

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETATION
TRANSLATION STUDIES MASTER'S PROGRAM

**AN ANALYSIS OF DOMESTICATION AND FOREIGNIZATION
TECHNIQUES IN THE DUBBING OF TWO ANIMATED MOVIES:
COCO AND ENCANTO**

Master's Thesis

Gülce ARMAN

Ankara-2023

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Ankara-2023

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “An Analysis of Domestication and Foreignization Techniques in The Dubbing of Two Animated Movies: Coco and Encanto” and prepared by Gülce Arman meets with the committee’s approval unanimously/by a majority vote as Master’s Thesis in the field of Translation Studies following the successful defense conducted in 04.01.2023

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ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

Date and Signature

Gülce ARMAN

ÖZ

ARMAN Gülce. *Coco ve Enkanto: Sihirli Dünya* adlı İki Animasyon Filminin Dublaj Çevirilerinde Yabancılaştırma ve Yerelleştirme Teknikleri Analizi. Yüksek Lisans Tezi, Ankara, 2023.

Animasyon filmlerinin genellikle belli bir izleyici kesimine hitap ettiği varsayılır. Bir görsel-ışitsel çeviri tekniği olan dublajla farklı dillere çevrilen animasyon filmlerindeki kültürel öğeler ise varsayılan izleyici grubunun negatif etkilere maruz kalmaması ve izledikleri ürünü daha iyi anlamaları amacıyla yerelleştirilir. Bu çalışmada, animasyon filmlerinin, anlamı bozmayacak ve farklı kültürler arasında köprü oluşturacak yabancılaştırma stratejileri kullanılarak çevrilmesinin çeviriye daha uygun bir yöntem sağlayacağı öngörülmüştür. Yöntem olarak, bu amaca uygun olabilecek iki animasyon filmi seçilmiş ve Türkçe dublajlarıyla karşılaştırılarak barındırdıkları kültürel öğeler, Espindola ile Vasconcellos ve Pavlovic ile Poslek'in CSI kategorileri adapte edilerek belirlenmiştir. Belirlenen kültürel öğeler, Venuti'nin yabancılaştırma ve yerelleştirme teknikleri altında sınıflandırılan, Vinay ve Darbelnet'in stratejilerine göre incelenmiştir. İncelenen toplam 306 kültürel öğenin, 228'inin ödünçleme, tam kopyalama ve birebir çeviri stratejileriyle çevrildiği gözlemlenmiş, özellikle ödünçleme stratejisinin önemli ölçüde ağır bastığı belirlenmiştir. Bu bulgulara dayanarak, çalışmanın sonucunda, iki filmin çevirisinde de yabancılaştırma tekniğinin belirgin şekilde etkili olduğu, filmlerde herhangi bir anlam eksikliği veya bozulması olmadığı ve kültürler arası iletişimin sağlanabildiği sonucuna varılmıştır.

Anahtar Sözcükler: Animasyon film çevirisi, görsel-ışitsel çeviri, yabancılaştırma, yerelleştirme, kültürlerarası iletişim

ABSTRACT

ARMAN, Gülce. An Analysis of Domestication and Foreignization Techniques in the Dubbing of Two Animated Movies: *Coco* and *Encanto*. M.A. Thesis. Ankara, 2023

Animated films are often assumed to appeal to a certain audience. The culture-specific items (CSI) in animated films, translated into different languages via dubbing technique, are domesticated to prevent the default audience from being exposed to negative effects of foreign cultural elements and make them better understand the product. In this study, it is hypothesized that translating animated movies using foreignization procedures that would not cause distortion in meaning and would help build bridges across cultural boundaries will provide a more appropriate method for translation. Two animated films convenient for this purpose were chosen and CSIs in these films were identified according to the adapted CSI categories of Espindola and Vasconcellos and Pavlovic and Poslek. The CSIs were reanalyzed by being compared to their Turkish translations according to Vinay and Darbelnet's procedures, categorized under Venuti's foreignization and domestication techniques. Of the total 306 CSIs examined, 228 were found to be translated by borrowing, calque and literal translation procedures, and borrowing strategy in particular was significantly dominant. The study's findings led to the conclusion that foreignization predominates in the Turkish dubbing of both movies with no loss in meaning and cross-cultural communication could be achieved.

Keywords: Animation film translation, audiovisual translation, foreignization, domestication, cross-cultural communication

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INTRODUCTION

Background of the Study

Translation has been the most prominent concept in the development of societies and cultures since ancient times. Effective communication can be provided and strengthened through translation in almost every field. Whether it be for science, education, religion, politics, or entertainment, translation enables information, knowledge, and ideas to spread over larger groups of people and it stands as a bridge to connect people, cultures, and societies from all over the world. This difficult task is taken up by translators who, every step of the way, face challenging decisions regarding the subject, field, type, and style of the works that are to be translated. The translator, acting as a mediator, carries all the burden on his shoulders to be able to function as a bridge between his society and the world. As Auster (2017) suggests, translators are the mediators who are often overlooked and they enable people of various cultures to communicate with one another, allowing them to realize that they all live in the same world (p.121). In other words, translators shorten the distances and shrink the world by performing this demanding but significant task.

Translation Studies (TS), as a multidisciplinary field, reaches out and performs in a wide variety of disciplines and areas. One of the branches of TS is audiovisual translation (AVT) in which the research has accelerated in recent years with the developments in technology. Chiaro (2013) defines AVT as the process of translating the verbal components of audiovisual products from one language to another (p.1050). The recent technological developments paved the way for the development of film industry and specifically the field of animation movies. Although in some ways, AVT resembles other types of translation, there are some specific features in it that need to be focused on separately. As Delabastita (1989) states, films provide a special kind of communication which is both multi-channel and multi-code (as cited in Munday, 2008). By multi-channel and multi-code, he emphasizes the presence of different channels such as visual, auditory and verbal. These features pose various constraints to translators and create new challenges for them as they limit their freedom.

AVT has two main types, namely, subtitling and dubbing. Both have different advantages and limitations for translators. According to Perez-Gonzalez (2014), "...subtitles are snippets of written text superimposed on visual footage that convey a

target language version of the source speech” (p.16). In subtitling, the target receivers are exposed to the original language which preserves the authenticity of the film and also fosters receivers’ appreciation of different cultures. Whereas, dubbing is defined as the replacement of the original voice track with a track in the target language (Luyken et al., 1991, p.73). Dubbing, as a method of AVT, has developed enormously since its first use with the introduction of voice into the cinema. In dubbing, there are not only linguistic codes that should be taken into consideration but also some technical issues such as lip-synchrony, time limitation, and movements of the characters, in other words, the multimodality that is embedded in audiovisual media.

There are numerous reasons for choosing between subtitling and dubbing; however, dubbing is considered a suitable method for translating children’s programs or movies since it does not require children to watch the movie and read the subtitles at the same time. As Goris (1993) highlights, when watching a dubbed film, viewers can maintain focus on the images without switching to the written translation (p.172). Especially in movies made for mainly children, dubbing gains more importance because of children’s limited attention. Another different reason why dubbing is preferred over subtitling is for the purposes of localizing ideological and cultural references, elements of humor, censorship, or dialects.

The crucial challenge in translating is taking into account for whom the work is to be translated. Animation movies have become popular recently with the advancements in technology and these movies are assumed to be watched mainly by children but nowadays, they are also watched by adults since they are more colorful, entertaining, and appealing in terms of their stories and visual effects compared to the past. Although dubbing takes more time to produce and costs more, generally in children’s movies or in countries where people do not speak foreign languages, it is preferred as the AVT method. With dubbing technique, it is easier to adapt cultural, moral, or religious values in the source text and also to create a target text that is easy to understand and fluent. Therefore, the general view on dubbing is that it is mainly used for making the source text more comprehensible since it is easier to adapt when substituting the original voice with the replacement track. As Danan (1991) states, since subtitling does not require changing the original track, foreignization is the translation technique used for subtitling (as cited in O’Connell, 2007, p.120). In other

words, when the tendency is to keep the foreignness of the original source, subtitling method is preferred over dubbing.

However, there is another side of the coin which also poses great importance. Although the commonly preferred method to translate for an audience that consists of children is simplifying, clarifying, localizing and making the target texts more comprehensible in the target culture, Szarkowska (2005) emphasizes that one of the most effective aims of films and TV shows is “transferring values, ideas and information” because, in films and TV shows, foreign cultures are portrayed verbally, visually and aurally. Venuti (1995) categorizes translation strategies in two different approaches one of which is domestication and the other is foreignization. In domestication, the translator adapts the target text according to the beliefs, traditions, expectations, and level of the target audience. This technique is generally the dominating one in dubbing, especially when children are among the target audience. Whereas, in foreignization, the translator introduces what is foreign to the target readers and preserves the foreign elements in the source text. He advocates foreignization approach since according to him introducing foreign cultures, and beliefs increases the intellectual level of the target audience. Klingberg (1986) also supports Venuti by emphasizing that *anti-localizing*, in other words, preserving foreign elements in children’s literature will increase the world knowledge and cultural capacity of children and foster their interest in foreign cultures (as cited in Oittinen, p.90). When the educational function of TV programs and movies is taken into account, dubbing cannot have the sole function of domesticating the foreign but it may as well be used to introduce foreign cultures, beliefs, and lifestyles to both children and adults.

In this sense, taking into account the different functions of Venuti’s domestication and foreignization techniques, the translator has to make some choices during the translation process. The translator may choose to adopt the idea of enhancing the receivers’ culture, general knowledge, and world view or he may choose to create a domesticated version, adapting most of the foreignness into his own culture and language and be invisible.

Purpose of the Study

It is a general opinion that exposure to different cultures, beliefs, religions, traditions and habits in animated films can have harmful effects on children and even some adults. For this reason, when translating animated films, the domestication technique usually predominates. The animation movies chosen for this study are Disney-Pixar's *Coco* and *Encanto* both of which reflect Disney's recent viewpoint of representing countries other than America, and this new viewpoint is different because these ethnic societies are not represented as stereotypical characters like the ones in the company's prior movies. As these movies are different from the classic fairy tale or fantasy movies that are released for both children and adults by Disney-Pixar, this study will provide information about the analysis of some samples from the movies to find out whether they are translated as traditional animation movies mainly by adopting the domestication translation technique or from a different perspective, preserving the native and foreign elements with the strategy of foreignization.

Significance of the Study

To date, most of the studies in literature have revealed the uses, differences and similarities of the domestication and foreignization techniques used in the translation of culture-specific items (CSIs) in literary works either for children or adults. However, this study is important because it aims to reveal the fact that displaying these differences through the foreignization technique will contribute to the development of the audience by transferring different cultures through language and closing the cross-cultural gap between the source and target societies.

The analysis of these films is important in that it will unveil whether the original movies are translated without distorting the foreign elements that they aim to reflect or whether they are domesticated again in line with the general trend. In other words, it will show whether the purpose of the originals has prevailed over our own values.

Statement of the Problem

The developments in technology have led the way to the production of various animation movies. Since nowadays they are produced with higher technology, they are more appealing and therefore, compared to the past, they attract more audience from children to adults. As these movies address a mixed audience, it is important for them

not to be watched only for entertainment. Unfortunately, in Turkey, the general belief is that these movies are just for entertainment and therefore they are translated mainly by domestication technique to provide the audience with easy-to-understand versions. However, it is significant to comprehend that by rendering the foreignness of these films it can be possible to equip the audience with some values that can be constructive, develop their culture and open their horizons. In other words, it is possible to make these movies beneficial for the audience rather than time-consuming.

In animated films, domestication is widely used as a translation technique in order to make the language more fluent, not to disturb the integrity and not to allow cultural differences to distort the overall meaning. As a result, viewers become ignorant of the differences between the source culture and language and their own. This study aims to provide a number of samples from two animated films to reveal the problem mentioned above.

Research Questions

The questions attempted to be answered at the end of this research are as follows:

1. Which translation approach—foreignization or domestication— was mainly employed in the translation of the two animated movies?
2. To what extent is it possible to step out of the traditional tendency of using domestication technique while translating dubbed versions of animation movies?
3. What factors might have affected the choices of the translators in choosing their main translation approach?
4. If foreignization is well established, how effective would it be in closing the cross-cultural gap between the source and target audience?

Hypothesis

When there is a mixed type of audience group including both children and adults, it is assumed that generally domestication technique is adopted in translated works to create easy-to-understand and at the same time audience-friendly translation. However, in this research, it is hypothesized that since the aim of the original movies is different from the traditional animated movies, the Turkish translations will preserve

the foreignness of the works and foreignization technique would be dominant in both movies.

Limitations & Assumptions

*This research is limited to the comparative analysis of two animated movies, *Coco* and *Encanto* released by the same company, Disney-Pixar and their Turkish dubbed versions using two translation strategies, direct translation and oblique translation and five translation procedures, namely borrowing, calque, literal translation, equivalence and adaptation, which will be categorized under Venuti's foreignization and domestication techniques. Transposition and modulation procedures will not be included in this study since they deal with structures rather than CSIs. The whole movie scripts of both movies will be analyzed.*

In this study, it is assumed that in the two movies chosen for this study there will be plenty of CSIs belonging to real societies and since animation movies are generally translated by domestication technique these movies are watched as if they were the products of the target culture.

Study Plan

- MAY 2022: Previous research about the topic in literature will be analyzed.
- JUNE 2022: Theoretical background and Literature review will be written.
- JULY 2022: The original and translated scripts of the movies will be studied and analyzed comparatively in detail.
- AUGUST 2022: The original and translated scripts of the movies will be studied and analyzed comparatively in detail.
- SEPTEMBER 2022: With the use of resources, the data collected after the comparative analysis of the original translated texts will be written.
- OCTOBER 2022: Conclusion and recommendations
- NOVEMBER 2022: References will be prepared in APA format and presented in the thesis. After revising and editing, the thesis will be concluded and handed in on the agreed date.
- DECEMBER 2022: Submission

CHAPTER 1: REVIEW OF LITERATURE

The most notable and significant theories, approaches, and ideas pertaining to the subject of this research from earlier works will be reviewed and examined in this section. Among the main theories and previous research that will be reviewed in this section are the issue of equivalence in translation, AVT and dubbing, the (in)visibility of the translator and culture-specific elements.

1.1 Issue of Equivalence in Translation

Translation underwent a considerable amount of evolution until it became a discipline. Since translation is a multidisciplinary field, there has always been debate regarding the process, technique, and final outcome. The subject of literal vs free translation was the topic of a contentious discussion among academics. The former indicates word-for-word, whereas the latter suggests sense-for-sense translation. Both the "literal vs. free" and "form vs. content" debates, which have persisted up to the present, have their roots in these opposite poles (Munday, 2008, p.20). The debate between meaning and equivalence started to take shape in the 1950s and 1960s when researchers started to analyze translation in a more systematic manner (Munday, 2008, p.38). A brief history of major equivalence theories will be presented in the next part to offer a clearer view of how the notion of "equivalence" has changed through time.

1.1.1 Brief history of theories into equivalence

'Equality or sameness' between texts produced in different languages is referred to as equivalence. The degree of this sameness is the topic of everlasting controversy in TS. The long-standing debates on this subject have allowed new theories to emerge or existing theories to be developed. Different theorists have taken very different approaches to the issue of equivalence. Some of them explain translation making use of the relations between equivalences (Catford, 1965; Nida and Taber, 1969; Toury, 1980; Pym, 1992/1995/2004; Koller, 1995), and some others oppose the idea of equivalence as a theoretical concept, asserting that it is meaningless (Snell-Hornby, 1988) or detrimental (Gentzler, 1993/2001) to TS (as cited in Kenny, 2009, p.96). Elmahdi and Moqbil (2015) divided equivalence theorists into three categories: those who advocate a linguistic approach to translation, those who see equivalence as the transmission of a message from the source culture to the target culture and who

take a pragmatic/semantic or function-oriented approach, and those who fall somewhere in the middle (p.60). As is evident, the issue of equivalence has been advocated or refuted in a variety of ways, but it is undeniable that it has made significant contributions to Translation Studies.

The French theorists Jean-Paul Vinay and Jean Darbelnet (1970/1995) conducted a comparative stylistic analysis between French and English and developed some strategies and procedures as a result. They called the two strategies they found 'direct translation' and 'oblique translation'. According to Munday (2008), these two strategies refer to the distinction between literal and free translation (p.56). They offer seven translation procedures three of which (borrowing, calque and literal translation) corresponds to the first strategy; direct translation and the other four (transposition, modulation, adaptation, equivalence) are under the category of oblique translation strategy. According to Vinay and Darbelnet (1995), achieving equivalence requires using entirely different words to describe the same situation as in the original (p.342). By applying this, it is possible to achieve the stylistic effect of the original text in the target text. Although they claim that in bilingual dictionaries, terms must be included as "full equivalents" in order to be accepted, they eventually acknowledge that the range of equivalences is greater and that dictionaries with idiomatic collections can never be fully exhaustive (Vinay & Darbelnet, 1995, p. 255). It is emphasized that the dictionary equivalent of a word is not always the exact equivalent and that it is necessary to know the context or 'situation' in which that word appears. Vinay and Darbelnet's model was the first methodical effort to create a categorization of translation techniques.

Roman Jakobson (1959/2004) emphasized linguistic meaning and equivalence between two different languages and the idea of "equivalence in difference" was first proposed by Jakobson, who also emphasized the significance of the message that can be conveyed through three different types of translation: intralingual, which denotes rephrasing or paraphrasing within the same language; interlingual, which suggests proper translation; and intersemiotic, which denotes adaptations from various sign systems. According to Jakobson, an object's meaning is derived from its linguistic signs, and meaning is found in the signs themselves. He claims that there is no complete equivalence between code units, therefore sending the entire message—rather than individual code units—is what matters (p.139, as cited in Munday, 2008,

p.37). With the right strategies, a translator can always translate from one language to another, according to Vinay and Darbelnet, and Jakobson, all of whom have presented solutions to address the problems of equivalence.

Working on the Bible translation, Eugene Nida (1964) took a different approach when it came to the issue of translation and equivalence and he presented the issue from a new dimension. According to Nida, there are very close connections between language and culture. Words originate from these cultures, and as a result, their meanings vary between languages. Translations cannot provide exact substitutions of these expressions, but they can provide the closest equivalent first in meaning and then in style (Nida and Taber, 1982, p.12). Nida (1964) rejects the terms 'literal' and 'free' translation and proposes two types of equivalence the first of which is formal equivalence and in later edition by Nida and Taber (1982) it is termed formal correspondence and the second one is dynamic equivalence. According to Nida (1964), formal equivalence is a sort of equivalence that centers attention on the message's actual form and meaning and he claims that the receptor language's message should reflect the various features of the source language as closely as conceivable, which Munday summarizes as closely relating to source text structure and accuracy (2008, p.42). Dynamic equivalence, on the other hand, focuses on the receptor response and seeks equivalence between the responses of the message's target receptors and the original receptors. Nida claims that this type of equivalent can be listed as one of the 'four basic requirements of a translation' (p.164; as cited in Munday, 2008, p.42). It is clear that Nida supports the use of dynamic equivalence as a more efficient translation technique. The text in the target language, in other words, the end product of the translation process, must have the same effect on all of the readers it was intended for. By approaching the issue from the standpoint of reader response rather than linguistic equivalence, Nida was able to alter the direction of the issue.

House (1977) developed a translation model based on a pragmatic approach, where the major principle for source text and target text equivalence is that the original and translation should be functionally equivalent. The only way a translation may be equivalent to the original text is if the target text's function and the original text's function overlap. According to House (2015), only when the cultural circumstances in which linguistic units emerge and are utilized are taken into account can their meanings be understood. Therefore, not only do two languages interact during

translation but obviously two cultures do as well (p. 4). House comes up with two types of translation: *overt* and *covert* translation. When a target text has components that reveal the fact that it is a translation, House calls it an overt translation. While, a covert translation is a target text that serves the same purpose as the source text since cultural differences are minimized as much as possible by the translator (1977, p. 106.) Because House based her theory on culture and approaches the problem of equivalency from a pragmatic standpoint and she doesn't analyze individual words taken out of their context, it may be assumed that her method is more adaptable.

