A Case Study of Orphan Black's Japanese Remake: Identifying Culture-Specific Adaptation Shifts in the Characters of Seven Genes

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Table of contents

1. Introduction

In March of the year 2013, Temple Street Productions, BBC America and the Canadian network channel Space released the first season of their collaboration project, the science-fiction thriller series *Orphan Black*. The series, featuring Canadian actress Tatiana Maslany in multiple lead roles as a sisterhood of clones, ran for five seasons until August 2017. It gained worldwide popularity, including an online fanbase and numerous noteworthy screen awards[1]. At the end of November 2017, only a few months after the final episode aired, BBC Worldwide announced that there would be a Japanese remake of the series, titled *Oofan Burakku ~Nanatsu no Idenshi~* (オーファン・ブラック ～七つの遺伝子～; lit.: 'Orphan Black ~Seven Genes~'), which would start airing on Tokai TV and the Fuji TV Nationwide Network starting from December 2017. With the originally South-Korean star actor Kang Ji-yeong in the lead role, the hope was that her participation would spread the popularity of the series among Asian audiences[2]. While the Japanese remake would only consist of one season, the producers and representatives of BBC Worldwide in Northeast Asia expressed their enthusiasm on the prospect of creating a Japanese version of the Canadian global hit while admitting to being aware of the challenges this cultural adaptation would bring forth. The original series includes an abundance of explicit themes – violence, gun use, queerness, sex and nudity, profane language and the consumption of alcohol and drugs[3] – which would necessitate the application of a significant level of censorship in the process of culturally transferring the series to make it resonate with a Japanese target audience. This expectation was inextricably linked to Japan's extensive history of censorship and its continuous constraints on contemporary media today (McNeill 2019, 59). 'Censorship' here refers to the suppression, editing or removal of forms of expression and themes that are considered harmful to the political and/or legal systems of a certain government (Suarez and Woudhuysen, 2010). In Japan, censorship goes back as far as the Edo-period (1603-1868), when it was utilised as a predominantly political measure to suppress ideas and ideologies that would harm the authority of the shogunate's regime – the military dictatorship that was the norm in Japan from 1192 to 1867 (Wong and Yau 2021, 23). After the shogunate was overthrown, Japan continued to exercise heavy censorship throughout the 1800s and 1900s

[1] "Orphan Black, Awards", IMDB, accessed May 9, 2024, https://www.imdb.com/title/tt2234222/awards/
[2] "Original Award-winning Orphan Black to be made for Japanese audience", BBC Media Centre, accessed May 9, 2024, https://www.bbc.co.uk/mediacentre/worldwide/2017/orphan-black-japan
[3] Orphan Black Parents' Guide, IMDB, accessed April 27, 2024 https://www.imdb.com/title/tt2234222/parentalguide

and started to apply it to additionally control the press and public culture (Wong and Yau 2021, 25). In Japanese film and television, the phenomenon of censorship persists to this day, as evidenced by restrictions on showing nudity and vulgar language, as well as the blurring out of certain objects on screen.

Considering these concepts of cultural transfer and censorship, this thesis aims to contribute to the corpus of academic research on remake studies by presenting a case study on the application of culture-specific adaptation shifts in the Japanese remake of *Orphan Black*, hereafter referred to as *Seven Genes*. In particular, this research will focus on shifts pertaining to the adaptation of the original characters into Japanese counterparts. The analysis will build on the categories of adaptation shifts established by Katerina Perdikaki (2017) in her analysis of screen adaptation as intersemiotic translation. By focussing on the category of *characterisation,* on its own and in combination with *plot structure*, the aim is to look at how a specific selection of characters was 'domesticated' to fit the sociocultural setting of the Japanese remake. This reference to 'domestication' mirrors Venuti's (1998) concept of adapting the source material in order to fit the cultural reference frame of the target audience. The hypothesis of this thesis already includes the presumption that a certain level of domestication was applied in order to culturally transfer *Orphan Black* to fit a Japanese target audience.

The analysis of the application of Perdikaki's categories will be supported by references to previous research on the topics of domestication (Venuti 1998) and intersemiotic translation (Jakobson 1959; Giannakopoulou 2019; Perdikaki 2017). With this research, the aim is to provide a product-oriented case study in the field of remakes within the framework of Adaptation Studies and intersemiotic translation. Through a thorough comparison between the source and target material, the aim is to ultimately answer the question: "What culture-specific adaptation shifts can be identified in terms of *characterisation* in the Japanese remake of *Orphan Black*?"

This thesis is structured as follows: first, a theoretical framework will be established by examining prior relevant research on translation, adaptation and remake studies. This will also include an examination of academic research on topics such as culture-specific items, intersemiotic translation and adaptation shifts. The methodology chapter will contain some practical information on the selected case study, including details about the selected episodes and characters, as well as an elaboration on Perdikaki's model and how it will be applied in this analysis. The analysis itself will provide an overview of all the identified adaptation

shifts within the categories of *characterisation* and *plot structure*, with particular focus on culture-specific elements. The discussion section will provide a general summary of the results and offer insights into cultural differences between Western and Japanese genres and themes that have been identified. The conclusion will include a final summary of the identified adaptation shifts and an answer to the research question, accompanied by suggestions for further exploration on the topic of remakes and categories of adaptation shifts.

2. Theoretical framework and relevant literature

This chapter aims to establish a theoretical framework in which to place the current case study. In order to construct a clear literature review with easily accessible term definitions, this chapter has been divided into five sections which will each introduce a separate topic. In doing so, the objective is to create a low-threshold overview of the works that were consulted for this particular research, and to guide the reader through the topics that were explored while constructing a theoretical framework.

The first section will focus on the relations between translation and adaptation and their respective studies, followed by a second section on the relation between adaptations and remakes. The third section will focus on Venuti's (1998) debate on domestication versus foreignisation in combination with the concept of culture-specific items. Some light will be shed on definitions of intersemiotic translation in the fourth section, and the fifth and final section will elaborate on some research regarding translation and adaptation shifts.

2.1 Adaptation and translation

As an academic research field, adaptation, and mainly film adaptation, started gaining recognition from the mid-twentieth century. Its emergence was accompanied by a debate regarding the relationship between adaptation and translation which brought about various diverging perspectives. Adaptation is generally defined as a type of 'intermedial translation', which means that the source text is adapted to a different medium, for example a literary work that is adapted into a film, theatre play or video game (Aragay 2005; Lane 2010; Hutcheon 2013; Perdikaki 2016; Kohn and Weissbrod 2023). Initially, adaptation continued to be seen as a derivative and secondary form of translation compared to the high-brow, more authentic art of the (literary) written text (Aragay 2005, 12). However, the early twenty-first century brought about a rise in scholars and theorists active in translation studies who identified similarities in definitions between adaptation and translation.

Susan Bassnett (2002) states that recent definitions of translation have approached those of adaptation, as translation occurs intertextually and interlingually and is therefore recognised increasingly as a transactional act of "inter-cultural and inter-temporal communication" (2002, 10). With this definition she emphasises the positive perspective on translation as the 'survival' or even 'afterlife' of the source text in a new language. She also states that the apparent division between cultural and linguistic approaches to translation has occurred partially due to linguistic shifts taking a cultural turn in the 1980s (2002, 3). While translation had always been perceived and acknowledged as a textual process, this cultural

turn put a much bigger emphasis on the sociocultural approaches towards translation. As a result of this shift, definitions of translation have become less constrictive and have enabled translation as a process to become much more fluid due to new cultural, historical and political aspects (2002, 10-11). Despite her focus on written text translation, Bassnett also recognises the importance of more modern types of translation such as audiovisual and automatic translation (2002, 136). She acknowledges that language and culture are intrinsically connected, as the source and target cultures heavily influence the linguistic elements utilised in both the source text and the translated target text (2002, 23). In terms of adaptation, this connection has to be replicated even more strongly through the use of visual and audial elements.

Andrew Chesterman (2007) indicates a similar overlap between adaptation and translation. He recognises both adaptation and translation as disciplines that cross cultural borders and enable new perspectives on the interdisciplinarity of translation as a whole (2007, 172). In distinguishing the synchronic relations between linguistic and cultural translation disciplines, he establishes four 'bridge concepts' or overlaps between different notions that enable new viewpoints. The four concepts he distinguishes are of textual, cultural, cognitive and social natures (2007, 172). The idea for his 'bridge concepts' derives from translation sociology, a relatively unexplored field of translation studies which focusses on research issues that occur between textual linguistics and cultural studies (2007, 172). Chesterman expresses a need to connect different approaches and expand the interdisciplinary nature of translation studies. He also stresses the necessity to reach a deeper understanding of translation through exploring the relations between languages and cultures more thoroughly (2007, 181).

When looking into academic research of adaptation studies, it is important to include the work of Linda Hutcheon, one of the main contributors to the academic field of Adaptation Studies. Hutcheon (2013) raises an issue with the constrictive definition of adaptation as merely a product and a process, and expresses the hope that it can be freed from these limiting definitions. As a suggestion to expand modes of engagement, she brings forth the idea of incorporating narrating, performing and interacting with stories (2013, 10). Another issue Hutcheon identifies is a duality in the critical perception of popular cultural adaptation in both its derivative connotations and its 'morally charged discourse of fidelity', meaning that adaptations primarily aim to reproduce the adapted text or content (2013, 31). This discourse of fidelity can also be found in Mireia Aragay's (2005) research on the history of adaptation studies. Aragay defines 'fidelity' within the context of the same relationship

between (literary) translation and (film) adaptation; a category in which 'fidelity' or 'faithfulness' to the original is central and has taken a firm hold of adaptation studies (2005, 12). She also repeats that adaptation is a cultural practice, and that it therefore needs to be approached as a discursive act that is particular to its respective era's cultural context (2005, 19).

In terms of purpose of adaptation, Hutcheon (2013) further identifies three perspectives of adaptation, and within that a triple process of (re-)translating, (re-)interpreting, and (re-)creating: a recognised 'transposition' of another known work, a creative and interpretive act of appropriation, and an extended interlingual engagement with the adapted work (2013, 8). Adaptations usually aim to financially or creatively 'reboot' the original work as well as pay homage to it by enabling expanded accessibility across diverse media platforms and different cultures (2013, 20).

In agreement to this discussion, Katerina Perdikaki (2017a/b) establishes that both disciplines are primarily context-based and involve a conveyance of textual and sociocultural meaning (2017b, 1). According to her research (2017a/b) the various complex relations between the source and target products indicate an issue with the 'fidelity' issue that Hutcheon (2013) and Aragay (2005) identify. Contrary to Hutcheon's (2013) statement regarding the purpose of an adaptation as a 'revaluation' of the original in favour of fans of the source product, Perdikaki emphasises that the success of a film adaptation should be equally accessible for viewers without any foreknowledge of the source text (2017a, 8). Rather than continuously marking adaptations down for being secondary and therefore inferior copies of the original, Perdikaki seems to lean more towards a definition that suggests a gateway towards further creative possibilities. Contrastive theories state that an adaptation should not be in conflict with the original but rather gain artistic and cultural value as an independent product (2017a, 8). This view of Perdikaki's (2017) is also supported by Joye, Biltereyst and Adriaens (2017), who similarly express a contrastive opinion regarding Hutcheon's (2013) and Aragay's (2005) concept of 'fidelity'. They urge that an adaptation "should be regarded as an independent work whose success is not determined by its faithfulness to the original" (2017, 361).

When going through various research on the topic of translation and adaptation studies, it can be gleaned that many theories are highly dependent on one another. Each of the authors covered so far were found to reference each other's work, and through this overlap in arguments it can be deduced that there is a widespread agreement among academic authors

and scholars that translation and adaptation are as closely connected to one another as language and culture are.

2.2 Adaptations and remakes

As seen in the previous section, Adaptation Studies has become a theoretical framework of its own, and many theorists have occupied themselves with exploring the relations between adaptation and translation. However, another newly established category within Adaptation Studies has become apparent through the focus on *remakes,* a term used to refer to adaptations that occur within the same medium. A remake typically indicates the re-interpretation of a previously released adaptation or audiovisual work from one sociocultural setting to another (Smith and Verevis 2017; Verevis 2017; Lee and Stephens 2018). While Remake Studies has not yet come as far as Adaptation Studies academically, there is an evident tendency within Adaptation Studies to raise awareness and plead for more exploration on and acknowledgement of Remake Studies as an independent academic research field. Although there have been various case studies that focus on specific remakes and how they dealt with the adaptation of culture-specific references (Heinze and Krämer 2015; Sela-Sheffy 2017; Joye, Biltereyst and Adriaens 2017; Lee and Stephens 2018), fact remains that on the whole there is more substantial academic research on adaptations than there is on remakes, particularly in the television medium (Cardwell 2007; Perkins and Verevis 2015). As this thesis will present a case study of a television remake, it is relevant to look at prior research and examples of previously conducted case studies within this particular medium.

