadar seni düşünüyom. Gel şu içerki odaya geçelim.** Fatma: Abi, dur! Abi, bırak! Abi, bırak! (Runs away) … Fatma: Sen miydin beni arayan, ha? Sokaklarda Zafer, Zafer diye bağırdığım sen miydin? Sen niye beni durduk yere… İsmail: Dur bakiyim! Fatma: Ne istiyon sen? Belanı mı istiyon? Ne istiyon? Telefonumu ver. İsmail: **Seni istiyom, kız! Kahvehanenin önüne gelip İsmail Abi diye çağırmalar. Gece karanlıkta yolumu beklemeler. Buraya gelmişin kapımda erkek yok diyon. Kız sen ne aranıyon?** Fatma: Abi, yapma yapma! (Runs away)	Zenzi: What do you want? Enrico: I think you know what I want. Zenzi: You disgust me. Enrico: How, Zenzi? Don't play innocent now, huh? You… **You want me. You want me as much as I have wanted you ever since you moved to my house.** See? Right now, all you need is me to stay in the house. Zenzi: How would I know that you are going to keep your word at the end of the bargain? Enrico: You just have to take leap of faith to find out how. **If I'm happy with your performance, we can make this even more permanently.** Huh? Zenzi: Maybe Alice should know about this. Enrico: Don't threaten me, you fucking bitch! I will slap you. Zenzi: (Starts crying) … Enrico: **Don't fucking play around as someone hard to get to, you fucking**… Zenzi: (Slaps him) … Enrico: Bitch! I hope you die like they've killed your son.
English Translation: İsmail: Forget Zafer, he won't come anymore. **We can figure it out between ourselves. Look, there is room there**…	

Fatma: Abi, what are you doing? Don't you ever think how this alone girl is going to live if I sell the house? I'm your sister. No way!
İsmail: It's not true. **I always dream of you till mornings. Come on, let's go inside that room.**
Fatma: Abi, stop! Abi, leave me! (Runs away)
…
Fatma: Was it you that has been calling me, huh? The one, to whom I was shouting as Zafer in streets, was you? Why have you kept calling me for no reason?
İsmail: Stop that!
Fatma: What do you want? Give me my phone.
İsmail: **I want you, gal! You are the one who comes to coffee house and calls for me. You are the one waiting for me at nights in the dark. You have come here, and you tell me that I don't have a man. Gal, why are you looking for a man then?**
Fatma: Abi, don't! (Runs away)

These two scenes display a lot of differences in terms of setting or method of killing. For instance, to kill İsmail at the construction site, Fatma sneaks after him and shoves him off the skyscraper, while Zenzi meets with Enrico in an abandoned warehouse and gets into a physical fight with him, resulting in Enrico's death. However, the difference that interests us at this point is the evil men's manner of attempting to rape innocent women. İsmail tells her that it is obvious she wants it too, while Enrico promptly gets to the point by removing his belt. Additionally, even though Ismail grabs Fatma from time to time, she can easily slip away while Enrico holds her tightly, and Zenzi needs to fight with him to escape from his gasp. As a result, we can say that the tension in these parallel scenes about avoiding rape is raised in the remake, leading **amplification** shift of **modulation**.

These scenes make us confront the reality that women whose husbands die or go to jail are always under threat of another man, especially in small places like villages, or ghettos that are construed by the people who migrated from the country to the town. In these small communities, as almost everyone knows each other, the women are more prone to sexual abuse or rape. It is a subject that is witnessed in literature and cinema. For instance, in *Susuz Yaz* (1963) by Metin Erksan, Hasan ends up in prison and his brother who is behind the scheme that caused Hasan's imprisonment, tries to get his brother's wife to the bed.

Example 5.2.4.58:

In the third episode of both TV shows, we see a wealthy older man in his sixties with a significantly younger girlfriend. In *Fatma*, Ekber's mistress appears younger than Blessing's in *Unseen*. Additionally, it's evident that Ekber treats his mistress poorly, often resorting to violence simply for his amusement after using drugs. In contrast, *Unseen* does not suggest that Blessing exhibits such abusive behavior towards his young girlfriend. Thus, the theme of physical abuse towards a mistress is notably highlighted in *Fatma*, leading to **simplification** shift of **modulation** in the remake.

Desperate young women are apt to rely heavily on males with money and these men take advantage of them and exploit them both sexually and emotionally. In Merriam-Webster's (n.d.) dictionary, the word gold digger is defined as a person whose love for money is the primary or only driving force for their romantic pursuit of, relationship with, or marriage to a wealthy individual. Moreover, according to Merriam-Webster (n.d) sexual predator is an individual who has engaged in sexual violence, particularly one who is at risk of committing other sexual offenses. All the characters in these scenes conform to these definitions. The mistresses in *Fatma* and *Unseen* maintain a romantic relationship with the evil bosses due to economic reasons whereas these evil men take advantage of these girls and exploit them sexually and emotionally.

Example 5.2.4.59:

In this flashback scene, Fatma goes back to her childhood. Fatma combs her little sister's hair and talks about the man in the barn. Even though the scene is an obscure one and don't show explicitly what happened in the barn, it hints that Fatma was harassed in a barn. She warns her sister about not to go to that barn and during this conversation she stares into space and start hurting her little sister's hair.

***FATMA* (Episode III)** 00:18:22	***UNSEEN*** Null
Fatma: Ne güzel kız saçların. **Ama keşke bu kadar uzun olmasa saçımız, değil mi? Kısacık kestiriversek biz de.** … Fatma**: O adam var ya hani, ahırdaki, kasap o. Kasap ne biliyon mu? İnekleri kesiyor. Sakın ahıra gitme onunla, e mi? Katil o. Çocukları da kesiyormuş böyle boğazından tutup. Çağırırsa gitme, bağır. Sana dokundu mu bağır avazın çıktığı kadar. Ben duyarım. Bağır böyle! Çığlık at!** Emine: Abla, saçımı acıtıyon!	
English Translation: Fatma: What a beautiful hair you have, girl. **If only we didn't have such a long hair, isn't it? I wish we could have our hair cut very short.** … Fatma: **You know that guy in the barn, he is a butcher. Do you know what butcher is? He slaughters the cows. Don't you ever go to the barn with him, okay? He is a murderer. He slaughters kids as well by holding them from their necks. If he calls you up, don't you ever go to him. Scream. If he ever touches you, scream the place down. I will hear it. Shout! Scream!** Emine: Sister, you are hurting my hair!	

In this scene, Fatma, combing her sister's hairs, warns her little sister about the man in the barn. She wishes her hair to be cut shortly like the boys. Even though, she is just a little girl, she knows that she was harassed just because she is a girl. As she warns her little sister about the man in the barn, she draws an analogy about that man in the barn. She tells her that man in the barn is a butcher, and besides slaughtering cows, he slaughters the kids as well. In *Unseen*, on the other hand, there is no mention of sexual harassment of the toddler Zenzi. As a result, we can conclude that **excision** shift of **mutation** occurred in the remake.

Example 5.2.4.60:

In the following scene, after Fatma recalls her obscure childhood memories of harassment, she meets with her sister in a café. Even though Fatma wants talk about the village, Emine doesn't want to hear it and gets mad. During the course of the conversation, a word triggers her memory, and in her daydream, she sees

a village man opening the barn door. When Emine hears the word “mill road”, she gets triggered and remembers of Fatma’s childhood memories in that barn. After that Emine freaks out and asks for the check, and Fatma leaves the café. On the other hand, in the remake this story goes under a significant change. In this scene, Zenzi meets with her sister in a café late at night to talk about why she didn’t answer the calls. She tells Naledi that there was a misunderstanding with the police, and Naledi freaks out and blames Max. Zenzi silences her and starts talking about Max’s attitudes towards their son.

***FATMA* (Episode III)** 00:19:53	***UNSEEN* (Episode III)** 00:18:45
Fatma: Bana kimse ablalık etmedi. Ben de nasıl olunur bilemedim. Sen köyü hatırlıyon mu? (PARKTA OYNAYAN ÇOCUKLARI İŞARET EDER) Böyle bu yaşta koşturduğumuz zamanları? Emine: Aklıma geliyor bazen. Fatma: **Benim de aklıma geliyor. Bir adam vardı… Ahır vardı ya bir tane, hatırlıyon mu?** Bu şey yolundaydı hani… Neydi kız o? Hani bir taşlık yoldan gidiyorduk ya bu Mustafa Amca’nın… Emine: Bilemedim! Ne olmuş ahıra? Fatma: Benim gözümün önüne geliyor ne zamandır. Köyü görüyom hep rüyamda. Emine: Şehre geldin, köylü kaldın. Çok normal. Fatma: Bak ben dövüşek diye demiyom, ablam. Emine: Ne diye diyon, abla? Nereden çıktı şimdi köy bu kadar derdinin arasında? Bu kadar özlediysen, dön köyüne ya. Fatma: Ben onu mu diyom, Emine? Emine: Ne diyon? Açık açık söyle ne diyon? Kasabıydı, bakkalıydı, manavıydı, değirmen yoluydu… Fatma: Değirmen yolu, doğru. Doğru diyon, doğru bak. Değirmen yolundaydı. Değirmen yolundan girince o… **Ben o ahırı düşünüyom hep. Oradaki adamı düşünüyom**.	Naledi: It is again Max. Zenzi: Stop it, Naledi. As I said, it has been sorted. (Looking at families on other tables with kids) Do you know? Max could never be an affectionate like that to Esulu. He used to always say “It would make boys soft that being hugged and kissed.” He even once said that “It was my fault that Esulu was the way that he was.” … Zenzi: I wonder how things would have been if we stuck together like we said we would. Just like when we were kids. You were like my shadow. I couldn’t turn around before bumping into you. The you ran away… to the city. I haven’t seen you for years. Naledi: Times change. Zenzi: Mama never recovered. Her illness got worse. **Papa… He kept taking out his anger on her. He would get drunk, come home, and blame her.** Because you ran away. Naledi: Why are you doing this to me? What is this? Family guilt hour?
English Translation: Fatma: No one has showed me the way as an older sister. So, I didn’t know how I could be. Do you remember the village? (SHOWING CHILDREN IN THE PARK) You know the times we run around like them? Emine: Sometimes I think of it.	

