



COMPARISON OF STRATEGIES USED IN ARABIC SUBTITLING AND DUBBING TRANSLATIONS OF THE 'DIRILIS ERTUGRUL' SERIES

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Abstract:

Turkish TV series, which have been on the agenda in other countries in recent years, are translated into many different languages and watched with interest. Within this scope, dubbing and subtitling translations of these series have come to the forefront, and studies in this direction have gained momentum. In this sense, this study focuses on one of these series, 'Dirilis Ertugrul'. The study aims to comparatively analyze the strategies used in Arabic subtitling and dubbing translations of the 'Dirilis Ertugrul' series within the scope of Gottlieb's strategies. The study was designed with a qualitative research method. Document analysis was used as a data collection technique. The data of the study were analyzed with descriptive analysis techniques. When the findings regarding the Arabic subtitling and dubbing translations of the 'Dirilis Ertugrul' series were evaluated, it was observed that the translators used Gottlieb's strategies of "expansion", "paraphrase", "transfer", "imitation", "transcription", "dislocation", "condensation", "decimation", "deletion" and "resignation". However, when the differences were evaluated, it was observed that the translators mostly relied on the same strategies. Finally, it is suggested to focus on the analysis of subtitling and dubbing translations in the field of audiovisual translation and to exemplify translation strategies in this field in practice.

Keywords: translation studies, audiovisual translation, subtitling and dubbing translation, gottlieb's strategies, 'Dirilis Ertugrul' series

1. Introduction

Language, which contributes to people interacting with each other and being social beings, is one of the most important tools used for cultures to recognize each other. As important as language is for societies to act as a society, translation is just as important for societies speaking

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different languages to meet on common ground (Kurt, 2021:11). In this context, language translation is a field that enables not only transfer of words but also the transfer of cultures. As Göktürk (1994:15) puts it, "*Translation is the introduction of other worlds defined by other languages*". Considering that human beings cannot stay away from this interaction, it is possible to say that translation is a field that cannot be ignored throughout human history. Initially used as a secondary tool in different fields of science, translation gained a place under the umbrella of linguistics before becoming an autonomous discipline (Yücel, 2020:139). In this process, there have been different opinions about the focus of translation, which is often based on religious grounds, and translations have been realized through ongoing debates on literary translation. It was only in the second half of the 20th century that translation evolved into a scientific discipline with the inevitability of the changes brought about by the age and the increasing importance attached to translation and the article published by James Holmes (Suçin, 2013:19). This evolution led to the demarcation of the boundaries of translation, and the theoretical process began.

Translation's sub-branches are generally divided into 'Written' and 'Interpreted' translation within the boundaries that have begun to be drawn. 'Written Translation', which has found an important place, especially in the translation of religious and literary texts throughout the history of translation, includes the translation of literature (novels, short stories, poetry, theatre), translation of non-literary texts (scientific and technical, social and human sciences, commercial texts) (Gürçağlar, 2021:41-57). Based on factors such as developing technology and the film-television sector, changing understanding of art, curiosity about different cultures, etc., 'Audiovisual Translation' has also found a place under this heading. 'Audiovisual Translation', which started to find its field of study in the 1930s, started to be accepted as a sub-field of translation studies only in the 1990s due to the developments in the film-television sector (Okyayuz, 2019:1398-99). Today, it occupies a large place in the field of translation studies. Subtitling and dubbing translations have become increasingly important, especially with the increase in the import and export of movies and TV series to different cultures, and have become the most preferred genre in this field.

Subtitling, a prominent concept in this context, refers to the written transfer of dialogues from the source language into the target language. In Erdoğan's (2009:119) words, "*It is an abridged translation of the original movie scripts*." Dubbing refers to the verbal transfer of source language dialogues into the target language. In Nicolae's (2018:51) words, "*Verbal output remains as verbal output and does not turn into a written output*." In the practice of both types of translation, the only goal is not the accurate and comprehensible transfer of the source language into the target language. Audiovisual translation's main points that distinguish it from other types of translation and its limiting effects emerge during practice. Within this scope, factors such as the target language audience's level of education, age, cultural attitudes, and the budget allocated to the application are the main factors that determine whether the translation will be subtitled or dubbed. In addition, situations such as synchronization between source visuals and translation, cultural adaptation, space and time limitations, especially in subtitle translation, etc., which need to be taken into consideration during the application, show the limiting factors that are not experienced in other types of translation (Eray, 2018:1).