Heinze and Krämer (2015) have collected several essays illustrating case studies of intracultural film remakes (made within the same medium and the same culture), transcultural remakes (made within the same medium but a different culture) and intermedial remaking practices (adaptations made within a different medium) (2015, 13-15). In parallel to the relationship between adaptation and translation, remakes are perceived as copies that strengthen and revalue the original while also taking into account audience reception (2015, 13). Despite the assertion that "remakes have an undeservedly bad reputation and that they have been paid almost no serious attention" (2015, 7), it is important to note that, even though remakes are still given the reputation of being derivative, sufficient critical academic research has been done on the topic to make it a worthwhile field of interest (2015, 7).

When looking at particular case studies that are not only relevant to the current study but also align with the topic of target audience reception, one example that jumps out is Sela-Sheffy's (2017) analysis of the cultural transfer that was employed in the American remake of

an Israeli television series in order to 're-localise' it from a peripheral (Israeli) to a more dominant (American) culture (2017, 782). The primary focus of this article is on the broad reception and integration of intercultural remakes, while it also considers views on the reception of adaptations and remakes in two significantly different cultures. Rather than merely looking at how American audiences viewed how the remake was adapted to fit their target culture, Sela-Sheffy mainly looks at how the Israeli source audience perceived the Americanisation of the source product, and how it was 'decontextualised' from its original domestic setting. Sela-Sheffy claims that looking at these various aspects of intercultural remakes contributes to the establishment of different local values and simultaneously causes an inevitable conflict between the different audience groups (2017, 793).

Besides case studies on intercultural and transnational adaptations and remakes, there has also been research on 'intranational' or 'local' remakes that were adapted within the same region. Even within the same country or continent where people speak the same language and share similar social and ideological values, there is still a necessity to adapt a work to cross cultural barriers. After all, when looking for different cultures one does not necessarily have to travel across the globe – they can be found just across the border in a neighbouring province. Some examples of case studies this thesis research has referred to include the domestic adaptation of Latin American telenovelas (Joye, Biltereyst and Adriaens 2017) and the remaking of an originally Korean film to fit different Asian cultures such as Hong Kong, Japan and India (Stephens and Lee 2018). Both these case studies focus on how, even as domestic adaptations, these remakes were made to fit into local yet different cultural contexts (2017, 357) and how culture-specific elements such as humour, behaviour and expression need to be adapted in order to cross cultural boundaries (2018, 93).

As this thesis strives to present a case study of a television remake in order to contribute to this particular line of research while referring to adaptation studies, it is important to establish a contrast between adaptation for film and television. Sarah Cardwell (2007) distinguishes film and television adaptations by stating that the latter are frequently perceived as uninteresting and predictable creations that are often categorised negatively rather than being recognised for their potential as high-quality drama sources (2007, 182). Similar to Hutcheon (2013), Cardwell finds issue with the straightforward and unimaginatively constraining definitions of adaptation. She urges for a more open-minded perspective and understanding of the television medium as an independently relevant one rather than a sub-branch of film adaptation (2007, 183, 194).

Adding to this, Claire Perkins and Constantine Verevis (2015) recognise a research gap between film and television remakes and encourage intercultural research on current debates around transnational television remakes (2015, 677). Perkins and Verevis elaborate on Hilmes' (2013) established four types of transnational productions (imported, adapted, fiction- and reality format series) which ultimately culminate in the free versus faithful debate, which again leads back to the issue of 'fidelity'.

2.3 Domestication and culture-specific items

The cultural adaptation or conversion of an existing story to make it fit in a different sociocultural context and setting can be indicated with various terms, such as cultural transfer (Hutcheon 2013), transposition (Lane 2010) and acculturation (Anderman 2013). The definition of acculturation that Gunilla Anderman (2013) brings forth also approaches Lawrence Venuti's (1998) definition of 'domestication' – a way to neutralise foreign elements present in the source text in order to make the target text more accessible for the intended target audience culture (Anderman 2013, 9). When looking at case studies of remakes, it can be gleaned that much research relies on Venuti's (1998) domestication versus foreignisation debate; an ethical attitude adopted to indicate whether a source text is adapted to fit the target audience' cultural reference frame or whether the target audience is moved towards the cultural reference frame of the source text (Munday 2022, 145). Venuti (1998) states that translation, and consequently adaptation, is by default a domesticating process, as it detaches the source text from its original linguistic and cultural context and converts it to fit a new intercultural setting (1998, xii).

An example of a case study that connects the concepts of acculturation and domestication is provided by Siyuan Liu (2007). Through looking at adaptations of Western stage plays in Japan and China, Liu distinguishes a shift towards domestication in the way Japanese and Chinese theatre troupes have come to gradually interpret and adapt Western plays into their own target audience's systems. Liu concludes that this shift is heavily dependent on the target audience' preference for domestication and the existing flexibility within the adaptations themselves (2007, 428).

In deciding how far to take this domestication versus foreignisation debate, one factor that can be invoked is the adaptation of culture-specific items (CSIs). Adapting culture-specific items refers to the translation of specific culture-bound elements that tie the meaning of the source text to the source language and culture it was originally made to fit into (Olk 2012; Aixelá 1999; Davies 2003; Newmark 1988). Translating CSIs poses a significant

challenge as they often do not possess an equivalent ideological value in the target language and culture.

Olk (2012) provides a detailed and data-driven analysis of cultural reference translations in which he highlights the insufficiency of academic research on the translation of culture-specific items from a quantitative perspective. Based on the translation strategy models of Mailhac (1996) and Venuti (1998), Olk conducted an experiment through tasking three participant groups (source and target language students and professional translators) with identifying cultural references while translating a text from one language to another and then employed combinations of translation procedures to analyse the results. The cultural references he refers to are indicated as specific lexical items that may pose a challenge when translating the source material from one language to another (2012, 346).

In terms of adapting cultural items rather than lexical ones, Aixelá (1999) defines that CSIs exist as the result of a translation problem or conflict that arises when the source text includes culture-bound items that do not have a similar counterpart in the target language and culture (1999, 57). Cultural gaps are usually caused by the nonexistence of an equivalent value or meaning in the target audience culture due to differences in ideology or other sociological, cultural, political, or historical circumstances (1999, 57). The foreign CSI from the source text needs to be translated in a way that is accessible for a target audience that is not familiar with its originally intended connotation. A clear example of deploying CSIs to solve translation problems between source and target culture can be found in Davies' (2003) analysis of culture-specific references in various translations of the Harry Potter books.

Rather than relying on loan words or 'transference' as Peter Newmark would describe searching for an equivalent term in the target language (Newmark 1988, 81), the culture-specific items as established by Aixelá (1999) and Davies (2003) refer specifically to terms that need to be drastically changed to fit the target setting simply because there is no equal translation of this term in the target language. This translation problem does not occur only with specific linguistic or cultural elements, but also generally with differences in ethics and social values.

Weronika Kostecka and Xavier Mínguez-López (2021) have provided an exemplary case study that encountered such translation issues: the adaptation of a collection of fairytales by the Grimm Brothers into a Japanese animated television series. As indigenous European stories and fairytales tend to stem from Western morals and values, the creators of this animated series have attempted to employ several strategies to integrate specific Japanese cultural elements in order to make these values accessible for a (young) Japanese audience. In

the exploration of this particular adaptation, Kostecka and Mínguez-López (2021) distinguish three components: the pre-text (the original stories), the influence of Japanese folklore references, and the tradition of Japanese animation. The tendency to domesticate the source content rather than introduce the target audience to the Western morals and values of the original can also be linked to the previously discussed argument of Liu (2007), as it proves that in particular Asian audiences prefer to domesticate an adaptation rather than retain the foreign elements of the source text.

In line with this tendency for domestication rather than foreignisation, both references to Venuti's (1998) definition of domestication and the topic of CSIs will be relevant to this thesis as it looks at specific adopted strategies in which the original story was made accessible for a target audience with completely different sociocultural values.

2.4 Intersemiotic translation

The term intersemiotic translation was originally coined by Roman Jakobson (1959), and has been identified through the academic frameworks of Adaptation Studies, Translation Studies and Semiotics (Jakobson 1959; Giannakopoulou 2019; Queiroz and Atã 2019; Kohn and Weissbrod 2023). In his earliest introduction of the term 'intersemiotic translation', Jakobson (1959) listed it following intralingual and interlingual translation as a third way of interpreting a verbal sign and labelling translation in general. He defines intersemiotic translation as a 'transmutation' of verbal signs through nonverbal sign systems (1959, 233). Nonverbal sign systems refer to systems of meaning besides textual ones, including visual, auditory and kinesic modalities. One such example are adaptations that occur between art, music and the performing arts which can be perceived as creative interpretations of a source text for which one would need more than one sensory function to experience it. Intersemiotic translation is unmistakably the least explored translation type of the original three, and this is even confirmed by Jakobson himself. After introducing the term in his introduction, he does not even elaborate on it as much as he does on the first two types. In fact, he only mentions it once more in his conclusion (1959, 238). However, his definition of intersemiotic translation has been picked up and explored by other theorists and scholars and it continues to induce further research and discussion to this day.

Among more recent research on this topic, Giannakopoulou (2019) recognises a dual purpose within intersemiotic translation: on the one hand it extends the meanings of adaptation and translation to comprise broader forms of transfer beyond literature-to-film and language-to-language. On the other hand, it prompts the exploration of theoretical insights

that span disciplinary boundaries due to the complexity of both adaptation and translation (2019, 201). As it seemingly creates an overlap between adaptation and translation, Giannakopoulou also links intersemiotic translation to Chesterman's (2007) 'bridge concepts', which were mentioned in the first section of this chapter.

The topic of intersemiotic translation has also been explored by Queiroz and Atã (2019). They define intersemiotic translation as a 'cognitive artefact', a tool that can take various forms to distribute artistic creativity (2019, 298). According to Queiroz and Atã, intersemiotic translation can nowadays be defined as more than merely the interpretation of verbal signs, as its close link to adaptation indicates it can also be used to transpose various (non)verbal signs to convert a source product from one culture to another (2019, 301).

Kohn and Weissbrod (2023) have written a noteworthy book that looks at several examples of multimodal text, from illustrations to social media posts, to discuss how semiotic modes in multimodal texts are used to illustrate cultural translation. They elaborate on Jakobson's (1959) original definition by describing intersemiotic translation as an intermodal type of translation that occurs when a shift in modalities occurs (2023, 4). In this way, their definition of intersemiotic translation comes relatively close to Hutcheon's (2013) definition of adaptation as well, as it includes "the transformation of literary works into films or comics into video games" (2023, 4). Looking at intersemiotic translation as a category of adaptation, it is relevant to include the topic in this research as a way to identify specific cultural symbols that were transferred from the source text to fit the target audience culture.

2.5 Translation and adaptation shifts

The earliest definition of the term 'translation shifts' can be traced back to Catford (1965), who originally defined translation shifts as "departures from formal correspondence in the process of going from the source language to the target language". Formal correspondence here refers to a general systematic notion between a specific language pair (2022, 60). Catford distinguished several shifts in approaching translation from one language to another (1965, 73; Munday 2022, 60).

Three decades later in 1995, Vinay and Dalbernet (1995) introduced a concept similar to that of Catford (1965) in their book on strategies to translate from French to English. While Vinay and Dalbernet (1995) did not specifically use the term 'shifts', they did distinguish small linguistic changes that occurred in translating a source text to a target text, and came up with several approaches on how to analyse these. The two main translation shift categories they introduced were *direct* and *oblique* translation, which in turn trace back to the

long-running literal versus free translation debate. This debate discusses whether an adequate translation is achieved by translating the source text literally (word-for-word) or more freely (sense-for-sense) (Munday 2022, 19, 56). Vinay and Dalbernet (1995) acknowledged the challenge of a complete transposition of the source text's essence into the target text, but they also found that gaps caused by discrepancies in transposition must be filled in one way or another (1995, 31). They established seven translation shifts, with 'adaptation' listed as the final one under the *oblique* category. They described this particular shift as a case in which "the type of situation being referred to in the source language message is unknown to the target language", and therefore needs to be provided with a 'situational equivalent' solution (1995, 39).