Fatma: Me too. There was a guy… There was a barn, do you remember it? You know, it was on the way to the… What was it, girl? You know, we would go along the stony road.
Emine: Can't say that I have! So what?
Fatma: I envision the barn lately. I always dream of the village.
Emine: Even though you have come to the city, you are still a villager. So, pretty normal.
Fatma: I don't say it to fight.
Emine: Why are you saying then? Where did it come from as if you don't have so many problems right now. If you missed it so much, go back to your village.
Fatma: That's not what I'm saying.
Emine: What is it? Do not beat around the bush. Say it. Butcher, grocery owner, fruit seller, mill road.
Fatma: Huh, the mill road. You are right. The barn was on the mill road. I always think about that barn. I think about that man over there.

Fatma and Emine in *Fatma*, and Zenzi and Naledi in *Unseen*, even though they all have traumatic experiences in their childhood, their traumas significantly differ. Fatma in her childhood was sexually harassed by an evil man in the barn and Emine witnessed it whereas Zenzi and Naledi suffered from their father's violence against their mother. Thus, we can infer from these examples that **alteration** shift of **modification** occurred in the remake.

Even though all the characters underwent traumatic experiences in their childhood, in *Fatma*, several scenes hint that Fatma was sexually harassed. Fatma complains about being a girl, and deep down inside, she wishes to be a boy to be not harmed. Furthermore, in *Fatma*, the rapist is represented as a butcher who conducts some vile acts against children. In her book titled *The Sexual Politics of Meat*, Carol J. Adams (1990) explains this phenomenon as follows: Butchering and sexual violence are linked in our culture through a cycle of objectification, fragmentation, and consumption. An oppressor can see another person as an object through objectification. This being is then violated by the oppressor through object-like treatment, such as when women are raped and denied the right to refuse or when animals are butchered and turned from living, breathing beings into inanimate objects. Fragmentation, or violent dissection, and ultimately, consumption is made possible by this process (p. 73). For instance, Fatma is deeply affected by the abuse she experienced during her childhood. In

the second example, it becomes clear that she is unaware of the harassment because her conscience has made her forget about it as a defense mechanism.

Example 5.2.4.61:

In the following excerpt, Emine visits the author to talk about Fatma. She says that Fatma has been through something during her childhood and the flashback scenes, that cut in, hint that she was raped.

***FATMA* (Episode VI)** 00:26:25	***UNSEEN*** Null
Emine: **Fatma'nın başına gelenleri hep biliyordum ama insan elinden bir şey gelmez sanıyor.** Ben, çocukken yaşadığımız şeylerden hep kaçtım.	
English Translation: Emine: **I always knew what Fatma had been through, but I thought there was nothing I could do**. I ran away from what we went through when we were kids.	

In these flashback scenes, the audience sees a man opening the barn door. There are also hays and straws all over the place, and we see a scarf on the ground that looks like it fell during a struggle. These hints make the audience think that Fatma, as she is the subject, was raped by the guy opening the barn door. As this scene does not exist in the remake, we can infer that **excision** shift of **mutation** occurred.

Example 5.2.4.62:

In the next scene, Fatma gets sick during the interrogation after the police captain mentions her of the killings and the police captain sends her to the bathroom to calm down. In the corridor, after seeing her sister, she turns around and starts seeing people she has killed. Then, she climbs up the stairs and ends up on the terrace. Emine follows her sister there and says that she is afraid of heights and Fatma recalls the memories from the past.

***FATMA* (Episode VI)** 00:34:10	***UNSEEN*** Null

Emine: Abla, dur. Kenara gitme, bekle. Abla, biliyon ben korkuyom ya yüksekten. Fatma: Bilmez miyim ablam! … Fatma'nın Annesi: **Yaşı daha çok küçük ablacığım. Aklı ermez evliliğe.** Görücü: **E biz de küçüktük zamanında**. Alıp şimdi götürmeyeceğim ya. Fatma'nın Annesi: **Yaşı gelsin konuşuruz ablacığım.** Konuşuruz. Görücü: **Biz şimdiden mendili verelim ama. Emine yaşı gelince, serpilince isteyeni, yüzüne bakanı çok olur.** … Fatma: Emine, bak yeminle söylüyom ablam, ben seni korumak için ittim. Bak yeminle söylüyom sana. Sen benim çiçeğimdin ya. Emine: Biliyom, hadi gel.	
English Translation: Emine: Don't go near the edge. Sis, you know I'm scared of heights. Fatma: Of course, I know, honey. … Fatma's Mother: **She's too young. She doesn't have a faintest idea about marriage.** Woman: **We were young too.** I'm not going to take her right now. Fatma's Mother: **We'll will talk when she's old enough.** Woman: **Let's shake hands on it ahead of time. You know Emine will have a lot of admirers when she comes of age and blossoms out.** … Fatma: I swear to god, I only pushed you to protect you. I swear. You were my delicate flower, honey. Emine: I know, come here.	

In this scene, a woman seeks to arrange a marriage between her adult son and young Emine, who appears to be no older than eight or nine. Despite the woman's intentions to secure a promise of marriage, Emine's mother refuses, as she believes her daughter is still just a child. During this conversation, Fatma overhears the discussion and driven by a protective instinct, pushes Emine away from the elevated ground, causing her to fall. Fatma's actions stem from her desire to shield her younger sister from the prospect of marrying an adult man, as she understands all too well the implications of such a union from her own experiences with abuse in the barn. The scene depicting a child marriage is omitted in *Unseen*, leading to **excision** shift of **mutation** in the remake.

As covered in *Fatma*, child marriage has been one of the most significant challenges in Türkiye. Even though, in recent years, there has been some progress in this subject thanks to new laws and education initiatives, the delicate issue continues to exist, especially in rural areas and the eastern regions of Türkiye. Even though most people think women under 18 cannot legally marry, there are a few exceptions to it which are allowed by laws. As TMK 124 states:

> A man or a woman cannot get married until they reach the age of 17 years. However, a judge, in exceptional circumstances and for some very important reasons, may allow the marriage of a man or woman who has completed 16 years of age.

Even though there is no concrete data on illegal child marriages, there is official data for legal child marriages, which are allowed by the authorities. According to the marriage statistics data retrieved from Turkish Statistical Institute (2022), while the proportion of legal child weddings for females aged 16-17 in total legal marriages was 7.3% in 2002, it has dropped to 2.0% by 2022. In contrast, the proportion of legal child weddings for males of the same ages in total legal marriages fell from 0.5% in 2002 to 0.1% in 2022. In *Unseen*, there is no scene depicting child marriage. However, they are suffering from the same issue of child marriage. According to the United Nations Children's Fund (UNICEF, 2022), there are more than one million child brides in South Africa. So, 1 in every 28 women has been married in childhood. So, both countries have the same problem.

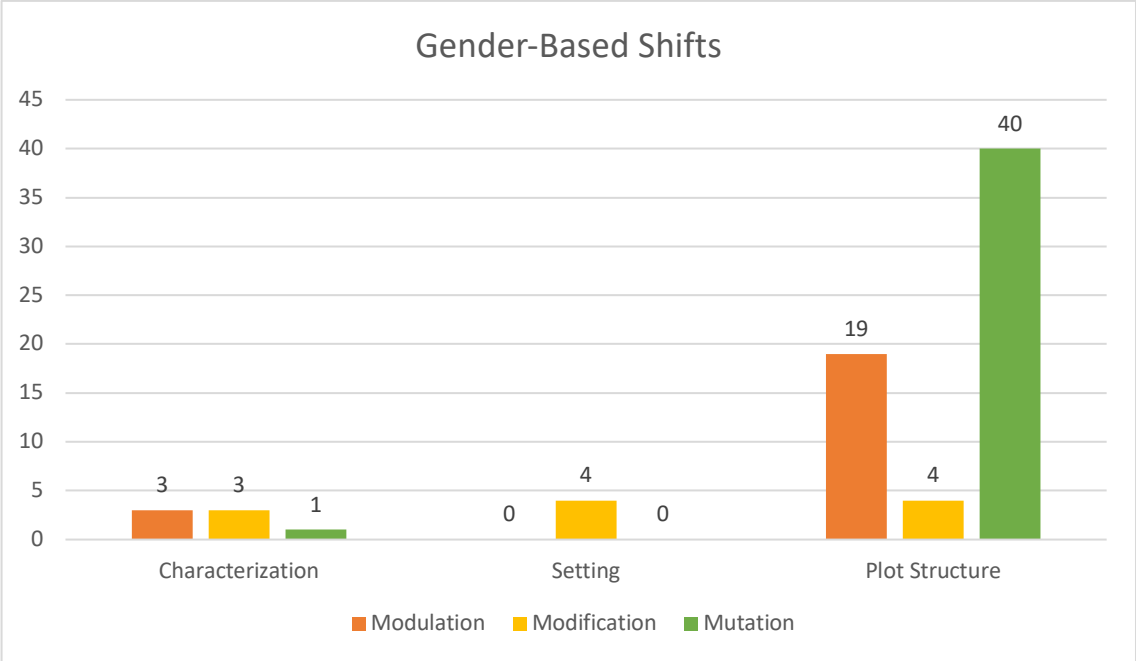
CHAPTER 6

FINDINGS AND DISCUSSION

This section presents the key findings of the comparative analysis between *Fatma* and *Unseen*, highlighting how gender roles are represented and reshaped during the adaptation process. Drawing on Perdikaki's adaptation model, the discussion explores thematic shifts, character dynamics, and cultural reinterpretations that emerge through the remake.