Although different for each type of translation, some strategies and theories have been developed to minimize the limiting factors encountered. In the field of audiovisual translation, H. Gottlieb and C. Dollerup in the field of subtitling, and T. Herbst and his strategies in the field of dubbing come to the fore to reduce these factors (Erdoğan, 2009). This study is based on Gottlieb's ten strategies specific to text decimation, as they are similar in their use in subtitling and dubbing translations and stand out in terms of scope and clarity.

Gottlieb's strategies based on the review:

- **Expansion:** Explanation to increase clarity.
- **Paraphrase:** It is a free transfer of meaning.
- **Transfer:** It is the transfer of the dialog as a whole.
- **Imitation:** It is the use of the same expressions. It is especially used for special names and greetings.
- **Transcription:** It is used for in-language subtitling and foreign language learning.
- **Dislocation:** It is the transfer of different forms of expression.
- **Condensation:** It is a condensed summarization of what is intended to be conveyed.
- **Decimation:** It is the decimation of content.
- **Deletion:** It is the non-use or omission of certain expressions.
- **Resignation:** In cases such as the presence of untranslatable elements, the content is transferred in different expressions in a damaged way (Guhsl, 2006:76 cited in Erdoğan, 2009:132-133).

Today, it is possible to say that the 21st century is a period of acceleration in the development of this field in the context of the increasing interest in the productions of different countries and the enrichment in the import-export of films and TV series, but as a result of the literature review, it is seen that the number of studies conducted is insufficient. One of the prominent studies in this context is Erdoğan's (2009) master's thesis titled "*Studying the methods and technics related to the subtitle and dubbing in the framework of the translation studies*". Erdoğan (2009) provided information about audiovisual translation and explained the methods used and the strategies of Gottlieb et al.

Another study that stands out in terms of the strategies used is Ghaemi and Benyamin's (2010) article titled "*Strategies Used in Translation of Interlingual Subtitling (English to Persian)*". The study examined the interlanguage strategies used in subtitle translations from English into Persian and the frequency of their use.

Another study within the scope of the subject is the article titled "*Subtitling Humor in The Series 'The Big Bang Theory'*" by Yılmaz and Çakıroğlu (2020). In this study, the translation of the humorous elements in the episodes of the third season of the series into Turkish through subtitle translation was examined.

Boynukara (2019), as for that, in his master's thesis titled "*Analysis of the Translation Errors in the Turkish Subtitles of Downton Abbey Series in the Light of Skopos Theory*", identified the errors in the Turkish subtitle translations of the mentioned series within the framework of Skopos theory, presented criticisms, and gave alternatives to the errors.

In addition, another prominent study is Bağcı's (2013) master's thesis titled "*Reflection of culture in audiovisual translation: Translatability and untranslatability in subtitling*". It is seen that the

research concentrates on examining the transmission of humor, cultural elements, slang, and taboo expressions in subtitles and dubbing translations.

However, among the studies conducted in the context of Arabic audiovisual translation, Eray's (2018) thesis titled "*Idiomatic transfer in Arabic subtitle translations of the series Dirilis Ertuğrul*" draws attention. The subtitle translations of "*Dirilis Ertugrul*", which constitute the focus of this study, are analyzed within the scope of Mona Baker's "*Idiomatic Transfer Strategies*".

Finally, another study conducted within this framework is Asenwar's (2019) master's thesis titled "*A Descriptive Analysis of Dubbing Strategies in the Drama Series Sab'at Tayyibün*". Within the scope of the study, the translation strategies used in the dubbing translation of the series in question were analyzed.

The recent interest of the Arab world in Turkish movie series has drawn attention to the importance of the field of Arabic audiovisual translation. Considering the scarcity of studies in this field, this study focuses on the series '*Dirilis Ertugrul*', which was followed by a large audience in Turkey and Arab countries, especially in the period between 2014-2019, when it was broadcasted in direct proportion to the momentum it gained. The study aims to compare the strategies used in Arabic subtitling and dubbing translations of the series. It is thought that this study will contribute to filling the gap in the field of Arabic audiovisual translation.