In parallel to concepts of translation shifts as established by Catford (1965) and Vinay and Dalbernet (1995), Kitty van Leuven-Zwart (1989) applied a model of translation shifts in order to construct a comparative analysis between the Dutch and Spanish versions of *Don Quixote.* She defines translation shifts as "differences between a translation and its original" and that they may "provide insights into the translation process as well as into the function the translation is intended to fulfil in the target audience culture" (1989, 154).

Based on van Leuven-Zwart's (1989) model, Katerina Perdikaki (2017b) – mentioned earlier in this chapter – in turn established a systematic model to analyse film adaptation as a modality of translation. She based this model on four descriptive categories of adaptation shifts: *plot structure*, *narrative techniques*, *characterisation* and *setting* (temporal and spatial) (Perdikaki 2017b, 10-11). Adaptation shifts are here defined as "changes between source novel and adaptation", in other words, changes made to adapt a source text to not only fit a different target audience culture but also a different medium (Perdikaki 2017b, 1). These shifts tend to be of a less linguistic and a more culture-specific nature – much like the translation shift of 'adaptation' brought forth by Vinay and Dalbernet (1995). Perdikaki's (2017b) study ties in more with the beforementioned concept of intersemiotic translation as adaptation of audiovisual content through various nonverbal sign systems. She manages to provide a clear analysis model for film adaptation as intersemiotic translation by mapping van Leuven-Zwart's (1989) three translation shift categories of *modulation*, *modification* and *mutation* on top of her own. As mentioned in the introduction, this study will use Katerina Perdikaki's (2017b) model as a predominant reference in order to conduct a comparative analysis of cultural adaptation shifts between the source and target material.

3. Methodology

As stated in the introduction, this thesis research aims to identify culture-specific adaptation shifts in *Seven Genes*, the Japanese remake of the first season of the Canadian television series *Orphan Black*. In order to do this, references will be made to specific categories of adaptation shifts established by Katerina Perdikaki (2017b). In her systematic analysis model for film adaptation as intersemiotic translation, she distinguishes the categories of *plot structure*, *narrative techniques*, *characterisation* and (temporal and spatial) *setting* (2017b, 10-11). As this particular case study focusses on the adaptation of characters, it was decided to mainly follow the category of *characterisation*. However, it should be noted that the model allows several overlaps between categories, and mainly between the categories of *plot structure* and *characterisation*. This overlap can occur in cases where, for example, an adaptation shift influences the background and development of a certain character, which in turn impacts the plot of the story. Since this overlap might prove applicable to this particular case study, the category of *plot structure* in combination with *characterisation* will also be considered.

In accordance with the previous chapter, this chapter has also been divided into different sections in order to create a well-structured overview of the discussed topics. The first section will provide a summary of the source and target material – the original show's first season and the remake. The second section will present an elaboration on the sequences and characters that were selected for the comparative analysis of this study. The third section provides an overview of Perdikaki's model and a definition of the categories that this study will predominantly refer to. The fourth section focusses on the selection of shifts within Perdikaki's category of *characterisation* (in combination with *plot structure*) and on how they will be applied to this particular case study.

This analysis is based on the author's findings while subtitling *Seven Genes* from Japanese to English, and the linguistic interpretation is based on the author's level of proficiency in the Japanese language (JLPT N2). The subtitling process itself will not be analysed. In transcribing Japanese terms, the author opted for a literal phonetic romanisation without the use of macrons (*ee* instead of *ē*, *ou* instead of *ō*, and *aa* instead of *ā*). On the other hand, all Japanese names have been written in Western style, with the first name followed by the surname.

3.1 Summary of the source and target material

The original *Orphan Black* series was produced by the Canadian production company Temple Street Productions in collaboration with BBC America. It aired on BBC America in the United States and Bell Media's television network Space in Canada. From March 2013 to August 2017, the series ran for a total of five seasons of ten episodes with a running time of 43 minutes each. Currently, the series can be streamed online on several streaming platforms such as Apple TV and AMC+ Amazon Prime Video. The Japanese remake *Oofan Burakku ~Nanatsu no Idenshi~* (*Orphan Black ~ Seven Genes ~*) started airing from December 2017, several months after *Orphan Black*'s fifth and final season ended, until January 2018. It comprises one season of eight episodes with a similar running time of roughly 44 minutes.

The comparative analysis in this study will focus solely on the first season of *Orphan Black*, which aired from March to June 2013, and the singular season of *Seven Genes* which aired from December 2017 to January 2018. It should be noted that, while *Orphan Black*'s first season has an open ending that enables the series to continue into a second season, *Seven Genes* wraps up the whole story within eight episodes. Consequently, the remake has been forced to omit and/or cut short several plotlines that are further explored in the continuing seasons of the original *Orphan Black* series.

Besides this ablation of certain plotlines that are continued throughout the original series, there are not many significant changes in the remake in terms of story and (number of) characters that strongly impact the plot. Both *Orphan Black'*s first season and *Seven Genes* follow the lead character, Sarah Manning/Sara Aoyama, as she discovers that she has numerous 'genetic identicals' – people with the same DNA – spread throughout Europe and the Americas/Asia. The cast of both versions consists of a total of twenty-one recurring characters, of which fourteen make up the social circles of the main five clone characters Sarah/Sara, Beth/Maoko, Alison/Rika, Cosima/Izumi and Helena/Elena.

3.2 Selected sequences and characters for the comparative analysis

For this study, the comparative analysis was based specifically on the first season of *Orphan Black* (ten episodes) and the singular season of *Seven Genes* (eight episodes). The decision to cover this quantity derives from the aim to compare how the remake was adapted from the full original season it was based on. As relevant plotlines and characters are revealed throughout the season, it was deemed relevant to look at both seasons from beginning to end rather than restrict the analysis to specific episodes or scenes.

In order to select which characters would be relevant to discuss in the comparative

analysis, the author initially drew up a character chart (see Appendix A) to create an overview of all twenty-one recurring characters (both main and supporting) and their Japanese counterparts. Ultimately, ten characters were selected for discussion (see Figure 1). This selection was based on the significance of the characters' adaptation shifts and their applicability to Perdikaki's categories.

While this analysis exclusively references the categories from Perdikaki's model, it should be noted that, naturally, each character has been altered at least slightly in order to fit the Japanese sociocultural setting of the remake. However, as not all adaptation shifts fit within the categories presented by Perdikaki, it was decided that not every character qualified for elaboration in this study's comparative analysis.

Orphan Black	***Seven Genes***
Sarah Manning	Sara Aoyama
Felix Dawkins	Kaoru Aoyama
Mrs. S (Siobhan Sadler)	Saeko-san (Saeko Aoyama)
Arthur Bell	Tsuyoshi Kinjo
Paul Dierden	Makio Iwaki
Alison Hendrix (and family)	Rika Yoshikawa (and family)
Cosima Niehaus	Izumi Odagiri
Helena	Elena
Katja Obinger	Yeong-ae Ok
Delphine Cormier	Aiko Arai

Figure 1. Selected characters from the source and target material

On the other hand, this restriction simultaneously presents a gap in the variety of categories that could be applied to the identification of adaptation shifts. Apart from the categories that will be discussed in this particular analysis (as will be shown in section 3.4), there are other identifiable adaptation shifts used in the Japanese remake that are not applicable with Perdikaki's established categories. These shifts mainly consist of alterations that do not specifically impact the plot, but were likely applied to emphasise the domestication of the remake. To give an example, a sociocultural difference can be found in the way a character bribes someone. The source series could feature a character being bribed with the promise of sponsoring something for them, whereas in the target series the person could be bribed by being threatened with the revelation of a secret affair. The result of the act is the same but the

bribing methods differ based on sociocultural differences – offering to be a sponsor for something might not be a universally common thing in every culture. Other examples of sociocultural differences can be found in changing a potluck event to a regular house party, or watching a television broadcast of cricket to *anime*. These shifts might not have a significant impact on the plot, but they clearly present the concept of 'adaptation' that is defined by Vinay and Dalbernet (1995) as a way of changing a cultural reference when a certain situation does not typically occur in the target culture (1995, 39; Munday 2022, 58).

3.3 Perdikaki's (2017b) model for adaptation shifts

This section will provide a specification of Katerina Perdikaki's systematic model for the analysis of adaptation shifts (2017b) as well as an elaboration of the categories and subcategories her model builds on. Whilst both this model and the one by van Leuven-Zwart (1989) on which it is based focus on intermedial (novel-to-film) adaptation, the presented categories and concepts also lend themselves for shifts between (same-medium) remakes. In order to construct a clear overview of Perdikaki's model, it is necessary to first establish a definition of the three concepts of adaptation presented by van Leuven-Zwart (1989).

The three concepts used in van Leuven-Zwart's (1989) model are *modulation*, *modification* and *mutation*, and they each refer to a different aspect pertaining to the narrative of the source and target material (2017b, 10). *Modulation* relates to the shifting of significance in certain events. When adapted into the target material, a specific situation or event from the source material can be either highlighted (foregrounded) or downplayed (backgrounded). For example, a remake might shift the original focus on a character's illness to a different situation, such as a traffic accident or other tragic occurrence. *Modification* refers to more contrastive changes that impact the story, such as the alteration of a significant event or the way in which the story is narrated and constructed. Lastly, the concept of *mutation* has to do with simply adding or omitting elements from or to the target material. For example, the remake might add a scene that is not present in the source material, or completely omit a specific character (2017b, 10,13). These three concepts have been adapted by Perdikaki to map onto four descriptive categories of her own: *plot structure*, *narrative techniques*, *characterisation* and *setting* (2017b, 10-11). As these categories are applicable to any type of storytelling, it was deemed relevant to apply them to this case study of a remake as well.

Before proceeding with a specification of how Perdikaki's model was applied to this particular study, an elaboration on the category of *characterisation* itself is necessary. As the

main reference category for this study's comparative analysis, the *characterisation* category encompasses the construction of characters as well as the interrelations and dynamics between them (2017b, 17). Within this category, different subcategories may pertain to shifts that do not only relate to a character's persona, but also to several ways in which a character can be constructed and correlated with other characters and the plot when adapted.

As mentioned in the introductory section of this chapter, Perdikaki's model identifies an interrelation between the categories of *characterisation* and *plot structure*. This interconnection relates to the 'indices proper', which refers to the adaptation of a character based on their setting, thereby linking it to both categories (2017b, 14, 17). This overlap, which also proves to be relevant for this study, entails cases in which the portrayal of a specific character is influenced by an adaptation shift that is caused by a plot-related change (2017b, 17).

As illustrated in Figure 2 (2017b, 18), Perdikaki established the category of *characterisation* while building on van Leuven-Zwart's (1989) three concepts of *modulation*, *modification* and *mutation.* The application of the *modulation* concept encompasses two possible types: 'amplification' and 'simplification'. As described earlier, this pertains mainly to the emphasising or downplaying of a character and the part it plays within the narrative. The *modification* concept can be divided into three different types, 'dramatisation', 'objectification' and 'sensualisation', which can refer to changes in a character's presentation, for example in terms of gender performance or ethnicity. The concept of *mutation* encompasses two types, 'addition' and 'excision', which pertain to the direct inclusion or exclusion of a character in the remake that presents a contrast with the source material.

Characterisation		
Modulation	**Modification**	**Mutation**
Amplification	Dramatisation	Addition
Simplification	Objectification	Excision
	Sensualisation	

Figure 2. Perdikaki's (2017b) category of *characterisation* built on van Leuven-Zwart's (1989) concepts of *modulation*, *modification* and *mutation* (Perdikaki 2017b, 18)

3.4 Application of Perdikaki's (2017b) model to this study's analysis

For the comparative analysis of this thesis research, it was decided to look at shifts pertaining to the category of *characterisation*, both on its own and in combination with *plot structure*. In terms of the individual category of *characterisation*, the aim is to identify shifts that pertain

to the characters' appearance, personality and ethnicity, and this can also be linked to specific patterns in behaviour and ways of speaking. For example, a remake might adapt the appearance, ethnicity, or even the gender identity of an originally European queer character to fit a distinctly different sociocultural setting in which queerness isn't considered to be a widely accepted issue. Within the category of *plot structure*, the aim is to identify shifts in character dynamics that consequently impact the plot. Shifts in character dynamics refer to changes in the nature of a relationship between specific characters. For example, an adaptation or remake may decide to romanticise a relationship that was originally a friendship without any romantic intentions, or to emphasise a mother-daughter bond that was not as significant in the source material. Changing the nature of a relationship will inevitably have some sort of influence on the involved characters and, consequently, the plot.