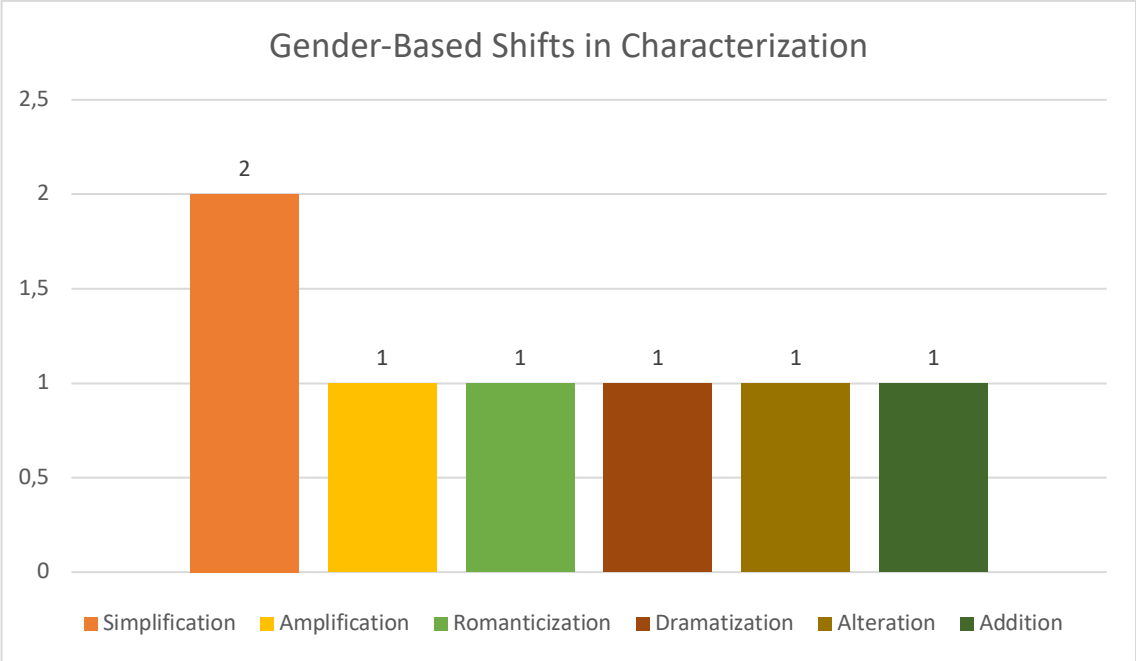
6.1. FINDINGS

The Turkish television series *Fatma* (2021) and its South African remake, *Unseen* (2023), both produced as Netflix originals and consisting of six episodes, undergo a critical analysis of gender-based shifts during the remake process. Following Perdikaki's (2017a) adaptation model, this examination reveals 7 gender-based shifts in characterization, 4 in setting, 63 in plot structure. The accompanying chart quantitatively illustrates the identified types of shifts across these categories, therefore clarifying the complex processes underlying the remaking of these narratives.



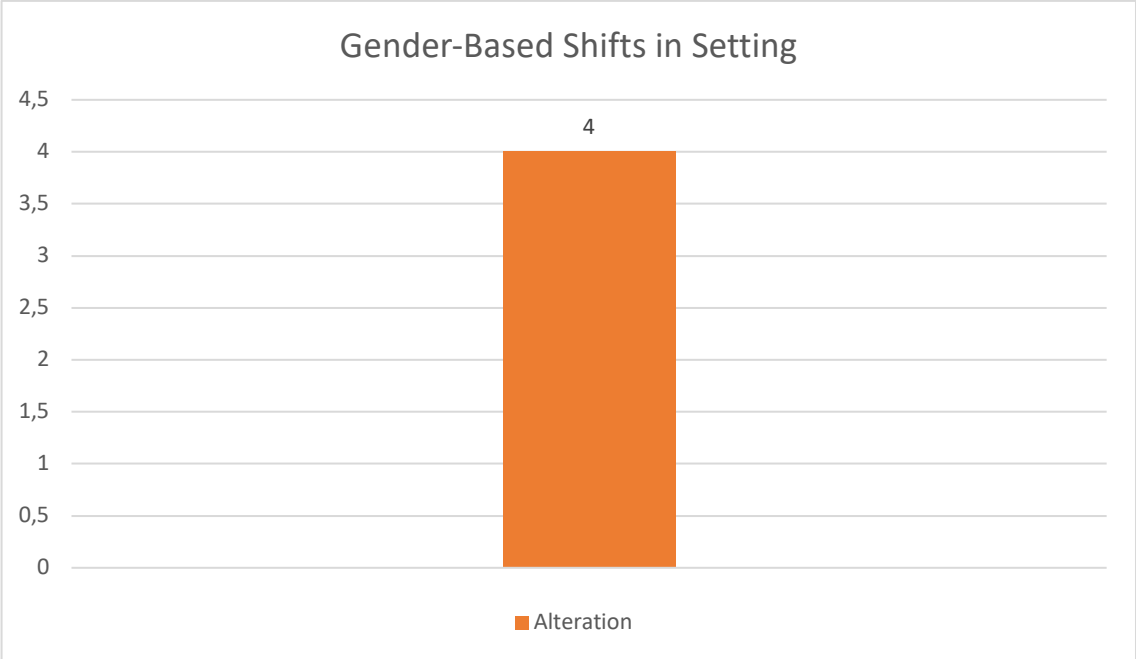
Graphic 1. Distribution of Gender-Based Shifts Across 3 Categories

A comprehensive analysis of the characterization revealed a total of 7 shifts. Among the strategies employed in the adaptation process, modification emerged as the most frequently used. Specifically, 3 out of the 7 gender-related shifts were rendered through the modification strategy. Additionally, 3 shifts were translated using modulation, and 1 shift was translated using the mutation strategy. The distribution of these strategies is illustrated in the chart below:



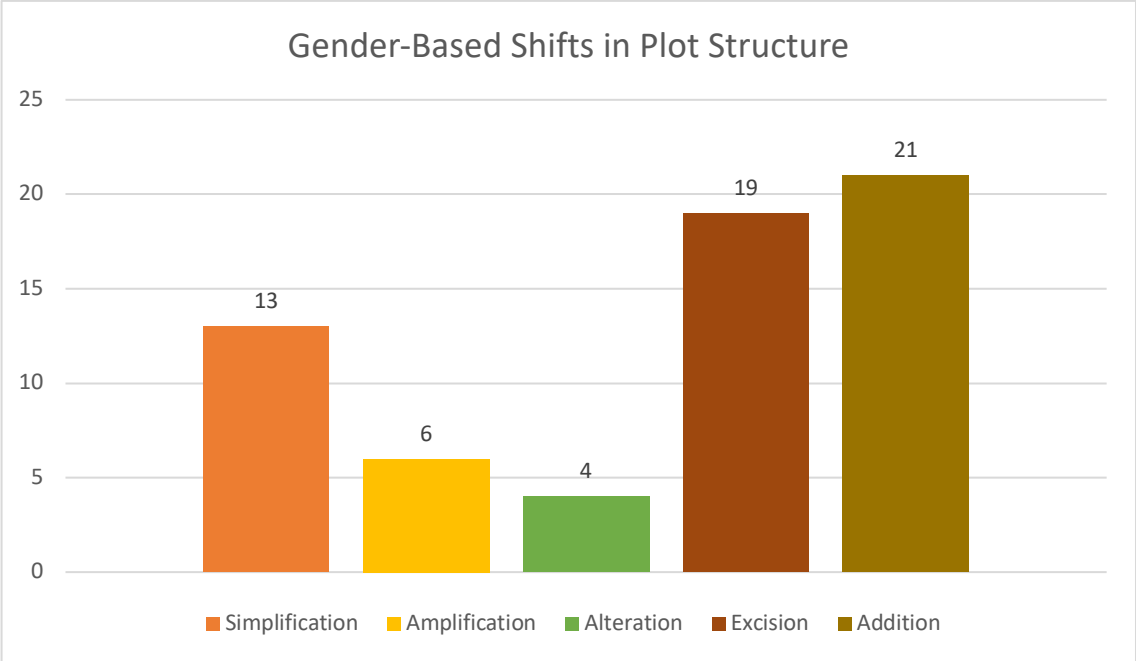
Graphic 2. Proportional Use of Translation Strategies in Gender-Based Characterization Shifts

A thorough analysis of the setting identified four distinct shifts. During the adaptation process, only modification was employed in the remake, with no additional gender-based shifts observed in the setting. The distribution of these strategies is depicted in the chart below:



Graphic 3. Proportional Use of Translation Strategies in Gender-Based Setting Shifts

A comprehensive analysis of the plot structure revealed a total of 63 shifts. Among the strategies employed in the adaptation process, mutation emerged as the most frequently used. Specifically, 40 out of the 63 gender-related shifts were rendered through the mutation strategy. Additionally, 19 shifts were translated using modulation, while modification was applied in 4 instances. The distribution of these strategies is illustrated in the chart below:



Graphic 4. Proportional Use of Translation Strategies in Gender-Based Plot Structure Shifts

6.2. DISCUSSION

In the fifth chapter of the thesis, an analysis, based on an adaptation model proposed by Perdikaki (2017a), is conducted on the gender-based shifts in narrative techniques, characterization, setting, and plot structure. This analysis is framed within an adaptation model proposed by Perdikaki (2017a). In this chapter, findings are discussed through Perdikaki's interpretative component (2017b), revealing the underlying reasons for these shifts.

The analysis of the original production and its remake reveals significant gender-based shifts, which identifies 7 shifts in characterization, 4 in setting, and 63 in plot structure. Notably, while modulation, modification, and mutation shifts are observed in most categories, only modification shifts are evident in the setting.

In characterization, among the seven characters, three experienced modification shifts, while modulation shifts were noted in three instances and there is only one

shift of mutation regarding gender. The table below describes shifts in characterization in detail.

Table 5. Characterization Shifts

Characterization Shifts		
Example	**Shift Type**	**Sub-Type**
Fatma Versus Zenzi	**Modulation**	**Simplification**
Example 5.2.2.1	Modulation	Simplification
Example 5.2.2.2	Modulation	Simplification
Zafer Versus Max	**Modification**	**Romanticization**
Example 5.2.2.3	Modification	Alteration
Example 5.2.2.4	Mutation	Excision
Example 5.2.2.5	Mutation	Excision
Example 5.2.2.6	Mutation	Excision
Example 5.2.2.7	Mutation	Addition
Example 5.2.2.8	Mutation	Addition
Example 5.2.2.9	Modification	Alteration
Example 5.2.2.10	Mutation	Excision
İsmail Versus Enrico	**Modulation**	**Simplification**
Example 5.2.2.11	Modulation	Simplification
Kadriye Versus Alice	**Modification**	**Alteration**
Example 5.2.2.12	Modification	Alteration
Example 5.2.2.13	Mutation	Excision
Dancer Girls	**Mutation**	**Addition**
Example 5.2.2.14	Mutation	Addition
Bayram Versus Raymond	**Modification**	**Dramatization**
Example 5.2.2.15	Modulation	Amplification
Haluk Versus John	**Modulation**	**Amplification**
Example 5.2.2.16	Modulation	Amplification

Perdikaki's model identifies four types of spatial shifts within the setting category, all categorized under modification. The table below describes shifts in setting in detail.