Correspondence and equivalence are two different concepts according to Koller (1979) who felt the need to differentiate these terms as such: the structures and sentences in the SL and TL that correspond to each other are referred to as correspondence and "the hierarchy of utterances and texts in SL and TL according to equivalent criteria" is how he defines equivalence (as cited in Munday, 2008, p.47). Koller (1979) suggests five types of equivalence which should be put into a hierarchical order by the translator according to text types: denotative equivalence relates to the extralinguistic elements of a text; connotative equivalence emphasizes the verbal features of the source text; text-normative equivalence relates to text-types; pragmatic equivalence relates to the receivers of the text and formal equivalence is based on the structural and stylistic elements of the source text (p.186). As mentioned above, the translator is expected to put these different types of equivalences in order of importance according to text types. Pym (1997) claims that this is a "healthy plurality" because it is not just concerned with the source text or the idea of source versus target text; nonetheless, he faults Koller for having overlooked the fact that attaining the correct hierarchy on the side of the translator is not explained (p.73). Nevertheless, by putting forth a wide variety of equivalence types, Koller has succeeded in building a link between two sides of the argument namely linguistics and pragmatics.

Newmark's significant work on equivalence in translation can be found in *Approaches to Translation* (1981) and *A Textbook of Translation* (1988). The phrases *semantic* and *communicative translation* are introduced by Newmark using a framework similar to Nida's formal and dynamic equivalence. According to Newmark (1981), a translation that strives to have the same effect on the target reader that the original text has on the source reader is called a communicative translation and

semantic translation attempts to accurately convey the original context, to the extent that the semantic and syntactic structures of the second language allow (p.39). However, although Newmark's terms look similar to Nida's in their purposes, Newmark believes that if the target language does not operate in the same time and space as the source text, full equivalence cannot be achievable from the side of the receptors (p.69). It is possible for a far more detailed and strange text to emerge since the meaning and source text writer are prioritized in semantic translation and the qualities of the source text are attempted to be retained to the greatest extent possible. However, communicative translation is easier, more intelligible, and conveys the intended message since it is reader-oriented.

Pym (2010) classified the term "equivalence" into two categories: natural equivalence and directional equivalence. Given that the source text and the target text are presumed to share the same value, which sets translations apart from other types of texts, he emphasizes that "equal value" is of the utmost importance (p.6). He provided the instance of Friday the thirteenth which, in English language cultures, is considered an unlucky day and Tuesday the thirteenth which corresponds to the same set of beliefs or cultural values in Spain and he claims that if the bad luck part should be emphasized, then 'Friday' should be replaced by 'Tuesday' in Spanish translation. This equal value can be on the level of form, reference, or function at different times. Equivalence simply states that equivalent value can be attained on one level or another without specifying the specific kind of value that is meant to be the same in each situation. Directional equivalence, on the other hand, is a term related to the asymmetrical relationship between two texts, showing that a one-way equivalent translation does not give the same equivalent effect when a back translation is performed. This can be comprehended more clearly if the Friday-Tuesday example is considered. When the sentence is back translated, it does not provide the same equivalence as it does in the translation from source language to target language. With this notion, Pym also pinpoints the complexity of term 'equivalence' when cross-cultural communication is considered. Pym (2010) refers to several dichotomies such as foreignizing and domesticating (Schleiermacher, 1813/1963); formal and dynamic (Nida, 1964/1982); semantic and communicative (Newmark, 1988); overt and covert (House, 1997); adequate and acceptable (Toury, 1980/1995); fluent and resistant (Venuti, 1995) all of which, he states depend on two opposite poles and "name the

approaches to a text as a whole” rather than linguistic translation strategies in micro-levels (pp.31-32). If there is no other power hierarchy or relationship, these techniques typically demonstrate two separate decisions that the translator makes based on his or her preferences and approach to the text.

In the following section (1.1.2), one of these dichotomies, namely Venuti’s (1995) foreignization and domestication techniques or the notions of visibility and invisibility of the translator will be revisited.

1.1.2 Translator’s (in) visibility in translation

Various dichotomies emerged as a result of the different viewpoints regarding the issue of equivalence. Kearns (2009) mentions some of the dichotomies related to strategies in translation and he mentions *procedural* and *textual strategies* (Molina and Hurtado Albir, 2002); *comprehension* and *production strategies* (Chesterman, 1997) and *local* and *global strategies* (Jääskeläinen 1993; Séguinot 1989; Lörcher 1991) (pp.540-542). He describes the latter dichotomy as such: local strategies deal specifically with the translation of particular linguistic constructions and lexical items, whereas global strategies deal with more general concerns of text style and the choice of whether to highlight or conceal particular parts of the source text (p.284). According to Chesterman (1997), global and local strategies are also referred to as macro and micro strategies (p.87). In this case, it is possible to say that global strategies are more general; they concern with the text as a whole; they are determined in advance of the translation process and this decision is influenced by political, ideological, and cultural choices either by the translator or the authorities in power. The field of global translation strategies has benefited from Lawrence Venuti's work on the foreignization and domestication dichotomy.

As has already been noted, the approach the translator adopts defines the strategies or procedures that will be used, as well as the features, the readership or the audience it will appeal to, and the quality of the finished output. The features of the source text to be translated, the intended audience, their educational background, interests, and culture, as well as the intended purpose of the target text must all be taken into account by the translator when adopting a certain approach. This decision will also determine whether the translator will be *visible* or *invisible*. Venuti (1995) is credited with coining the phrases visibility and invisibility and with defining

invisibility as "the translator's situation and activity in contemporary Anglo-American culture" and he claims that when a translation sounds fluent, appears to be transparent due to the absence of any grammatical or stylistic oddities, and appears to reflect the source writer's mentality or purpose, the translation is deemed acceptable and ceases to be a translation but looks like the 'original'. (p.1). In other words, when the translation 'pretends' to be the original, the translator becomes invisible; however, this situation is a little ironic because this also causes many features of the original text invisible in order to produce a target text that is flowing, transparent, and comprehensible.

Domestication and foreignization are two translation strategies that Venuti (1995) examines in connection with the concept of invisibility and these strategies have an impact on the material to be translated, the translation strategies to be applied and the way the translated text will be perceived. The word "domestication" implies the translated text to be familiar, fluent and native in its language, style and cultural content, while the term "foreignization" signifies the translated text to be unusual and unfamiliar linguistically, stylistically and culturally. Venuti's strategies have their origins in an essay, *Über die verschiedenen Methoden des Übersetzens* [On the different methods of translating] by Friedrich Schleiermacher that was published in 1813 and Schleiermacher makes the following distinction between these two methods in his work: "Either the translator leaves the author in peace, as much as possible, and moves the reader towards him, or he leaves the reader in peace, as much as possible, and moves the author towards him" (Schleiermacher, 1813/2021). With a different interpretation, it can be stated that the translator can take the reader to foreign lands with the approach he adopts or host the author in his own land.

Debates among researchers about these two strategies have been going on for a long time. Schleiermacher (1813/2021) is in favor of preserving that foreignness in the essence of the source text by stating that the real purpose of translation which is a pleasure taken out of the foreign works as pure as possible can be achieved by a strategy that seeks to infuse the translated work with the entire essence of a language that is alien to it (p.68). It can be inferred that Schleiermacher is in favor of reading translations for their artistic and aesthetic value and thus opposes the idea of destroying the original beauty of the texts. Similarly, Venuti (1998) advocates the method of foreignization and considers wiping off the specific linguistic, stylistic and cultural

features of the source texts by adapting them to local traditions as the biggest scandal in translation (p.67). Schmidt (2013) distinguishes between these two scholars, highlighting that even though they both prefer the same technique, their motivations are essentially different. He makes a reference to the fact that Schleiermacher favors foreignization since he believes that it can enhance the target language and it benefits his readers (p.539). In fact, Schleiermacher (1813/2021) thinks of his readers as “connoisseurs of language and art” who need to be satisfied and get a similar kind of pleasure that he himself gets from the original source and he goes on to state that once it is paraphrased, a piece of art loses its tone, its sparkle, and ultimately its very identity as art, and this will disappoint someone who is in awe of the beauty of a foreign work (p.56). It can be stated that foreignizing method benefits the intended readers in that it feeds their hunger for the otherness in foreign works, and it can also enrich and strengthen the target language. Schmidt (2013) goes on to say that the reason why Venuti (1995) favors foreignizing method is that domesticating method (a) reduces the values of the foreign culture, thus causes ‘ethnocentric violence’ in cultural values; (b) makes the translator invisible, thus degrading his position and status in society (p.540). In contrast to the traditional fluent translation, Venuti (1995) suggests the method of *resistant translation*, namely foreignization, which involves selecting a foreign text and creating a translation technique along lines that are neglected by the dominant cultural values of the language (as cited in Yang, 2010, p.78). The debate over domestication and foreignization strategies has persisted for a long time, however, although it was language-oriented in the past, following the cultural turn in TS in 1970s, the focus of this controversy shifted to intercultural transmission and has been the object of extensive research. Since 1970s, the conflict has been seen from a whole new social, cultural, and historical viewpoint (Yang, 2010, p.77). It might be argued that rather than linguistic distinctions, the disagreements that arise about these two different methods are related to cultural, social, and political diversity. Thus, it would not be incorrect to claim that for Venuti, these two strategies are crucial for the transmission of cultural elements and therefore involve a more political agenda.

Domestication and foreignization in cultural context

Domestication, as previously mentioned is a translation technique that seeks to create fluent, transparent and easy-to-read target texts and thus it consists of getting rid of the foreignness or otherness in the source text by adapting the foreign cultural

elements to the cultural context of the target reader. Venuti (1995) criticizes domestication method as he thinks it involves "an ethnocentric reduction of the foreign text to Anglo-American target cultural values" and he emphasizes the fact that domestication is for dominant cultures which "are aggressively monolingual, unreceptive to the foreign" and also "provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (p.15). Venuti is referring to the political or ideological side of domestication in this instance because, in his view, those who insist on domesticating foreign works and thus replacing the foreign elements with familiar ones do so in an effort to place an emphasis on their own culture above any other cultures. The concept of invisibility comes to the fore in the efforts to create a fluent text because Venuti states that when the target text becomes familiar without any foreign elements in it, the translation is perceived as the original and thus the translator and the translated work stay in the background or are ignored which makes both of them invisible.

By maintaining the foreignness and originality of the source text, foreignization, on the other hand, reflects the cultural and linguistic components of the source text. It is a source-text and culture-oriented translation that facilitates cross-cultural communication. Venuti (1995) puts forth the idea that foreignization in translation can be said to have the purpose of resisting "ethnocentrism and racism, cultural narcissism and imperialism" (p.20). Snell-Hornby (2006) emphasizes that these terms Venuti uses are "emotive" and his language is "provocative and polarizing" because he implies that domestication indicates some kind of violence in the source culture (p.146). By supporting the practice of "foreignizing," Venuti actually highlights the struggle for cultural domination and suggests that trying to obscure cultural elements in foreign works is actually a narcissistic act.

Another fact that Venuti (1999) wants to emphasize is the ethics in the translational act. Venuti, in support of this assertion in his discussion of translation ethics, quotes Berman (1995) who asserts that foreignizing translation "shows respect for" the source text by "providing a connection" that "enlarges, amplifies, and enriches the translating language" (as cited in Venuti, 1999, p.81). It can be stated that by ethical translation, Venuti highlights the need for the translator to be visible in order to raise awareness about the status of the translated material by emphasizing the preservation

of the foreignness in the original text by respecting its linguistic and cultural characteristics.

Venuti (1999) also argues that even a simple action such as the choice of source text can have a foreignizing effect if it defies domestic canons and stereotypes (p.81). In other words, the text to be translated has a decisive influence on the translation technique. The source text's intended message is determined by the text type chosen. To offer an overview, if the source text is a manual or any other instructional text, domesticating it will be necessary to ensure that it serves the intended function. The goal of the translation, however, shifts if the source text is a literary work because target readers will read it for its aesthetic characteristics and for enjoyment, which requires the translation to reflect all the linguistic, stylistic, cultural, and pragmatic elements of the source text in the target text. This way, it broadens the scope of domestic literature and culture through its portrayal of the *foreign*.

1.1.3 Vinay and Darbelnet's translation strategies

In order to avoid any misleading or confusing terms, it is important to shed a light to the difference between the terms 'strategy' and 'procedure'. As Munday (2016) states, 'strategy' refers to the translator's general approach to the text to be translated (literal or free; semantic or communicative; domestication or foreignization), and the 'procedure' complies with this approach by covering the techniques and methods used during translation (such as borrowing words from the source text or adding footnotes to the target text) (p.88). As was noted previously (1.1.1), Vinay and Darbelnet (1970/1995) employed comparative analysis to identify two translation strategies and seven procedures based on the variations in language and style between English and French texts. Their study has the constraint that it only examines the French and English languages, however the strategies and procedures they pioneered have had a significant impact on many other studies (Munday, 2016, p.88). These strategies offered by Vinay and Darbelnet have been used in numerous studies today between different language pairs.

Vinay and Darbelnet (1995) assert that there are two translation strategies that translators might focus on: *direct / literal* and *oblique* translation strategies. For the direct or literal translation strategy, they cite two separate parallelisms: structural parallelism (occurs when two languages have parallel categories) and metalinguistic

parallelism (when two languages are based on parallel concepts). They go on to suggest that, in some cases, gaps or *lacunae* may exist that call for changes to be made in order to preserve the message of the source text. In these circumstances, the source text message can be transferred into the target text element by element using direct translation procedures. The procedures offered for direct translation strategy are borrowing, calque and literal translation.

The second strategy they suggest stems from the fact that structural or metalinguistic discrepancies may sometimes lead to a distortion in syntactic order or lexis and, more complex procedures may be required to transfer the stylistic effects into the target text and to increase the reliability of the translator's work, and they refer to this strategy as oblique translation that covers transposition, modulation, equivalence and adaptation procedures (pp.31-40). For instance, idioms, proverbs, culture-specific items or fixed expressions may not be translated literally not to cause any distortion in meaning in the target language.

In the following parts, Vinay and Darbelnet's seven translation procedures are explained to shed light to their differences.

Borrowing

In borrowing procedure includes transferring the word from the source language directly to the target language to bridge a semantic or metalinguistic gap, such as an unfamiliar or new concept. If the word is a new concept or a concept that has no equivalent or is unknown in the target language, borrowing is a procedure that translators can use to fill this gap. Another reason for utilizing this procedure, according to Vinay and Darbelnet (1995), is that a translator can incorporate foreign terminology by employing the borrowing approach if he wants to integrate the essence of the source culture into his translation to create stylistic effects. As Hoffer (2005) mentions, the set of loanwords or borrowed expressions that are transferred into the lexicon of each language concerned is one of the most obvious outcomes of intercultural contact and communication (p.53). Loanwords have been utilized for cultural reasons in all languages for a very long time. Some loanwords that have been transmitted from English to Turkish include the terms "cinema," "radio," "dollar," "CD", "selfie" to name a few.

Calque

Calque is defined by Vinay and Darbelnet (1995) as “a special kind of borrowing” in which the borrowed expression is translated word by word literally and is resulted in either lexical calque (introducing a new mode of expression without disturbing the syntactic structure) or a structural calque (introducing a new structure). To give an example, English words ‘skyscraper’ and ‘science-fiction’ become ‘gökdelen’ and ‘bilim-kurgu’ in Turkish by being translated literally. Vinay and Darbelnet (1995) state that some borrowings and calques can develop into fixed phrases through time and become essential components of the language. They may also have had a semantic transformation, becoming false friends (p.33). In other words, the translator needs to be very careful and fully comprehend what these expressions mean in the two languages while using these fake friends, whose meanings may vary in the source and target texts.

Literal Translation

Literal translation, which Vinay and Darbelnet (1995) characterize as being most prevalent across languages of the same family and culture, corresponds to word-for-word translation and refers to the direct translation of a text from the source language into the target language adhering to the syntactic rules to create a grammatically and idiomatically meaningful text.

They go on to say that following these three steps, if the translated text has a different meaning, has lost its meaning, is not structurally possible, lacks an equivalent expression, or if the corresponding word is not in the same register, oblique translation must be utilized.

Transposition

One of the procedures in the oblique translation category is transposition, which is switching one part of speech for another without altering the meaning (Munday, 2008, p.57). This procedure is related to shifts between grammatical structures and therefore it is sometimes required when translating between languages that do not share the same grammatical structures. According to Vinay and Darbelnet (1995), transposition can be obligatory or optional. Obligatory transposition is utilized when the language system of the target language does not leave space for any other

options to the translator. Whereas, optional transposition is used if the translator thinks that it matches the utterance better stylistically. They list a number of different grammatical category shifts such as from adverb to verb; from verb to noun etc.

Modulation

Modulation is a change in the structure of the message that results from a shift in point of view (Vinay and Darbelnet, 1995, pp.36-37). In other words, it is the process of producing the target text from a perspective different from the source text's point of view. When literal or transposition translation techniques are used and grammatically acceptable expressions are produced, these expressions can still be inappropriate, non-idiomatic, or strange-sounding in the target language and in these cases, they claim, modulation procedure can be utilized. They analyze modulation in two categories: *free or optional* and *fixed or obligatory*. They assert that there is only a variation in degree between the two categories, and that a translator who is fluent in both languages may apply fixed modulation with ease and validate the equivalent by consulting a dictionary. In contrast, the translator uses a different approach with free modulation each time since it is a unique case. A number of different categories are suggested by Vinay and Darbelnet for modulation procedure. Munday (2016) refers to some examples in English where modulation can be rendered: "It does not seem unusual" may turn into "It is very normal" with the negation of opposite structures or "We are not allowed to access the internet" can turn into "They don't allow us to access the internet" with a difference in active/passive structures (p.91). Transposition and modulation techniques are not included in the analysis part of this thesis since they are more closely related to sentence constructions and grammatical formations than to CSIs.

Equivalence

Vinay and Darbelnet (1995) use the example of a person who expresses their pain to show how the term 'equivalence' almost always involves culture. While the word "ouch!" is used in English to express pain, the reader wouldn't benefit from a literal translation of the word in French because the French word used to express pain is "ae!" instead of "ouch!". In Turkish, for instance, pain is commonly expressed by the word "ah!". Thus it can be said that equivalence as a translation procedure, according to, Vinay and Darbelnet (1995), results in an equivalent text in the target

language that describes the same issue using entirely different stylistic and structural techniques. Onomatopoeia of animal sounds is a different category of expressions that typically needs to be translated using this procedure to be accepted as natural sounding in the target language. To illustrate, while a duck's sound is referred as *quack* in English, it is referred as *vak* in Turkish.

Equivalence is also used for proverbs, clichés and idiomatic expressions because, although all lexical and grammatical properties are translatable, the idiom can become meaningless when translated literally. In this case, the equivalent of the same idiom in the target culture is used by the translator. To give an example, in English “*Don't count your chickens before they are hatched*” is used to tell someone that they should not rely on something they hoped for unless they know for certain that it will become real and to give the same message and intended meaning, “*Dereyi görmeden paçaları sıvama*” is used in Turkish and thus when translated word for word, the former would confuse the Turkish readers. Equivalence procedure is a helpful strategy for translators in determining whatever idiom or proverb best captures the context and intended meaning in the target language.

Adaptation

The adaptation procedure is a type of translation in which the translator adapts and recreates a cultural reference from the source text to the target culture because the original reference does not exist in the target culture. According to Vinay and Darbelnet (1995), adaptation procedure can be referred as a unique type of equivalence known as *situational equivalence* since it requires the translator to establish a new situation or context. They state, for example, that the *Tour de France* (bicycle races) in France could be used instead of *cricket* in England because a Frenchman may not associate the term *cricket* with anything meaningful (p.39). It is also claimed that in some cases, the translators may refuse to utilize adaptation which can be noticed in the tone and stand out in the context as a whole.

As a result, although the taxonomy of Vinay and Darbelnet has been criticized by some because certain procedures create a confusion of concepts or examples are taken out of contexts, their categorization is of great importance because they have provided the first systematic classification and have shed light on the works of many theorists over the years.