With novel-to-film adaptations, it is often noted that screen adaptations take away an imaginative element of interpreting a character from the target audience. In adaptations and remakes, characters can be interpreted differently from their source material counterparts in terms of appearance and personality. Different remakes of the same movie or television series inevitably present changes to specific characters as the story of the source material they are based on keeps evolving and changing with the times. In the past decade alone there have been numerous cases of characters that were attributed varying personalities, gender identities, sexualities and ethnicities throughout different (re)interpretations of the source material. One example of an application of adaptation shifts involving both gender and ethnicity can be found in the American television drama series *Elementary*, a modern interpretation of Arthur Conan Doyle's Sherlock Holmes stories, which aired around the same time as *Orphan Black*. This adaptation applied a remarkable character adaptation shift to the character of Dr. John Watson, Sherlock Holmes' faithful sidekick. Whilst the character has consistently been depicted as a white male throughout the majority of Sherlock Holmes adaptations, *Elementary* drastically changed this by not only gender-bending the character into a woman (Joan Watson), but also attributing her with a different ethnicity (Chinese-American).

Another common occurrence in modern adaptations of classic stories pertains to characters being attributed a more progressive mindset and attitude in the target material. Modern adaptations and remakes may decide to address contemporary sociological and cultural themes that are not present in the source material, sometimes even exposing outdated and problematic aspects in the original content. Another example from *Elementary* which

aligns with the category of adaptation shifts in character dynamics is the depiction of a professional partnership between a male and female police detective. While this would be considered common in contemporary American police detective series, it would be unimaginable in the British Victorian and Edwardian ages at the time the original Sherlock Holmes stories were situated, due to the level of gender inequality that was present in those times. Female characters in modern adaptations of classic stories are often portrayed as much more independent and liberal in contrast to their original source counterparts.

In summary, the aim of this case study is to identify adaptation shifts between the characters of *Orphan Black* and *Seven Genes* that could be divided under the categories of *characterisation* (appearance, personality and behaviour) and *plot structure* (character dynamics). The ten selected characters will be divided into these categories, and the analysis will be conducted per category rather than on a character-per-character basis.

4. Analysis and discussion

In order to present a cohesive overview of the adaptation strategies that were identified in this case study, this analysis focusses on the category of *characterisation*, both as a stand-alone category and in combination with the overlapping category of *plot structure*. The category of *plot structure* was included due to the acknowledgement of several relevant character adaptation shifts that directly impact the plot of the remake. Within both categories, the focus of this analysis is on the three subcategories of *modulation*, *modification* and *mutation* (van Leuven-Zwart 1989; Perdikaki 2017b). Whilst building on Perdikaki's (2017b) model, the author of this thesis opted to categorise the selected characters as follows: the *characterisation* category contains adaptation shifts relating to external features such as appearance and personality, whereas the *characterisation & plot structure* category contains shifts relating to relationship dynamics that actively influence the plot (Figure 3). Besides referring to the original model and (sub)categories established by Perdikaki and van Leuven-Zwart, this analysis will also actively reference Venuti's (1998) definition of domestication in order to determine the functional relevance of the identified adaptation shifts. Domestication here pertains to the notion that culture-specific elements from the source material were adapted rather than retained in order to make the content more accessible for the sociocultural setting of the target audience.

The findings of each category will be summarised and discussed at the end of this chapter (4.3), accompanied by some general remarks regarding differences in typical genres and tropes between Western and Japanese televised media.

Characterisation	***Characterisation & plot structure***
Cosima Niehaus/ Izumi Odagiri	Sarah Manning/ Sara Aoyama
Felix Dawkins/ Kaoru Aoyama	Arthur 'Art' Bell/ Tsuyoshi Kinjo
Alison Hendrix/ Rika Yoshikawa (and family)	Mrs. S (Siobhan Sadler)/ Saeko-san (Saeko Aoyama)
Helena/ Elena	Paul Dierden/ Makio Iwaki
Katja Obinger/ Yeong-ae Ok	
Delphine Cormier/ Aiko Arai	

Figure 3. Ten selected characters divided into Perdikaki's (2017b) categories of *characterisation* & *plot structure*

4.1 Category 1: *Characterisation*

As mentioned in the methodology, Perdikaki's application of van Leuven-Zwart's *modulation* concept within adaptation mainly relates to the highlighting or downplaying of certain plot- or narrative-related aspects. The *modification* concept refers to the adaptation of significant plot- or narrative-related aspects, and the *mutation* concept relates to the specific addition or omission of plot-related aspects in the adapted narrative (Perdikaki 2017b, 13).

In terms of *characterisation* in particular, *modulation* can refer to either the 'amplification' or 'simplification' of specific characters from the source material. *Modification* encompasses the aspects of 'dramatisation', 'objectification' and 'sensualisation' and thereby signifies shifts in the construction of a character and consequently how they are perceived by the target audience (2017b, 17). Lastly, the *mutation* concept includes the aspects of 'addition' and 'excision', pertaining specifically to the inclusion or exclusion of certain characters in the adaptation.

This first category of *characterisation* discusses the adaptation of seven characters and their Japanese counterparts in terms of appearance, personality and ethnicity. This also includes aspects of gender identity, behaviour and speech. Simply put, this category contains the characters that went through the most visible outward transformations when adapted into the remake.

When speaking of external differences, one general adaptation shift that can be identified from the start is that the remake set its narrative within an exclusively Asian demographic. The original *Orphan Black* series features a cast of characters with nationalities stretching from European to North and South American. Even the main native English-speaking characters come from different regions and speak in different dialects and sociolects (Sarah is a British con artist, Alison is a suburban Canadian housewife and Cosima is a free-spirited American PhD student). In contrast, *Seven Genes* has kept its entire cast Japanese, with the sole exception of one Korean side character. Despite the fact that there is some minor variety in dialect between a couple of the characters and some English is spoken sporadically, the Japanese remake has seemingly omitted any direct links to countries and cultures outside of Japan. This is possibly the most significant aspect that stands in stark contrast with the original series' considerable level of diversity with regards to its characters' ethnical, sociological and cultural backgrounds. Another important element that needs to be taken into account is that the remake adopted distinct changes in terms of certain characters' story development as the plot was condensed to fit a singular season, in contrast to the

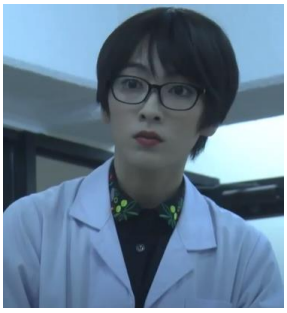
inconclusive ending of the original series' first season.

In order to bring structure to this category, the analysis in this section is divided into two subsections. The first subsection discusses three characters that went through a significant transformation in terms of appearance, personality and gender identity. The second subsection looks at four characters whose adaptation shifts relate primarily to their ethnicity and nationality.

4.1.1 Shifts in appearance, personality and gender identity

One example of a character that was transformed significantly in terms of appearance, personality and sexuality in the remake can be found in the adaptation of Cosima Niehaus.

Cosima Niehaus (*Orphan Black*)



Izumi Odagiri (*Seven Genes*)

There is a distinct shift to be identified in the adaptation of this character which can be attributed to the 'simplification' aspect of *characterisation modulation*.

The most visible changes can be observed when looking at the counterparts' respective appearances and personalities. *Orphan Black*'s Cosima has a very distinctive appearance which includes dreadlocks, tattoos, a nose piercing and a bohemian style of clothing. She is eccentric, outgoing and openly queer. Cosima does not shy away from using strong language, smoking weed, drinking wine and running errands wearing only her underwear and a coat. Contrastingly, *Seven Genes*' Izumi Odagiri is portrayed as a typical 'grey mouse' with an introverted personality. She wears her hair short and presents herself as a timid and polite person. She often acts as a peacekeeper and tries to be understanding rather than push her own opinions, unlike Cosima, whose perspectives frequently clash with Sarah's. On top of this, Izumi has been endowed with a drawling dialect attributed to her hometown.

The shift in the character's appearance is verbalised clearly in the third episode, when Cosima/Izumi and Sarah/Sara meet for the first time. Whereas Cosima is given the positive feedback of being a better-looking version of Sarah, Izumi pointedly addresses her own appearance in a rather negative way (Figure 4). Having Izumi define her own appearance and personality type as 'dull' and 'depressing' signals her insecurity with regards to how other people see her. In combination with her dialect, this introverted attitude strongly contributes to the way she connects with other people. Cosima, on the other hand, never seems to take

other people's opinions of her to heart, and she certainly does not hesitate when approaching someone she's interested in. All in all, both counterparts' appearances contribute to their respective personalities, and Izumi's contrastingly unremarkable appearance and introverted personality may have been adapted with Japan's distinctly uniform society in mind.

Figure 4. The different introductions of Cosima (left) and Izumi (right)
(*Orphan Black* and *Seven Genes* episode 3, captioned by the author)

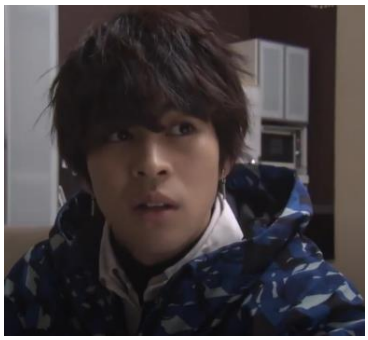
Besides the unfamiliarity a Japanese target audience may feel with a female character that presents herself in such an eccentric way as Cosima, there is also the matter of the character's sexuality to be considered. Whereas Cosima does not make bones about the fact that she is attracted to women and actively takes the initiative in flirting, Izumi never openly speaks about her sexuality. In fact, her introverted personality suggests that she does not have a very active dating life. Although being kissed by Aiko might signal her awakening to the fact that she is attracted to women, she might also have been hiding her sexual orientation on purpose all along. In case of the latter option, this could also tie in with a culture-specific adaptation shift, since being open about one's queerness is not a widely accepted matter in Japanese society.

Even though the queer aspect is not completely omitted from Izumi's character, it still stands in contrast to the original series: Izumi takes no initiative to express romantic interest towards Aiko as openly as Cosima does towards Delphine. As conservativeness is a commonly appreciated characteristic in Japanese society and culture, this element might have been retained within Izumi's character to evoke sympathy and relatability for her from the

target audience. In any case, it can be said that Izumi is a clear example of a character that was visibly simplified and consequently domesticated in order to fit the Japanese sociocultural setting of the remake.

Another character that underwent a significant transformation, primarily in personality, behaviour and sexuality, is Felix Dawkins, the main protagonist's younger foster brother.

Felix Dawkins
(*Orphan Black*)



Kaoru Aoyama
(*Seven Genes*)

The predominant shift that can be identified with regards to his transformation can be attributed to the aspect of 'simplification' within *characterisation modulation* in a similar way as Cosima's. When looking at shifts in personality and behaviour, the most distinct difference lies in the fact that Felix is openly queer and flaunts this around wherever he goes. The original character is of British origin and uses a lot of strong words such as 'shit' and 'fuck' in his usual language. He is also frequently depicted walking around his art studio wearing nothing but an apron, and has a side job as a sexual escort for exclusively male clients. In contrast to the original character's explicit way of speaking and behaving, the Japanese counterpart Kaoru Aoyama has been adapted into a significantly more timid character. Whereas Felix is very outgoing and builds his own connections with Sarah's genetic identicals, Kaoru is consistently depicted as a slightly awkward and introverted younger brother who barely has any interactions with his sister's clones. Additionally, whereas Felix tends to indulge in the dramatic developments of Sarah's life, Kaoru is very docile and polite, and makes a point of persuading his sister to stay on the right path.

One example that clearly illustrates the difference in the counterparts' personalities can be found in a scene from the third episode where Felix/Kaoru is called in to babysit Alison/Rika's children. Whereas Felix immediately goes in search of the liquor cabinet and ends up getting the kids hooked on cross-dressing, Kaoru is depicted smiling awkwardly as Rika tells her kids to behave while she's gone and any further interaction between him and the children is omitted (Figure 5). There is also a distinct difference to be noted in the way Felix easily snaps at people at the tiniest inconvenience with vulgar language, while Kaoru often lets himself get swept away in things without offering any kind of rebuttal.