Table 6. Setting Shifts

Setting Shifts		
Example	**Shift Type**	**Sub-Type**
Türkiye Versus South Africa		
Example 5.2.3.1	Modification	Alteration
Traditional Coffee House Versus Bar		
Example 5.2.3.2	Modification	Alteration

Shopping Mall Versus Strip Club		
Example 5.2.3.3	Modification	Alteration
Village Versus Suburb		
Example 5.2.3.4	Modification	Alteration

The plot structure reveals eight predominant themes across 63 scenes, with themes of stereotypical representation of men, stereotypical representation of women, derogatory representation of women, derogatory representation of men, motherhood, sisterhood, untypical representation of women, and finally violence and abuse against women. These themes will be elaborately analyzed, based on Perdikaki's interpretative component, through examples. The table below describes shifts in plot structure in detail.

Table 7. Plot Structure Shifts

Plot Structure Shifts		
Example	**Shift Type**	**Sub-Type**
Stereotypical Representation of Men		
Example 5.2.4.1	Modulation	Simplification
Example 5.2.4.1	Modulation	Amplification
Example 5.2.4.2	Modulation	Amplification
Example 5.2.4.3	Mutation	Addition
Example 5.2.4.4	Mutation	Addition
Example 5.2.4.5	Modulation	Simplification
Example 5.2.4.6	Mutation	Excision
Example 5.2.4.7	Mutation	Addition
Example 5.2.4.8	Mutation	Addition
Example 5.2.4.9	Mutation	Addition
Example 5.2.4.10	Mutation	Excision
Stereotypical Representation of Women		
Example 5.2.4.11	Mutation	Excision
Example 5.2.4.12	Mutation	Addition
Example 5.2.4.13	Mutation	Excision
Example 5.2.4.14	Mutation	Excision
Example 5.2.4.15	Mutation	Excision
Example 5.2.4.16	Mutation	Addition
Derogatory Representation of Women		
Example 5.2.4.17	Mutation	Excision
Example 5.2.4.18	Modulation	Simplification
Example 5.2.4.19	Modulation	Simplification
Example 5.2.4.20	Mutation	Addition
Example 5.2.4.21	Mutation	Addition
Example 5.2.4.22	Mutation	Addition
Example 5.2.4.23	Mutation	Addition

Example 5.2.4.24	Mutation	Excision
Example 5.2.4.25	Modification	Alteration
Example 5.2.4.26	Mutation	Excision
Example 5.2.4.27	Mutation	Addition
Example 5.2.4.28	Mutation	Excision
Example 5.2.4.29	Mutation	Addition
Derogatory Representation of Men		
Example 5.2.4.30	Modulation	Simplification
Example 5.2.4.31	Mutation	Excision
Example 5.2.4.32	Mutation	Excision
Motherhood		
Example 5.2.4.33	Modification	Alteration
Example 5.2.4.34	Modulation	Simplification
Example 5.2.4.35	Mutation	Excision
Example 5.2.4.36	Mutation	Excision
Example 5.2.4.37	Mutation	Excision
Example 5.2.4.38	Mutation	Excision
Example 5.2.4.39	Modification	Alteration
Example 5.2.4.40	Mutation	Excision
Example 5.2.4.41	Mutation	Addition
Example 5.2.4.42	Mutation	Excision
Example 5.2.4.43	Modulation	Amplification
Example 5.2.4.44	Mutation	Excision
Sisterhood		
Example 5.2.4.45	Modulation	Simplification
Example 5.2.4.46	Modulation	Amplification
Example 5.2.4.47	Modulation	Amplification
Example 5.2.4.48	Mutation	Addition
Example 5.2.4.49	Modulation	Simplification
Example 5.2.4.50	Modulation	Simplification
Example 5.2.4.51	Modulation	Simplification
Example 5.2.4.52	Mutation	Addition
Example 5.2.4.53	Mutation	Addition
Untypical Representation of Women		
Example 5.2.4.54	Modulation	Simplification
Example 5.2.4.55	Mutation	Excision
Example 5.2.4.56	Modulation	Simplification
Violence and Abuse Against Women		
Example 5.2.4.57	Modulation	Amplification
Example 5.2.4.58	Modulation	Simplification
Example 5.2.4.59	Mutation	Excision
Example 5.2.4.60	Modification	Alteration
Example 5.2.4.61	Mutation	Excision
Example 5.2.4.62	Mutation	Excision

6.2.1. Stereotypical Representation of Men

Through Perdikaki's interpretative component, which focuses on the underlying reasons behind the adaptation choices, we observe that both *Fatma* and *Unseen*

portray male characters who maintain patriarchal norms, though the representation is modulated differently in each. In *Fatma*, men like İsmail are positioned within a rigidly patriarchal structure that not only isolates women from public spaces but also morally controls them. İsmail's scolding of Fatma outside the coffee house, along with his public humiliation of her, reflects a traditional gender hierarchy in which male authority is preserved through public shaming and control over female mobility. The presence of the male gaze and laughter of the men in the coffee house in this scene underscores how masculinity is reinforced through collective dominance.

In *Unseen*, while similar power dynamics exist, they are portrayed through a more individualized and subtle lens. Enrico, though still exploitative, engages in verbal manipulation rather than public humiliation. His comments about Zenzi lacking a male protector and his sexualized intervention in the bar scene reveal a continued objectification of women, but in a more private and psychologically manipulative manner. This reflects a shift in how male dominance is expressed—moving from overt public enforcement in *Fatma* to more covert, interpersonal power plays in *Unseen*.

These differences demonstrate a downplay in terms of how public shame is avoided in *Unseen* and highlight where men express their power through more emotionally challenging means. Additionally, the mutation shifts through added scenes (e.g., the police scene in *Unseen*) further expose how institutionalized sexism continues to uphold male superiority, particularly against foreign or marginalized women. Ultimately, both series reinforce stereotypical representations of men as authority figures and gatekeepers of social norms, but the remake adapts these portrayals to fit its cultural and narrative context, reflecting subtle ideological shifts in how patriarchy is depicted.

The remake *Unseen* reconfigures and expands upon the stereotypical portrayals of masculinity found in *Fatma,* often reinforcing traditional gender roles while occasionally offering new angles. A striking example appears in the flashback

where Max reacts with aggression upon seeing his son in a dress—an incident absent in *Fatma*. Max's fear that his son might be homosexual, and his harsh response reflect a deeply internalized homophobia and a rigid view of masculinity, contributing to an addition shift of mutation. This narrative choice reveals how toxic masculinity not only impacts women but also limits male identity and fatherhood within narrow, heteronormative expectations.

Similarly, scenes such as Max encouraging his son to toughen up or assigning him the role of "man of the house" after his imprisonment reinforce patriarchal ideals of strength, leadership, and emotional suppression as male virtues. These additions are not present in *Fatma,* where male authority is more community-driven and publicly expressed, as seen when İsmail dominates Fatma in a social setting. In contrast, *Unseen* internalizes and domesticates these dynamics, turning them into private lessons in male dominance. Again, these are mutation shifts—specifically, additions that deepen the ideological framing of masculinity.

Gender roles are also reinforced through parental choices and expectations. In *Fatma*, the brief dialogue about Fatma purchasing a toy truck for her son illustrates how early gender stereotypes are planted. The absence of such a scene in *Unseen* constitutes an excision shift, removing a moment of subtle gender commentary that critiques the early construction of male identity. This omission potentially weakens the remake's engagement with how masculinity is socially constructed from childhood.

Finally, in *Fatma*, the scene where she removes her scarf after passing the coffee house full of men hints at a personal, symbolic act of liberation. While subtle, this moment reveals how male presence conditions female behavior. The lack of a comparable scene in *Unseen* deprives the audience of this nuanced internal resistance, favoring more direct conflicts over symbolic acts.

Consequently, we can conclude that both series represent men through stereotypical lenses shaped by cultural norms, but *Unseen* amplifies and

diversifies these portrayals through added narrative layers. The adaptation uses mutation and modulation shifts to reinterpret male dominance in more intimate, emotional, and sometimes ideological ways, ultimately reinforcing patriarchal power structures under different guises.

In sum, the theme of stereotypical representation of men is a critical thread in both *Fatma* and *Unseen*, though it is recontextualized in the remake to align with the social dynamics of South African society. In *Fatma*, male characters dominate the legal, criminal, and domestic spaces, rendering the protagonist almost helpless. The show illustrates how institutional authority is gendered, reinforcing a social hierarchy in which women are excluded or only visible when they meet needs of men. In *Unseen*, this theme is maintained but enlarged, with the male-dominated power structures entwined with ethnic and economic hierarchies. Characters like Enrico and Blessing, for example, not only represent patriarchal roles but also reflect economic and racial privilege, exploiting women like Zenzi, from a lower social and racial level. This shift aligns with Perdikaki's (2017b) social rationale, which holds that choices for adaptation mirror the sociocultural reality of the target context. Paratextual material, such as interviews with *Unseen*'s creator Travis Taute, supports this claim; he highlights the deliberate intent to depict systems of oppression that reflect both patriarchy and post-apartheid power asymmetries (Ntombela, 2023). The remake thus emphasizes male supremacy as not only a gendered but also a structurally based reality with racial inflection.

6.2.2. Stereotypical Representation of Women

Based on the scenes from both shows, we can analyze how *Unseen* reinterprets or omits certain portrayals of women found in *Fatma*, often reshaping them to suit new socio-cultural realities. These mutation and modulation shifts signal significant shifts in how femininity, motherhood, and gender roles are constructed across two different cultural contexts—Türkiye and South Africa.