In line with this objective, the following questions were sought to be answered in this study:

- What are the strategies used in the Arabic subtitling and dubbing of the '*Dirilis Ertugrul*' series?
- What are the differences in the strategies used in the Arabic subtitling and dubbing of the '*Dirilis Ertugrul*' series?

2. Method

2.1 Research Design

This study is based on the interpretive paradigm. The interpretive paradigm reveals that to reach the implicit content, in-depth inquiry is required, the purpose of the research is to evaluate how the concepts are positioned in the natural environment, and here the researcher is an element of the environment subject to the research and tries to understand the subject of the research by sharing it with individuals (Demir, 2019:7). Accordingly, the study was designed as qualitative research based on the interpretive paradigm. Qualitative research is defined as a method that adopts an interdisciplinary, holistic perspective and adopts an interpretive approach to the research problem (Karataş, 2015:63). In this method, data collection techniques such as observation, interview, and document analysis are used. The determination of the paradigm and research method in this direction is because the answers sought by the study can be provided by interpreting the strategies used in subtitling and dubbing translations and the differences in strategies.

2.2. Data Collection Technique

This study aims to analyze and analyze subtitling and dubbing materials. In this direction, this research was conducted with the document analysis method, which is one of the qualitative research techniques. Document analysis is the analysis and processing of all written, visual and audio documents containing research data (Büyüköztürk, Çakmak, 2021). All techniques have a specific methodology to be followed in order to carry out the studies in a systematic way. This is also the case in document analysis. Indeed, Kiral (2020:174) defines document analysis as "*a systematic method used to examine and evaluate all documents used in the context of research*". Within the scope of the study conducted, it was deemed appropriate to follow the system that Yıldırım and Şimşek (2018:194) categorized as "*Accessing Documents*", "*Checking the Authenticity of Documents*", "*Understanding Documents*", "*Analyzing Data*", and "*Using Data*" respectively.

In line with these stages, firstly, the necessary visual and auditory materials were accessed to obtain the desired data. In order to analyze the subtitle translations, the Arabic subtitled episodes of the series '*Dirilis Ertugrul*' were accessed through the Netflix platform, and to analyze the dubbing translations; the Arabic dubbed episodes of the series '*Dirilis Ertugrul*' with the name '*قيامه أرطغرل*' were accessed through the YouTube platform. In the second stage, the authenticity of the documents accessed was checked, and some examples were selected. The examples used in this study were randomly selected from the first ten episodes of the first season. In the third stage, to understand the documents, the subtitles and dubbing materials were analyzed in comparison with the Turkish broadcast of the series. In the fourth stage, the data obtained were analyzed based on Gottlieb's strategies to determine which strategies were used and analyzed. In the last stage, the strategies used, and their differences were interpreted and used within the scope of the study.

'*Dirilis Ertugrul*' is a historical fiction television series that was broadcast on TRT1 channel in Turkey between December 10, 2014, and May 29, 2019. It consists of 150 episodes, 120 minutes in total. The series was produced by Tekden Film. It was directed by Metin Günay. The scenario of the series is centered around the struggles of the Kayı tribe, on which the Ottoman Empire is based. At the time of its broadcast, the series was followed with great interest in Turkey and was exported to 71 countries in total. It was translated into more than 25 languages, including English and Arabic. Thanks to subtitles and dubbed translations, the program was followed with interest in many Arab countries, especially Saudi Arabia, Kuwait, Egypt, and Qatar (Anadolu Agency, 2022).

The other source used in this study is Turkish Language Association Current Turkish Dictionary, and it is an updated version of the 11th edition of the Turkish Dictionary published by the Turkish Language Association (TDK).