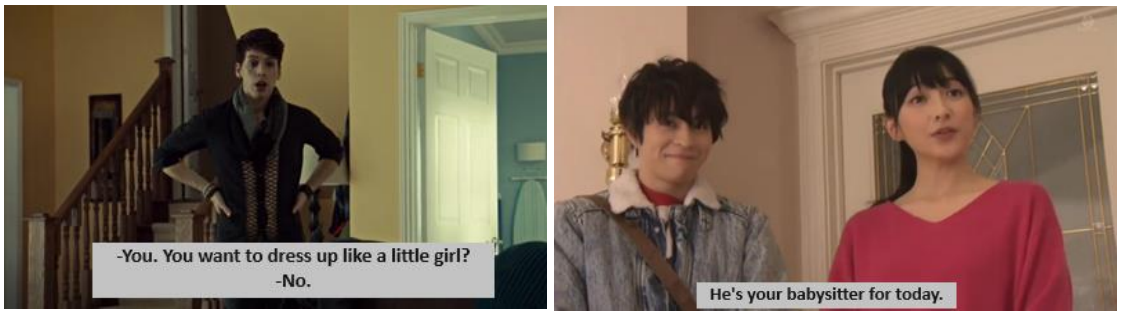


Figure 5. Felix (left) and Kaoru (right) babysitting Alison/Rika's children
(*Orphan Black* and *Seven Genes* episode 3, captioned by author)

Apart from the 'simplification' in the adapted character's personality and eccentricity, there is also an element of 'amplification' to be found in how the adapted character Kaoru relates to his foster sister Sara. In *Orphan Black*, Felix is very much his own person, and this is also emphasised by the fact that he keeps his own surname Dawkins, which does not directly link him to his foster sister. In *Seven Genes*, Kaoru does not only share the same surname as Sara, but he also displays much more caring and concerned behaviour towards her. While section 4.2 focusses specifically on plot-related shifts in relationship dynamics, this particular shift was categorised under the current section because it pertains more to the transformation of Felix/Kaoru's character, and the shift in the siblings' dynamic does not impact the remake's plot as much as the examples discussed in section 4.2.

One of the main indicating factors of the shift in the foster siblings' relationship is the way they address each other. In contrast to Felix, who only ever calls Sarah by her first name, Kaoru consistently addresses Sara as *neechan* (姉ちゃん), a term used to address either an older sister or an older sister figure. In turn, whereas Felix is usually called 'Fe' by Sarah, Kaoru is more often referred to as Sara's *otouto* (弟; younger brother), often in combination with an affectionate gesture such as stroking his hair. This type of affectionate gesture stands in stark contrast with Sarah, who would rather prefer to stick her foot in Felix' face (Figure 6).

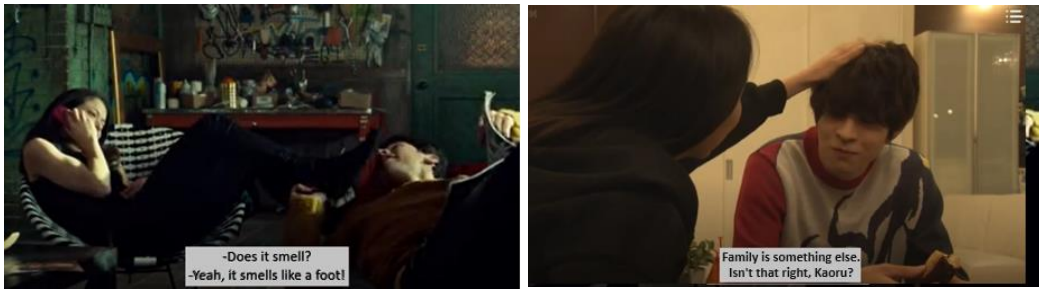


Figure 6. The sibling bond between Sarah and Felix (left) and Sara and Kaoru (right)
(*Orphan Black* episode 8 and *Seven Genes* episode 3, captioned by the author)

Even though Felix is slightly younger than Sarah, he does not act younger than her, nor is he treated as such. From the difference in their respective behaviour, it is clear that the Japanese remake emphasised the age difference of the two by positioning them clearly as the older and younger sibling.

Another example of the 'amplification' and also 'dramatisation' of the foster siblings' bond can be found in the first episode, when Felix/Kaoru has to identify the body of a genetic identical as Sarah/Sara's. Whereas Felix does not waste many words on the matter apart from that they were foster siblings and happened to be close, Kaoru pointedly goes into more detail about how they were taken in by the same foster parent, evoking more sentiment towards their shared history together (Figure 7).

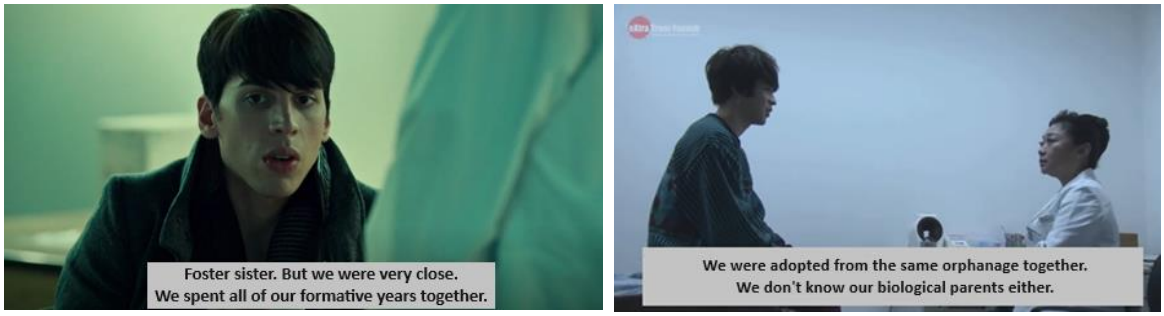


Figure 7. Sibling sentiment as expressed by Felix (left) and Kaoru (right)
(*Orphan Black* and *Seven Genes* episode 1, captioned by the author)

All in all, it can be deducted that, much like Izumi, Kaoru was adapted into a much more reserved character than the original counterpart. As the loyal, responsible and more sentimental little brother, Kaoru may well have been domesticated to appeal to a Japanese target audience; his attachment to his older sister could be said to tie in with typical Japanese family values, which tend to be more conservative and respectful than in the West.

Apart from shifts in personality and behaviour, the element of gender identity within this specific character also needs to be addressed. Seeing as the queer element was retained at least slightly in Izumi's character, it is noteworthy that Kaoru was completely stripped from any of Felix' original queerness and eccentricity. There is a possibility that the decision to transform Kaoru so drastically is connected to the fact that the explicit portrayal of queer characters is not as normalised in Japan as it is in Canada or the United States. While there has been an increase in media coverage of LGBT-related issues in Japanese society in the past few years, an overall awareness and acceptance regarding the matter still has a long way to go, and the issue of sexuality in Japan is still much less clearly defined than in the West (Nozawa 2023, 175; Rückert 2019, 3).

One character that underwent a transformation in terms of image and behaviour rather than outward appearance is Alison Hendrix. When comparing the character with the Japanese counterpart Rika Yoshikawa it can be observed that she retained quite a resemblance to the original character, from her hair and fashion style to her perky walk and initially condescending attitude towards Sarah/Sara. Still, the adaptation shifts pertaining to this adapted character can be attributed to the 'simplification' aspect within *characterisation modulation* for different reasons.

Alison Hendrix
(*Orphan Black*)

Rika Yoshikawa
(*Seven Genes*)

First of all, there is a culture-specific shift to be identified with regards to how this character is defined by Sarah/Sara. In *Orphan Black*, upon seeing Alison for the first time, Sarah is quick to label her as a 'soccer mom'. Although the dismaying first impression is mirrored in *Seven Genes*, Sara instead refers to Rika as *mamachari kaachan (*ママチャリ母ちゃん), which literally translates to 'granny bike mom' (Figure 8). Despite the fact that this scene is overall the same in both versions, the remake has chosen to define Rika by the type of bicycle she rides rather than her involvement in her children's sports activities. The culture-specific shift here relates to the cultural difference in association with the term 'soccer mom'. The term typically refers to "a suburban woman who spends a significant amount of time transporting her school-age children to youth sporting events or other social activities" (Collins, 2024). While it is a commonly used term among native English speakers, it is predominantly associated with middle-class American housewives and has a slightly negative connotation (Swanson 2003, 1). This negative connotation is also reflected in Sarah's facial expression when she utters the term.

Figure 8. Sarah (left) and Sara's (right) first impression of Alison/Rika
(*Orphan Black* and *Seven Genes* episode 2, captioned by the author)

As it happens, there is no equivalent concept of 'soccer mom' in Japanese culture apart from a literal Japanese translation, *sakkaa mama* (サッカーママ; 'soccer mama'), which also specifically defines it as an American phenomenon (Longman, 2015). As such, it seems that the remake applied a culture-specific adaptation shift to compensate for the absence of a comparable term and phenomenon in the target audience culture. However, what makes this culture-specific shift even more interesting is that 'granny bike mom' is not a commonly used term in Japanese society either. Unlike the sociocultural association encapsulated in the term 'soccer mom', *mamachari kaachan* is simply a neologism derived from the words 'granny bike' and 'mom'. It does not seem to indicate a person from a specific social class in the same way as 'soccer mom' does. As this expression used to define Rika's character does not carry an equivalent sociocultural association, this shift could be seen as a type of 'simplification' pertaining to the image or social status of the character.

Another shift which can be attributed to the 'simplification' aspect of *characterisation modulation* relates to Alison/Rika's behaviour and character development. In *Orphan Black*, Alison eventually starts suspecting her husband Donnie of being her 'monitor': someone who observes her every move and reports to the scientific institute that is trying to keep an eye on all the clones. Increasingly fuelled by her paranoia, first towards her husband and then her nosy neighbour Aynsley, Alison gradually spins out of control throughout the first season and this leads to several radical actions on her part. She starts drinking and smoking weed, and even publicly cheats with Aynsley's husband. In the final episode of the first season, she goes so far as to let Aynsley choke to death. In *Seven Genes*, Rika also gets suspicious of her husband Isamu and neighbour Ayano, but she does not go as far in her paranoia as Alison. The drinking, smoking and cheating elements have all been omitted in the remake. Ayano does pass away, but only as the result of a tragic accident and not because Rika purposely lets it happen. While it might not be an explicitly culture-specific adaptation shift, it does seem typical for the Japanese counterpart to refrain from acting on her paranoia and remain much more composed and civilised than the original character.

The results of analysing these three characters already bring forth several distinct adaptation shifts which mainly pertain to the category of *characterisation modulation*. Through the 'simplification' of different aspects within the characters Izumi, Kaoru and Rika, they have become more relatable within the moral values and sociocultural setting of the Japanese target audience. As such, a clear tendency of domestication can be identified within the adapted characters of the remake so far. Both in terms of appearance and behaviour, the

Japanese counterparts appear to be considerably more well-mannered and conservative in contrast to the arguably eccentric Western characters Cosima, Felix and Alison. On the other hand, there is also a level of 'amplification' to be identified in the sentiment presented through the adapted characters. By emphasising the empathetic aspects of the characters, for example through their family bonds, the remake may have facilitated a greater relatability to the characters in the intended target audience.

4.1.2 Shifts in ethnicity and nationality

As mentioned in section 4.1, there are several characters that underwent adaptation shifts pertaining to the all-Asian demographic of *Seven Genes*. This subsection will look at some examples of characters that were adapted in terms of ethnicity and nationality. In this analysis, the term ethnicity is used to refer to the cultural identity of a character, whereas nationality relates to the character's actual origin (Collins, 2024).

Oscar and Gemma Hendrix (*Orphan Black*)

Ryota and Rumi Yoshikawa (*Seven Genes*)

The first example within this subsection focusses on the adaptation of Alison/Rika's adopted children. Besides a clear adaptation shift in the children's ethnicity, there is also a culture-specific element to be found regarding cultural differences in notions of adoption. All in all, this adaptation shift can be categorised under 'simplification' within *characterisation modulation*.

The revelation that genetic identicals are not able to conceive children of their own is another plotline that is only touched on briefly in *Seven Genes* and explored more thoroughly in the further seasons of *Orphan Black.* As a result of this DNA-related issue, Alison and her husband have adopted two children, Oscar and Gemma. From their skin colour it is clear to see that they are not the couple's biological children. In *Seven Genes* on the other hand, the children's counterparts Ryota and Rumi are both Japanese like their parents, which in turn makes the fact that they are adopted less 'obvious'.

The culture-specific shift applied here is connected to a cultural difference regarding the concept of adoption between Canada and Japan. While it has become increasingly normalised in Western countries to adopt children with different ethnicities, this is not necessarily the case in Japan. Not only is Japan a country with a distinctly lower adoption

rate compared to Western countries, the process is also much more complex and tedious. Although foreign adoption is possible, many Japanese couples still end up adopting or fostering Japanese children rather than opting for foreign adoption (Moriguchi 2010, 342).