In Fatma, traditional gender roles are visually and narratively reinforced. For instance, Fatma's visit to the landlord's home reveals Kadriye, the landlord's wife, engaged in domestic chores—cooking while her husband socializes and drinks with his male friends. This portrayal of women as confined to domestic labor aligns with long-standing gender expectations in rural and suburban Turkish settings, where women's identities are tied to household maintenance and male service (Vatandaş, 2007, p. 38). However, in the corresponding scene in *Unseen*, Alice greets Zenzi in her pajamas, clearly not engaged in any domestic labor. This excision shift of mutation reflects a shift away from representing women primarily through their household roles. The omission may be interpreted as a cultural adjustment—South African urban middle-class households may not emphasize women's domesticity as visibly, or the remake may be consciously distancing itself from that stereotype to reflect more modern gender dynamics.

Likewise, the implication that a woman's presence is essential for cleanliness and order in a man's life, as seen in *Unseen* when the author comments on his messy house, introduces a mutation shift that reinforces patriarchal dependency on women, even in their absence. This contrasts with *Fatma,* where the author's home being cleaned by Fatma is transactional and not ideologically gendered. The remake here reflects persistent gendered labor expectations—a socio-cultural feature still prevalent across many parts of South Africa, especially in working-class and traditional households (Wittenberg, 2009, p. 3).

Another key difference lies in the degree of agency and dependency attributed to female characters. Fatma, as a woman with limited education from a rural Turkish background, is portrayed as reliant on her husband for even ordinary bureaucratic tasks like renewing an ID card—an excision shift in *Unseen*, where Zenzi navigates her problems independently. This divergence points to the economic and educational context of the remake. Zenzi is portrayed as someone who is capable of going to a college, showing that she possesses social mobility and individual agency, even if impeded by circumstances like pregnancy. The mutation shift that adds this college flashback scene emphasizes the narrative of

sacrifice—a woman giving up her future for motherhood, a theme reflecting contemporary debates on women's reproductive rights and career compromises (McRobbie, 2008).

A similar ideological implication is seen in the omission of scenes like the bus terminal confrontation over carrying cash (Fatma) or the marriage matchmaking visit where a woman wears golden bracelets to signify wealth. These excision shifts of mutation eliminate specific cultural symbols—such as the importance of male guardianship or gold jewelry as status symbols among Turkish women. Their absence in *Unseen* can be attributed to cultural dissonance. For instance, these motifs may not hold the same social significance in a South African context and might confuse or alienate local viewers unfamiliar with such markers.

The addition shift where Zenzi is shown pregnant during her college years also reinforces traditional gender expectations. Despite initially appearing to show female agency through education, it ultimately reverts to the norm. The woman gives up her dreams to raise a child, while the man, Max, offers to "work harder" to support the family. This narrative underlines a universal stereotype of female sacrifice and male breadwinning—though set in a modern South African context, it echoes a traditional division of labor common across patriarchal societies.

In sum, the stereotypical representation of women in *Fatma* and *Unseen* is preserved but culturally reinterpreted to reflect the social realities of each setting. In *Fatma*, traditional womanhood is portrayed through visual cues such as veiling, domestic labor, and maternal self-sacrifice, reinforcing ideals rooted in Turkish patriarchal norms. This is seen in Fatma's quiet demeanor, her role as a cleaner, and her internalization of moral obedience. In *Unseen*, while similar traits remain—Zenzi's silent endurance, domestic work, and maternal grief—the meaning of traditional womanhood shifts toward themes of community caretaking, survival in poverty, and religious morality shaped by South Africa's post-colonial history. According to Perdikaki's (2017b) model, this reflects both creative and social rationales, adapting the archetype to fit the target culture.

Supporting this, lead actress Gail Mabalane notes in interviews (Phanyeko, 2025) that her portrayal drew on lived experiences of being a Black South African woman and the burdens of societal expectation, indicating a culturally vibrant reimagining of the traditional female stereotype.

6.2.3. Derogatory Representation of Women

Unseen demonstrates a series of mutation and modulation shifts that reveal underlying gender ideologies shaped by different sociocultural landscapes. While *Fatma* is grounded in a Turkish patriarchal culture where gender norms are more overt, *Unseen* alternately retains, tones down, or intensifies derogatory representations of women, resulting in a complex pattern of shifts.

In *Fatma*, Bayram explicitly discourages Fatma from confronting Şevket, warning her that "she is a woman after all"—a line that reinforces the notion that women are intrinsically weak and should avoid danger. In *Unseen*, the parallel character Raymond discourages Zenzi from visiting Jackson, but his concern stems from Jackson's mental instability, not Zenzi's gender. This simplification shift of modulation minimizes explicit sexism. Similarly, when Raymond questions Zenzi's capability for murder, he attributes it to innate characteristics, not gender, unlike Bayram, who doubts Fatma based solely on her womanhood. These instances show that *Unseen*, while still operating within patriarchal frameworks, reduces direct gendered language, perhaps reflecting South Africa's increasing awareness around gender equity (Simmonds, 2014, p. 642) and feminist discourse in urban media narratives.

While *Unseen* tones down certain explicit sexist expressions, it also adds or retains several derogatory stereotypes, often in different narrative forms. In *Unseen*, Alice calls Zenzi a whore, based on a misreading of her intentions. This addition shift of mutation introduces a moral stereotype that holds women solely responsible for sexual impropriety, even when the male is equally involved. It

reflects a societal tendency to slut-shame women, a dynamic noted by feminist scholars across cultures (Webb, 2015).

The scene where the female police officer assumes Zenzi is a prostitute because a man cannot remember her name further illustrates this tendency. It highlights how institutional sexism and moral policing of women's sexuality remain pervasive. This addition shift creates a moment of institutionalized gendered violence, which is not present in *Fatma*.

The scene involving the cowboy-themed strip club preparations, introduced only in the remake, contributes to the objectification of women. Raymond orders sexy dancers with themed costumes, signaling a commodification of female bodies for male consumption. This addition shift illustrates a hyper-sexualized media environment present in some contemporary South African urban settings, influenced by Westernized media aesthetics (Janak et al., 2023).

In contrast, *Fatma* contains a scene where Bayram analogizes a woman to a car, using metaphors of "facelift" to imply superficial change. His comments reduce Emine to an object of male assessment. This scene, omitted in *Unseen*, leads to an excision shift of mutation, indicating the remake's intentional avoidance of certain overt metaphors that dehumanize women.

Unseen occasionally introduces new derogatory portrayals not found in *Fatma,* perhaps to reflect localized social dynamics or to amplify drama. For instance, Reuben's remark implying that Zenzi is not "good enough" for Max because of her looks brings in classist and aesthetic judgment, associating a woman's worth with her physical appearance. This scene, absent in *Fatma*, represents an addition shift, showing how beauty standards can become a tool of gendered degradation in South African context.

Yusuf's use of sexist slurs, and his general statements like "women are a pain in the ass," seen in *Fatma*, are absent in the remake. This could be due to broadcast regulation concerns or a desire to project a more gender-sensitive narrative tone for the remake's global streaming audience.

The virginity dialogue between Zafer and Fatma—where Zafer insults Fatma for allegedly not being a virgin before marriage—is not reproduced in *Unseen*. The excision of this scene suggests that such honor-based insults, deeply rooted in Turkish patriarchal norms, do not translate easily into the South African context, where discourses of purity may not carry the same communal shame dynamic.

While both *Fatma* and *Unseen* portray women navigating systemic oppression, their derogatory representations vary significantly, shaped by cultural, social, and media contexts. Perdikaki's descriptive component (2017a) helps reveal how some stereotypes are toned down (simplification shifts), while others are added or recontextualized (mutation shifts) to reflect local anxieties, gender politics, and audience expectations. These shifts highlight the fluid yet persistent nature of gendered oppression, which remains a critical theme in both versions despite differences in tone and form.

In sum, the derogatory representation of women in *Fatma* and *Unseen* is handled through distinct cultural lenses, shaped by both societal context and narrative intent. In *Fatma*, such representation is subtle, often manifesting as micro-aggressions and neglect, where the protagonist is dismissed or underestimated by male characters, particularly in institutional and domestic settings. *Unseen*, however, accentuates this theme with more overt and graphic instances—most notably through law enforcement's verbal abuse and the presence of explicit sexualization, such as the strip club and Raymond's objectifying remarks. These changes reflect a combination of creative and social rationales, as outlined in Perdikaki's model (2017b). The South African adaptation responds to local urgencies, particularly gender-based violence and misogyny, which demand more visible confrontation. The influence of movements like #AmINext and

scholarship like Gqola's (2015) critique of rape culture in South Africa underline the necessity for explicit engagement with sexism in public discourse. Meanwhile, the visual objectification seen in *Unseen* also aligns with Mulvey's (1975) theory of the male gaze, suggesting an economic rationale to enhance genre appeal while simultaneously offering a social critique of commodified femininity.

6.2.4. Derogatory Representation of Men

A fundamental ideological concept running through *Fatma* and gently changed in *Unseen* is the assumption that men are the default perpetrators of crime, while women—particularly those with modest, traditional appearances—are perceived as incapable of violence. In *Fatma*, this stereotype is both critiqued and reinforced through the portrayal of law enforcement. Male police officers consistently ignore or dismiss Fatma, whose rural clothing and quiet demeanor render her virtually invisible. This is evident in a parallel scene where police investigate a case of violence. For instance, in *Fatma*, they overlook her completely, assuming that the perpetrator must be a man, thus reinforcing gendered assumptions. In contrast, *Unseen* tones down this portrayal; the officers behave more neutrally, and their judgment is not as heavily influenced by the suspect's gender or appearance. This adjustment reflects a simplification shift of modulation, where the critique of institutional bias is softened, possibly due to South African media's differing standards for portraying law enforcement.