Finally, the other source used in the research is Almaany Dictionary, and it is a multilingual dictionary launched in 2010. Arabic, Turkish, English, Portuguese, Persian, Farsi, Indonesian, German, Spanish, Russian and Urdu languages are available. (قاموس ألماني)

2.3. Data Analysis

A descriptive analysis technique was used to analyze the data collected for the purpose of this study. Briefly, descriptive analysis is defined as a technique in which the collected data is

organized and interpreted (Büyüköztürk, Kılıç Çakmak: 2021). In this sense, it was decided to analyze the subtitle and dubbing translation data of the TV series '*Dirilis Ertugrul*', which was collected and organized in line with the purpose and interpreted in terms of translation strategies. The descriptive analysis technique preferred in the study consists of four stages under the titles of "Creating a Framework for Descriptive Analysis", "Processing the Data According to the Thematic Framework", "Describing the Findings", "Interpreting the Findings" (Yıldırım, Şimşek, 2018). In line with these stages, the general framework of the study was determined as audiovisual translation, and the thematic area was limited to Gottlieb's strategies. Descriptive analysis is used in the processing of data that does not require an in-depth examination of qualitative data and is based on the interpretation of the collected data with the limit determined within the scope of the problem of investigation (Yıldırım, Şimşek, 2018). In this direction, the data were collected by selecting examples from the Turkish original and Arabic subtitles and dubbing translations of the series examined in the study and organized under a thematic framework. The strategies used in subtitling and dubbing translations and their differences were analyzed. As a result of this analysis, by comparing the samples, the findings are described. Finally, it was interpreted depending on the strategies taken as the basis of the study.

2.4. Validity and Reliability

Validity and reliability are accepted as an indicator of how acceptable a study is at the scientific level. The accuracy level of the study data indicates validity, and the level of reproducibility of the results obtained in line with the data indicates reliability (Cansız, Arkan, 2022:847). Factors such as the design of the study, the data collection and data analysis methods used, the unbiased interpretation and conclusion of the findings, etc., affect the level of validity and reliability. The validity, especially in qualitative research, refers to the level of interpreting and concluding the data obtained in the context of the problem in the study as objectively as possible (Baltacı, 2019:380). Correspondingly, when the study field of qualitative research is considered, ensuring this level is a more difficult process compared to quantitative research. For this reason, in order to increase the validity level of the study, the criteria of credibility, transferability, trustworthiness, and confirmability (as cited in Arastaman et al., 2018) proposed by Lincoln and Guba (1986), which have an important place in the literature, were taken into consideration. Regarding the credibility criterion, the role of the researcher was limited to the data collection process. A careful literature review was conducted, and the study questions were clearly identified. Regarding the transferability criterion, the limitations of the study, the methods and techniques, and the data collection process were clearly explained, and attention was paid to ensure that the study could be adapted by other researchers during similar studies. Regarding the criterion of reliability, it was paid attention that the data collected, and the delimited theme were compatible with each other in the process of interpreting the study data. Finally, samples selected in relation to the criterion of confirmability to increase the level of validity were conveyed by the direct quotation method. An expert in the field was consulted in the process of examining and interpreting the selected samples in order to increase the reliability level of the study.

3. Results

The results obtained from the study were analyzed under two question headings in line with the purpose of the study. In the first section, the Arabic subtitle translation and Arabic dubbing translation of the TV series 'Dirilis Ertugrul' with the name 'قيامه أرطغرل' are discussed. The strategies used in the translation process of the ten sample sentences selected at this stage were evaluated within the scope of Gottlieb's strategies. Selected examples are given in tabular form. In addition, the strategies found to be used in the examples are presented with explanations under the example tables.

The second section focuses on ten sample sentences selected from the Arabic subtitle translation and the Arabic dubbing translation of the TV series 'Diriliş Ertuğrul' with the title 'قيامه أرطغرل'. In this sense, it was interpreted by determining the differences in the strategies used in the translation process of these selected examples. Selected examples are given in tabular form. Besides, the differences in the examples are presented with explanations below the tables.

3.1. Section 1

This section contains ten examples of Arabic subtitles and dubbing translations of the TV series 'Dirilis Ertugrul'. The examples are first discussed in the context of their Arabic expressions. Then, the strategies used in these translations were analyzed based on Gottlieb's strategies.