Unlike the original series, *Seven Genes* does not openly announce the fact that Ryota and Rumi are adopted. Rika only shares the information with Sara after being surprised by the news that the latter has a biological child of her own. Comparable to the understated portrayal of the queer element in Izumi's character, the element of adoption is retained in a less explicit manner than in the original series. Therefore, this shift can also be categorised as a 'simplification' within *characterisation modulation* which can be tied to domestication.

One of the characters that went through a strongly notable transformation in terms of ethnicity is the antagonistic character Helena, Sarah's biological twin sister.

Helena
(*Orphan Black*)

Elena
(*Seven Genes*)

The adaptation shifts in Helena's transformation into the Japanese counterpart Elena can be attributed to both the *characterisation modulation* and *modification* categories, and to both the 'amplification' and 'simplification' aspects.

In relation to 'simplification' within the *modulation* category, it is necessary to look at the external transformation of the character. In *Orphan Black*, Helena is revealed to have been brought up in a convent in Ukraine. Found and brainwashed by the wrong people, she was raised as an assassin with the instructions to exterminate all the other genetic identicals based on the fanatic belief that she is the 'original'. Despite being Sarah's identical twin and therefore resembling her as much as the other clones, she stands out due to her distinctive bleached curly hair and pale face. Her Caucasian appearance is stressed even more by her strong Ukrainian accent. In *Seven Genes*, although the counterpart Elena was retained as Sara's twin sister, her upbringing is never revealed. Her appearance is mimicked in so far that she has a different hair colour (silver grey instead of blonde) and a pale face, but although her broken way of speaking may suggest the influence of another language, the source of her accent is not clearly defined. She occasionally utters a Bible verse in English, but other than that the circumstances of her upbringing remain ambiguous – it is not even specified whether she grew up abroad or in Japan. This adaptation shift is noteworthy due to the fact that

Helena's orthodox Ukrainian upbringing is a defining aspect of her character. Given that it is not feasible for Elena to be perceived as belonging to a non-Asian ethnicity, this adaptation shift results in a significant divergence between the two counterparts. It could be said that the remake adapted the character only on an external level, omitting any references that support her personality, causing a 'simplification' in terms of character building.

Additionally, it is also worth noting that no cultural shifts were applied in the adaptation of references to Christianity and the Bible. Both versions mention Christianity-related symbolism in Helena/Elena's fish-shaped knife and the reference to Bible psalm 139:13-14 ("You formed my inward parts; you knitted me together in my mother's womb; I praise you for I am fearfully and wonderfully made") (Figure 9). The only culture-specific change that can be identified with regards to Helena/Elena's religious circle is that her 'shepherd' Tomas was attributed the name Ugajin in *Seven Genes*, which is the name of a harvest deity from Japanese mythology.

Figure 9. References to Bible psalm 139:13-14 and Christian symbolism in Helena's (left) and Elena's (right) knife (*Orphan Black* and *Seven Genes* episodes 3 and 4, captioned by the author)

With regards to the category of *characterisation modification*, a notable distinction can be observed in Elena's character development and behaviour towards the end of the series. This aspect also ties in with the relationship between the two sisters, as this difference ultimately results in markedly contrasting season finales. The reason this example was not included in the dynamic-specific shifts of section 4.2 is because it is more related to the aspect of 'dramatisation' in Elena's character development.

In *Orphan Black*, Sarah remains distrustful of Helena until the end of the first season and even ends up shooting her while saying she does not want to be her family. Contrastingly, in *Seven Genes*, Sara warms up to Elena and even encourages her to start anew together. Rather than being shot, Elena sacrifices herself by catching a bullet for Sara and begs her sister to end her suffering (Figure 10). In summary, Elena is transformed into a considerably more pitiful and victimised character than Helena, who retains her villainous characteristics until the end. It could be posited that the emphasis on empathising and redeeming the character results in an element of 'dramatisation', especially combined with the way in which Elena accepts her fate in the final episode. This type of evoking sympathy could in turn also be attributed to domestication, as the relativisation of characters is a commonly utilised plot tool in Japanese televised media.

Figure 10. The different endings of Helena (left) and Elena (right)
(*Orphan Black* episode 10 and *Seven Genes* episode 8, captioned by the author)

One interesting adaptation shift that proved challenging to categorise can be found in Katja Obinger/Yeong-ae Ok, a character that only appears briefly in the first episode.

Katja Obinger
(*Orphan Black*)

Yeong-ae Ok
(*Seven Genes*)

This challenge has to do with a duality that can be identified in the remake's adaptation of the originally German character into the Korean counterpart. On the one hand, it can be assumed that the character was ethnically adapted similarly to how every other character was adapted into a person of Asian

origin. On the other hand, despite this clear adaptation shift in nationality, the counterparts were kept almost identical in terms of appearance and personality. From the hairstyle to the flashy style of clothing and the way they are introduced, there is a strong resemblance between the counterparts. In contrast to the drastic outward transformations of the previously discussed characters, Katja and Yeong-ae were kept the same without any culture-specific adaptation shifts despite having completely different nationalities and native languages. The fact that this character was adapted only in terms of nationality but not any other physical aspect stands in notable contrast to the transformations almost every other character in the remake went through, and this makes it difficult to define the shift. One plausible assumption could be that the decision to adapt the character's ethnicity was made purely in order to maintain the all-Asian demographic of the remake. On the other hand, the fact that at least one foreign character was retained could also suggest a reference to the foreignisation strategy of the original series, even if it only pertains to this singular character in the remake.

The final character to be discussed with regards to ethnical adaptation is Delphine Cormier, Cosima's main romantic interest. In terms of motive, it can be observed that in contrast to the remake's overall 'simplification' tendency, the Japanese counterpart Aiko Arai was given a more romantic driving factor, allowing the main shift in her character to be categorised under the aspect of 'sensualisation' within *characterisation modification*.

Delphine Cormier
(*Orphan Black*)

Aiko Arai
(*Seven Genes*)

In *Orphan Black*, Delphine is of French origin and she approaches Cosima with the purpose to become her monitor, involuntarily falling in love with her in the process. Apart from the fact that Delphine was adapted into a person of Japanese origin in the remake, there is a notable difference in Aiko's motivation and approach of Izumi. While Delphine initially holds back and stops Cosima from making a romantic pass at her, Aiko is the first to initiate romantic contact with Izumi (Figure 11). This shift is intrinsically linked to the beforementioned difference in personality between the counterparts Cosima and Izumi. Whereas Cosima's confident attitude allows her to make the first move in *Orphan Black*, this attitude is complicated by Izumi's introverted personality in *Seven Genes*.


Figure 11. The difference in initiated intimacy by Cosima (left) and Aiko (right) (*Orphan Black* episode 7 and *Seven Genes* episode 6)

It is also worthwhile to note that the earlier mentioned addition of Izumi's dialect enables an original plot tool in the remake: Aiko manages to win Izumi's trust by using the same dialect to pretend she's from the same hometown in order to create a sense of familiarity between them. While the dialect element is not present in the original series, it has been attributed an original plot-related purpose in the remake.

Another reflection of Aiko's 'sensualisation' can be found in the character's association with the director of the scientific institute. While the element of their intimate relationship is retained in both versions, in contrast to Delphine's discomfort with the director's intimacy, Aiko is typically depicted as the one initiating their physical contact (Figure 12).


Figure 12. The depicted intimacy between Delphine (left) and Aiko (right) and the director (*Orphan Black* and *Seven Genes* episode 6)

As such, it can be said that apart from *character modulation* in terms of ethnicity and nationality, the adaptation of this particular character also shows a strong link to the aspect of 'sensualisation' within *characterisation modification*. Aiko's approach is visibly more straightforward and her character is provided with a more intentionally seductive motive than Delphine.

This category discussed several culture-specific adaptations shifts within the categories of *characterisation modulation* and *modification*. In terms of *modulation*, it can be gleaned from the results that the remake both 'simplified' characters and 'amplified' sentiments between

them. It can also be established that all the characters that were originally ethnically diverse were adapted into people of Japanese origin. For the sole exception of Yeong-ae Ok it can be said that her foreignness was 'amplified' especially because she retained a strong resemblance to the original foreign character. The character adaptation of Delphine Cormier can additionally be categorised under *characterisation modification* due to the identifiable aspect of 'sensualisation' in the Japanese counterpart.

Some additional examples of adaptations that did not impact the plot can be found in the way the relationships between Cosima/Izumi and Delphine/Aiko develop despite their diverging beginnings. Furthermore, while there is a significant cultural difference in notions of adoption between Canada and Japan, the element of Alison/Rika's adopted children was similarly normalised in the remake. So far, these shifts within the *characterisation* category show that the remake both retained and changed elements from the original in order to make the story fit within the setting of Japanese society and culture.

Up to this point, the only category that has not been applied is *mutation*. Although there are some occurrences where specific elements and features in characters' personalities or lives were omitted, so far no cases of complete 'addition' or 'excision' have been identified in the characters that were selected for this analysis.

4.2 Category 2: *Characterisation & plot structure*

As mentioned in section 4.1, Perdikaki (2017b) describes the concept of *modulation* within *characterisation* as pertaining predominantly to shifts in character portrayals. Changes in this category often interrelate with shifts in plot structure, as the adapted portrayals can impact specific aspects of the story and vice versa (2017b, 17). Perdikaki's analysis further identifies an interconnection between the categories of *characterisation* and *plot structure* which links certain plot aspects to specific character settings, otherwise referred to as 'indices proper' (2017b, 17). These links allow exchanges between shifts from both categories, which can consequently lead to further changes pertaining to the plot.

In terms of *plot structure* in particular, the *modulation* concept overlaps with *characterisation* as it contains the two aspects of 'amplification' and 'simplification' of events in the narrative (2017b, 13). *Modification* in *plot structure* encompasses the aspect of 'alteration', the notable adjustment of specific events in the story. *Mutation* in *plot structure* consists of the same aspects as in the *characterisation* category, 'addition' and 'excision', which in this case relate directly to the omission or inclusion of events in the target material.

The first subsection of this second category will discuss the way in which the main

character Sarah/Sara was adapted, since this is strongly tied to a plot-related shift in the remake. The second subsection will proceed to focus on three relationships that involve Sarah/Sara. In contrast to the previous category, the adaptation shifts explored in this category relate exclusively to changes in relationship dynamics between characters that influence the plot and consequently create a clear distinction from the original series. Besides the fact that these changes are linked to the limited demographic variety of the Japanese remake, there are also several culture-specific shifts to be identified that indicate differences in the presentation of certain relationships.

This section will discuss three interrelationships in the order of work partnership, familial bond, and romantic relationship. As the majority of shifts identified in this section pertain to the aspects of 'amplification' and 'simplification' in both the *characterisation* and *plot structure* categories, the overlapping concept of *modulation* will be central.

4.2.1 Plot-related shifts in the main character's adaptation

Before going into more detail about the interrelationships between the main character and several people around her, it is important to first discuss the main character herself.

Sarah Manning
(*Orphan Black*)

Sara Aoyama
(*Seven Genes*)

While there aren't many significant differences in terms of appearance and behaviour between the two counterparts Sarah Manning and Sara Aoyama, there is a clearly identifiable and consistent shift that relates to the relativisation of her character. Relativisation here specifically refers to the fact that the remake attributed the Japanese character with a more sentimental backstory, which in turn provides a different perspective on the counterpart's behaviour and personality. As this relativisation leads to a notably 'less problematic' perception of the Japanese counterpart, this shift might be categorised as 'simplification' within *characterisation* and *plot structure modulation*.

Orphan Black's Sarah Manning is a (former) con artist and criminal. Her bad reputation is reflected through descriptions from her foster mother Mrs. S ("she was a bad egg from the start") and her younger foster brother Felix ("she's a punk"). In the first episode, Sarah returns to Toronto after voluntarily leaving her six-year-old daughter behind to go around drug-dealing with her abusive ex-boyfriend. In *Seven Genes*, Sara Aoyama is depicted

as a desperate single mother who cannot seem to maintain a stable job due to her problematic temper. She is in urgent need of money and stability and is not allowed to be in closer contact with her daughter until she learns to be more responsible. Instead of having ran away with criminal intentions, Sara has simply been failing to turn up for her daughter due to her inability to maintain a stable job. In other words, rather than focussing on a criminal background, the Japanese remake adapted its main character as a victim of both her own situation and society.