1.2 Audiovisual Translation (AVT)

Audiovisual Translation (AVT) is relatively a recent branch of TS and its development goes hand in hand with the advancements in the fields of technology, film and media. Today, the importance of AVT is increasing with the spread and proliferation of media materials such as TV programs, movies, documentaries, video games etc. belonging to different countries. Especially movies, a tremendously important and effective medium for transmitting opinions, beliefs, attitudes, and information, are watched by billions of people worldwide. Producers, directors, screenwriters, in other words all the people in the production team of a film are aware of the fact that their product will be offered to and consumed by people all over the world with various educational, cultural and social backgrounds. In order for films to be considered as an achievement in different countries and societies, they need to be translated in a proper manner by taking into account a great deal of factors. As Chaume (2018) states, this function of translation is called as “localization, internationalization or even glocalization” by the industry, the meaning of which are explained as “the process of adapting an audiovisual production to the norms, likes and dislikes of different target cultures” (p.41). That is why AVT has become a subfield of TS and it creates a variety of research areas for scholars and theorists.

The importance given to this field has increased recently since the development of audiovisual translation is directly proportional to the development of technology. As suggested by Munday (2008), the field of TS first paid little attention to AVT, and it was given a variety of names, including "audio-medial" (Reiss, 1971), "constrained translation" (Titford, 1982, Mayoral et al., 1988), "film and TV translation" (Delabastita, 1989), “screen translation” (Mason, 1989). Gambier (2004) introduced the word "transadaptation" later; nevertheless, the term "audiovisual translation" (Luyken, 1991) has now taken over as the most used term for the branch (p.184). As Orero (2004) puts forth, AVT is used as an umbrella term since it includes all of the types such as the translation of movies, theatre or radio (p.VIII). By all means, the fact that all these different audiovisual models have their own unique features necessitates that they ought to be mapped and analyzed separately and translated by different methods.

The reason why Titford (1982) preferred to call AVT as a “constrained translation” stems from the fact that one of the key features of audiovisual materials

that sets them apart from other types of written materials is the use of visual and acoustic channels that contribute to the communication and reception of meaning between the source text and the target audience. Thus, translators, working on audiovisual materials, are restricted a great deal by the presence of these different channels and codes. Mayoral, Kelly and Gallardo (1988) built on Titford's term constrained translation and came up with a new concept referred to as *subordinate translation* to describe the translation of modalities like comics or songs and any sort of AVT. Although this notion was first only used for subtitling, their achievement in extending it to all AVT types made it possible to categorize AVT based on the amount of limitations and challenges each mode imposed (as cited in Chaume, 2018, pp.43-44). Many researchers have conducted systematic studies on AVT, whose diverse features call for differing levels of attention.

One of the first researchers to work with the aim of uncovering some notable features of this style of translation was Delabastita (1989), who described the codes transmitted simultaneously with the film and through audiovisual channels. He states that what distinguishes audiovisual material from others is that the receivers both see and hear verbal and non-verbal communication throughout the film and during this process, some *codes* are transmitted to the receivers. His description includes four categories of codes including the verbal (consisting different characteristics of style and dialects), the literary and theatrical (genre-specific storyline and verbal exchange), the proxemics and kinetic (related to non-verbal behavior), and the cinematic code (including techniques, genres) (as cited in Munday, 2008, p.183). He emphasizes the significance of these codes by saying that these codes mold the film into a "meaningful sign" that transmits the message to the audience and the "macro-sign" of the film may be created by combining signals from various codes in a variety of different ways (Delabastita, 1989, p.197). These different signs or codes, which belong to the audiovisual field and are transmitted to the audience through both visual and auditory channels, have caused some translation problems dating back to the present day and have been analyzed by various scholars.

As it has its own set of laws and conventions, Chaume (2004) also argues that AVT goes beyond language translation. He introduces his own translational model of analysis, which takes into account both the external elements of the text (such as professional, historical, communicative, etc.) and the factors that pose universal

translational issues (linguistic, contextual, pragmatic, cultural, etc.). Acoustic and visual channels are two categories into which these codes might be organized:

Table 1: Chaume's (2004) Framework of Analysis Based on Signifying Codes of Film Language

Acoustic Channel	Visual Channel
The linguistic code	The iconographic code
The paralinguistic code	The photographic code
The musical and special effects code	The planning code
The sound arrangement code	The mobility code
	Graphic codes
	Syntactic codes

He sets forth that the translator needs not only to interpret the meanings that are sent by each of these codes as they are transmitted over these channels, but also to understand and convey the meanings generated when these codes interact with each other (p.23). Such complexity of multi-channels and signs creates challenges for translators and limits their choices of strategies and procedures.

What audiovisual texts require is the utilization of various techniques to make it possible for the researchers to comprehend the connections between the components of the product that they are analyzing and the crucial textual and contextual concerns that must be investigated in the process of translating components into a different language and culture. Hence, the two main ways used in the translation of audiovisual products presently are to be examined, the difficulties they pose for the translator are to be classified separately and a path is to be followed accordingly. Today, subtitling and dubbing are the two main methods of film translation, the latter of which is the subject of the present study. While each country has a different approach to translating films, there are many factors for these variations, from the translated work itself to its receivers, from the political, religious, social, and cultural values of the countries to their economic circumstances.

In the following sections (1.2.1. and 1.2.2.), with the focus being kept mainly on dubbing, a brief history of subtitling and dubbing, the advantages and limitations of dubbing will be provided.

1.2.1 Subtitling

Up until the 1920s, silent films, in which no spoken dialogue was present but there was silent communication between the characters that was mostly conveyed by gestures and mimicry, predominated the screens and it was in the 1920s, when intertitles, the first type of written text to be included into motion pictures, first appeared (Ivarsson, 2002, as cited in Perez-Gonzalez, 2009). These intertitles used to be inserted between frames to help viewers understand the motivations of the characters or key story points. According to Dick (1998), the intertitle serves as a reminder of the early reliance of film on the printed word and was one of the ways the silent filmmaker enriched the story or clarified the action. He makes reference to D. W. Griffith, who utilized intertitles for more than merely recreating conversation and character identification. Griffith's various purposes included verifying the accuracy of a certain setting, commenting on the event or manipulating the audience's feelings, clarifying phrases that the audience might not be acquainted with, and exposing a character's thoughts (pp. 18-19). To translate these intertitles, the original text was simply removed and the translated text was placed. These intertitles, with the technological developments, paved the way for subsequent types of AVT such as subtitles.

Subtitling has ushered in a new era in the field of AVT by adding short pieces of text onto the image and making them appear on the screen at the same time as the image and sound. Subtitling is defined by Gottlieb (1992) as "a written, additive, immediate, synchronous and polymedial translation" (p.161). Subtitles, according to Luyken et al. (1991), are "condensed written translations of the original conversation" that are shown as lines of text, often at the bottom of the screen (p.31). Given that it entails a transition from a spoken to a written medium, Gottlieb (1997) also characterized subtitles as *diasemiotic* or *intermodal* (as cited in Perez-Gonzalez, 2009, p. 14). Subtitling, according to Diaz-Cintas (2012), not only includes translating the original conversational exchanges performed by multiple speakers but also transferring any additional verbal information that is seen on screen or heard in the soundtrack into written form in the target language (p.274). As can be seen from the various definitions, since subtitle translation takes place within different technical and linguistic rules, it requires extra expertise, attention, knowledge, awareness and skills and has more limitations than written translation.

Intralingual and interlingual subtitles are the two categories Gottlieb (1992) uses to categorize subtitles based on linguistic parameters. The former refers to translation within a single cultural language, while the latter refers to translation between two different cultural languages (p.163). To be more specific, interlingual subtitles that require translation have the function of transferring the meaning between two separate languages. Intralingual subtitling is the term used to describe subtitling that operates within the same language.

According to Tornqvist (1998), there are some significant differences between the translation of written texts and that of audiovisual texts, including the audience's ability to compare the translation with the original, the subtitler's inability to provide additional information due to space restrictions, and the fact that subtitling includes translation from a spoken text rather than a written text (p. 10). The disparities show that subtitling has some restrictions that affect both the viewers and the strategies translators use. Subtitles can provide 43% less text than the original discourse they are based on, according to scientific research (de Linde and Kay, 1999, as cited in Perez-Gonzalez, 2009, p. 15). There is time constraint for subtitlers since speaking speed is faster than reading speed. Audience cannot read the same amount of written information as the amount of information they can hear in a limited amount of time. Therefore, the written information that can be conveyed by subtitles should be more condensed due to considerations such as the length of time subtitles may remain on the screen, their necessity to change with the changing image, and the maximum number of characters that can fit in a single frame. These variables collectively add to the technical difficulties of subtitles.

Overall, subtitling has often been the subject of criticism for contaminating the image and distracting viewers by requiring a cognitive effort (Perez-Gonzalez, 2009, p. 16). It is difficult for viewers to follow up with the images while both reading and comprehending the subtitles, which lessens their pleasure taken out of the material they watch. On the other hand, subtitles have the advantage of preserving the aesthetic value of the product by allowing viewers to hear the original dialogue while viewing the film (Gottlieb, 1997, as cited in Szarkowska, 2005). Viewers' awareness that they are watching a foreign production adds to the value of their experience and the appreciation of otherness in foreign movies. Other factors that affect translator strategies, audience preferences and the choice of AVT method are difficulties

involving translation of linguistic and cultural elements and the latter will be focused on in the following sections.

1.2.2 Dubbing

Towards the end of the 1920s, the appearance of 'talkies' led the way to the introduction of sound into movies bringing a new issue into film production in terms of creating the same movie in different languages. Despite the attempts of American film studios in solving the issue by producing the same movie in a variety of languages while maintaining the same setting and plot with various actors and directors, the produced films, rapidly turned out to be commercially unsuccessful due to their poor visual merit and inability to engage consumers (Danan, 1991, p.607; Szarkowska, 2005). Technological advancements in the late 1920s also made it possible to utilize a new technique known as 'revoicing' to edit and enhance the quality of some scenes that were shot in loud settings. Although this method was formerly employed for post-synchronization, it opened the path for the contemporary dubbing method that is utilized today (Whitman-Linsen, 1992; Chaves, 2000 as cited in Perez-Gonzalez, 2009). As summarized by Perez-Gonzalez (2009), the word "revoicing" refers to a number of oral language transmission practices such as "voice-over, narration, audio description, free commentary, simultaneous interpreting and lip-synchronized dubbing" (p.16). As can be understood, dubbing is a form of revoicing, however it has achieved significant advancements on its own and now it stands out as a topic of research since it harbors more elements to be analyzed.

Dubbing is one of the two main methods of AVT which is defined by Chaume (2012) as the process of recording translated dialogue in the target language and replacing the original audio of a movie's dialogues in the source language. Diaz-Cintas (2009) mentions another factor in his definition which is synchronization of actors' lip movements. Revoicing procedures, different from dubbing, are used to translate audiovisual programs like interviews and documentaries into foreign languages without the use of lip synchronization. Lip synchronization, however, is crucial for translating works like movies. Therefore, the translation of a movie is a collaborative work which includes not only the translator but also dubbing directors, dubbing actors, producers etc. The topic of synchronization in dubbing, however, is not just confined to lip movements but also involves the body movements of the movie actors and the pauses in the original text according to Chaume (2006) who also noted that two

different approaches were used in the studies on this topic, the first of which concentrated on synchronization issues, dealing with the *process*, and the second of which concentrated on the *final product* from “linguistic, discursive, cinematographic, ideological, cultural, and social perspectives”(p.8). It can be stated that in the process category, technical issues such as synchronization and character movements are addressed, while in the final product category, the focus is more on the use of language and how cultural elements are translated.

Since language and culture are included in the process of analyzing the final product, the long-discussed concept of equivalence in TS is brought up once more. According to House (1977/1981), dubbing is a form of *covert* translation in which the target text is seen as an original work rather than a translation since the linguistic devices used in the source text reflect the cultural context of the target text. The cultural gap between the groups speaking the source and the target languages is bridged and the translated text is tailored to the target culture by the translator and House defines this strategy as “application of a so-called cultural-filter” (p.107). To put it another way, the dubbing technique is a way to produce a product that does not clearly identify itself as a foreign production and is more suitable for manipulation by the translators or power holders.

Advantages of dubbing

In most cases, the benefits of dubbing outweigh the drawbacks of subtitles. It reveals the differences among the nations that favor dubbing for film translation, and these variations are primarily based on the level of education, the age of the target audience, the country’s approach to its own cultural and linguistic homogeneity, the economic situation, and the proficiency of their citizens in foreign languages.

Goris says that dubbing creates a more homogeneous discourse since it is an oral translation from an oral source and also it does not require the text to be reduced or shortened (1993, p.171). Therefore, it can be stated that there would not be any considerable losses as the dubbed version contains most of the information in the source text. It can also be inferred that dubbing can preserve the integrity of the original text.

Numerous scholars who study AVT state that since viewers do not attempt to watch, listen and read at the same time in a dubbed movie, their attention is not divided

(Chiaro, 2009; Goris, 1993). Therefore, the dubbing technique is often a suitable method for viewers who do not have knowledge of foreign languages, who are illiterate or are too young to read quickly. Programs specifically made for children such as animated movies or cartoons are dubbed almost all over the world (Chaume, 2012, p.7) since children's attention span is limited and most of them cannot read subtitles and watch the movie simultaneously because doing so requires an extra cognitive effort.

Perez-Gonzalez (2009) also mentions the fact that with the help of dubbing, it becomes more likely to reproduce overlapping speech and other prosodic qualities (p.15). Translating spoken text into target spoken text enables to keep the acoustic characteristics of the original.

Limitations of dubbing

It is a well-known fact that even though dubbing is widely utilized for different reasons, there are a considerable number of individuals and countries that are against this technique. Bollettieri Bosinelli (1994) claims that people or countries who prefer dubbing technique associate the word with "doubling" and thus consider the idea of expanding the target audience group and for those who are against dubbing, the term has a negative connotation such as being dishonest, unclear, not authentic (as cited in Chiaro, 2009, p.147). Those who oppose dubbing believe that dubbed versions are fake and lack uniqueness because they are not originals and they are always manipulated in some way.

When requirements are taken into consideration, dubbing procedure is highly expensive. As has already been noted, there are many participants that contribute to the creation of a dubbed movie, including dubbing actors, technical staff members, and dubbing directors. This brings us to the issue of time because when compared to subtitling, it takes more time to dub a TV program or a movie. It is a step-by-step process starting from the translation of the script and goes on with the voice casting, synchronization etc.

Dubbing is sometimes criticized for ruining the original and preventing listeners from hearing the actual performers' voices. However, Chiaro (2009) opposes this idea by stating that it is possible to achieve the highest degree of filmic homogeneity with the original since dubbing technique does not require to shorten or

reduce the source dialogue as in subtitling (p.147). However it is argued that hearing the same actors' voices all the time in dubbed versions deprives the audience of the authentic experience of listening to the original dialogues which causes "loss of authenticity" (Goris, 1993). Bogucki (2013) asserts that if certain actors are dubbed by the same voice artist, the target audience could become confused (p.34) or in some cases it may be monotonous for the audience.

Furthermore, the absence of synchronization, which is detrimental to the authenticity of the translated speech, is a persistent problem on the part of the dubbing professionals (Herbst, 1997; Perez Gonzales, 2007; as cited in Perez-Gonzalez, 2009, p.18). Since the main purpose of dubbing is to offer the film to the target audience in the closest way to the original, errors or glitches in the synchronization will reduce the quality of the film.

One of the undeniable features of the importance of foreign films is to build a bridge between communities and to facilitate cultural exchange. However, an important drawback of dubbing is the fact that it encourages a tendency for excessive domestication. As summarized by Szarkowska (2005), this might deprive the intended audience of important aspects of the source culture; it could also turn into a nationalistic expression, lessen the sensation of "otherness," it could cause the film lose all of its exoticism, and become merely a "film." This is a crucial issue as the nature of adult films and animated movies allows this cultural exchange the most and when the target texts are domesticated to a large extent, they become a pass-time activity without any cultural or linguistic value. The viewers feel like they were watching a movie produced in their own country because all the cultural elements seem familiar since they are highly domesticated to fit into the target cultural context and all the foreign features of the original are wiped off.

1.2.3 Countries that adopt dubbing and subtitling methods

Regarding film translation, each country has its own preferences which depend on their economic, cultural, historical, and ideological attributes. Perez-Gonzalez (2009) divide these countries by their preferences into three categories, the first of which is source-language countries. Szarkowska (2005) notes that these countries are usually countries such as America and England, which rarely import

films from abroad and a small number of imported films in these countries are translated via subtitling technique.

The second category involves dubbing countries such as France, Germany, Italy and Spain. France utilizes the dubbing technique because of its nationalist stance and insistence on maintaining its own language, culture, and unity, whilst the other three nations favor it because of the fascist regime and the fact that the dubbing technique used there is more for censorship (Perez-Gonzalez, 2009). According to Goris (1993), dubbing technique means developing a control mechanism against the values of foreign productions. Goris refers to Robyns (1994) who argues that the reason for this defensive approach is to consider foreign films "as a threat or as inferior" (p.172). China, Japan, Turkey, and Hungary are some of the other countries that often choose dubbing as a means of AVT. As can be understood, some countries utilize dubbing to protect their own unity and some others think those foreign influences can have negative impacts on their people and country.

The last group consists those nations that favor subtitles. According to Danan (1991), these countries are those that import movies more frequently and are more receptive to foreign influences, and this reveals the socio-cultural perspective of nations when they are adopting a certain kind of AVT approach (as cited in Goris, 1993, p.172). While subtitles are widely used in Scandinavian countries that are rich, have a high rate of education and have small audiovisual markets or bilingual countries such as Netherlands and Belgium, they are also preferred by countries who are poor and have a lower rate of education and these are listed as Greece, Portugal and Arab countries. (Perez-Gonzalez, 2009. p.18). Poor nations favor subtitles since dubbing is more expensive due to its complex process and countries with low education level prefer dubbing since people in those countries generally do not know a second language or even how to read and write.

As can be seen from this classification, there are various reasons for countries to prefer either dubbing of subtitling whether it be cultural, ideological or economic. The lines between these two opposing sides have, however, become blurred since the middle of the 1990s with the improvement of technology. As Gambier (2003) states, some countries have started to use a blended version of these techniques which he calls "hybridization of the media industry" (as cited in Perez-Gonzalez, 2009. p.18). Chaume (2012) also states that today, the choices of the AVT mode among countries

depend more on the preferences of audiences, in other words, on how they prefer watching certain programs like films or TV series or cartoons (p.6). The AVT model is therefore influenced by a wide range of factors, some of which are technological constraints, others are economic and political issues, and yet others are audience-related.

1.3 Culture and Translation

The foundation of a society is constructed by language and communication. Language represents a society's culture through the changes it has experienced over time as that civilization has evolved. Culture is a reflection of a person's individual or societal patterns of behavior, beliefs, rituals, traditions, and conventions. For people speaking different languages, belonging to various social groups, and cultural backgrounds, translation can be considered as a tool to comprehend one another's viewpoints and keep open lines of communication. Since it acts as a bridge to guarantee more solid and trustworthy communication between the two parties, translation plays a significant role in culture and language. Moreover, it aims to bridge cultural gaps and get rid of those that may still persist. Given this situation, it is reasonable to assume that translation and culture are intertwined and that a translation performed without taking cultural factors into account cannot be accurate or trustworthy enough.

In their 1990 essays *Translation, History, and Culture*, Bassnett and Lefevere concentrated on the close connection between translation and culture, the influence of culture on translation, and the issues that culture has caused in translation. They noted that translation has ceased to be a linguistic-oriented action, has moved from the word level to the text level, and that linguistic-oriented translation studies that no longer take into account the cultural environment have lost their relevance. They adopted the term "cultural turn" as a metaphor to describe the process of examining the translation in relation to its ideological, political, and cultural context (as cited in Munday, 2016, p.198). Textual and extra-textual factors have begun to be taken into consideration since the texts to be translated should be taken as a whole rather than as linguistic words and chunks. As Bassnett (2007) puts forth, the center of the discussion should not merely be on arguing the definition of "faithfulness in translation" or the meaning of the term *equivalence* but also be "on broader issues of context, history and convention". However, Bassnett admits that they were not the first to put forth the idea

of taking translations as a whole with their broader context and it all started with “the work of the Polysystems Group inspired by Even-Zohar (1978), Gideon Toury (1978) and James Holmes (1978)” (pp.13-14). The cultural shift in TS has opened new ways to research in such fields as literary translation, film translation, among others.