Example 1

Even the iron could not withstand Zikrullah and saw sense. (Demir bile Zikrullaha dayanamadı, imana geldi). (S1:E1-02:30)	English (Turkish Original)
حتى الحديد لا يمكنه أن يتوقف عن ذكر الله.	Arabic Subtitle Translation
حتى الحديد لم يتحمل ذكر الله. (S1:E1-00:50)	Arabic Dubbing Translation

When the Arabic subtitle and dubbed translations of the text are analyzed, the subtitle translation of the Turkish phrase is translated as "Even iron cannot stand the remembrance of Allah," and the dubbed translation as "Even iron could not resist the remembrance of Allah". It is observed that different expressions are used during the translation of the text from the Turkish original to the Arabic subtitles and dubbing. It is observed that the subtitle translator used the *dislocation strategy*, and the dubbing translator used the *transfer strategy* when translating the phrase "Even iron could not withstand Zikrullaha... (Demir bile Zikrullaha dayanamadı...)", but it is noteworthy that both translators preferred the *deletion strategy* when translating the phrase "saw sense (imana geldi)".

Example 2

Gündoğdu? (Sunrise?) Impossible. (Olmaz) He doesn't give a secret. (O zaten sel verip sır vermez.) (S1:E1-04:35)	English (Turkish Original)
مع غوندوغدو 'لا، إنه لا يتفوه بكلمة واحدة.	Arabic Subtitle Translation
غوندوغدو؟ مستحيل. لا أحد يعرف أسرارهم، ولم يبوح بها. (S1:E1-02:57)	Arabic Dubbing Translation

The Turkish sentences in this example are translated in the subtitle as "Gündoğdu ile? Olmaz", "he doesn't say a word" and in the dub as "Gündoğdu mu? İmkânsız", "no one knows his secrets, he doesn't reveal them". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this sense, it comes to the fore that both translators conveyed the expression "Gündoğdu?" based on the *imitation strategy*, while both translators used the strategy of transference when conveying the expression "Olmaz. O zaten sel verip sır vermez".

Example 3

I can't sleep, mom. (Gözüme uyku girmiyor, ana.) (S1:E1-1:16:07)	English (Turkish Original)
أعجز عن النوم، أمي.	Arabic Subtitle Translation
لم تغمض عيني يا أمي. (S1:E2-33:49)	Arabic Dubbing Translation

When the Arabic subtitled and dubbed translations of the text were evaluated, it was observed that the subtitled version of the Turkish expression was translated as "Uyuyamıyorum, anne" and the dubbed version as "Gözüme uyku girmedi, anne". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this sense, it is noteworthy that subtitlers and dubbing translators adopt a similar *transfer strategy* when conveying the expression "Gözüme uyku girmiyor, ana".

Example 4

Thank God, health to your hand. (Şükür, ellerine sağlık.) Thank you. (Sağ ol.) (S1:E2-19:43)	English (Turkish Original)
الحمد لله. وشكرا لك أيضا.	Arabic Subtitle Translation
الحمد لله، سلمت يداك. (S1:E4-13:26)	Arabic Dubbing Translation

In this example, the Turkish phrase is translated as "Allah'a hamd olsun ve sana da teşekkür ederim (Praise be to Allah and thank you)" for subtitling and "Allah'a hamd olsun, eline sağlık (Praise be to Allah, health to your hand)" for dubbing. It is observed that different expressions are used during the translation of the text from the Turkish original to the Arabic subtitles and dubbing. In this context, it can be seen that the subtitle translator used the *deletion strategy*, and the dubbing translator used the *imitation strategy* to convey the expression "Ellerine sağlık (health to your hand)".

Example 5

Honey, I've gone from being right to being wrong, and on top of that, I've been punished. (Hatun, haklıyken haksız duruma düştüm, bak üstüne üstlük ceza aldım.) (S1:E2-19:53)	English (Turkish Original)
''خاتون'' ظلمت عندما كنت على حق. كما أنني عُوقبت على ذلك أيضا.	Arabic Subtitle Translation
أنا صاحب الحق وأعاقب أنظري هذا ما كفاؤني به. (S1:E4-13:38)	Arabic Dubbing Translation

The Turkish phrase in the example is translated as "'Hatun, haklıyken zulme uğradım. Bir de bu yüzden cezalandırıldım (Honey, I was persecuted when I was right, and I was punished for it)" in subtitles and "Haklıyım ve cezalandırılıyorum, bak bana bu bana yeter (I'm right and I'm being punished, look at me, that's enough for me)" in dubbing. It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this context, it is seen that the subtitle translator did not make any changes in the phrase "Hatun (Honey)" and preferred to convey it with a *imitation strategy*, while the dubbing translator preferred to *delete* this phrase. However, it is noteworthy that in the rest of the expression, the subtitle translator relies on transposition, while the dubbing translator relies on the *paraphrase strategy*.