One of the most striking scenes in *Fatma* is a scene where the protagonist attempts to confess her crimes to a male police captain. Despite providing clear verbal cues, she is dismissed, a victim of both bureaucratic apathy and gender bias. Police captain's indifference allows a murderer to walk free. *Unseen* omits this scene entirely. Another symbolic moment in *Fatma*—when Fatma stands ready for arrest after killing İsmail, only to be ignored by the passing officer—reinforces the theme. The male officer, blinded by his expectations of what a criminal "should" look like, fails to see her as a suspect. This scene, too, is absent

in *Unseen*, further reflecting a reluctance to portray male law enforcement as negligent or gender biased.

Together, these examples show how *Fatma* critiques not only the oppression of women but also the institutional blindness and ineffectiveness of male authority, especially in policing. In contrast, *Unseen* reframes or omits these critiques, choosing instead to portray law enforcement more professionally or at least less ineptly. This shift reflects broader cultural differences and adaptation strategies aligned with Perdikaki's (2017b) model, where social, economic, and creative rationales drive narrative transformation. Ultimately, the contrast underscores how gendered assumptions about crime—and who is capable of committing it—are central to both series but are articulated through different institutional critiques shaped by their respective cultural contexts.

6.2.5. Motherhood

One of the most emotionally vibrant themes in *Fatma* is motherhood, especially how it intersects with trauma, guilt, memory, and grief. Fatma's relationship with her autistic son Oğuz is at the heart of her actions and soul. Her motherhood defines her identity, and many of her killings are either motivated by insults to her son's memory or by grief-induced psychological breakdowns. In contrast, *Unseen* portrays Zenzi as a mother too, but her son remains more of a narrative device than an emotional compass, and his absence in many key scenes leads to substantial excision and alteration shifts. These shifts reveal how different production teams reinterpret or restructure motherhood, either minimizing its symbolic role or avoiding psychological complexity.

The theme of motherhood in *Fatma* and *Unseen* undergoes substantial reconfiguration, revealing a clear ideological shift from internalized maternal grief to externalized victimhood. In *Fatma*, motherhood is the emotional and narrative axis of the story: her devotion to Oğuz drives every act of violence, memory, and breakdown. When Şevket insults her son and slams the desk, Fatma hallucinates

her son and reacts by shooting Şevket—an act born from maternal protection. In contrast, *Unseen* alters this trigger. Jackson's sexual assault on Zenzi motivates her to shoot him, shifting the emotional logic from maternal defense to gendered victimization—an alteration shift of modification. This is part of a broader tendency in *Unseen* to detach Zenzi from motherhood as a core identity. For instance, the toy truck scene—symbolic of Fatma's grief—gives rise an emotional outburst in *Fatma* but is met with quiet restraint in *Unseen*, marking a simplification shift of modulation. Numerous flashbacks affirm Fatma's maternal role. For instance, being told to remove her autistic son from school, and finding encouragement from a writer—moments of hardship and support that validate her identity as a devoted single mother. All of these are omitted in Unseen. Similarly, the hospital scene where Fatma clutches the toy truck and mourns her failure, accompanied by another mother's empathy, is missing in *Unseen*, further reducing the communal aspects of maternal grief.

Moreover, Fatma builds maternal intimacy through bedtime stories and affirmations of unconditional love for Oğuz, especially as she tells him she would "set the world on fire" for him despite his autism—scenes that deepen her humanity and complexity. These tender portrayals are entirely absent in *Unseen*, continuing the pattern of excision shifts of mutation. The most dramatic divergence occurs in the origin of the son's death. Fatma reveals that she accidentally caused Oğuz's death during a panic attack—embedding guilt and trauma at the story's heart. In *Unseen*, Zenzi's son is killed by Raymond, externalizing blame and transforming the emotional burden into one of righteous vengeance—another alteration shift of modification. This culminates in a scene unique to *Unseen*, where Zenzi leaves Raymond to die in a burning building after extracting a confession—an addition shift of mutation that centers active revenge over introspective grief. The ideological weight of motherhood is further emphasized in *Fatma* through voiceover monologues (e.g., a speaker discussing how mothers "worship their sons"), which deepen the audience's understanding of Fatma's emotional world. *Unseen* omits such reflections entirely, again opting for a more grounded portrayal of loss.

Even supporting characters signal this shift. For example, Kadriye's cruel remark that Oğuz is "better off dead" due to his disability in *Fatma* contrasts sharply with *Unseen*'s Alice, who mourns the boy with genuine sorrow—an amplification shift of modulation that alters the emotional texture. Likewise, Kadriye and İsmail's eagerness to take blood money minutes after Oğuz's death in *Fatma* reveals an environment devoid of empathy—a scene cut from *Unseen*, where the child's death is reshaped and stripped of such calculated cruelty.

Ultimately, *Fatma* constructs motherhood as a deeply internal, tragic force that shapes the protagonist's every decision. *Unseen,* while still referencing Zenzi's loss, reconstruct the narrative to prioritize social violence, gendered injustice, and systemic marginalization over complex maternal psychology. These cumulative shifts—modulation, alteration, excision, and addition—reflect both creative and social rationales that recast motherhood not as a core identity but as a background condition in a larger discourse on oppression. As Gail Mabalane notes in interviews, the goal was to present a "real" woman navigating systemic oppression, not a saintly sufferer (Phanyeko, 2025). Thus, the adaptation preserves the emotional weight of motherhood but reframes it in terms of pragmatic survival, aligning with both social and creative motivations in the remake process.

6.2.6. Sisterhood

The theme of sisterhood—whether biological (as in Emine and Fatma / Naledi and Zenzi) or symbolic (as in female solidarity scenes)—serves as a rich terrain for comparing *Fatma* and *Unseen*. The Turkish original often portrays sisterhood as emotionally intense but restrained by guilt and cultural silence, while the South African remake emphasizes more vocal, sometimes pragmatic solidarity, reshaped by cultural, narrative, and ideological factors. Sisterhood in *Unseen* is recontextualized to align with different socio-cultural attitudes and narrative priorities. These shifts reflect how adaptation is not merely a matter of plot

replication but of value negotiation, cultural translation, and audience alignment (Hutcheon, 2006; Perdikaki, 2017b).

In *Fatma*, the younger sister Emine spontaneously sees her older sister and runs to speak with her, showing instinctive emotional attachment and immediacy. In contrast, *Unseen* presents Zenzi taking the active step of going to Naledi's house but hesitating and walking away at the door. This hesitancy tones down the urgency and emotional openness, reflecting a simplification shift of modulation. The adaptation may reflect cultural norms around restraint and emotional privacy, particularly among urban, middle-class characters in South Africa.

In both versions, the sisters face a moral test when viewing surveillance footage at the police station. While Emine hesitates and gives vague answers, Naledi lies explicitly to protect Zenzi, indicating a stronger sense of active loyalty. This transformation signals an amplification shift of modulation, showing how *Unseen* elevates the narrative of female solidarity against state power. As Nfah-Abbenyi (1997) notes, recasting familial protection as a form of resistance is a common strategy in African feminist storytelling, where women protect one another from colonial or patriarchal institutions (p. 28).

While both sisters express remorse over neglecting their sibling, Naledi's grief is more externalized, especially when she argues with Alice, who insults Zenzi. In *Fatma*, Emine’s sorrow is quieter and more internal, perhaps shaped by cultural expectations around female composure and shame. This heightened emotional and confrontational defense of the sister in *Unseen* reflects an amplification shift, aligned with South African post-apartheid narratives where voicing rage is a mode of reclaiming power (Gqola, 2001, p. 102).

In *Fatma,* Yusuf is warned with a threatening tone when he offers a ride to Emine, reinforcing the idea of protective older sisterhood. In *Unseen*, Zenzi simply lies to Joseph to downplay the encounter, omitting the aggressive undertone. This simplification shift of modulation again reflects a cultural difference in how

protective gestures are encoded, possibly shaped by social norms about confrontation and soft power in urban female relationships.

In *Fatma*, the protagonist's empathy for another abused woman is rooted in her own childhood sexual trauma, which motivates her to kill the abuser. In *Unseen*, Zenzi does not have this personal backstory, and while she helps the woman, it does not ignite personal vengeance. This difference marks a simplification shift, reducing the psychological depth of trauma-based solidarity. The change could be attributed to a desire to streamline character motivation and avoid trauma repetition tropes in modern feminist media.

In both series, a female cashier misinterprets blood-stained clothing as a sign of domestic abuse. However, the dialogue in *Fatma* is more direct and empowering, with the cashier explicitly stating, “Even if he is your spouse, he can’t lay a hand on you.” In *Unseen*, this is softened, producing a simplification shift of modulation. The dialogue adjustment reflects differing legal norms and feminist rhetoric around domestic abuse in the respective countries.

In *Unseen*, a woman previously helped by Zenzi distracts the antagonist at a critical moment, allowing Zenzi to escape. This moment of reciprocal solidarity does not exist in *Fatma*, making it an addition shift of mutation. This choice aligns with contemporary trends in African feminist storytelling that highlight interconnectedness and collective resistance (Nfah-Abbenyi, 1997, p. 84).

The theme of sisterhood in *Fatma* and *Unseen* reveals a creative and social rationale behind its reinterpretation, aligning with Perdikaki’s (2017b) interpretative component. In *Fatma*, sisterhood is depicted through Fatma’s strained yet protective bond with Emine, rooted in shared trauma and a conservative, rural upbringing. Their relationship carries undertones of guilt, silence, and unspoken love—particularly shaped by Fatma’s attempts to shield Emine from abuse and forced marriage. In contrast, *Unseen* reimagines this dynamic with Zenzi and Naledi through a lens of urban alienation and emotional

distance. The sisters are physically and emotionally disconnected for most of the series, and their reunion lacks the emotionally intense resolution seen in *Fatma*. This shift reflects a creative rationale—prioritizing narrative pacing and suspense over deep familial introspection—but also a social rationale, mirroring the fragmentation of kinship structures in post-apartheid South African urban life. Paratextual material, such as interviews with the creators, suggest that *Unseen* deliberately centers on the protagonist's individual journey, emphasizing how systemic injustices disrupt personal bonds (Ntombela, 2023). Therefore, the diminished focus on sisterhood in the remake is not an oversight but a culturally and narratively motivated adaptation choice that underscores the changing meaning of familial support across contexts.