A variety of theories and points of view have been presented along with the change in emphasis toward culture, and many theorists have presented their own views and criticisms. One of these disputes was over the possibility and impossibility of translating cultural elements. Newmark (1988) argues that he does not see culture as a “part of language” because otherwise, translation would not be possible. He makes a distinction between "cultural", "universal" and "personal" language, contending that some words, such as "die," "swim," and "breakfast," serve universal purposes and are not difficult to translate. However, if cultural terms (such as monsoon, steppe, or dacha) do not have cultural equivalents in the target culture, then issues may arise. Similarly, ‘personal’ language refers to idiolect and it may also pose translational problems (pp.94-95). Accordingly, it may be said that Newmark believes that cultural language can be translated into a convenient form of target language, and that this process is a crucial responsibility of the translator's task in cross-cultural communication.

Culture is made up of a broad combination of values, including heritage, social structure, religion, habits and customs. According to Snell-Hornby (1995), the translator must be fluent in both languages as well as both cultures because language and culture go hand in hand. His level of expertise, knowledge, and perception affects both his ability to generate the target text and his comprehension of the original material (p.42). It can be stated that the translator has a significant responsibility when it comes to translating the components of the original text and culture. The strategies and procedures the translator employs will determine how well these components are preserved and reflected, as well as the exotic features of the source culture in general, or how well they are adapted to the target culture.

1.3.1 Culture-specific items (CSI) in translation

After Bassnett and Lefevere have raised awareness about cultural issues, translators, according to Gentzler (1998) “become more empowered and less self-effacing, a development that has allowed theorists to better view the process of

mediating between cultures and /or of introducing different word forms, cultural nuances, and meaning into their own respective culture” (p.ix). The cultural turn of the 1980s and 1990s has led to a growth in intercultural mediation methods and theories among scholars and translators. Following the cultural turn, CSI in the source texts have been categorized by various theorists, and translation techniques tailored specifically for these CSIs have been suggested. It would be wise to start by reminding several definitions of CSI that have been put forth by scholars. Aixela (1996) defines CSIs as follows:

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (p.58).

Based on this definition, variables to take into account related to CSIs include translation issues as well as how cultural components are received in the target text, and to what extent they are accepted. Florin (1993) emphasizes the specificity of CSIs by stating that these are terms or groups of words that identify things and ideas that are unique to one country's way of life, culture, and social and historical development but foreign to others (p.123). Likewise, Pedersen refers to ‘crisis points’ which he defines as translation problems and he claims that these crisis points—which he also defines as turning points—require the translators to actively make decisions and they also reveal the translator's general approach and the norms he adheres to. He names these crisis points as Extralinguistic Culture-bound Reference (ECR) and defines it as follows:

Extralinguistic Culture-bound Reference (ECR) is defined as reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience (2005, p.2).

As can be understood from the definitions, CSIs are typically considered as translation issues or challenges, and the reason for this is that each society has its own unique cultural values and these values generally may not have exact equivalents in other languages and cultures that do not often correspond to each other. For this reason, CSIs are attempted to be categorized by various scholars, who also provide different translation strategies for these items. These strategies will not be covered in this study

since the main focus is on Venuti's macrostrategies and Vinay and Darbelnet's microstrategies. However, the categorizations will be briefly summarized.

Researchers like Klingberg (1986), Newmark (1988), Oltra Ripoll (2005), Espindola (2005), Aixela (1996), Pavlovic and Poslek (2003) and many others have proposed classifications for CSIs. Newmark (1988) categorized CSI's as *ecology* (including animals, plants, local winds, mountains, plains, ice, etc.); *material culture* (which refers to food, clothes, housing, transport and communications); *social culture* (indicating phrases related to work and leisure); *organizations, customs, ideas* (covering political, social, legal, religious and artistic CSIs) and *gestures and habits* (which he explains are often used in 'non-cultural' language) (p.103). Another categorization has come from Espindola and Vasconcellos (2006) and it covers *toponyms* (including geographical places and regions); *anthroponyms* (covering names and nicknames of people); *forms of entertainment; means of transportation; fictional characters; local institutions; measuring systems; food and drink; scholastic references; religious celebration and dialect* (which was said to be inspired by Halliday (1978)) (pp.18-19). A different taxonomy of CSIs than those suggested by Newmark is one put out by Pavlovic and Poslek (2003) that contains a more detailed range of items. Their categorization includes the following: *Ecology* (winds, plains and hills, other geographic concepts, flora and fauna); *Everyday Life* (types of dwellings, household appliances, food, meals, clothes, national costumes, means of transport, public services); *Material Culture* (products, trademarks); *History* (historical events, institutions, functions, and personalities; literature, including different characters from works of art well known in the source culture, famous quotations; folklore and tradition); *Religion* (religious concepts that do not have any equivalents in the target culture); *Economy* (stock exchange, money market, equity or commodities); *Political and administrative functions and institutions; Armed Forces* (ranks, formations); *Education* (different systems of education); *Forms of Address* (names, titles); *Gestures and Habits* (greetings etc.); *Work* (related to economy); *Leisure and Entertainment* (sports, games, places where people go out, things they do) (pp. 160–163). There are some other researchers and their categorizations some of which are comparable to those stated above and others added or removed some of them. Overall, these categories have provided a great deal of help for translators in terms of locating and translating problematic CSIs.

1.3.2 Domestication and foreignization of CSIs

The translator's way of handling the CSIs generally emphasizes the two opposing goals of translation, one of which is keeping the otherness and the flavor of exotic notes of the source text in the target text and the second of which is creating a receiver-friendly version by adapting the source culture to the target culture and to turn the unfamiliar into what is considered to be familiar. Which of these two conflicting goals would overweigh depends on a variety of factors. Perhaps these factors can be divided into two as mandatory and optional factors. According to Davies (2003), those that are mandatory can be categorized by text type (literary, technical, audio-visual, etc.), reader or audience group (age, education level, general cultural knowledge, etc.), and the similarity between the source and target text cultures (p.69). In other words, in some cases, this choice may have already been determined depending on the conditions Davies emphasizes. On the other hand, the tendency of the translator to retain the aesthetic qualities of the source text, to offer new values to the reader or viewer of the target text, or to enrich cross-cultural communication may be regarded as an optional aspect.

Davies also highlights the common aspect among academics who develop strategies to translate CSIs and she claims that these strategies may be ranked on a scale based on to what extent they include foreignization or domestication. She refers to Hervey and Higgins (1992) whose strategies are set on a scale "between the extremes of exoticism and cultural transplantation" and Aixela (1996) whose strategies are ordered "based on the degree of intercultural manipulation" (as cited in Davies, 2003, p.70). It has been mentioned that the strategies of foreignization and domestication are used as umbrella terms, where the general approach to translation is determined. While Vinay and Darbelnet's direct translation corresponds to Venuti's foreignization, oblique translation corresponds to domestication. In this case, borrowing, calque, and literal translation procedures offered by Vinay and Darbelnet are close to the foreignization strategy while adaptation and equivalence are on the domestication strategy on the scale.

1.3.3 Animation movies, audience range and the choice of AVT model

Animated films are commonly thought to be primarily for children due to their universal themes, positive morals, and entertaining nature. However, as time and

technology have advanced, more and more animated movies have started to be created with different content, including cultural elements and themes like death that were formerly deemed improper for children. The popularity of these animated movies has grown, and they are now appealing to audiences of all ages and cultures thanks to their technological assets and content. Consequently, in recent years, animated movies have started to be produced not only to amuse audiences but also to broaden people's cultural perspectives, enhance their worldviews, and advance the knowledge of both youngsters and adults. Karamitroglou (2001) asserts that programs for children are watched not only by children; but also by a large number of adults and therefore, we cannot assert that producers of children's television programs may idealize a possibly homogenous "children's audience" because it appears that they also consider the demands of adult viewers (p.307). In other words, it can be stated that if the stereotypical idea that animated films appeal only to a certain audience group was given up, translated works would bring distinct values and benefits.

It has already been stated that even subtitling countries favor dubbing in children's programs. However, it cannot be wrong to argue that since dubbing is mainly utilized as a method of domestication, these programs may lose their originality and educational value and turn into a form of pure entertainment, making them insufficient to appeal to a diverse audience.

Dubbing is compatible with Venuti's concept of domestication since it is a potent target culture-oriented instrument that forces the source material to adhere as closely as possible to the norms of the target culture (Szarkowska, 2005). Animation movies are almost always dubbed since it is believed that children are too young to appreciate cultural differences and that animated movies are solely for children. It should be remembered that excessive domestication can undermine integrity since animated films that have been dubbed for the aforementioned reasons are also intended for adults, and even young children can benefit from learning about the cultural differences between societies.

It cannot be denied that authenticity, which expresses the cultural identity of the source text, is intimately correlated with foreignization. Another purpose of importing foreign films and broadcasting them in different countries is to promote the source culture, values and lifestyles and to create cultural bonds between countries and societies. The "otherness" of the original text gives the movie a new flavor since it

makes it possible to build cross-cultural bridges across different societies. Sun (2009) states that although domesticating translation makes cross-cultural communication easier, translations should primarily be read to discover what is unknown and hidden instead of emphasizing what is already familiar. He also adds that the target language reader should not, in theory, be isolated from the authentic intercultural experience of dialogical acquaintance with the foreign. He makes a reference to Venuti who claims that when cultural values are considered, the translator's invisibility decreases originality and supports this idea by stating that the authenticity always diminishes when a translation is represented in a misleading way in regards to language, culture or ideology (pp.157-162). Preventing the target audience from enjoying the significant features of the source culture and depriving them of getting to know various societies and lifestyles for the sake of being transparent and fluent is something that deserves to be given second thought when the choices of translation strategies are taken into consideration.

1.3.4 Cultural references and the multimodal nature of AVT

The fact that many signals and codes are active at once and produce what Zubiria (2012) refers to as a 'cinematographic discourse' is what sets AVT apart from other methods of translation, as was indicated in the first section. The visual, audio, verbal and nonverbal elements combine to create the whole message in AVT (p. 80). AVT differs from literary translation in that image is an inevitable component that substantially influences the final output. Not only are words utilized to construct and transmit the message, but signals that are continually delivered through visual and auditory channels also work together to produce the message and send it to the intended receiver. Therefore, it is essential for the translator to consider not only the verbal codes but also the visual and aural codes and choose the proper translation strategies. When we relate this topic to translation strategies, it would not be incorrect to assume that the viewer would comprehend the intended message not only by making use of the translated words but also by synthesizing everything he hears and sees.

When it comes to cultural references, they are also embedded in both verbal and nonverbal codes, which should be taken into consideration in the translation process. Studies on AVT prioritize language above all other parameters, according to Alfaiy and Ramos Pinto (2021), which restricts cultural references with linguistic components and excludes cultural cues that are embedded in the context and

transmitted via visual and auditory channels. They go on to claim that this situation ignores the fact that audiovisual products are multimodal and it reduces nonverbal resources to a secondary position (p.113). Before concentrating on one of the translation techniques such as domestication or foreignization, a translator should pay attention to all of these verbal, nonverbal, visual, and auditory cues. This is because when a domestication technique is applied, for instance, to adapt cultural references or to fill a cultural gap without taking into account the multimodal property of the film, the likelihood of a mismatch between visual, verbal, or auditory channels increases. Similarly, a cultural reference that is domesticated with the assumption that the audience will not grasp it, may actually become a very simple concept when it is combined with visual and auditory channels and thus the modification or adaptation technique used may become redundant. Gambier (2013) emphasizes the importance of the plurality of codes and signals in film translation by stating that “once the functions of the verbal aspect in the audiovisual flow [...] and the interplay between what is said and what is shown have been understood, only then can the translator decide what strategies to employ” (as cited in Taylor, 2016, p.226). As this is one of the main features that distinguishes AVT from other text types, strategies that are to be adopted need to be chosen accordingly in order not to cause any disruptions or mismatch between the verbal and the audio-visual channels. Strategies are needed to be applied after making sure that all the channels will complement each other in the final product.

1.3.5 Developing cross-cultural schemata through animation movies

The common perception about animation films is that they appeal to children, however as was noted in the introduction section, due to the effects generated by cutting-edge technology and the themes and topics they cover, animation films now appeal to a mixed audience. However, because of the presence of children in the audience, dubbing is the technique typically used for translation of animation movies. The dubbing process is considered to be practical because it doesn't divert focus and dubbed movies is thought to be easily understood by the audience. However, dubbing technique is almost always associated with domestication and when it comes to cultural references, it is always open to debate whether the utilization of dubbing technique to eliminate foreign cultural elements and to adapt them to the target culture benefit or harm the audience. O'Connell (2003) emphasizes the significance of this issue by stating that television and translation both have this characteristic of offering

possibilities for exposure to cultural communication, therefore translated audiovisual content has the potential to have a significant intercultural influence on children's life (p.226). Although his claim is attributed to children only, it can easily be applied to all kinds of audience groups.

Today, much like literary works, television shows and movies are among the most popular and extensively consumed products, and books are no longer the sole educational resources. It would be incorrect to assume that animation films are only intended to amuse their viewers and are watched for leisure. The relevance and significance of new media to intercultural communication, which enables people or individuals from various cultural backgrounds to interact, is emphasized by Sun and Zhang (2020). They compared Mexican culture depicted in the movie *Coco* and Chinese culture in their study and revealed how different the two cultures' perspectives towards some serious themes such as death and they concluded that, in the era of globalization, it is crucial to understand the differences between cultures, that cultural communication helps to foster mutual understanding and ongoing learning, and that this is crucial for maintaining peace and tranquility for the future of the world (pp.59-61). Lately, animation films, whether they are for children or a mixed audience group, have started to portray real ethnic cultures and this is vital for people to comprehend the distinctions between their own culture and the ones depicted. They broaden minds, widen perspectives, and foster an environment where societies accept and respect one another's differences.

Nieuwboer (2021) examines how two movies, *The Book of Life* from Reel FX Creative Studio and *Coco* from Disney-Pixar, portray Mexican culture during a period when Mexicans are negatively represented in the United States of America. She has mentioned the traditional approach of Disney to representing stereotypes in its movies and focused on the recent change in its perspective to represent real ethnic cultures and depict a positive image. The cultural references used in the animations are categorized as linguistic elements that include the use of Spanish words, Spanish songs, code-switching, pronunciation and accent; and visual markers. It is concluded that both movies represent Latinx and Mexican culture in a real and positive way appealing to both Mexicans and non-Mexicans. Her study is on intercultural communication and thus does not refer to translation of the movies. However, it can be stated that in the light of cross-cultural communication, this is a very significant step towards

introducing ethnic cultures in a realistic way and translation of these movies require careful consideration of the decision between keeping these foreign flavors (foreignization) and wiping them off for the sake of creating a familiar cultural context (domestication).

In her study, Yan (2021) highlights the significance of integrating foreign concepts into animated films and makes the argument that as cultures expand, diverse civilizations come into contact and learn from one another, which results in cultural integration and the emergence of new cultural values. (p.187). The fact that American animated films are well-represented in media and are widely viewed indicates that they have a significant influence on the general public and that the cultural elements they portray play an important role in cross-cultural communication.

1.3.6 Code-switching in audiovisual products as cultural representation

The employment of a third language in the source material that explicitly highlights cultural components other than visual indicators is another notably significant aspect of cultural representation. Multilingual discourse in translation refers to the utilization of a third language in addition to the source language and the target language. As Monti (2022) emphasizes, multicultural movies centered on intercultural encounters in ethnic settings include multilingual conversation techniques more and more frequently. When cross-cultural relationships are at issue, code-switching comes out as a crucial conversational tool for mediating linguacultural identities (p.23). The employment of different languages or dialects within the same sentence or dialogue by bilingual people is defined as code-switching (Gardner-Chloros, 2009, p.4). In other words, code-switching, as Barnes (2012) explains, is the process when the speakers in the source text switch between two languages in the same context or discourse. Barnes also emphasizes that code-switching may be used by screenwriters and filmmakers to accomplish a variety of goals one of which is to establish and emphasize various identities and connections (pp.246-247). The presence of words or phrases from another language interwoven with the text written in the source language may suggest that the characters or the source text's author is bilingual or bicultural. For these and other reasons, the translation of foreign expressions deliberately added into the source text to reflect this foreignness should be performed carefully, taking into account these factors.

Monti (2022) conducted a significant study to reveal how code-switching has been approached in the Italian dubbed versions of a number of European and American multicultural and multilingual movies and to see whether the original effect is faithfully preserved or manipulated in the dubbed Italian versions. She chose L3 expressions that belong to the culture of the third language and indicate cross-cultural and cross-linguistic ties (such as greetings, exclamations, cuisine names, religious traditions, etc.), and she examined the techniques that are used to translate them. She has come to the conclusion that these L3 expressions are largely left untouched in the Italian dubbed versions of the movies, adhering to the translation, or non-translation, strategy known as borrowing (Vinay & Darbelnet, 1958, 2002) or loan (Chaume, 2004; D'az-Cintas & Remael, 2007) and this strategy, she states, portray the films' ethnic and linguistic otherness as well as the complex speech patterns unique to the interracial interactions they center on (pp.22-25). It can be stated that code-switching can be considered as another cultural representation tool utilized in multicultural movies and its translation or non-translation can be attributed to Venuti's (1995) foreignization or domestication techniques. Another conclusion that can be drawn is that the non-translation of these L3 expressions can be examined under Vinay and Darbelnet's (1988) 'borrowing' procedure. If the expressions used in the third language are for cultural representation purposes, it can be ensured that the cultural differences in the source text are transferred to the target text and contribute to the representation of a foreign culture.

1.3.7 Research into culture-related dubbing

Translation of animated films has lately been the subject of numerous research, and these studies cover different aspects of AVT, including linguistic traits (humor, idioms, slang terms, songs), pragmatic features (speech acts), technical issues (lip-synchrony, kinetic synchrony etc.) and cultural references. In accordance with the purpose of this study, some of the recent studies on culture-oriented dubbing will be briefly summarized.

With the premise that some cultural references can be harmful to children owing to intercultural differences, Bařhan (2022) focused his work on the Turkish dubbing of children's films including CSIs and analyzed the cultural references in the Turkish translation of the movies coming to the conclusion that Venuti's domestication approach was mostly employed as a macrostrategy and that localization strategy

outweighed the others as a microstrategy. Additionally, he claimed that Turkey adopts foreign CSIs into Turkish culture while translating audiovisual children's literature. It was stated that both techniques (domestication and foreignization) were used in the translation of the movies which targeted only child audiences, but domestication technique was far dominant.

In another study conducted in Turkish context, is about the analysis of the animated movie *Shrek 2*. In his study, Şahin (2012) examined the linguistic, humorous and cultural elements in the Turkish dubbing of the animated film *Shrek 2* and revealed that throughout the film, the translator utilized a target text-oriented translation (domestication) strategy. Emphasizing that there are many American popular cultural elements in the film and that many of them are visual, Şahin (2012) pointed out that although the verbal elements that do not have equivalence in Turkish language and culture are completely omitted, the visual ones are left to the general knowledge of the audience (p.70). As Zubiria (2012) mentioned, “cinematographic discourse can be approached from a semiotic point of view as a communication process” and the visuals signs and symbols complement each other with the verbal ones, which completes the intended message (p.79). Therefore, if there are certain visual signs that complement cultural aspects, it may occasionally be challenging to domesticate them. On the other hand, such visual cues aid the audience in comprehending the whole message, so perhaps there are instances when it is best to leave the features of a foreign culture untouched and let the audience understand them with the help of visual cues.

Pagrandytė and Astrauskienė (2021) have analyzed the CSIs in Lithuanian dubbed versions of the animated movies *Hotel Transylvania* (2012) and its sequels (2015, 2018) to reveal whether the translator has foreignized or domesticated the movies in the translation process. They have come to the conclusion that their research points to loan as the predominant translation procedure in *Hotel Transylvania* and its sequels, which is placed under the category of foreignization translation strategy that enables to retain cultural differences. However, they have also stated that most of the foreignized items are proper names and this conclusion may be attributed to this fact (p.158). It can be inferred that although the adoption of the foreignization approach in the translation of animated films appears to be an impressive result, the existence of a large number of proper names may have had an impact on the outcome.