Example 6

Thank God, the people of Oba will finally breathe a sigh of relief. (Şükürler olsun, oba halkı sonunda rahat bir nefes alacak.) (S1:E3-20:51)	English (Turkish Original)
الحمد لله، ستجد القبيلة السلام، في نهاية.	Arabic Subtitle Translation
هذا ما توقعته وأخيرا سيرتاح آل القبيلة قليلا. (S1:E7-08:17)	Arabic Dubbing Translation

The Turkish phrase in this example has been translated as "Allah'a hamd olsun, oba sonunda huzuru bulacak (Praise be to Allah, the oba will finally find peace)" in subtitles and "Bunu ümit ediyordum, sonunda oba az da olsa rahatlayacak (I was hoping for this, that the oba would finally relax a little)" in dubbing. It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this context, it is observed that the subtitle translator used the *imitation strategy* when translating the expression

"Şükürler olsun (Thank God)", whereas the dubbing translator used the *dislocation strategy* when translating the same expression. In addition to this, during the translation of the expression "Oba halkı sonunda rahat bir nefes alacak. (the people of Oba will finally breathe a sigh of relief.)", it comes to the fore that both translators rely on the *transfer strategy*.

Example 7

The mutt did his mutt thing, but he got lesson. (İt itliğini yaptı, ama boyunun ölçüsünü de aldı.) (S1:E-29:48)	English (Turkish Original)
قام الكلب بفعلة لكنه هُزم.	Arabic Subtitle Translation
كلابه هاجموا خيمتهم لكننا جعلناهم يدفعون السمك. (S1:E717:11)	Arabic Dubbing Translation

In this example, the subtitled version of the Turkish phrase is translated as "Köpek yapacağını yaptı, ancak hezimete uğradı. (The dog did its work, but was defeated.)" and the dubbed version is translated as "Köpekleri çadırlarına saldırdılar, ama biz onları balıkları defeder gibi defettik. (Their dogs attacked their tents, but we drove them away like fish)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. From this point of view, it was observed that the subtitle translator relied on the *imitation strategy* when translating the phrase 'İt itliğini yaptı (The mutt did his mutt thing)' and on the *condensation strategy* when translating the sentence "ama boyunun ölçüsünü de aldı (but he got lesson)". However, it is observed that the dubbing translator relies on the *expansion strategy* when conveying a whole utterance.

Example 8

I entrusted that tent to you for your honor, how could they come right under our noses and raid it?! (Ben sana o çadırı namus bilesin diye emanet ettim, nasıl olur da burnumuzun dibine kadar gelip çadır basarlar?!) (S1:E-29:56)	English (Turkish Original)
عهدت إليك بشرف تلك الخيمة. كيف تمكنوا من الإغارة على الخيمة على مرأى منا؟	Arabic Subtitle Translation
لقد قلت لك أن تحافظ خيمتهم مثل شرفك كيف استطعوا أن يدخلوا إلى المخيم ويهاجموهم؟ (S1:E717:18)	Arabic Dubbing Translation

When the Arabic subtitled and dubbed translations of the text are evaluated, the subtitled translation of the Turkish expression is translated as "Sana bu çadırın şerefini emanet ettim. Gözümüzün önünde nasıl olur da çadıra baskın yapabilirler? (I entrusted you with the honor of this tent, how can they raid it in front of us?)" and the dubbed translation is translated as "Sana çadırı şerefini korur gibi kuru demiştim, nasıl olur da çadıra girip saldırırlar? (I told you to guard the tent like you guard your honor, how could they break into the tent and attack?)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this context, it comes to the fore that subtitlers and

dubbing translators adopt the *transfer strategy* when conveying the general expression, but the *deletion strategy* when conveying the expression "burnumuzun dibine kadar (right under our noses)".