6.2.7. Untypical Representation of Women

The theme of untypical female representation is a central pillar in *Fatma* and its remake *Unseen*, where female characters navigate violent patriarchal systems with cunning, anger, grief, and strategic power. The Turkish original, *Fatma,* leans heavily on the depiction of silent but smart resistance, portraying women as tacticians and mourners who simultaneously embody pain and power. In *Unseen*, some of these traits are retained, while others are simplified, excised, or reframed to resonate with South African social codes and genre expectations.

The untypical representation of women—those who subvert social expectations, act with strategic intent, or wield grief and identity as sources of power—is portrayed more boldly in *Fatma* than in *Unseen*. In Fatma, Emine orchestrates a public entrapment of Bayram, using her apparent vulnerability to manipulate the situation and expose him. This scene presents a coldly calculated form of feminine agency, directly challenging tropes of emotional or passive womanhood. In contrast, *Unseen* simplifies this sequence. Naledi does not trap Raymond but responds reactively when he breaks into her home, pressing a panic button for help. This represents a simplification shift of modulation, recasting a plot-driving female agent into a defensive figure.

Another crucial instance of female strategy in *Fatma* is the scene where Fatma frames Zafer by giving a gun to him at the bazaar. This tactical maneuver is rooted in her ability to exploit social perceptions—namely, being overlooked as a cleaning woman. Its absence in *Unseen* constitutes an excision shift of mutation, removing a moment that embodies morally ambiguous intelligence. On the other hand, *Unseen* chooses to present Zenzi as a more conventionally innocent character, possibly due to the cultural sensitivity surrounding Black female portrayals in South African media. As Musila (2015) notes, postcolonial television often burdens such characters with symbolic moral purity (p. 67), reducing space for complex or transgressive female figures in mainstream narratives.

Ultimately, the theme of untypical representation of women—where female protagonists defy traditional depictions of passivity or simplicity—is notably stronger in *Fatma* than in *Unseen*, particularly through the lens of women's wit. *Fatma* presents women who weaponize invisibility, grief, and social underestimation, offering untypical portrayals that resist patriarchal boundaries through both symbolic and practical means. *Unseen* retains the core narrative of resilience but filters it through frameworks of institutional defense, legal justice, and externalized struggle. These shifts—excision and simplification—reveal how the untypical woman in *Fatma* becomes a more typical heroine in *Unseen,* shaped not only by creative choices but also by social and economic rationales embedded in regional and global media ecosystems.

6.2.8. Violence and Abuse Against Women

Violence—both physical and sexual—pass through the narrative structures of *Fatma* and its South African remake *Unseen*. However, the ideological treatment of this violence, particularly concerning women, shifts substantially between the two versions. Using Perdikaki's interpretative component, we can trace how the original's unflinching portrayal of sexual abuse, child marriage, and systemic misogyny undergoes modulation or mutation in the adaptation. These transformations not only reshape the protagonists' trauma but also indicate a

recalibrated sensitivity to the socio-cultural and commercial contexts of the remake.

Both series include scenes where the female protagonists narrowly escape rape by powerful male figures. In *Fatma*, İsmail attempts to assault Fatma on a construction site, stating that “it’s obvious you want it too,” and though he grabs her, Fatma escapes relatively easily. In *Unseen*, the parallel scene features Enrico removing his belt to prepare for the assault. Zenzi is held much more tightly and must physically fight him off. This indicates an amplification shift of modulation in the remake, where the threat of sexual violence is made more explicit, heightening the scene’s tension. The brutality is foregrounded more directly in *Unseen*, potentially reflecting the global crime thriller genre’s expectation for graphic immediacy.

In the third episode of both series, older men are shown in relationships with significantly younger women. In *Fatma*, Ekber is seen physically abusing his mistress during drug use, underlining a dynamic of power, exploitation, and cruelty. Conversely, in *Unseen*, Blessing—though in a similar relationship—does not exhibit such abusive behavior. The simplification shift of modulation here suggests that the remake tones down the depiction of misogyny, possibly to avoid superfluous violence or to render male characters more morally ambiguous. It also aligns with *Unseen*’s attempt to keep the focus squarely on Zenzi’s narrative, rather than dispersing attention across a broader tableau of abuse.

In *Fatma*, childhood trauma is central to the protagonist’s psychology. Several disturbing scenes depict systemic sexual abuse and cultural grooming. For instance, in a haunting scene, young Fatma brushes her sister Emine’s hair and warns her of a dangerous man in the barn, likening him to a butcher who “slaughters children.” This metaphor highlights the early internalization of gendered danger. No such parallel exists in *Unseen*, indicating an excision shift of mutation.

In another flashback, the barn door slowly opens while a scarf lies on the straw-covered floor—visual cues suggesting rape. Again, *Unseen* omits this entirely (excision shift), eliminating both symbolic and literal markers of sexual trauma.

A disturbing conversation in *Fatma* shows an older woman trying to arrange a marriage between her adult son and the child Emine. Fatma, overhearing this, reacts by pushing Emine from an elevated platform—a desperate act of protection. The omission of this child marriage subplot in *Unseen* further confirms an excision.

These omissions collectively reduce the thematic burden of sexual trauma and patriarchal oppression, arguably purifying the protagonist's backstory. This may reflect cultural and regulatory constraints in South African media, or a strategic attempt to make *Unseen* more globally acceptable while still retaining a core message of survival and resilience.

While Fatma and Emine carry childhood scars rooted in sexual abuse, *Unseen* recasts Zenzi and Naledi's trauma as stemming from domestic violence against their mother. This is an alteration shift of modulation, which transforms the nature of trauma rather than omitting it altogether. The abuse in *Unseen* is still gendered, but its focus shifts from the sexual violation of girls to the physical and emotional abuse of women within the family.

Through these shifts, *Unseen* reshapes *Fatma*'s more brutal and sexually explicit trauma narrative into one that retains the structural violence against women but reframes or removes its more disturbing or taboo expressions. The reason behind this choice might be concerns regarding how South African and global Netflix audiences may respond differently to representations of child abuse or sexual violence. South African broadcasting and media culture may impose more implicit or explicit limitations on content involving child sexuality.

In sum, the representation of violence and abuse against women in *Fatma* and *Unseen* reveals how adaptation can modify narrative intensity and ideological framing through modulation, modification and mutation, as outlined in Perdikaki's model. In *Fatma*, sexual and psychological abuse is conveyed through layered symbolism and implication—such as the attempted rape by İsmail at a construction site and haunting childhood flashbacks involving a predatory butcher figure—underscoring Carol J. Adams' (1990) notion that the objectification of women parallels the butchering of animals. These scenes reflect how patriarchal violence penetrates to all life stages, often unspoken yet ever-present. *Unseen* retains this thematic core but adapts it with heightened immediacy: Zenzi's encounter with Enrico in a slaughterhouse is more graphic and physically confrontational, replacing metaphor with visual brutality. This creative amplification reflects a social rationale, acknowledging South Africa's urgent crisis of gender-based violence and the public demand for more explicit representations of female victimization and retaliation. The setting and escalation also align with the economic and creative expectations of the thriller genre, which favors direct conflict and relieving resolution. Thus, the remake's portrayal of violence becomes not only a narrative shift but also a socio-political and market-informed repositioning of the original's message.

CONCLUSION

In this thesis, an exploration of the television series *Fatma* (2021) and its South African counterpart, *Unseen* (2023), is undertaken through the lens of an adaptation model introduced by Perdikaki (2017a). A comprehensive analysis of both series reveals notable gender-based shifts in the remake. Each series consists of six episodes, which run in parallel, thereby facilitating a comparative analysis of their narrative structures and character developments influenced by their respective cultural contexts.

Using Perdikaki's (2017a) adaptation model as a guiding theoretical framework, the study interrogated how cultural context, plot structure, and ideological positioning interact during the process of remaking audiovisual content. To this end, an analysis is carried out and the answers to the research questions are presented as follows:

1- **Are there any shifts in narrative techniques, setting, characterization, and plot structure of *Unseen* compared to *Fatma* with reference to gender representation? If so, how did these shifts occur in the remake?**

The findings reveal significant alterations in setting, characterization, and plot structure, though narrative techniques remain largely consistent.

For instance, setting undergoes notable transformations. The remake relocates the story from Türkiye and Istanbul to South Africa and Cape Town. Culturally specific locations are reimagined to suit the new context. For example, the traditional Turkish coffee house—where women are typically unwelcomed—is replaced by a bar that accommodates both genders. Similarly, a shopping mall in *Fatma* becomes a strip club in *Unseen*, which reconfigures the environment of transgression and moral decay. Characterization also reflects meaningful shifts

in gender representation. In *Fatma*, the protagonist and supporting characters like Emine are portrayed with maternal devotion, strategic cunning, and emotional intensity. They skillfully manipulate their social invisibility to subvert patriarchal constraints. By contrast, *Unseen* presents characters like Zenzi and Naledi who demonstrate strength more through reactive resilience than calculated manipulation. Key scenes that exemplify complex female agency—such as Fatma's bazaar confrontation or Emine's café trap—are omitted. These changes are likely driven by creative and socio-political motivations, including the aim to preserve character sympathy in a post-apartheid context that avoids morally ambiguous portrayals of Black women. Plot structure similarly reflects gendered reinterpretations. Both narratives follow a woman's journey into vigilantism, yet the emotional drivers diverge. In *Fatma*, the plot centers on motherhood and guilt, resulting in the revelation that the protagonist accidentally caused her son's death—an event that injects profound emotional and psychological complexity. In *Unseen*, this pivotal moment is restructured. Zenzi's son is murdered by another character, shifting the source of guilt outward and positioning Zenzi as a victim of social violence rather than personal failing. This represents a significant alteration shift in both the emotional plot and thematic focus of the remake.

2- In what ways do remakes, as a form of AVT, alter or preserve representations of gender roles that are present in the original productions?

Remakes as AVT inevitably engage in a process of both alteration and preservation of gender roles, filtered through the creative, social, and economic rationales identified in Perdikaki's interpretative component. In the case of *Unseen*, certain core gender themes—such as oppression, invisibility, and resilience—are preserved from *Fatma*. Both protagonists are working-class women marginalized by society and underestimated by powerful men, which allows them to operate beneath suspicion. The basic narrative framework of a cleaning woman turned killer remains intact, showing a clear act of narrative continuity.