As can be observed from previous research on the dubbing of animated films, the majority of them only take into account children as an audience. Some studies claim that cultural representation endangers children's development, and the majority of them relate domestication and cultural adaption to animated films and dubbing. It seems that there is a lack of studies which deal with the need to consider translation of animation movies as a tool not only for entertainment but also for improvement and cultural bondage and which take both adults and children as target audience and also which analyze foreignization technique in dubbing as a provider of cross-cultural communication. Additionally, most of the studies on animation movies in literature focus on classical movies that utilize stereotyped depictions rather than the ones which reflect new cultures. As previously mentioned, *Coco* (2017) and *Encanto* (2021) are two recent animation movies full of real, authentic and positive cultural representations, which have not yet been analyzed in terms of their translation strategies. Consequently, this study aims to fill the gap in literature regarding the dubbing of these two recent animated films into Turkish.

CHAPTER 2: METHOD

The method to be used in this thesis will be explained in this section. A qualitative research approach will be employed in this study to provide a descriptive analysis since the source language in two animated movies and their Turkish translations will be compared and analyzed.

Vinay and Darbelnet's (1970/1995) translation strategies categorized under Venuti's (1995) foreignization and domestication translation techniques will be used and some CSI categories adapted from Espindola and Vasconcellos (2006) and Pavlovic and Poslek (2003) will be provided according to which the examples will be drawn. Lastly, some information about the animation movies will be provided with emphasis on the cultural elements they represent.

2.1 Translation Techniques and Procedures Used in This Study

In this study, Venuti's (1995) domestication and foreignization strategies will be used as umbrella terms to determine the overall approach of the translators. Under these two categories, the dubbed Turkish translations of two movies, *Coco* (2017) and *Encanto* (2021) will be analyzed using Vinay and Darbelnet's procedures. Under the domestication category, samples obtained from translations will be analyzed according to equivalence and adaptation procedures and under the foreignization category, borrowing, calque and literal translation procedures will be used. The strategies and procedures to be used in this study are given in the table below:

Table 2: Vinay and Darbelnet's (1970/1995) Translation Procedures Under Venuti's (1995) Foreignization and Domestication Approaches

Foreignization	Domestication
Borrowing: words and phrases that are directly transferred into the target text (including L3 words utilized in code-switching)	Equivalence: idioms, sayings, proverbs and fixed expressions that correspond to the same situation in the source text, but are different in form and structure
Calque: words and phrases that are literally translated into target language	Adaptation: situations adapted to target culture by means of creating a new situation
Literal Translation: sentences that are translated word-for-word	

The transposition and modulation procedures proposed by Vinay and Darbelnet (1970/ 1995) are not included in this study since they are more linguistically focused.

2.2 Analysis of CSIs

Numerous researchers have identified and categorized cross-cultural differences under a variety of headings, and as a result of these classifications, specific translation procedures have been suggested. Different researchers' categorizations, in some instances, overlap or some categorizations have been expanded in time to take on a more thorough form. These categorizations determine what can be considered as CSIs and what cannot, hence they are of great importance for the translators.

The animated films that are the focus of this study typically include expressions related to daily life, names, family members, customs and traditions, places, plants, and animals, as well as idioms, forms of address, and exclamation phrases since they appeal to a dual audience and do not contain many incomprehensible cultural expressions. Therefore, the CSIs in this study are categorized by blending and adapting the categories of Espindola and Vasconcellos (2006) and Pavlovic and Poslek (2003) (see Section 1.3.1. for details). CSIs and expressions in the animated films that are the subject of this study will be examined according to the categories specified in the table below:

Table 3: CSI Categories adapted from Espindola and Vasconcellos (2003) and Pavlovic and Poslek (2003)

Ecology: flora, fauna, weather conditions, different aspects of nature	Gestures and Habits: greetings, exclamations, everyday expressions
Toponyms: Names of places, geographical names	Everyday Life: food and drink, dwellings, household, clothing, transport, public services, employment, professions
Anthroponyms: people's names and nicknames	Religion: celebrations, traditions, deities
Forms of address: titles, family members	Art/Literature: music, art, literature

As Vinay and Darbelnet (1995) emphasize, idioms and proverbs are where the equivalence procedure is used most frequently. It might be challenging to recreate the context and impact of a proverb or an idiom in another language or culture by using literal translation. Idioms, proverbs, fixed phrases, and allusions which can be considered as part of culture are not included in the CSI categories created by

Espindola and Vasconcellos (2006) and Pavlovic and Poslek (2003). Therefore, the CSI categories to be analyzed in this study have been expanded, and the previously specified elements (idioms, proverbs, fixed phrases) will be examined under the category of linguistic elements.

In addition, since L3 expressions are used frequently in these movies to add the flavor of foreign cultures, they pose great importance in the translation process. It can be stated that the code-switching feature, which is extensively exploited in the two animated films and is discussed in Section 1.3.6., has also been acknowledged as a cultural component that lends the films a sense of foreignness and is evaluated under the borrowing procedure in this study.

2.3 AVT Products to be Analyzed in this Study

The movies to be analyzed in this study are chosen from Disney-Pixar, since recently, Disney has a newly adopted ideology to depict ethnic societies and cultures in an authentic and positive way. These animated movies have a different target audience and goal than the traditional Disney fairy tales. An overview of the two films and their significant features in terms of cultural representation will be presented in the following sections.

2.3.1 The movie titled “Coco” (2017)

A full-length musical animation film, *Coco* is directed by Lee Unkrich and Adrian Molina and released by Pixar Animation Studios and Walt Disney Pictures in 2017. Adrian Molina and Matthew Aldrich co-wrote the script with Lee Unkrich, Jason Katz, and Matthew Aldrich. The film lasts an hour and forty-five minutes. According to the Internet Movie Database (IMDb), *Coco* had an estimated budget of \$175,000,000 and a worldwide revenue of \$807.8 million after earning \$210.5 million in the United States and Canada and \$597.4 million from other countries (2017). Alanna Ubach, Anthony Gonzalez, Gael Bernal, Benjamin Bratt, Renée Victor, Ana Ofelia Murgua, and Edward James Olmos are among the voice actors in the movie.

Coco depicts the story of a 12-year old boy called Miguel living in Santa Cecilia, Mexico with his family. During Día de los Muertos (The Day of the Dead) celebrations when everyone is commemorating and honouring their deceased ones, Miguel runs away from home to participate in a music competition but he magically

finds himself and his dog friend Dante in the Land of the Dead. The whole movie takes place in Mexico and the voice cast consists of Mexican voice artists.

The remarkable animated film *Coco* is Disney's first to feature characters from a foreign culture and speak English other than their mother tongue. The film is full of linguistic and visual references to specific dates, customs, traditions, symbols, rituals, Spanish terms, and songs, among other aspects of Mexican culture. In an interview with LA Times, one of the directors of the movie Molina states that “It was very important to the team that it be a true representation of a Mexican family. I wanted the characters to reflect the diversity of the people I knew growing up and the people we met in Mexico” (Puig, 2018). Juarez (2019) emphasizes that a true representation of Mexican communities is uncommon and Disney made a significant effort to make the movie as realistic as possible. The movie represents Mexican culture in such a way that lots of Mexican people including children may learn about their history, culture, and beliefs, while people who are not Mexicans can also learn about Mexican culture, its language and particularly about the Day of the Dead (Da de Los Muertos) festival. Diah et al. (2021) make a reference to Hofstede (1997) and analyzed the movie *Coco* according to the symbols (words, gestures, pictures, or objects that have a specific meaning in a particular society), heroes (individuals, past or present, actual or fictitious, who exhibit traits that are highly valued in a society) and rituals (collective practices such as ways of greeting, honoring others, religious and social practices, etc.) represented as part of the Mexican culture in the movie (p.102). There are a lot of symbols, important people and events from history and cultural and religious references in the movie which can benefit audience members to learn and appreciate the differences in one another’s cultures and these references are mostly supported with visual and audio channels. Disney has been incorporating more ethnicities and diversities in its animation movies for some time, which can be listed as *Aladdin* (1992), *Mulan* (1998), *Moana* (2016); however, the characters in these movies do not represent a particular culture, they are just main characters in Disney’s fairy tales just like the traditional American characters. In the movie *Coco*, the representation of Mexico, Mexican traditions, beliefs and culture is considerably evident, which supports Disney’s newly adopted approach in representation.

The same feature makes the movie exceptional for Turkish audience who are again mainly children but also adults. Therefore, it is crucial to preserve the ideology

and purpose of the movie to make it similarly valuable for Turkish audience as the audience of the source text. The movie is translated by Disney Turkey company and UIP Türkiye. The translator of the Turkish dubbed movie is Gülseren Bayındır who has been translating movies and animation films since 2008. Among her most remarkable translations are *Toy Story Series*, *Frozen*, *Kung Fu Panda*, *Iron Man series*, *Star Wars series*, *Minions*, *Rango*, *Super 8*, *Croods series*.

2.3.2 The movie titled “Encanto” (2021)

Encanto is a musical animation movie made in the United States in 2021 and is released by Walt Disney Animation Studios. It was the 60th production of Walt Disney Animation Studios and it was directed by Jared Bush and Byron Howard. Lin-Manuel Miranda wrote the original music for the movie. *Encanto*, which lasts one hour and forty-two minutes, made \$256,659,204 million worldwide after making \$96 million in the United States, according to the Internet Movie Database (IMDb), on an estimated budget of \$50,000,000. (2021). Stephanie Beatriz, Mara Cecilia Botero, John Leguizamo, Mauro Castillo, Jessica Darrow, Angie Cepeda, Carolina Gaitán, Diane Guerrero, and Wilmer Valderrama are among the voices featured in the movie. The whole film is set in Colombia and the voice cast are all Colombian.

The tale of the Madrigals, a unique family who live in the Colombian mountains called Encanto—a lively town, a magical place, and a beautiful home is told in *Encanto*. Each family member has been granted a magical gift by the Encanto, except Mirabel. Mirabel is the only normal family member and she finds out that she may be her wonderful family's final hope as she realizes the magic that surrounds the Encanto is in danger. Mirabel decides to discover what's going on and to protect her family and their house. The universal concept of family ties is the main emphasis of this musical movie, which is full of songs and colorful scenes.

Ayala (2022) in his article states that *Encanto* continues a trend that Moana started by substituting real-life cultures that have the ability to inspire a broad range of storylines for traditional Disney Princess clichés. Directors Byron Howard and Jared Bush filled *Encanto* with authentic Colombian settings, clothes, food, music, and other cultural components in order to more effectively depict the charm of the country (para.2). One of the directors of the movie, Howard, emphasizes that they have visited Colombia to learn more about them and in an interview he states that “We came back

so energized due to the fact that they were trusting us to represent the country and their culture” (Zahed, 2021, para.4). The directors went to visit the country and meet the people living there to be able to make the movie as authentic as possible which clearly shows that the movie would be a real representation of an ethnic culture. With Colombian motifs, music, and Spanish phrases interwoven throughout, the movie has developed into a full-fledged portrayal of the country's culture. It also grossed a significant amount and won the Oscar for Best Animated Feature Film in 2022.

Encanto, one of the latest and most resounding productions of Disney's recent change of course to ethnic cultures, has won the appreciation of the Turkish audience with its ethnic cultural features and the exotic notes in its songs. Therefore, it is essential to maintain the movie's authenticity and purpose in order to provide Turkish viewers the same value and pleasure as the consumers of the source material. The title of the movie is translated into Turkish as *Enkanto: Sihirli Dünya* and the movie was translated by Ece Bozçalı who works as the Director of Translations and Adaptations at Imaj Dubbing Studios and also as a voice over artist, dubbing director and translator. Among the movies she has translated are *The Meg* (Meg: Derindeki Dehşet), *Teen Titans Go!* (Genç Titanlar), *Maleficent: Mistress of Evil* (Malefiz: Kötülüğün Gücü) and *Peter Rabbit* (Tavşan Peter).

CHAPTER 3: ANALYSIS OF DATA AND DISCUSSION

In this section, samples from two animation movies titled “Coco” and “Encanto” will be presented under relevant translation techniques and procedures. The samples will then be analyzed and explained in detail.

3.1 Analysis of the Movie Titled “Coco” in Terms of Foreignization and Domestication Strategies

In the analysis of the movie *Coco*, 185 CSI were discovered, and it was noted that ‘borrowing’ was the most often employed strategy. Vinay and Darbelnet’s borrowing, calque, literal translation, equivalence and adaptation procedures have all been encountered during the analysis of the movie. The total number of CSIs encountered in the movie and their distribution according to the strategies employed are shown in the table below:

Table 4: Applications of Translation Strategies Encountered in Coco

Applications of Translation Strategies encountered in <i>Coco</i>	
Borrowing	72
Calque	28
Literal Translation	41
Equivalence	37
Adaptation	7
Total number of CSIs identified in the movie	185

3.1.1 Analysis from the foreignization perspective

The sheer number of Spanish words encountered during the analysis of the movie *Coco* was remarkable, and their use bear a great importance in introducing the foreign culture to both children and adults. Most of these words and phrases consist of CSIs including greetings, forms of address, exclamations, everyday expressions, and proper names such as ‘abuelita’, ‘gracias’, ‘senior’ and traditions, festivals and customs such as ‘Dia de los muertos’ and ‘ofrenda’. It has been noted that the majority of these terms have been translated utilizing Vinay and Darbelnet's borrowing technique, preserving the original film's sensation of foreignness.

Application of borrowing

It was determined that borrowing was the most commonly used translation strategy in the film. It is observed that Spanish words cover a vast range and these words or expressions are very simple everyday expressions and therefore they are left in the same way because they can be easily understood from the context. Some of the examples of the application of borrowing procedure extracted from the movie are given below.

Example 1: (00:02:58)

Source Text	Target Text
But my family still tells her story every year on Dia de los Muertos —the Day of the Dead.	Ama ailem hala her yıl Dia de los Muertos 'ta yani Atalar Günü'nde, onun hikâyesini anlatıp durur.

The two-day *Dia de los Muertos* holiday is celebrated throughout Mexico every year. Mexicans celebrate this event with a vibrant and joyful ambience in memory of their deceased because they think that the dead and the living are brought together during this festival. The name of this festival is considered as a CSI since it can be analyzed under the *religion* category stated in the method section. The Turkish dubbed version of the film retains its original name because the whole movie is based on this particular event. When the name of the festival is mentioned for the first time in the movie, it is explained in English as 'The Day of the Dead' and therefore there is no loss of meaning for the audience. Throughout the movie, the name of the festival is preserved in its original form in the Turkish dubbed version, thus borrowing procedure is employed.

Example 2: (00:03:46)

Source Text	Target Text
I asked if you would like more tamales .	Biraz daha tamale ister misin dedim.

Tamale is a typical Mexican dish made with dough stuffed with cheese, meat or vegetables or fruit and cooked inside corn husks or banana leaves. The name of this traditional dish is preserved in its original form in the Turkish dubbed version. Since traditional food names are considered as CSIs and are supported by visual channels in

the film, there has been no gap in meaning, and all such elements in the movie have been translated in the same way, with the borrowing technique. Even though *tamale* is a traditional Mexican dish, most cultures have accepted it. The meal and its name might have been translated into Turkish by using an equivalent, however the translator preferred to use the original name to give the Turkish version of the film an ethnic feel.

Example 3: (00:04:29)

Source Text	Target Text
Muchas gracias!	Muchas gracias!

The Spanish expression ‘muchas gracias’ means ‘thank you very much’ in English, and ‘çok teşekkürler’ in Turkish. In the film, Miguel uses this expression after buying something to eat from a vendor's counter, thus the meaning of the expression in the scene is also supported by visual cues and does not create any problems related to comprehension. The expression which is analyzed under *gestures and habits* CSI category, poses no challenges for translation, nevertheless, the translator has preferred to preserve it as it is (in Spanish) in order not to wipe off the foreign notes in the movie.

Example 4: (00:26:44)

Source Text	Target Text
I'm on so many ofrendas , it'll just overwhelm your blinky thingie.	O kadar çok ofrendada fotoğrafım var ki tarayıcı zımbırtınız bozulabilir.

According to Davidson Aviles, the cultural heritage consultant of the movie *Coco*, families lay things relating to their deceased loved ones on the ofrenda, or altar, such as a photo, favorite foods, and items that remind beloved deceased ones. In Mexican culture, the ofrenda chamber is a symbolic component of Dia de los Muertos (Unkrich et al., 2017). This term ‘*ofrenda*’, or ‘offering’ in English, which is a real symbol of a religious tradition in Mexican culture, is used frequently throughout the movie since it is a concept that serves as the story's central theme and is illustrated by many visual cues. It is clear that the foreign cultural aspect has been retained and made known to Turkish audiences since the translator preserved this word from Mexican culture exactly as it is in the Turkish version without making any adaptations.

Example 5: (00:23:39)

Source Text	Target Text
We are your family, mijo .	Biz senin aileniz, mijo .

This particular word is one of the many words in *Coco* that make reference to family members like son, daughter, grandfather, etc. This word can fall under the CSI category of *forms of address*. ‘Mijo’ translates to ‘oğlum’ or ‘evlat’ in Turkish and means ‘my son’ in English. To maintain the foreignness of the family and the culture represented in the movie, the translator has opted to use the term *mijo* rather than *evlat* in many of the instances by utilizing the borrowing procedure.

Example 6: (00:25:50)

Source Text	Target Text
Are those...? Alebrijes! But those are--	Onlar... Alebriheler mi? Ama onlar--

Alebrijes are brightly colored Mexican folk artworks of fantastic creatures. In the film *Coco*, the audience sees the animated forms of these creatures and it is mentioned that they are spiritual beings that guide the spirits of dead people. The name of these sculptures, which belong to Mexican folk art, has been transferred employing the borrowing procedure and translated into Turkish as *Alebrihe*. Due to the fact that the letter *j* in Spanish is pronounced as *h*, it is utilized as *Alebrihe* in Turkish translation. This word is analyzed under the art and literature category of CSIs.

Example 7: (00:13:19)

Source Text	Target Text
Oh, but Padre , he will never listen.	Ah, ama Padre hiç dinlemiyor.

The Spanish word ‘padre’, which means a Christian clergyman, translates as ‘priest’ in English and is used as ‘peder’ or ‘papaz’ in Turkish. In the movie, Ernesto de la Cruz is talking with a nun and addresses her as sister. Nuns can easily be identified in movies because of their special outfits. Thus, the context is obviously religious in the scene and the word *padre* fits in the context without any gaps in comprehension. The word is not translated by substitution with an equivalent one, but it is borrowed since the context and visual clues are sufficient to guess the meaning.

This term has been accepted as a CSI since it denotes a title granted to a clergyman. Despite the fact that the term may be simply translated into Turkish as ‘peder’ or ‘papaz’, the foreignization strategy was once again used, which helped keep the film's ethnic flavor and reflect it to the Turkish audience.

Application of calque

It has been noticed that the translator of the movie frequently employs Vinay and Darbelnet's calque procedure. Only those of these instances that matched the chosen cultural subcategories, though, were examined. The words like "footprint" and "barbershop," which have become commonplace yet lack significant cultural characteristics, were not included in the analysis. The cases that can be deemed notable are shown below along with their analysis.

Example 8: (00:09:03)

Source Text	Target Text
I found your son in Mariachi Plaza!	Oğlunu Çalgıcı Meydanı 'nda buldum.

In the movie, there is a place called *Mariachi Plaza*, where small groups of Mexican musicians make music in open air. *Mariachi* is a small Mexican street band who make traditional Spanish music and thus the word is translated as ‘çalgıcı’ because in Turkey people playing musical instruments, especially on streets are generally called by that name. The word *plaza* is another exact translation which means ‘square’ in English and ‘meydan’ in Turkish. The translator has employed calque procedure and adopted a word-for-word translation by translating this noun phrase as ‘Çalgıcı Meydanı’. Thus, the meaning in the target text remains the same as the one in the original movie.

Example 9: (00:25:53)

Source Text	Target Text
Real Alebrijes. Spirit creatures.	Gerçek Alebriheler. Ruhani yaratıklar.