One of the first scenes that highlights Sarah/Sara's attitude in the remake is when she shares with Felix/Kaoru the story of how she got away from her ex-boyfriend. In *Orphan Black*, Sarah triumphantly states that she got fed up with him, assaulted him and ran away. In *Seven Genes*, Sara tries to hide her bruises while stating that she tried to stop him and was assaulted by him before she ran away (Figure 13).

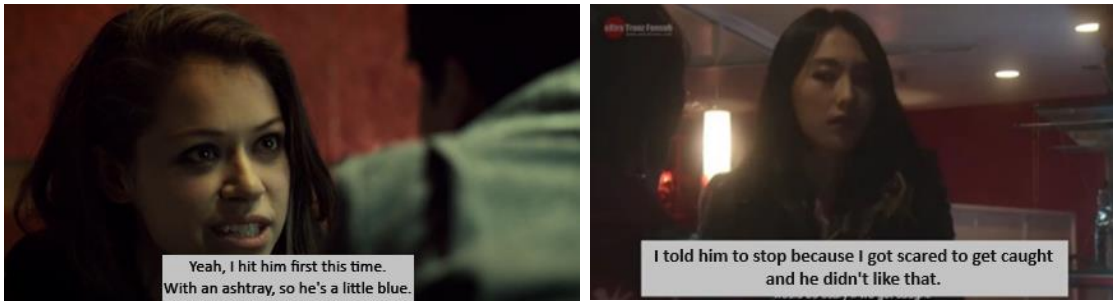


Figure 13. Sarah's (left) attitude versus Sara's (right) victimisation
(*Orphan Black* and *Seven Genes* episode 1, captioned by the author)

Additionally, there's a distinct difference in the counterparts' responses when being confronted with their criminal records. When Sarah is confronted with the fact that she's been in jail, she brushes it off by saying, "just petty fraud, assault, whatever, wasted youth, right?". Sara, on the other hand, seems much more reluctant to admit she's been locked up and eventually reveals that she was falsely arrested when she was trying to save a homeless person from a violent youth gang (Figure 14). The difference in perspective between the two counterparts is clearly highlighted through several scenes which consistently attribute Sara with a better conscience and a stronger sense of victimisation than Sarah, who does not seem to regret her past actions whatsoever. This aspect could also tie in with the earlier mentioned tendency of Japanese narratives to evoke empathy and redemption for their main characters.

Figure 14. Sarah's (left) bad reputation versus Sara's (right) victimisation (*Orphan Black* episode 3 and *Seven Genes* episode 4, captioned by the author)

One final interesting detail that could be attributed to Sara's conscience in the remake appears in the scene where she first encounters Makio after taking on the identity of his girlfriend Maoko, one of her genetic identicals. In *Orphan Black*, Sarah's decision to kiss Paul in order to distract him from noticing she is not Beth immediately leads to an explicit sex scene, whereas in *Seven Genes* Sara is shown flipping over a picture of the original couple while she is kissing Makio, almost as if to express considerateness or guilt towards the woman she's impersonating.

All in all, it is clear that the remake adapted Sara as a much more victimised character than the original counterpart Sarah. Where Sarah embraces her edginess and bad reputation, Sara expresses almost pitifully that she has become used to being ostracised and misunderstood by society. It is also interesting to note that while Sarah's problematic behaviour is more directly linked to her tendency to surround herself with the wrong people, Sara's victimisation is predominantly tied to negative associations regarding her upbringing as an orphan. Whereas the concept of adopted children was essentially normalised in Alison/Rika's family, in Sara's case there is an undeniable suggestion of a certain stigma towards her family history.

4.2.2 Shifts in work relationship dynamics


Arthur 'Art' Bell (*Orphan Black*)


Tsuyoshi Kinjo (*Seven Genes*)

This subsection will focus on the interrelationship between police detectives Arthur 'Art' Bell/Tsuyoshi Kinjo and Beth Childs/Maoko Shiina. The adaptation shifts identified in the dynamic of their partnership can be attributed to the aspect of 'amplification' in both categories of *characterisation* and *plot structure modulation*.

The reason for selecting this interrelationship is that it is subject to differences in cultural norms related to a specific work environment.

In *Orphan Black*, the dynamic between Art and Beth is depicted as very colloquial. The two are around the same age and treat each other as equals, which is mainly reflected through the way they interact with each other. In the first episode, Art comments on the fact that his partner is holding back in the way she usually banters with him, indicating that Beth tends to be quite vulgar in her language (Figure 15). Later on in the original series, it is even revealed that Art was in love with Beth and that they once had a one-night stand together.

Figure 15. Art indicates the dynamic between him and Beth
(*Orphan Black* episode 1, captioned by the author)

The partnership between Japanese counterparts Tsuyoshi Kinjo and Maoko Shiina on the other hand, is depicted as something entirely different. In contrast to the way Art and Beth interact with one another, the Japanese counterparts consistently address each other by their last names 'Shiina' and 'Kinjo', suggesting a much more formal dynamic between the two. Apart from that, there is also a visible difference in age between them. Kinjo is portrayed as a much sterner senior partner to Maoko than Art is to Beth. This sternness is mainly reflected in the way he speaks, which is often in a brusque and raised tone of voice.

Beyond the external elements, the major difference in terms of 'amplification' stems from the way the two characters relate to one another. Not only does the remake omit any suggestion of a potential romantic development in their relationship, it makes even the suggestion of such a development seem inappropriate. The partnership between Kinjo and Maoko is purely professional and seems to be built primarily on loyalty and trust, as repeatedly emphasised by Kinjo throughout the series (Figure 16). The age difference and the repetitive references to the value of having each other's backs and looking after each other additionally seems to indicate a strong notion of conservative gender stereotypes. Unlike Art's informal partnership dynamic with Beth, Kinjo is depicted as a more authoritative figure with a strong sense of responsibility regarding the protection of his younger female partner.

Figure 16. Kinjo expressing the value of loyalty
(*Seven Genes* episodes 2, 3 and 8, captioned by the author)

The adaptation shift of Kinjo and Maoko's work relationship could be identified as a culture-specific one because Japanese society generally adopts a much stricter hierarchy within its work forces. According to Tran (2017), there is a significant difference in cultural norms that influence police forces in Japan and the United States respectively. Japanese police officers typically tend to place more value on conservatism and hierarchy whereas individualism and pragmatism are typical values in US police forces (2017, 21) As there are more similarities than differences between police force systems in Canada and the United States, these differences may also apply between Canada and Japan. In any case, these cultural norms might have contributed to the adaptation shift in the dynamic between these two characters.

4.2.3 Shifts in familial relationship dynamics


Mrs. S (Siobhan Sadler)
(*Orphan Black*)


Saeko-san (Saeko Aoyama)
(*Seven Genes*)

This subsection will focus on the interrelationship between Sarah/Sara and her foster mother Mrs. S/Saeko-san. The adaptation shifts in the dynamic between these two characters can be attributed to the aspect of 'simplification' in both categories of

characterisation and *plot structure modulation*. Additionally, there is also a culture-specific aspect that can be linked to the category of 'excision' within *characterisation* and *plot structure mutation*.

In both versions, it is established from the start that foster mother and daughter were never quite close to begin with and their relationship has become quite strained after Mrs. S/Saeko-san took over custody of Sarah/Sara's daughter. In *Orphan Black*, it is revealed that Mrs. S (Siobhan Sadler in full) is of Irish origin and used to run a foster home that took in children from different 'pipelines'. She was instructed to protect Sarah in particular and ultimately adopted her and Felix legally and moved to Toronto. At the end of the first season, she manages to track down Sarah's birth mother who is revealed to be of South-African origin.

It is necessary to acknowledge that *Seven Genes* omitted all notions of foster care and replaced them with adoption. Whereas Sarah's background as a foster child who ended up in Mrs. S' care from an anonymous pipeline forms the foundation of her origin story in the original series, Sara is identified as an orphan who was adopted by Saeko-san from an orphanage and raised as her own child, which would also explain why they all share the same surname. Apart from the fact that the limited demographic variety of the remake presumably did not allow the addition of a foreign ethnicity in Sara's origin story, a distinctive shift in the remake's storyline is created by the revelation that Saeko-san is in fact Sara's biological aunt. The fact that Saeko-san was adapted as Sara's direct relative who knew about the circumstances of her birth from the start (Figure 17) can consequently be seen as a form of 'simplification' in their familial bond as it provides more definite closure to the story and leaves little room for speculation or further exploration.

Figure 17. Sarah/Sara's familial bond with Mrs. S (left) and Saeko-san (right) (*Orphan Black* episode 9 and *Seven Genes* episode 7, captioned by the author)

Additionally, it could be said that the decision to condense and 'simplify' the mother-daughter bond may also be attributed to the duration of the remake and the fact that it needed to wrap up their relationship within a singular season. Still, it cannot be denied that the revelation of the true nature of their familial bond in the remake significantly changes the relationship dynamic between the two characters.

There is one major culture-specific shift concerning Mrs. S that can be categorised under the 'excision' aspect of *mutation* in both the *characterisation* and *plot structure* categories. As it happens, Mrs. S' background as a foster parent for pipeline orphans forms the very foundation of *Orphan Black*, as the series' title refers to undocumented 'in the black' orphans that were hidden during the strict regime of former British Prime Minister Margaret Thatcher[4]. As this reference is associated with a particular aspect of English history and culture, it was likely omitted because it would not resonate with a Japanese target audience.

4.2.4 Shifts in romantic relationship dynamics

Paul Dierden
(*Orphan Black*)

Makio Iwaki
(*Seven Genes*)

This last subsection focusses on the main romantic relationship that is featured in both versions, namely the one between Sarah/Sara and Paul Dierden/Makio Iwaki. This interrelationship is one of the most distinct examples that can be attributed to the 'amplification' aspect within *characterisation* and *plot structure modulation*.

Sarah/Sara and Paul/Makio initially get involved when the former starts impersonating Beth/Maoko, one of her genetic identicals who happens to be Paul/Makio's girlfriend/fiancée. When it comes to differences in the nature of the counterparts' interrelationships, there is a subtle shift to be identified in the nature of Sara and Makio's relationship that portrays Makio as a more sentimental character than Paul. In *Orphan Black*, the relationship between Sarah and Paul is of a predominantly sexual nature which does not include a lot of talking about feelings. It is much more practical and urgent, based more on lust than on genuine romantic feelings. In *Seven Genes*, Makio makes a point of asking his fiancée out on lunch and dinner dates in an attempt to (re)connect with her. It can also be

[4] https://www.imdb.com/title/tt2234222/faq/, accessed on May 9, 2024.

noted that in general, the Japanese remake avoids scenes that are too explicit whereas the original series does not shy away from showing nudity during sexually intimate scenes.

In terms of the couple's respective endings, there is another plot-related shift to be indicated which was likely applied due to the limited duration of the Japanese remake. Whereas the first season of *Orphan Black* signals a separation between Sarah and Paul, *Seven Genes* officially reunites Sara and Makio as a couple in the final episode. While it might be primarily connected to the short duration of the remake, it is typical that *Seven Genes* tends to wrap up certain storylines in a way that provides the majority of characters with a relatively happy ending.

Similarly to the omission of the historical context of pipeline orphans in Mrs. S' Japanese adaptation, there is also a distinct shift in 'excision' when it comes to Paul/Makio's character background. This shift is linked to the relativisation of the counterparts' respective motives in cooperating with the scientific institute. In the case of *Orphan Black*, Paul's coercion into becoming Beth's monitor is linked to his military background; the institution blackmailed him into cooperating by holding an incident over his head in which he accidentally killed several of his own team members during a military mission in Afghanistan. In *Seven Genes*, all references to a military past are omitted and Makio is being emotionally blackmailed on account of his younger brother who was given a job at the scientific institute in order to keep Makio on a leash.

The omission of the military association in Makio's character might signify another example of a culture-specific adaptation shift. With the establishment of the Japanese constitution in 1947, the country renounced all use of military force and instead established the Japanese Self-Defense Forces in 1954, deployed solely for the purpose of homeland security (Buck 1967, 597). As such, Japan does not have the same associations as Canada or the United States with sending military units to other countries in order to control terrorist attacks. Besides this difference in cultural association, it is also typical for the remake to instead emphasise Makio's familial sentiment, which aligns with shifts that have been identified earlier in the cases of Felix/Kaoru and Helena/Elena in sections 4.1.1 and 4.1.2. In the case of Makio, this shift enables him to be depicted as someone who is trying to protect his family rather than his own reputation, which makes him a more sympathetic character than Paul.