However, the modality of gender expression shifts significantly. In *Fatma*, women often resist through emotional cunning and symbolic defiance; in *Unseen*, resistance is more reactive, legalistic, or overtly physical. The Turkish original uses poetic and symbolic strategies to frame motherhood and womanhood (e.g., bedtime stories, symbolic toys, maternal grief), while the South African remake strips many of these away in favor of aesthetic realism and social urgency, aligning with local discourses of systemic violence and institutional distrust.

3- What are the implications of gender-related changes in the remake for societal attitudes and perceptions of gender roles, and how do these implications differ in various cultural and social contexts?

The gender-related changes in *Unseen* reflect and reinforce cultural attitudes toward gender roles in South Africa, which differ in fundamental ways from those in Türkiye. By softening morally complex female behavior and foregrounding institutional violence and victimhood, *Unseen* constructs a protagonist who aligns with dominant narratives of the Black female survivor—strong yet sympathetic, reactive rather than subversively cunning. This has the effect of reinforcing normative gender roles, where women's power is framed as a response to external injustice rather than internal agency.

In contrast, *Fatma* offers a more ideologically disruptive portrayal, where female grief leads to unpredictable violence, and maternal identity becomes a source of resistance, not just victimhood. The Turkish context allows for a more symbolic and emotionally complex female subject, rooted in both cultural fatalism and feminist undertones, which challenge traditional patriarchal norms more directly.

These differences have broader implications for media representation and public discourse. In Türkiye, *Fatma* contributes to debates around invisible labor, gender-based trauma, and the psychological effects of patriarchal neglect. *Unseen* positions itself in South Africa within the realpolitik of post-apartheid gender violence, institutional corruption, and class struggle. Therefore, each

remake becomes a cultural mirror, reflecting the tensions, limitations, and possibilities of gender identity within its sociopolitical setting.

Additionally, Perdikaki's model reveals how creative, social, and economic rationales intertwine in this process. In *Unseen*, shifts in narration and characterization are not only artistic choices but also strategic responses to national sensibilities, regulatory frameworks, and commercial imperatives. These changes can subtly reshape societal perceptions, normalizing certain types of gender expression while omitting others deemed too controversial or complex.

In addition, the findings suggest that while certain gendered themes—such as stereotypical representation of gender roles of men, derogatory representation of women and violence and abuse against women—are maintained across both series, the remake negotiates these themes through the specific socio-political lens of South African society, resulting in both convergences and divergences in representation.

The comparative analysis identified key thematic continuities, including the portrayal of patriarchal structures, women's invisibility and emotional labor, and the negotiation of autonomy within repressive systems. Both *Fatma* and *Unseen* center on female protagonists who, although marginalized, negotiate systems of control through cunning, resilient, and calculated invisibility. These findings fit Judith Butler's (1990, p. xv) theory of gender performativity, which posits that gender is not a fixed essence, but rather a sequence of repeated behaviors shaped by cultural norms and expectations. In both shows, the protagonists act in ways that enable them to survive within male-dominated environments—acts that simultaneously reproduce and subvert the norms that confine them.

However, *Unseen* introduces major narrative and ideological shifts that set it apart from *Fatma*, especially in terms of how it defines female agency in respect to race and class. The protagonist in *Unseen* is not only gendered but also racialized, placing her struggles within the larger historical and political setting of

post-apartheid South Africa. Intersectionality, as Kimberlé Crenshaw (1991) puts forward, is essential for understanding how different forms of oppression—such as sexism and racism—interact and compound (p. 1296). The South African setting brings a more obviously intersectional framework to the remake, in which systematic violence and structural inequality are not just gendered but also firmly ingrained in racial and economic hierarchies. This aligns with Gqola's (2015) observation that the Black female body in South Africa is marked by a history of hyper-visibility in violence and invisibility in social power—a dynamic that *Unseen* dramatizes through the battle for recognition and justice of its protagonist.

In adaptation studies, these shifts highlight the role of the remake not merely as a cultural reproduction but as a form of ideological re-articulation. Following Linda Hutcheon's (2006, pp. 7-10) view that adaptation is a process of both repetition and transformation, *Unseen* reinterprets the core narrative of *Fatma* through a distinctively local lens, introducing culturally specific concerns that reshape the meaning and function of gendered storytelling. Moreover, as Leitch (2003) argues, adaptation involves a series of interpretive choices that reflect the adapters' engagement with both source material and target context (p. 154). In this light, the remake of *Fatma* into *Unseen* can be seen as an act of cultural translation, one that performs a dual function: maintaining the dramatic arc of a woman negotiating invisibility, while translating the socio-political implications of that arc into a new, contextually relevant shape.

This act of translation also reflects Venuti's (1995) theory of domestication and foreignization in translation practice. While *Unseen* domesticates many of *Fatma*'s narrative elements to better fit South African sensibilities, it also subtly foreignizes the viewer's expectations by embedding resistance narratives specific to South Africa's socio-political fabric. The protagonist's struggles against not only gender oppression but also police corruption, economic precarity, and racial profiling introduce layers of meaning absent or less prominent in the Turkish original. These differences underscore the necessity of viewing remakes as sites of cultural negotiation rather than passive duplication—a view echoed by scholars

like Kraidy (2005), who argue that hybrid media texts embody the tensions and transformations of globalization (p. 115).

Furthermore, the thesis has demonstrated that gender roles in audiovisual media cannot be studied in isolation from broader institutional and discursive forces. Negra and Tasker (2014) observe that representations of women in contemporary media often reflect ongoing neoliberal discourses that simultaneously celebrate female empowerment while reconceptualizing traditional expectations of femininity, care work, and moral responsibility. In both *Fatma* and *Unseen*, the protagonists' agency is rendered explicitly through their association with loss, motherhood, and emotional resilience—qualities that, while valorized, also risk reconceptualizing the notion that women's power lies in sacrifice and suffering. This paradox is particularly visible in the way each series constructs the protagonists as victims and heroes, navigating a fine line between liberation and containment. The character in *Unseen*, however, is given more overt moments of confrontation, which complicates the portrayal of female suffering with a stronger emphasis on resistance and justice.

The methodological approach adopted in this study—qualitative thematic analysis—has proven effective in uncovering the nuanced shifts in gender representation between the two series. By closely examining character arcs, scenes, settings, and plot structure, the analysis has been able to trace how cultural specificities shape the articulation of gender norms. Nevertheless, the study is not without its limitations. The decision to analyze TV series, which consist only of six episodes each, limits the ability to account for long-term narrative evolution, character development, and possible shifts in thematic focus. Furthermore, the lack of audience reception studies prevents knowledge of how viewers in various cultural settings receive these gendered portrayals. Future research might address these gaps by incorporating a broader episode sample, exploring behind-the-scenes production dynamics, or conducting ethnographic audience studies to capture the full scope of reception and meaning-making.

Another promising avenue for future inquiry lies in examining the industrial and political conditions under which such remakes are produced. As media globalization intensifies, the rise of platforms like Netflix has enabled new kinds of transnational storytelling while also raising questions about cultural homogenization and representational agency. In what ways are local cultures empowered or constrained by the global circulation of content? Who controls the narrative in remakes, and whose voices are amplified or erased in the process? These questions are particularly pressing for remakes involving non-Western STs, which are often subject to greater adaptation pressure to conform to dominant narrative codes or international market demands (Iwabuchi, 2002; Curtin, 2007).

Ultimately, this thesis contributes to a more decentered and multicultural understanding of gender in transnational media flows. It challenges the dominance of Western-centric models of adaptation and gender critique by focusing on two culturally rich but often underexamined contexts: Türkiye and South Africa. It also affirms the value of analyzing remakes as critical cultural texts that do more than reproduce—they interpret, transform, and negotiate. As gender remains a deeply contested terrain within both local and global imaginaries, remakes provide a fertile site for examining how norms are reproduced, resisted, and reimagined.

In conclusion, the comparative analysis of *Fatma* and *Unseen* has shown that remakes are not passive reflections of their originals but active participants in the production of cultural meaning. Through shifts in character, plot, scenes, and setting this thesis reveal how gender roles are constructed, contested, and recoded across borders. It shows the ability of adaptation not only to transfer stories but to reframe them, allowing us to see familiar struggles—such as invisibility, oppression, and resistance—from new and culturally relevant angles. Therefore, this study highlights the need of cross-cultural media analysis in exposing the complex dynamics of gender representation in a society growingly linked.

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APPENDIX 1 ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-15
		Yayım Tarihi *Date of Pub.*	04.12.2023
	FRM-YL-15 **Yüksek Lisans Tezi Orijinallik Raporu** *Master's Thesis Dissertation Originality Report*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 22/06/2025

Tez Başlığı: Yeniden Çevrimlerde Toplumsal Cinsiyet Rollerinin Temsili: *Fatma* ve *Unseen* Dizilerinin Karşılaştırmalı Analizi
Tez Başlığı (Almanca/Fransızca)*:.....

Yukarıda başlığı verilen tezimin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 242 sayfalık kısmına ilişkin, 22/06/2025 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %10'dur.

Uygulanan filtrelemeler*:

1. ☐ Kabul/Onay ve Bildirim sayfaları hariç
2. ☒ Kaynakça hariç
3. ☐ Alıntılar hariç
4. ☒ Alıntılar dâhil
5. ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

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		Revizyon Tarihi *Rev.Date*	25.01.2024

TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETATION

Date: 22/06/2025

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APPROVED
Associate Professor Sinem SANCAKTAROĞLU BOZKURT

APPENDIX 2 ETHICS COMMISSION FORM

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	FRM-YL-09 **Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu** *Ethics Board Form for Master's Thesis*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

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MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 23/06/2025

Tez Başlığı (Türkçe): Yeniden Çevrimlerde Toplumsal Cinsiyet Rollerinin Temsili: Fatma ve Unseen Dizilerinin Karşılaştırmalı Analizi
Tez Başlığı (Almanca/Fransızca)*: ……
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HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
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Alihan ULU
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SUPERVISOR'S APPROVAL

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