Alebrijes, which are also typical to Mexican culture, are considered as spiritual beings in the movie by the Riviera family. They help spirits to cross over the bridge

connecting the lands of the living and dead and guide them to their beloved ones. Therefore, they are attributed a special value and meaning in Mexican traditions, religion and mythology. The expression ‘spirit creatures’ are translated word-for-word since ‘ruhani’ has the same meaning in Turkish as ‘spirit’ when it is used as an adjective. The translator did not feel the need to find an equivalent to the phrase as it can be easily comprehended when it is translated literally. In addition, what these creatures are meant for and why they are valuable is explained, therefore there is no ambiguity in the meaning of both the original and the Turkish expressions.

Example 10: (00:26:11)

Source Text	Target Text
If you are experiencing travel issues, agents at the Department of Family Reunions are available to assist you.	Seyahat sorunları yaşıyorsanız, Aile Birleşimi Departmanı ’ndaki görevlilerimiz size yardımcı olmak için hazırdır.

Another category examined under CSIs has been specified as public services. Although the institutions and departments in *Coco* are fictitious, they are still examined in the same category. In the movie, there is an institution that controls the photographs placed in ofrenda rooms in order to authorize access from the Land of the Dead to the Land of the Living, and the *Family Reunion Department*, which belongs to this institution, has been translated into Turkish word for word as ‘Aile Birleşimi Departmanı’. Since the concept of the day is based on the reunion of families by means of the Day of the Dead festival, there is no ambiguity in meaning in the Turkish version which is translated using the calque procedure.

Example 11: (00:34:18)

Source Text	Target Text
Yes! You’re going back to the Land of the Living ?!	Evet! Yaşayanların Diyarı ’na geri gidiyorsun!

The Day of the Dead is a celebration where the living and the dead reunite in Mexico. In the film, which details and portrays this festival of Mexican culture, there are two lands, the land of the living and the land of the dead. The expression "Land of

the Living" in the film is taken as a CSI in the analysis since it represents a place and has been translated into Turkish word by word as ‘Yaşayanların Diyarı’ using calque procedure and has not created any confusion in meaning.

Example 12: (00:38:19)

Source Text	Target Text
Oh, the mighty Xolo dog!	Oh, güçlü Şolo köpeği!

Mexico's national hairless dog, also known as the *Xoloitzcuintli* or *Xolo* dog, has a long and distinguished history that dates back hundreds of years. The ancient Aztecs thought *Xolo* dogs helped the deceased find their way to the afterlife (Unkrich et al., 2017). As a result, this idea is grounded in Mexican history and is not fictitious. The term *Xolo dog* is referenced in the film, and the dog named Dante is of the same hairless breed. The pronunciation of the word is ‘show-low’ and since there is no *x* letter in Turkish, the word was borrowed as ‘Şolo’ and using the calque procedure, the phrase was translated into Turkish as ‘Şolo Köpeği’. The word ‘Xolo’ could have been omitted and the adaptation procedure could have been employed to create a new word, however the translator has chosen to render this significant CSI in the Turkish version of the movie.

Application of literal translation

Literal translation is revealed to be a very typical practice in the Turkish version of the movie. With the exception of a few set terms, idioms, and expressions that are entirely cultural, it can be argued that practically the whole movie is translated literally. However, the number of occurrences is calculated in accordance with the study's focus on cultural aspects, and samples are chosen from this group. In the instances chosen for this study, the translator directly replaced the sentences in English language with the ones in Turkish language when Turkish grammar and syntactic structure allowed for it. The cases that can serve as notable instances of literal translation procedure are provided below along with their discussion.

Example 13: (00:02:07)

Source Text	Target Text
She rolled up her sleeves and she learned to make shoes.	Kollarını sıvamış ve ayakkabı yapmayı öğrenmiş.

Every language includes idiomatic terms that derive from that culture's own experiences and may not make sense to individuals who do not come from that culture since idioms frequently represent the evolution of a society through time. Some idiomatic expressions, nevertheless, have crossed the boundaries of countries and are used in common situations by various cultures reflecting the same meaning without any changes or adaptations. This sentence, although it includes an idiom 'roll up her sleeves', has been translated literally since the same idiom is used in Turkish with the same meaning. *To roll up one's sleeves* is an idiom which is defined as to prepare to work hard (Merriam-Webster, n.d.) and when it is literally translated, it becomes 'kolları(nı) sıvamak' in Turkish. In both languages, when this idiom is used, it means that someone is eager and willing to perform a challenging task. For instance, the statement "Let's all roll up our sleeves for a better future and do our best" refers to the idea of starting to work hard to make the world a better place. Therefore, the translator employed literal translation procedure to translate the whole sentence and the intended meaning remained the same for the target audience.

Example 14: (00:09:58)

Source Text	Target Text
Dia de los Muertos is the one night of the year, our ancestors can come visit us. We've put their photos on the ofrenda so their spirits can cross over . This is very important! If we don't put them up, they can't come. We made all this food, set out the things they loved in life, mijo . All this work to bring the family together.	Dia de los Muertos yılın atalarımızın bizi ziyarete geldiği tek gecesi. Ruhları diğer tarafa geçebilsin diye fotoğraflarını ofrenda odasına koyuyoruz. Bu çok ama çok önemli! Fotoğraflarını koymazsak gelemezler. Bir sürü yemek yaptık, yaşarken sevdikleri şeyleri sergiledik, oğlum . Bütün hepsi aileyi bir araya getirmek için.

As can be observed in Example 14, nearly the entire speech is translated word-for-word. Although the borrowing technique is also seen in the speech for some words or phrases such as *Dio de los Muertos* and *ofrenda*, when sentences are taken into consideration, the word usage, sentence structure and style are all identical to the original text. In fact, in the last sentence, 'All this work to bring the family together', the auxiliary verb 'is' is missing, and the '-dir' suffix added to the end of subordinate clauses in Turkish is also left out in the Turkish translation. Also, the Spanish word 'mijo' is translated literally as 'oğlum'. The example includes CSIs which are either translated literally or left as they are; however, the overall speech is translated into Turkish word-for-word which means the originality and foreignness in the original text is rendered into Turkish version by the translator.

Example 15: (00:18:46)

Source Text	Target Text
Musicians bring their own instruments . Find a guitar, kid , I'll put you on the list .	Müziyenler kendi enstrümanlarını getirirler. Bir gitar bul, ufaklık , seni listeye eklerim.

As can be seen from the example, the sentences are translated literally. The words 'musicians', 'instruments', 'list' and 'guitar' are translated as 'müziyenler', 'enstrümanlar', 'liste' and 'gitar'. Although there is no other alternative for the words 'guitar' and 'list' since they are calques and are used commonly in Turkish, there may be other alternatives for 'musicians' and 'instruments'. Nevertheless, the translator has chosen to translate the sentence word-for-word. To illustrate, she has not preferred the phrase 'müzik aletleri' or 'çalgıcılar' but she has translated the sentences literally. The context in which these words are given has been translated word-for-word by the translator and thus, it appears that the translator was careful to preserve the feeling of exoticism while transferring these culturally specific terms.

Example 16: (00:29:33)

Source Text	Target Text
<ul style="list-style-type: none"> - He just looks like a plain old dog. - ...Or a sausage someone dropped in a barbershop. 	<ul style="list-style-type: none"> - Sıradan bir köpeğe benziyor. - Ya da birinin berber dükkanına bıraktığı bir sosise.

These two sentences are uttered by different characters in the movie and they are talking about the dog, Dante, if he looks like a spirit guide or not. In the second sentence, there is a joke about the dog being almost hairless. Hairless dogs are traditional in Mexico. In the movie, Dante is also depicted as a hairless dog to allude to this cultural aspect. The character makes fun of the dog by comparing it to a sausage with hairs clinging to it that was dropped in a barbershop. Although everyone may not be familiar with the typical dog of Mexico, it is evident from visual clues that the dog is hairless, thus the translator did not opt for the adaptation strategy and translated the joke word for word. However, for the word ‘drop’, instead of using the term ‘düşürmek’ which would complete the joke and make it more clear, the word ‘bırakmak’ was used and this made it difficult to understand the joke.

Example 17: (00:33:57)

Source Text	Target Text
<p>Yeah I’m alive. And if I wanna get back to the Land of the Living, I need de la Cruz’s blessing.</p>	<p>Evet, yaşıyorum. Ve Yaşayanlar Diyarına geri dönmek için de la Cruz’un rızasını almalıyım.</p>

In Example 17, it can be seen that Miguel’s speech is translated word-for-word. The word ‘blessing’ has lots of different meanings in English and in the movie, the phrases ‘need your blessing’, ‘give you my blessing’ are very commonly used in the meaning of *consent* or *approval*, therefore this word is translated as ‘rıza’ into Turkish in all these contexts. ‘Rıza göstermek’ means ‘to give permission / approval’ and it is regarded as literal translation in this study. With the exact transference of phrases, nouns, sentence structures, stress and style, this example shows how the translator adopts the strategy of literal translation to preserve the original notes in the movie and to transfer them to the target language and audience.

3.1.2 Analysis from the domestication perspective

The instances of domestication technique are chosen from the two most common procedures, equivalence and adaptation, since CSIs are the main focus of this study. When translated literally, these cultural elements sometimes become meaningless or fail to have the intended impact. To make these aspects as intelligible or meaningful as possible for the target audience, the translator has employed domestication strategies in these situations. In total it has been revealed that there are 44 CSIs that are domesticated in this movie. When the translator has need to deal with proverbs, idioms, fixed expressions or phrases, equivalence procedure has been preferred. When the translator has come up with a cultural concept that does not have a corresponding equivalent in Turkish, adaptation procedure has been employed.

Application of equivalence

In the Turkish translation of the movie, the equivalence translation strategy has been seen to be typically favored for idioms, common phrases, and fixed terms that differ from culture to culture. A total of 37 instances of equivalence procedure were noted in the movie, and examples that do not cover cultural elements were not examined. Below are a few instances along with thorough explanations.

Example 18: (00:15:22)

Source Text	Target Text
Abuelita: You will craft huaraches just like your Tia Victoria.	Abuelita: Victoria Teyzen gibi sen de sandalet yapacaksın.
Papa: And wingtips like your Papa Julio.	Papa:...ve Papa Julio gibi kösele ayakkabılar .

The word ‘huarache’ is defined as “a type of open shoe made of many narrow pieces of leather twisted together” (Oxford Learner’s Dictionary, n.d.) and it is a traditionally worn shoe type by Mexicans. This is a special kind of shoe with interwoven leather strips and it is similar to sandals which is a common name for all open, flat-heeled shoes in Turkey. However, the word ‘sandalet’ is used for all types of shoes that are made of straps whether they are made of leather or plastic and worn during summer months. This is a kind of generalization but it is still equivalent to the

word ‘huarache’ since in Turkish culture there is not a special name for leather stripped sandals. Therefore, it can be stated that equivalence procedure is employed for the translation of this word.

The second instance in Example 18 is the word ‘wingtips’ which gets its name from the wing-shaped pattern in front of the shoe. It is defined as “ formal men's shoes with laces and a pattern in the shape of a wing on the toe” (Collins Cobuild Dictionary, n.d.). In Turkey, the word ‘kösele’ is used for the name of the leather that those formal men’s shoes are made of. It is not related to the wing-shaped pattern but the material the shoes are made of. Not every formal men’s shoe which is ‘kösele’ has that shape in the front. Thus, ‘kösele ayakkabılar’ can be accepted as an equivalent for ‘wingtips’ since they are both formal men’s shoes.

Example 19: (00:26:25)

Source Text	Target Text
- Welcome back! Anything to declare?	- Tekrar hoş geldiniz! Bize deklare edecek misiniz?
- Some churros ...from my family.	- Biraz tatlı ...ailem yapmış.

As seen in Example 14, ‘churros’ is the name of a traditional Mexican and Spanish dessert made of fried dough and covered with cinnamon and sugar. They are made in a similar way as doughnuts but their shapes are different. In fact, this dessert has made its way into Turkish culture through time and has gained a place in the menus of some chain restaurants with the name ‘çuros’. However, in the translation of the film, the borrowing technique was not preferred and instead the word ‘tatlı’ was used by making a generalization. ‘Tatlı’ is a general term including all types of dessert in Turkish language. Therefore, it can be stated that equivalence procedure has been employed to translate this culture-specific word.

Example 20: (00:32:58)

Source Text	Target Text
Hector: That’s illegal?	Hector: Bu yasadışı mı?
Corrections Officer: Very illegal! You need to clean up your act , amigo.	Cezaevi görevlisi: Evet, hem de çok. Kendine çekidüzen vermelisin , amigo.

As can be noticed in Example 20, there is an idiom, ‘to clean up your act’, used in the source text. Some idioms, even they can be understood if they are literally translated, have direct correspondents in the target language including different lexis. The meaning of this idiom can be explained as ‘to begin acting in a mature and responsible way’ and in Turkish there is a very similar idiom, ‘kendine çekidüzen vermek’, which is used in the exact same meaning. If the idiom is translated literally into Turkish, it would sound something like ‘davranışlarını temizlemelisin’ which sounds ambiguous and weird. In this instance, the translator has made it more clear by utilizing the precise equivalent of the idiom in the target language rather than translating the idiom word for word and using an expression that sounds odd. In other words, the equivalence technique was applied by translating the idiom as ‘kendine çekidüzen vermelisin’ and the intended effect on the audience was maintained.

Example 21: (00:36:16)

Source Text	Target Text
Don't yank my chain , chamaco. You gotta have some other family.	Benimle kafa bulma ufaklık, ailenden biri mutlaka olmalı.

In Example 21, it can be seen that there is an idiom ‘yank my chain’ which means to deceive someone in a pleasant or nice manner or trick a person performing a joke. When translated word for word the idiom sounds like ‘zincirimi çekme’ which is not comprehensible and sounds odd. However, there are some idioms in Turkish that have the same meaning and these can be stated as ‘benimle kafa bulma / benimle dalga geçme’. In the Turkish translation of the movie, the former idiom has been preferred to give the same meaning as the original idiom. Hence, by employing the equivalence procedure, the translator has substituted the idiom in the source language with an idiom with the same meaning from the target language which has helped maintain the intended meaning.

Example 22: (00:41:41)

Source Text	Target Text
Papa Julio: It's a Riviera boot.	Papa Julio: Riviera botlarından.
Tio Oscar: Size seven...	Tio Oscar: Otuz sekiz numara.
Tio Felipe: ...and a half.	Tio Felipe: Otuz sekiz buçuk.

In this scene taken from the movie, Miguel's family is examining a footprint as they are trying to find where Miguel is. Different countries have different methods for measuring shoe sizes. Despite the fact that numbers are utilized everywhere, they differ depending on the system and unit they refer to. To avoid misunderstanding, certain units of measurement are modified in film and book translations in accordance with each country's unique system. In this example, the measure that corresponds to shoe-size number seven in the American system was converted into the Turkish system's equivalent, which is thirty-eight. To put it another way, by utilizing the equivalence procedure, the same meaning is maintained and Turkish audiences are shielded from any potential ambiguity in meaning.

Example 23: (00:57:36)

Source Text	Target Text
You were on fire tonight!	Bu gece yıkılıyordun , tatlım!

'To be on fire' means to be literally aflame or burning. However, in this example, the it is an idiom which means to perform something in a successful way. This idiom is used in the movie after someone's performance on stage. In Turkish language, several expressions such as 'ortalığı yaktın / kavurdun' ya da 'yıkılıyordun' are used to give the same meaning. These phrases mean that 'you were so good that everyone admired you'. In Turkish translation, the same effect was created by preferring the word 'yıkılıyordun', which is an expression equivalent to the original.

Example 24: (01:02:06)

Source Text	Target Text
I would move heaven and earth for you, mi amigo.	Senin için dünyayı yerinden oynatırım , mi amigo.

In Example 24, there is another idiom ‘to move heaven and earth’ and it is used to describe how much someone is willing to do anything in his power to make something happen or real. In Turkish language, there is a similar expression used in the same meaning which is ‘dünyayı yerinden oynatmak’. This example is analyzed under the equivalence procedure category because there are some differences in lexis, some additions and omissions in the target language version. For instance, the word ‘heaven’ is missing in the Turkish equivalent and also the word ‘yerinden’ is an addition in the Turkish version of the idiom. All the same, the idiom is translated preserving the exact meaning of the source language version.

Application of adaptation

Adaptation procedure is the least employed strategy in the Turkish translation of the movie. There were just seven CSI-related adaptation procedure instances identified in the analysis of the Turkish translation of the movie. In the content of the film, CSIs that have no counterpart in Turkish culture are almost non-existent and these items are translated by using very close equivalents. Instances requiring a major adaptation have not been observed. Some of the occurrences that have been observed are given below with their explanations.

Example 25: (00:02:58)

Source Text	Target Text
But my family still tells her story every year on Dia de los Muertos – the Day of the Dead.	Ama ailem hala her yıl Dia de los Muertos’ta, yani Atalar Günü ’nde onun hikâyesini anlatıp durur.

One of the most significant celebrations in Mexico is Dia de los Muertos, or the Day of the Dead, when Mexicans commemorate and show love and respect to their deceased. The most peculiar aspect of this event is how it differs from commemoration rituals performed in other cultures since it conveys a joyful, positive atmosphere. Because there is no such event or celebration among Turks, the festival, whose Spanish name is maintained in the movie but is also highlighted in English as the Day of the Dead, is a unique and strange concept for Turkish people. In many cultures, the word ‘dead’ creates negative connotations, and in the Turkish translation, the term ‘Atalar Günü’ has been chosen instead of the Day of the Dead (Ölümler Günü). In Turkish, the

word ‘ata’ refers to a person's ancestors or descendants who lived in the past. As a result, the word's definition already accounts for the idea that these people are deceased. Since it is emphasized in the movie that the people who died were wise and respected, the adapted word *ancestor* has been preferred instead of *dead* and it has not distorted the meaning and it has created a more positive connotation.

Example 26: (00:03:29)

Source Text	Target Text
And the winner is... Luchadora Coco!	Kazanan... Güreşçi Coco!

Lucha libre, the traditional form of entertainment in Mexico and Spain, features performers who wrestle or fight. In Mexico, this idea is more of an entertainment form than a sport. Every match has a storyline, and the winner is typically predetermined. These people wrestle or fight over an elaborately decorated ring with masks. These performers may be females (luchador) or males (luchadora). Popular both in Mexico and other Spanish-speaking countries, this form of entertainment is renowned for its quick pacing and vast variety of fighting moves. Turkish culture does not have this kind of entertainment, but rather wrestling, which is a professional activity practiced for sporting purposes by professionals and is regarded as more serious because it is not meant to be entertaining. Despite having entirely distinct rules and purposes from Mexican *lucha libre*, the concept is translated as 'güreşçi' into Turkish using the adaptation procedure. This adaptation of the concept has not caused any confusion of meaning, because the context in which the word appears in the source text is not of critical importance.

Example 27: (00:40:49)

Source Text	Target Text
He choked on some chorizo .	Boğazına sosis parçası kaçmış!

Chorizo is a fermented and smoked pork sujuk made and eaten by Spanish and Latin American people with plenty of spices and garlic. Although sujuk is also a traditional dish in Turkey and is not an unfamiliar term for Turkish people, pork is not eaten for religious reasons. Therefore, the dish called *choizo* in Turkey is accepted as

the product of a foreign culture. For this reason, in the Turkish translation of the word *chorizo*, the concept has been adapted and the word *sosis* which means sausage was used.

Example 28: (00:41:41)

Source Text	Target Text
- It's a Riviera boot.	- Riviera botlarından.
- Size seven...	- Otuz sekiz numara.
- ...and a half.	- Otuz sekiz buçuk.
- Pronated.	- Topuğu aşınmış.

'Pronated' is a word that is used as a result of the fact that when some people put their feet on the ground, their soles tend slightly inward; therefore, the word refers to the inward rolling of the foot. In the film, while Miguel's family is examining the footprint, someone uses this word to describe that the foot rolls inward when walking, which may be a characteristic feature of a person and makes things easier when trying to identify someone by looking at his footprint. Since the word *pronated* has no equivalent in Turkish language, it has been adapted as 'topuğu aşınmış' which means the heel of the shoe has been worn.