This category discussed adaptation shifts pertaining to relationships and dynamics which could be attributed to the overlapping categories of *characterisation* and *plot structure* due to their significant impact on the plot. The most apparent shifts can be linked to the aspect of 'amplification' within *characterisation modulation* as they relate to highlighted sentiments in the bonds between specific characters: the aspect of loyalty in a work partnership is emphasised over the insinuation of romantic tension between two colleagues; the build-up of a romantic relationship is emphasised in order to facilitate a happy ending for the main character. On the other hand, in order to fit the Asian demographic and the shorter duration of the remake, some elements within certain interrelationships were 'simplified' to wrap up the story within one season without too many loose ends: the familial bond between foster mother and daughter is 'simplified' by the revelation that they are biologically related.

Unlike the previous category, this category brought to light some shifts pertaining to the aspect of 'excision' within the *plot structure mutation* category. While the remake did not actively omit any major events throughout the story, it did omit several significant elements pertaining to the backgrounds of certain characters. References to the restricted regime of Margaret Thatcher and military missions in Afghanistan were excluded and in turn substituted with elements that contributed to the relativisation of certain characters.

As this section specifically focussed on the overlapping aspects within the *characterisation* and *plot structure* categories, the only category that was left out here was the one pertaining to *plot structure modification* and its aspect of 'alteration'.

4.3 Discussion and general remarks

Based on Perdikaki's (2017b) categories and the analysis presented in this study, the results indicate several shifts that pertain to different concepts of both the *characterisation* and *plot structure* categories. In terms of culture-specific adaptation shifts in *characterisation modulation*, the analysis shows that there is a general tendency in how the remake has sentimentalised its characters. In a way, this tendency can also be linked to the aspect of 'dramatisation' within *characterisation modification*. Whereas *Orphan Black* retains a consistent tension and ambiguity among its characters and their respective relationships, *Seven Genes* has utilised the addition of more dramatic dialogues to establish genuine bonds between specific characters. As a result, these bonds evoke more empathy for certain characters than the original, as can be seen most predominantly in the case of the Japanese counterpart character Elena. All in all, it can be observed that the remake signals a tendency to redeem the actions of its characters, whereas the original series retains their villainous and

unpredictable natures.

Besides the 'amplification' of the story's sentimental aspects, the remake has contrastingly 'simplified' several main characters in terms of appearance and behaviour. In this research, the aspect of 'simplification' was mostly linked to Venuti's (1998) definition of domestication, as the downplaying of the characters' eccentricity in the remake seems to indicate a cultural transfer that allowed them to fit better within the target audience culture. Characters that are explicitly outspoken and/or queer in the original series have been adapted into notably more introverted and soft-spoken characters in the remake. It can also be observed that the remake counterparts remain quite composed and well-mannered in their behaviour compared to their occasionally erratic Western counterparts.

The analysis also discussed a handful of characters that could be attributed to the category of *characterisation modification*, for example because of the way they were visibly altered to fit the Asian demographic of the Japanese remake. Any variety in ethnicity and nationality was omitted, including all references to cultures or countries outside of Asia. Whereas the element of ethnical variation in *Orphan Black* is utilised to highlight the individuality of each character, the omission of this element in *Seven Genes* could also be interpreted as a way of domesticating the characters.

While this domesticating strategy remains consistently present in the majority of the Japanese counterparts, it is also necessary to identify some inconsistencies that could indicate a strategy of foreignisation as well. Domestication and foreignisation are intrinsically linked concepts, and therefore there are many grey areas that could suggest an overlap in the combination of the two strategies. Some examples of inconsistent strategies in this remake include the retention of references to Christianity and the Bible while further details concerning Elena's orthodox religious upbringing are omitted, or the adaptation of an originally German character into a Korean counterpart only in nationality but not in appearance or behaviour. Furthermore, the reason behind the sporadic use of English in the remake is quite arbitrary. The only other English dialogue besides Elena's Bible citations occurs between the directors of the scientific institute who both happen to be Japanese. Why did the remake add English dialogue between Japanese characters who commonly speak in Japanese with each other? Was the use of English included as a reference to the international nature of the original series? It is interesting to note that in the few cases a character shows a connection to the English language, there is a clear lack of elaboration on the reason for or origin of this connection. Whether or not the writers of the remake intended to retain a reference to the original series, the inclusion of sporadic and unexplained use of English

seems inconsistent with the remake's overall tendency to omit any links to countries, cultures and languages outside of Asia.

In the case of relationship dynamics, which were assigned to *characterisation* in combination with the overlapping category of *plot structure*, the emphasis on the value of certain bonds is also clearly visible. In all three discussed interrelationships – professional, familial and romantic – it seems that the remake's characters are ultimately united in a more harmonious way, supported by deeper notions of trust, loyalty and love, than in the original. While the remake counterparts all manage to reconcile or reunite in one way or another, the interrelationships in the original series remain contrastingly strained, problematic and layered.

It should also be noted that the main protagonist in the remake was attributed a much more empathy-evoking backstory than the Western counterpart. Rather than focussing on the original character's bad reputation and criminal tendencies, the remake portrayed the Japanese lead character as a victim of society whose attempts of getting her life together are continuously complicated by the stigma of her being an orphan.

When looking at the *mutation* category, it can be deducted that the remake excluded several culture-specific references to Western historical and cultural phenomena that would have been unrelatable for a Japanese target audience. The storylines of orphans that were illegally smuggled to safety and military dispatches to Afghanistan were omitted and altered, significantly impacting the remake's plot as a result. In the end, this study only referred to the *mutation* category in terms of relevant plot-related culture-specific shifts rather than the actual 'excision' or 'addition' of characters. As it happens, there is only one character that has no counterpart in the remake: Olivier Duval, who serves as an intermediary between Paul and the scientific institute in *Orphan Black*. In *Seven Genes*, the communication with the scientific institute happens directly between Makio and the director, and therefore it can be said that Olivier's character was either omitted or merged with the latter. As the 'excision' of this character did not have a notable impact on the remake's plot compared to other culture-specific shifts, it was decided not to include it in this analysis. To clarify why the remaining ten characters shown in Appendix A were not selected for discussion, this has to do with the fact that their remake counterparts did not undergo transformations that were as notable as the discussed selection's, be it in terms of personality or plot-related significance.

During the process of sorting the identified adaptation shifts into Perdikaki's (2017b) categories, it was discovered that the majority of the identified shifts only fitted Perdikaki's

model in a very broad sense. While the model was found to be sufficient for the overall majority of the indicated shifts, the addition of more focussed subcategories would have allowed the results to be filtered more thoroughly. The author opted to categorise the shifts based on character elements that stretched from appearance to relationship dynamics in order to provide a more specified analysis of shifts, but these categories did not turn out to be exhaustive either. All in all, it was found that the results could have been filtered even more thoroughly through more specific aspects than only 'amplification' and 'simplification'. Furthermore, with regards to the *characterisation modification* category, there is arguably more room for elaboration on the aspects of 'dramatisation', 'objectification' and 'sensualisation'. As Perdikaki does not provide detailed examples for each of her established (sub)categories, it was occasionally challenging to determine which type of shift could be attributed to which category.

Through the analysis of the identified adaptation shifts, there is also a direct link to be made with regards to notions of typical Japanese themes and genre tropes. Besides emphasising values within relationships and sentimental gestures, the remake shows a clear recognition and consequent alteration of symbols that are commonly censored in Japanese televised media. Compared to the many explicit themes in the original series, extending from vulgar language to nudity, the Japanese remake retains a level of sanity and composure within its characters by avoiding displays of erratic outbursts and other types of explicit behaviour. Apart from altering culture-specific elements such as a charity run and late-night cricket, the remake additionally altered notable references to profane themes such as sex and drug use.

The fact that the remake may have adapted specific genre-related shifts in order to create an additional sense of relatability with its target audience also relates to what Stephens and Lee (2018) attribute to the expectation of the target audience. A foreign target audience culture is typically not inclined to respond similarly to culture-specific elements in the source material, and this is often a motivating factor in deciding to modify or omit specific elements in the remake (2018, 90).

Looking back on the hypothesis of this research, it can be established that there is indeed a significant level of domestication employed in the cultural transfer of *Orphan Black* into Japanese. This does not only apply to the characters and their appearances and personalities, but also to more general themes and the censorship of specific elements that are considered less common or taboo in Japanese society and culture. Although this particular case study did not compare two different modalities or types of media, the identified culture-

specific shifts still tie this remake to the notion of intersemiotic translation as a “creative process that involves a transformation of signs” (Queiroz and Atã 2019, 298). The results of this analysis identify multiple notable shifts between the original series and the remake that can be attributed to differences in cultural symbols. Aspects that are common in American and Canadian narratives, such as social classes and military backgrounds, were omitted and substituted by plot tools that evoked understanding and sympathy for the characters that befitted the moral values of the Japanese target audience.

All in all, it could be said that each of the abovementioned culture-specific elements have in one way or another been brought towards the target audience to enable more relatability for their sociocultural perspective, rather than retaining the foreign elements of the source material. All elements considered, following Venuti’s (1998) definition of domestication it can be said that this remake undeniably applied an “ethnocentric reduction” in favour of “the cultural values of the target audience” (Munday 2008, 144).

5. Conclusion

This thesis set out to provide an answer to the following question: "What culture-specific adaptation shifts can be identified in terms of *characterisation* in the Japanese remake of *Orphan Black*?" Using Katerina Perdikaki's analysis model of screen adaptation as intersemiotic translation (2017b), this study conducted a comparative analysis in order to establish culture-specific differences between the characters of the source and the target material. The category of *characterisation* was central in this research, both as an individual category and in combination with the category of *plot structure*, as there is a strong overlap in their concepts of *modulation* and *mutation*.

In terms of *characterisation*, the main culture-specific adaptation shifts that can be identified pertain to the characters that were transformed most visibly in terms of appearance, personality and behaviour, including elements such as speech, sexuality and ethnicity. These elements were significantly 'simplified' in the remake – presumably to fit the more uniform nature of Japanese society – and can therefore also be attributed to the concept of domestication as established by Lawrence Venuti (1998).

In terms of *characterisation & plot structure*, the exclusively Asian demographic of the remake enables a more direct connection between certain characters, for example in terms of family relations. The fact that the remake only has one season to wrap up the whole story has resulted in several changes in characters and storylines that were made to enable a more conclusive 'happy ending'. Some culture-specific elements in particular, such as references to sociocultural terms and historical and political events, were omitted in the remake, presumably because they were deemed unrelatable to the Japanese target audience.

Although this research only focussed on two of Perdikaki's (2017b) categories and omitted any reference to the remaining categories of *narrative techniques* and *temporal and spatial setting*, the inclusion of more specified divisions would still be most welcome. It would be worthwhile to consider and establish more extensive types of categorisation to identify adaptation shifts that go beyond the outward aspects of appearance, personality and relationship dynamics. Additionally, while the strategy of domestication was dominant in this research, elaboration on its combination with foreignisation strategies could also be a topic of further research. All in all, this specific remake provided sufficient material to make a case study about culture-specific adaptation shifts. The hope is that this study can contribute to the corpus of Adaptation Studies and consequently support Remake Studies as an academic research field.

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Appendix A: Character chart of *Orphan Black* (first season) and *Seven Genes*

Orphan Black	***Seven Genes***
Genetical identicals:	**Clones:**
Sarah Manning	Sara Aoyama
Elizabeth 'Beth' Childs	Maoko Shiina
Cosima Niehaus	Izumi Odagiri
Alison Hendrix	Rika Yoshikawa
Helena	Elena
Katja Obinger ('The German')	Yeong-ae Ok ('The Korean')
Rachel Duncan	Hiroka Kurosaki
Sarah's circle:	**Sara's circle:**
Felix Dawkins	Kaoru Aoyama
Mrs. S (Siobhan Sadler)	Saeko-san (Saeko Aoyama)
Kira Manning	Moe Aoyama
Victor 'Vic' Schmidt	Nagase
Beth's circle:	**Maoko's circle:**
Paul Dierden	Makio Iwaki
Arthur 'Art' Bell	Tsuyoshi Kinjo
Angela 'Angie' Deangelis	Genki Tsuchiya
Cosima's circle:	**Izumi's circle:**
Delphine Cormier	Aiko Arai
Alison's circle:	**Rika's circle:**
Donnie Hendrix	Isamu Yoshikawa
Oscar & Jemma Hendrix	Ryota & Rumi Yoshikawa
Aynsley Norris	Ayano Kimura
Helena's circle:	**Elena's circle:**
Tomas	Ugajin
Dyad Institute:	**Dyard Institute:**
Aldous Leekie	Riki Wakita
Kevin 'Olivier' Duval	