Example 29: (00:47:47)

Source Text	Target Text
Llevelo! T-shirts! Bobble-heads!	Bitmeden alın, t-shirtler, koca kafalı biblolar.

'Bobble-head' is the name given to a type of traditional and cultural doll with a variety of distinctive traits. To be more specific, the heads of these toys can move up and down with a simple touch. The heads of these toys are also significantly bigger than their bodies, which makes this trait stand out. Another characteristic is that these little toys are frequently created to resemble cartoon or celebrity figures. The word 'bobble' refers to their swaying and rotating heads. When translating the name of this toy, which is not included in Turkish popular culture, the translator resorted to the adaptation procedure and translated the word as 'koca kafalı biblolar' which means big-headed figurines.

3.2 Analysis of the Movie *Encanto* in terms of Foreignization and Domestication Strategies

In the analysis of the movie *Encanto*, 121 CSIs have been found, and the number of 'borrowing' procedure instances has been recognized as the most frequently utilized strategy. The analysis of the film exposed instances of borrowing, calque, literal translation, equivalence, and adaptation procedures proposed by Vinay and Darbelnet. The table below displays the overall number of CSIs seen in the movie and their distribution according to the procedures used.

Table 5: Applications of Translation Strategies encountered in Encanto

Applications of Translation Strategies encountered in <i>Encanto</i>	
Borrowing	52
Calque	9
Literal Translation	26
Equivalence	28
Adaptation	6
Total number of CSIs identified in the movie	121

3.2.1 Analysis from the foreignization perspective

It has been observed that many Spanish words are used in the film, *Encanto*, and with this feature, the movie can be accepted as a considerable cultural representation for a mixed group of audience. It has been noted that many of these terms, including greetings, names of family members, exclamations, surprise, and address words, everyday expressions, and proper names could be inferred readily from the context. The majority of these words have been left as they are using Vinay and Darbelnet's borrowing procedure and they help maintain the sense of exoticism from the original film. In total, 87 instances have been identified as borrowing, calque, and literal translation procedures under the foreignization technique after the analysis of the data containing CSI.

Application of borrowing

The code-switching technique is extensively employed in both movies, as previously indicated, and it's been discovered that the most frequent translation procedure in the movie *Encanto* is borrowing, with 52 occasions. The preservation of everyday and easily understandable or predictable words in Spanish, in other words

the use of borrowing procedure of Vinay and Darbelnet's, ensure that the foreign vibe of the film is preserved. Below are a few applications of the borrowing method that have been originally taken from the movie and its Turkish translation.

Example 1: (00:01:09)

Source Text	Target Text
Long ago, when my three babies had just been born, your Abuelo Pedro and I were forced to flee our home.	Yıllar önce, üç bebeğim daha yeni doğmuşken, Abuelon Pedro ve ben evimizden kaçmak zorunda kaldık.

Abuelo is a Spanish word meaning 'grandfather' in English. In the Turkish translation, the word 'Abuelo' is utilized in its original form throughout the whole movie. It is not difficult to guess its meaning from the context because the verbal channel is constantly supported with visuals. Therefore, it is preserved in its original form deliberately to maintain the film's foreign flavor and portray it to Turkish audiences. What is remarkable is that in Turkish there is a possessive suffix *-n* added at the end of nouns. To illustrate, the phrase 'your grandfather' translates into Turkish as 'senin büyükbaban' or just 'büyükbaban'. It is surprising that in this instance, although the word is kept as Spanish, the Turkish possessive suffix is still added at the end and the word becomes 'Abuealon' to make it sound like 'your Abuelo'.

Example 2: (00:02:10)

Source Text	Target Text
An Encanto ... The miracle grew... and our house, our casita itself, came alive to shelter us.	Bir Enkanto . Mucize büyüdü. Evimiz, sevgili casitamız bizi korumak için canlandı.

The Spanish term *encanto*, which also serves as the movie's title, translates to *charm* or *spell* in English and *sihir* in Turkish. Since the title of the film is the same, it has been translated with an addition in the Turkish version of the movie as *Enkanto: Sihirli Dünya*. Although there is no such a word as *encanto* in Turkish, the letter 'c' is adapted to Turkish pronunciation as 'k'. This word is preserved throughout the film, and the Colombian spirit of the film is kept alive by using the borrowing technique of Vinay and Darbelnet. Similarly, the word *casita* has been preserved in Spanish and

appears as *casita* throughout the Turkish translation of the film. The meaning of the word is 'a small house or cottage' in English and 'kır evi' in Turkish. Throughout the film, both *encanto* and *casita* are important symbols bearing deep meanings and the whole story is built upon these two concepts. Therefore, preserving them as they are and transferring that foreign cultural heritage to Turkish audience is a purposeful act.

Example 3: (00:02:58)

Source Text	Target Text
Tonight, this candle will give you your gift, mi vida.	Bu gece işte bu mum sana da yeteneğini verecek, mi vida.

Mi vida is an address word expressing endearment in everyday language. The phrase translates into English as 'my life' and Turkish as 'hayatım'. It is taken as a CSI under the everyday life expressions category. The phrase is used several times in the movie and each of them is preserved as it is in the Turkish translation. Although it has an exact equivalent in Turkish and thus can be easily translated, it is still left as it is utilizing the borrowing procedure. Therefore, the foreign essence and flavor of the film is preserved.

Example 4: (00:14:56)

Source Text	Target Text
Alright, hombrecito , are you ready? Sorry, I gotta get one more squeeze.	Pekâlâ, hombrecito , hazır mısın? Üzgünüm bir kere daha sarılmayım.

This specific term is one of several in *Encanto* that alludes to words of address like son, kid, etc. This term can be categorized as a CSI under the forms of address category. *Hombrecito* translates to 'little man' in English and 'küçük adam' in Turkish. It is used to address young or little boys, usually to encourage, motivate or praise them. Despite the fact that the word has an exact equivalence in Turkish, the translator has preferred to retain the word *hombrecito* rather than *küçük adam* in several occasions in the Turkish version of the film in order to retain the foreignness of the family and the culture represented in it.

Example 5: (00:28:21)

Source Text	Target Text
Mm-hm. You just healed my hand with an arepa con queso .	Hı hı, az önce elimi bir arepa con queso 'yla iyileştirdin.

Arepa is a traditional Colombian food and this sample is analyzed as a CSI under the *everyday life* category. Reflecting the Colombian culture, *arepa con queso* is a round-shaped dough made with cornmeal, which is stuffed with cheese. In other words, it would not be wrong to consider it as a kind of cornbread with cheese. Turkish culture also has cornbread, although it differs significantly from arepas in terms of preparation, appearance, and ingredients. In the movie, Mirabel's mother heals people with the food she makes, and in the mentioned scene, she heals Mirabel's hand with an arepa. It could have easily been translated as 'mısır ekmeği' without any significant lost in meaning; however, the expression 'mısır ekmeği' was not used in the Turkish translation and the name of the food was intentionally left as *arepa con queso*. The fact that this food belonging to the Colombian culture was prepared and used by a Colombian family must have been seen as an opportunity to reflect this cultural feature, because the original name of the food was retained in the Turkish translation by employing the borrowing technique.

Example 6: (00:50:42)

Source Text	Target Text
To a perfect night. Salud!	Bu müthiş geceye. Salud!

The dictionary definition of the Spanish word 'salud' is "to your health: used as a toast" and it is also used when a person has sneezed (Collins Cobuild Dictionary, n.d.). In many cultures, it is used when drinking alcohol. It is analyzed as a CSI since it expresses an everyday usage of fixed expressions. In Turkish culture, when people make a toast they say "sağlığına" or "şerefe" and since the movie is supported with visual channels, the audience can see that Madrigal family is making a toast to celebrate the future engagement of their daughter. Since both cultures share a similar style to make a toast, leaving the word as it is does not cause any loss in meaning.

Therefore, once again, the ethnic culture and ambience in the movie is preserved in this occurrence by utilizing the borrowing procedure.

Example 7: (00:58:36)

Source Text	Target Text
Why was I in your vision? Tio Bruno...	Ama öñsezinde neden vardım? Tio Bruno...

This is one of a number of instances involving family members' names that have been examined as part of a CSI under the category of forms of address. *Tio* means *dayı* or *amca* in Turkish and *uncle* in English. We, as viewers, are well aware that Bruno is Mirabel's uncle given the context and dialogues and the Spanish word *tio*, for uncle, is once again left as it is to make us experience the Colombian spirit of the film. The borrowing procedure used in this instance can be considered as optional and thus the sole purpose is to preserve the foreignness and exoticism of the source text in the Turkish translation.

Example 8: (01:01:53)

Source Text	Target Text
Señora, perdón , people in town are becoming anxious about the magic.	Senyora , pardon, kasabadaki insanlar sihir konusunda endişelenmeye başladı.

The term *senora* can be analyzed under the CSI category of forms of address. In the movie, a man who is not particularly close to Abuela and is supposed to be polite uses the word *senora*, which is quite similar in meaning and usage to the word "bayan" and is a symbol of courtesy and respect used when addressing women in Turkish. The fact that this man is the servant or helper of the house can be easily inferred from the context. The word *senora*, which is one of the fixed expressions, the meaning of which is not difficult to comprehend, has been left in the same way in the Turkish translation and presented to the audience in its original form.

Example 9: (01: 07:04)

Source Text	Target Text
Luisa can't lift an empanada . Mariano's nose looks like a smashed papaya.	Luisa bir empanadayı bile kaldıramıyor. Mariano'nun burnu ise resmen ezilmiş bir papayaya benziyor.

Empanada is a traditional Spanish, Latin American and Colombian food. It is prepared by filling inside of hand-rolled dough with ingredients such as meat or vegetables and usually folded in the form of a semi-circle. In Turkish culture, there are many sweet or salty dishes made with dough, and the ingredients and shape of an *empanada* resembles *börek* in Turkish culture. In the film, despite the fact that the meaning of *empanada* cannot be easily understood from the context, the translator opted to preserve the term in its original form rather than translate it as *börek*. This demonstrates that the importance of reflecting the foreign setting and culture of the film has been given priority over translating every word, as if considering that there is no obligation for the audience to understand each and every word.

Application of calque

As has been stated, quite a large number of Spanish words have been preserved in the translation of the original movie; however, the number of culture-oriented expressions that can comply with the calque procedure has not been so high. Given that this movie narrates the tale of a magical house and that a significant portion of the representation was provided through code-switching and visual and acoustic channels like songs, traditional clothing and symbolism, it has been noted that the CSIs that are presented verbally through conversations are in the minority. As a result, several calque procedure examples are drawn from generic terms rather than Colombian-specific ones that may better capture the fictional components of the film's plot (such as a magical potion, a pillar of our community, magical flame etc.). When the translated terms that were overly generic and frequently used in Turkish language have been excluded from the study done with this condition in mind, 9 calque procedures have been discovered.

Example 10: (00:01:54)

Source Text	Target Text
The candle became a magical flame that could never go out and it blessed us with a refuge in which to live. A place of wonder...	Mum sihirli bir alev e dönüştü ve hiç sönmedi. Bizi içinde yaşayabileceğimiz bir sığınakla kutsadı. Bir mucizeler bölgesi...

One of the symbols in the film, the candle, is attributed to various features, and the fictional nature and story of the film is formed in this way. The candle and the house have a significant place in the movie. Here, one of the expressions that has exactly the same meaning when translated literally into Turkish is the phrase *a magical flame*, that is, *sihirli bir alev*. The other one is *a place of wonder* which translates into Turkish as *bir mucizeler bölgesi*. Instead of changing these terms, the translator has preferred to translate them just as they are. There was no need for adaption or adjustment because their meaning is already fairly obvious and explicit. In these instances, the translator has used calque procedure and translated everything word for word. As a result, the target text's meaning is consistent with that of the original movie.

Example 11: (00:45:19)

Source Text	Target Text
Clear skies , clear skies, clear skies...	Açık gökyüzü , açık gökyüzü, açık gökyüzü...

Weather conditions are taken as CSIs in this study, under the category of ecology, as mentioned previously. In this example, Pepa always has a cloud above her head and her mood changes the weather conditions. In this specific scene, she asks for a bright sky to get rid of her anxious mood. *Clear sky* is a term used to refer to a weather that is free of clouds and generally sunny. This expression is translated into Turkish as it is because it is used in the same way in Turkish as *açık gökyüzü*, which bears the exact same meaning. The procedure used is concluded as calque since the usage, meaning and structure is the same after the translation process.

Example 12: (00:48:21)

Source Text	Target Text
He told me that the man of my dreams would be just out of reach... betrothed to another.	Dedi ki düşümün erkeği uzakta nişanlı, bir başkasıyla.

According to the McGraw-Hill Dictionary of American Slang and Colloquial Expressions (2006), the phrase "the man or woman of one's dreams" refers to a person's ideal romantic partner. This term, known in Turkish as *rüyalarımın erkeği* or *kadını*, is used by the woman in the film to describe her ideal future spouse. The translator in this case opted to translate the term *rüya* using its synonym, *düşümün erkeği*, which has the exact same meaning as the original phrase without any confusion or loss in meaning. Since the example is a literal translation, the calque technique is assumed to be utilized which contributes to the preservation of the foreignness in the movie.

Example 13: (00:50:27)

Source Text	Target Text
Time for dinner!	Yemek zamanı!

It is a well-known fact that eating time of the day has always been an opportunity for families to get together, exchange stories from the day, and chat about happy and sad moments. Like Colombian and American people, Turkish people are also family-oriented and they love having their meals together especially their dinner in the evenings with their families. Therefore, the expression *time for dinner* associates feelings of family gathering and warmth. Since this cultural heritage and tradition is very similar in both cultures, the expression *time for dinner* is used in Turkish culture in the same manner. Thus, this sample has been analyzed as a CSI under the category of everyday expressions. The translator has used calque procedure and translated the expression literally as *yemek zamanı* since it really is a familiar expression for all Turkish people including children.

Example 14: (00:52:03)

Source Text	Target Text
Uh, it's actually family tradition to sing after.	Aslında şarkıyı sonra söylemek aile geleneğimizdir .

Family tradition is a set of ideas, beliefs, customs and rituals that a family acquires from elder family members or their ancestors and it can also be referred to as family culture since it is passed down to future generations. In Turkish, the phrase *family tradition* is used in the same manner and when it is translated literally as *aile geleneği*, it reflects the exact same meaning and it is a fixed expression just like the phrase, family tradition, in English. Therefore, the translator has employed calque procedure without any change or loss in meaning and translated the phrase word for word as *aile geleneği*.

Application of literal translation

It has been observed that one of the most common strategies adopted to translate the film *Encanto* is literal translation. When different rules applying to translation of idioms and fixed expressions are kept apart, it would not be wrong to claim that the whole movie is translated using literal translation strategy. Instead of words that are used more frequently in Turkish, it has been observed that in many occasions words of foreign origin are left in the same way. Obviously, not all literal translation instances have been analyzed; instead, only cases that contained CSI have been included in the analysis. In total, 28 literal translation instances that contain CSIs have been determined. Below are the samples of literal translation procedure employed in the movie.

Example 15: (00:27:52)

Source Text	Target Text
I might not be super-strong like Luisa, or effortlessly perfect like “Señorita Perfecta” Isabela, who’s never even had a bad hair day. But...Whatever...	Belki Luisa gibi çok güçlü olmayabilirim ya da saçları asla kötü görünmeyen “Senorita Perfecta” Isabela gibi çabasızsca mükemmel olmayabilirim. Ama...Aman neyse...

As can be seen in Example 15, except for the two proper names, *Luisa* and *Isabela* and the expression, *senorita perfecta*, which can be considered as borrowing procedure instances, almost the whole speech is translated literally. Especially the phrase *effortlessly perfect* could have been easily translated using a different structure; however, the phrase is left intact as *çabasızca mükemmel*. Even the pauses are the same for the incomplete sentences as in “But...Whatever...”. The translator transferred the source text's originality and otherness into the Turkish version. The sample contains CSIs, that are either translated word for word or preserved they are. However, almost the whole discourse is translated into Turkish literally.

Example 16: (00:45:19)

Source Text	Target Text
Great, now I'm thundering. And a thunder will lead to a drizzle and a drizzle will lead to a sprinkle...	Şimdi, gürüldüyorum ve gök gürültüleri serpintiye ve serpinti de çiselemeye dönüşecek...

Example 16 has been analyzed in the ecology category of CSIs. There are various names given to different kinds of weather phenomena in different cultures. For example, the most commonly used words in Turkish about the rainfall patterns are, “bardaktan boşalırcasına yağmak” if it is heavily raining and “çiselemek” if it is not raining much. However, in this example there is another word, *sprinkle*, which is not very commonly used in Turkish. In other words, *sprinkle* and *drizzle* are used in the same sense in Turkish. In this example, since both words are used in the source text, instead of omitting one of them, the translator has chosen to employ the literal translation procedure and translated the words literally as *serpinti* and *çiseleme*. As a result, the whole sentence is translated literally to preserve the originality of the speech.

Example 17: (00:56:06)

Source Text	Target Text
Knock, knock, knock, knock, knock. Knock on wood.	Vur vur vur vur vur. Tahtaya vur.

Knocking on wood is an idiom, but the meanings of some idioms have now spread widely, become universal and can be used in many cultures alike. The act of knocking on wood comes from superstitions that are known to date back to ancient times. The ideas behind this act have developed independently of each other in different parts of the world. This action, which is performed by various civilizations, is usually a move to ward off bad luck or to prevent evil eye from affecting good things negatively. In the movie, Bruno is highly superstitious and he knocks on wood several times when his vision is mentioned. The purpose of the act and its lexical and grammatical structure are the same in both languages and cultures and thus the translator has used literal translation procedure to translate *knock on wood* as *tahtaya vur* without any change in meaning.

Example 18: (00:58:36)

Source Text	Target Text
<p>Why was I in your vision? Tio Bruno...? I just... wanted to make the family proud of me... just once. But if I should stop... if I'm hurting my family... just tell me.</p>	<p>Önsezinde neden vardım? Tio Bruno...? Sadece ailemin benimle gurur duymasını istedim... bir kez olsun. Ama durmam gerekiyorsa eğer... eğer aileme zarar veriyorsam... söylemen yeterli.</p>

In the example, almost the whole speech is translated word for word, following the same sentence order. Since the word *tio* in “Tio Bruno” is within the scope of the borrowing technique, it has been left as it is. However, all other sentences with their various features such as incomplete sentences, pauses, question patterns are translated word for word employing literal translation procedure.

Example 19: (01:00:42)

Source Text	Target Text
<p>You can't say “the weight of the world is on your shoulders, the end.” If our fate's up to me, me says have another vision, maybe it'll show me what to do.</p>	<p>Dünyanın ağırlığı senin omuzlarında deyip susamazsın ve son. Kaderimiz bana bağlıysa diyorum ki bir önsezi daha görmelisin, belki ne yapacağımı gösterir.</p>

The phrase "*carry the weight of the world on one's shoulders*" is used when a person feels as though he is being suffocated by the burden of having too many obligations, problems, or challenges to handle. In Turkish, this idiom has the same meaning and when translated word for word, it conveys the same message to the target audience without any loss of meaning. Although the expression, "the weight of the world" is used metaphorically and represents a lot of responsibilities and difficulties, it can also be translated literally and conveys the same meaning in Turkish since some idioms have come to be considered universal and are used in various languages and cultures alike. Therefore, the idiom is translated literally and transferred to Turkish as "Dünyanın ağırlığı senin omuzlarında...".

3.2.2 Analysis from the domestication perspective

The Turkish translation of the movie entitled 'Encanto' includes a number of domestication strategies. As it has been mentioned previously, equivalence and adaptation procedures are looked for in the translation of the movie. These procedures are used when it is not possible to translate certain phrases literally since they lose their meaning and do not reflect the original message. These phrases include idioms, common expressions, and other culturally unique terms like names of animal species or categories of television shows. In most of the cases, the phrases are replaced with their corresponding equivalents and in others, acceptable equivalences that would not compromise the coherence are created via adaptation procedure. In total, 34 CSIs which have been domesticated are identified in the movie.

Application of equivalence

Since word-for-word translations of the phrases each culture uses to describe the same or comparable circumstances may result in a difficulty in understanding, these phrases are domesticated by being substituted with phrases from the target culture. It has been observed that in the movie, idioms, common expressions, and set terms that vary from one culture to another are often translated utilizing equivalence procedure. The study has not included samples that are not related to CSIs. This led to the conclusion that, in the translation of the movie, *Encanto*, a total of 28 CSIs are domesticated by using the equivalence procedure.

Example 22: (00:07:05)

Source Text	Target Text
How do you keep them all straight ?	Hepsini nasıl aklında tutuyorsun ?

The term "keep something straight" refers to the ability to remember information without getting lost in the details of it. When translated into another language, some idiomatic expressions lose their meaning and might even sound odd. This statement literally translates to Turkish as "düz tutmak", however this is not the intended meaning of the idiom. The same term in Turkish is "aklında tutmak," which is used to convey the same idea. In order to maintain the meaning and prevent misunderstanding, the translator employed the equivalence procedure, substituting the idiom in the source language with its equivalent in the target language.

Example 23: (00:15:37)

Source Text	Target Text
Cecilia, up top!	Cecilia, çak bir beşlik.

Slang expressions are informal expressions which are used by many people on everyday occasions. They can be swearwords, jokes, taboo words or social expressions that are not used in formal settings. In this example, 'up top' is a social slang expression which means *to give high five*. It is impossible to interpret and translate the term literally since it just has two words and top might be any part of speech, including a verb, an adverb, a noun, etc. The same concept is conveyed in Turkish by the slang phrase 'çak bir beşlik' or simply 'çak.' As a result, the translator again conveys the meaning of the phrase by employing a new lexical and grammatical structure and translates it by using its equivalence.

Example 24: (00:35:04)

Source Text	Target Text
The straw in the stack that breaks the camel's back. What breaks the camel's back?	Fazla bir damla mı bardak taşırır? Bardağı ne taşırır?

Idioms sometimes serve as better reflections of a language's cultural traits than words since they are directly tied to the society's history, economics, location and customs. Different idioms in different cultures may have exact equivalences semantically but not lexically or structurally. In Example 24, there is an idiom used in the source text which has an exact equivalent in the target language. The phrase "last straw" or "the straw that broke the camel's back" refers to the last of a series of unfavorable or unpleasant incidents, which leaves you feeling as though you cannot stand any more (Collins Dictionary, n.d.). When this idiom is translated into Turkish word for word, it creates a phrase like “devenin belini kıran son saman çöpü”, which will cause confusion and will not make sense for the Turkish audience or readers. However, the Turkish idiom "bardağı taşıran son damla" gives exactly the same meaning even though it is created in a different context. It can be stated that the translator has utilized equivalence procedure to domesticate the idiom, so that it can be comprehended easily by the target audience.

Example 25: (00:35:23)

Source Text	Target Text
Who am I if I can't run with the ball?	Ben kimim başarısız olursam?

In the movie, Luisa has the ability to lift and carry everything, and she is worried that this ability is beginning to weaken. When she is talking to her sister about this issue, she says, “Who am I if I can't run with the ball?”. The phrase ‘run with the ball’ means “to assume responsibility or work enthusiastically” (Collins Dictionary, n.d.). This phrase refers to 'what one will do if she does not put in enough effort to succeed'. Since there is no idiom in Turkish that can correspond to this idiom in the same sense, the translator used the phrase “başarısız olursam”, which provides the idiom’s meaning instead of replacing it with another idiom.

Example 26: (00:41:33)

Source Text	Target Text
Quitter!	Yüreksiz!

In this scene of the film, the toukan bird flies off Mirabel's shoulder because it is afraid of what is happening in the dark cave, and Mirabel shouts after the bird calling it a 'quitter'. Derived from the word ‘quit’, *quitter* is an informal term used for a person

who gives up quickly and leaves a task unfinished. When the word *quitter* is translated into Turkish, it means "kolay pes eden", but there is no such noun in Turkish that could be used for a person in this way. Instead, the words *mızıkçı*, *korkak*, or *yüreksiz*, which is synonymous with *korkak*, can be used. Although the word *quitter* does not have an exact equivalent in Turkish, these are the closest words that can replace the word *quitter*. For this reason, the translator inferred the intended meaning from the context and applied equivalence procedure by using the word *yüreksiz*, which means coward, instead of *quitter* so as not to distort the message.

Example 27: (00:57:17)

Source Text	Target Text
You like sports? Game show? Telenovelas?	Spor sever misin? Yarışma programları? Pembe diziler?

In this example, there are the general names of different types of television programs that are broadcasted according to the values and cultures of each country. Each of them has a counterpart in Turkish culture, but they do not make sense when they are translated into Turkish word for word. For example, 'game show' is the general name given to competition programs in the source culture. But the literal translation of this phrase into Turkish is 'oyun şovu' or 'oyun gösterisi', which causes confusion in meaning. For this reason, the translator used the term 'yarışma programları', which is the name given to such programs in Turkey. Similarly, the Spanish term 'telenovelas' translates to English as 'soap operas' which is the given name for drama series broadcasted on television and it cannot be literally translated to Turkish since the words separately do not bear any meaning. The equivalent of the term in Turkish is 'pembe dizi'. Thus it can be stated that the translator employed equivalence procedure in this example to domesticate the given names of the specific television programs in order not to cause ambiguity in meaning.

Example 28: (01:02:23)

Source Text	Target Text
Bruno makes bad things happen, oh, he's creepy and his vision killed ma' goldfish.	Bruno kötü şeylere sebep oluyor, ah, o tuhaf önsezisi vary a, Japon balığımı öldürdü diyecekler.

Example 28 belongs to the fauna group from the CSI categories that are the subject of this study. The example mentions the name of one of the fish species, and although this type of fish, called *goldfish* is widely bred and produced in many countries, its names are used differently in different cultures. *Goldfish*, translates word for word to Turkish as ‘altın balık’. The translator has employed the equivalence procedure to domesticate the term, using the Turkish name of the same fish because a literal translation would not be comprehended by Turkish audiences and might be interpreted as a different type of fish.

Example 29: (01:02:31)

Source Text	Target Text
Sometimes family weirdos just get a bad rap .	Bazen ailenin tuhaflarına kötü gözle bakılır işte.

The meaning of the idiom “to get a bad rap” or “a bum rap” suggests that something or someone is receiving an unfairly or unjustly harsh punishment or criticism. (Merriam-Webster, n.d.) In this explanation, the words *unjustly* and *unfairly* are key terms for the meaning of this idiom. In the movie, Bruno is always treated badly or criticized unfairly because of his gift of being able to see visions from the future. In Turkish, there is no idiom that harbors the meaning ‘unfairly’ and is used in similar situations. The Turkish translation of the phrase in the movie is "kötü gözle bakmak", which is also an idiom. The meaning of this idiom in Turkish is to feel negative things towards a person and to make these feelings obvious when you look at that person. Although there are not any references to the adverbs *unfairly* or *unjustly* in this Turkish equivalent of the original idiom, it can be stated that it is a close equivalent of the original and does not cause any loss or confusion in meaning.

Example 30: (01:27:39)

Source Text	Target Text
Hey Mariano, Why so blue ?	Hey Mariano, üzgünsün ?

English term (*feeling*) *blue* denotes to gloomy or unhappy feelings. This idiom's precise origins are unknown; however, it is thought to have its roots in Greek mythology or in maritime traditions. Even though its exact origin is unknown, it is a

widely used expression in English to describe people who look sad and thoughtful. The word blue is only acknowledged and used in Turkish as the name of a color; it has no symbolic meaning. Thus, the translator has been able to convey the same sense to the intended audience by using the word ‘üzgün’, which in fact clarifies the expression's meaning. Therefore, she has used the equivalence of the word by providing its meaning and domesticated the term to make it understood more clearly.

Application of adaptation

There are almost no CSIs in the film that do not have Turkish equivalents, and therefore, it has been determined as the least common procedure in the Turkish translation of the film. There are only 6 examples of adaptation procedure, and three of them are taken from the songs. In general, since almost all CSIs have a counterpart, the number of CSIs that need to be adapted is quite small. The CSIs that have been adapted are either words or phrases, and there are no extreme cases that need to be changed completely. Some of the examples found are explained below.

Example 31: (00:08:19)

Source Text	Target Text
My mom Julieta, can make you feel better with just one arepa .	Annem Julieta, size iyi gelir leziz pideleri .

Colombian arepas are round shaped doughs that are baked commonly in that area. They are consumed as bread with lots of different foods. In Turkish concept, ‘pide’ is a kind of round or oval shaped bread either small or large in size and it is consumed commonly with many different types of food or in breakfast. The translator, in this example, has used adaptation procedure and domesticated Colombian *arepas* translating the word as *pide*. The word *arepa* was examined in the borrowing procedure category in example 5. Here, it appears once again in an adapted form. The purpose of translating the same word using different procedures may be to add variety, or it may be due to the fact that since the word appears in a song and it has to be adapted to different criteria such as prosody and rhyme.

Example 32: (00:11:42)

Source Text	Target Text
Anybody seen my tiple ?	Gitarımı gören oldu mu?

Tiple is a musical instrument played in traditional Spanish music, from the guitar family, which is smaller in size and has more strings than the guitar. It is a traditional Colombian instrument. In Turkish culture, tiple is not used as a musical instrument so Turkish audience is not familiar with such a term. In this example, the translator adapted the term, which does not have a corresponding equivalent in Turkish and translated it as *gitar* for the Turkish audience in order not to cause any loss in meaning since the verbal channel is not accompanied by visual channel in this example.

Example 33: (00:46:07)

Source Text	Target Text
Then you better figure it out because it was coming for you!	O zaman anlasan iyi olur çünkü eli kulağındadır.

Come for someone or something is a phrasal which means "to go or arrive somewhere with the intent of retrieving...apprehending or attacking someone..." (Farlex Dictionary of Idioms, 2015). In this example, the vision that Bruno saw previously is thought to become real and since he saw Mirabel in his vision, people warn her that the vision is coming for her. The message that is intended to be conveyed here is that the vision will come true, pose challenges for Mirabel and place her in challenging situations. According to the context, in some cases, this expression can be translated into Turkish, but in others, as in this example, it does not have a Turkish equivalent. In other words, it may be possible to translate it in a way that requires an explanation or clarification, but it cannot be translated with one or two words as in English. Here, the translator has chosen to use a completely different idiom related to the context, however, by doing this, she has adapted the situation when translating. *Eli kulağında olmak* is a Turkish idiom about time and is used for events that are very close to happening or are only a matter of time to happen. The final message that is conveyed in the Turkish version is that the vision is about to become reality. It can be

concluded that instead of translating the phrasal verb and creating an unnatural expression, the translator has chosen to adapt the situation and translate the statement by using a completely different idiom.

Example 34: (00:49:39)

Source Text	Target Text
Got your party pants on , cause I do...	Giyinik misin , çünkü ben...

Party pants is a slang expression which is not convenient for a mixed typed of audience. No definition of this term has been discovered in a dictionary since it is not a common term except for slang expressions. However, since this scene takes place right before Mirabel's sister's engagement dinner, the expression "party pants" is assumed to be used to describe classy, sophisticated clothing that is appropriate for special events rather than as a slang expression. It does not have a corresponding equivalent in Turkish. Therefore, it is translated as "Giyinik misin?" which is similar to the question "Are you ready?" in English. In order to interpret the term in a way that suits the setting and avoids misconceptions, the translator used the adaptation technique.

Example 35: (01:09:14)

Source Text	Target Text
I grow rows and rows of roses, flor de mayo by the mile .	Sıra sıra gül dikerdim, şişe şişe parfümler .

Flor de mayo is the name of a flower species, which blooms in May and the English and American people call it May Flower. It does not have a Turkish name, or there is no flower in Turkey called "Mayıs çiçeği" and different people call it by the name of its tree, *Plumeria tree*. However, in Turkey, there is a perfume brand called Flor de Mayo which produces rose fragrant perfumes. Therefore, the translator domesticated the name of the flower and employed adaptation procedure to replace the flower name with something familiar to Turkish audience and adapted it to a perfume name. Also, *by a mile* is an idiom used to indicate that something is in great amounts. Here, the idiom is also adapted and the translator has used the expression "şişe şişe" to indicate the high quantity of perfume bottles.

CONCLUSION

The proliferation of audiovisual materials and the opportunity for communities from many cultures to interact through these materials is one of the most crucial advantages provided by the rapidly advancing technology. The only way to make the most effective use of this opportunity is to ensure that various societies can benefit from these products, which can only be achieved through translation. Long-standing debates have been sparked by the question of how much of the foreign culture should be transferred to the target language. The severity of these discrepancies varies depending on the sort of audio-visual materials that are to be translated. Children often spring to mind when animated movies are considered, however, with recent developments in technology, the audience range has gradually expanded, and now, animated movies appeal to a mixed audience group. Even though the audience is diverse, including children in the group introduces some preconceived value judgments regarding translation methods. As a result, when it comes to animated movies, it is often believed that foreign cultures should be adapted to the target culture and that CSIs should be domesticated to avoid cultural clashes. Although there are several causes and grounds for this general tendency, it is important to remember that totally localized works may lose their educational and developmental qualities, and authenticity and become merely for entertainment purposes.

This study has been conducted to obtain useful data about the feasibility of translating animated movies using a foreignizing approach to introduce different cultures to the target audience and convey the exotic ambiance of the source text without jeopardizing the overall coherence and comprehensibility of the work.

To pursue this objective, two animated films that have been released in the last five years and have significant culture-specific elements have been chosen for analysis to find out whether domestication or foreignization techniques were primarily used in the Turkish dubbing of two animated films. Initially, the original scripts and the Turkish translations of the two animated films were compared and examined to identify the culture-specific elements they contain. The CSIs were determined according to the categories adapted from Espindola and Vasconcellos (2006) and Pavlovic and Poslek (2003). After the CSIs in the movies had been identified, the seven translation procedures proposed by Vinay and Darbelnet were used to analyze the

translation of CSI occurrences. Only five of the procedures, however, have been used in the study since modulation and transposition are not suitable for analyzing CSIs. Once the samples were analyzed in detail, they were synthesized to provide answers to the research questions determined at the beginning of the study. Below are the findings of the research questions.

The mainly used technique in the translation of both movies is found to be foreignization. **In the movie titled *Coco***, in total, 185 CSIs have been identified, and out of this number, 141 of them are translated using the foreignizing technique. The most frequently employed procedure is borrowing with 72 instances and the second one is literal translation with 41 instances and lastly calque procedure with 28 occurrences. When it comes to the domestication approach, 37 occurrences that are translated via equivalence procedure have been identified, and 7 samples that are translated via adaptation have been detected. **In the second movie titled *Encanto***, 121 CSIs have been located, 87 of which are translated employing foreignization strategies. Similarly, in this movie, borrowing is the most preferred strategy with 52 occurrences. Literal translation strategy is used to translate 26 CSIs and calque is preferred for 9 instances. There are 34 instances that are domesticated in the translation of this movie, 28 of which are equivalence, and it is followed by adaptation with 6 instances. In light of these findings, it is evident that both of the movies are translated by mostly adopting foreignization strategies.

According to the findings of this study, it is safe to presume that **it is possible to break free from the conventional tendency** to use mainly domestication strategies when translating dubbed versions of animated films. Numerous studies and research undertaken to date have come to the conclusion that domestication technique predominates in animated film translation. These results were attributed to the possible detrimental cultural influences on the target audience or by the notion that the audience group including children should be able to understand what they watch. However, what has been ignored is that the mixed audience factor is already taken into consideration during the production phase of these movies and it is an evident reality that all kinds of concepts that may lead to semantic confusion for some audience groups are supported by visual and audio channels. When the foreignizing translation strategies are used properly, they broaden the audience's horizons by enhancing their cultural understanding rather than causing confusion or perhaps leading to possible negative

effects that may be reflected in foreign cultures. The claim that the right way to close intercultural gaps is to employ localization strategy is open to discussion because the same gaps can be bridged by appreciating, preserving, introducing, and teaching these cultural differences. As can be seen from this research, two different animated films have been translated by utilizing foreignizing strategies predominantly, however, there have been no issues related to comprehension or potential negative effects of foreign cultures because the strategies have been carefully chosen while taking into account the delicate nature of the situation, and as a result, quite educational, informative, and entertaining products have emerged. According to the results of the study, it was seen that both films were translated with the foreignization technique in a way that contradicted the general tendency of translating animation movies via domestication technique.

It is obvious that there are various factors that affected the choices of the translators and that contribute to the success of this technique in these two animated movies and **the most crucial of them is** that the films lend themselves to the utilization of the foreignization approach. In other words, the cultural items to be translated are convenient for foreignizing and when this technique is adopted, it will not cause any loss in meaning. To explain in more detail, borrowing has been found to be the most commonly used foreignization strategy, and the excess of foreign words in both movies and the choice of preserving all of them as they are has increased the frequency of utilization of this strategy. **Another factor** is that in both films, cultural elements are reflected in a very explicit way and explained where necessary. As can be seen from the analysis, most items are borrowed as it is easy to guess their meanings from the context (greetings, fixed expressions, everyday expressions, proper names, titles, etc.). In short, the existence of CSIs that can be easily foreignized and preserved as they are has affected the choice of translators.

Audience range might be the **third factor** that justifies the choices of the translators. As was previously noted, thanks to technological advancements animated movies are being produced for audiences of all ages, including adults. In this case, it is aimed that the audience of all ages will be satisfied and enjoy the product they watch. The fact that these two animated films appeal to a wide audience range prevented the translators from wiping off the authentic elements with excessive use of domestication strategies and caused them to highlight cultural elements for the sake of preserving the

authenticity and aesthetic values in the movies. For this reason, it can be concluded that the audience range might have an effect on translator choices in the translation of these two movies.

The fourth factor that affected the choices of the translators can be stated as the unique purpose of the source text. The two animated movies analyzed in this study are different from their classical counterparts and that Disney realistically depicted ethnic cultures by moving away from stereotypical character representation. To illustrate, in the movie *Coco*, the traditional Mexican festival, The Day of the Dead, is portrayed in a very realistic way, introducing all the traditions performed by people. Also, some of the songs in both movies are in Spanish and they have been left as they are in the Turkish versions. In this case, it can be stated that source materials are made with the purpose of introducing different cultures, reflecting some themes and topics that could be considered taboo before in a much more entertaining and ethnic style, and thus aiming at bonding different cultures. Since the source texts primarily serve such a purpose, it can be assumed that the translators' choices may have been affected and they chose the foreignizing approach in order to preserve the original intent.

Lastly, it may be claimed that the multimodality is another significant issue that might have influenced the translators' decisions. Numerous cultural components are supported by visual or auditory channels, sometimes in a way that prevents the use of domestication strategies and other times in a way that doesn't necessitate them. The songs in the films, the traditional musical instruments used, the clothes, and other symbolic elements may have been influential in the choice of the translators to use the foreignization technique, as they help to preserve the integrity of the meaning.

Closing intercultural gaps with domestication strategies is an option, however, this research has revealed that bridging these gaps with foreignization strategies instead of closing them is also an option. It has been identified that the most frequently used foreignizing strategy in the translation of two animated movies is borrowing, and it has also been found that this strategy is primarily employed for code-switching technique. Code-switching or Spanish words, the native language of the ethnic culture, were largely used in greetings, farewells, forms of address, and everyday language use. This indicates that the strategy aims to maintain authenticity, mirror the source culture to other cultures, and encourage appreciation of differences instead of hiding them. Of course, it is natural to localize proverbs, idioms, or other

expressions that may not be easy to understand because these expressions do not have authentic or educational properties. However, given that the previously mentioned CSIs are informative, enlightening, and communication-enhancing elements, it can be inferred that the foreignizing technique employed in the translation of two animated movies is effective since it aims to bridge cultural gaps and emphasize differences in clear and concise ways rather than covering them up.

It was hypothesized at the beginning of this study that the purposes of the animated films under analysis are different from those of traditional animation films, and that their Turkish translations will maintain this aim primarily by employing the foreignization technique. The results of the study have proved our hypothesis to be correct since the overweighing translation technique has been found to be foreignization.

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Bibliyografyayı Çıkart

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RESUME

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Workplace	Position	Year
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