Example 9

We all wait with our hearts in our mouths. (Hepimiz yüreğimiz ağızımızda bekler dururuz.) (S1:E4-42:59)	English (Turkish Original)
جميعا ننتظر بقلق.	Arabic Subtitle Translation
كلنا ننتظرهم قلقون عليهم. (S1:E10-18:08)	Arabic Dubbing Translation

In the Arabic subtitled and dubbed translations of the text, the subtitled version of the Turkish phrase is translated as "Hepimiz endişe ile bekliyoruz (We are all waiting anxiously)" and the dubbed version as "Hepimiz onlar için endişeyle bekliyoruz (We are all waiting anxiously for them)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this context, it is observed that subtitling and dubbing translators rely on the *paraphrase strategy* while conveying the overall expression.

Example 10

You are right, if the lion goes out hunting, he is accused of bloodshed, if he sits down, he is accused of sloth. (Sen de haklısın, aslan ava çıksa kan döktü diye suçlanır, otursa miskinlikle.) (S1:E5-34:31)	English (Turkish Original)
أنت محق. إن خرج الأسد للصيد، لاموه على إراقة الدماء، وإن ظل في موضعه، لاموه على الكسل.	Arabic Subtitle Translation
معك حق، عندما يصيد سبع يلومونه على سفق الدم وانقعد يسمى مسكين. (S1:E13-15:30)	Arabic Dubbing Translation

In the Arabic subtitled and dubbed translations of the text, the subtitled version of the Turkish phrase is translated as "Hepimiz endişeyle bekliyoruz (We are all waiting anxiously)" and the dubbed version as "Hepimiz onları endişeyle bekliyoruz (We are all waiting anxiously for them)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this context, it is observed that subtitling and dubbing translators rely on the *paraphrase strategy* while conveying the overall expression.

3.2. Section 2

This section contains ten examples taken from the same series. As in the first section, these examples are analyzed in the context of subtitling and dubbing translations. In this context, the differences in the strategies used in the translation process were evaluated. Besides, details of the differences are commented on.

Example 1

On the road to Aleppo, we will breathe down their neck. (Halep yolunda tepelerine bineceğiz.) (S1:E5-37:12)	English (Turkish Original)
سننصب لهم فخا في طريق " حلب ". (S1:E13-20:24)	Arabic Subtitle Translation
وننتظرهم بتلال على طريق حلب. (S1:E13-18:13)	Arabic Dubbing Translation

In the example presented, the Turkish phrase is subtitled "Halep yolunda onlara tuzak kuracağız (We will trap them on the road to Aleppo)" and dubbed "Halep yolu üzerindeki tepelerde onları bekleyeceğiz (We will wait for them in the hills on the road to Aleppo)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. At this point, it is noteworthy that the expression "Tepesine binmek (breathe down their neck)" in the Turkish original text means "oppressing those weaker than oneself, mistreating them" and the subtitle translator made a translation that is more appropriate to the Turkish original text in terms of meaning based on the *transfer strategy* while transferring the expression "On the road to Aleppo, we will breathe down their neck. (Halep yolunda tepelerine bineceğiz.)". On the other hand, it is observed that the same strategy was adopted by the dubbing translator, but during the translation, the expression "we will breathe down their neck (tepelere bineceğiz)" was misinterpreted and the sentence was conveyed in a different sense as "We will wait for them in the hills (tepelere bekleyeceğiz)".

Example 2

Answer me properly! (Adam gibi cevap ver!) (S1:E5-1:00:20)	English (Turkish Original)
أجبنى بتهذب! (S1:E14-03:34)	Arabic Subtitle Translation
أجبنى ولا تكذب أيها الحقير. (S1:E14-01:26)	Arabic Dubbing Translation

When the Arabic subtitled and dubbed translations of the text were evaluated, it is noteworthy that the subtitled version of the Turkish phrase is translated as "Answer me modestly! (Edepli cevap ver!)" and the dubbed version as "Answer me without lying, you bastard! (Bana yalan söylemeden cevap ver alçak!)". As it appears in the text, it corresponds to the expression 'telling the truth'. The expression 'properly (adam gibi)' in the original Turkish text means 'well-mannered, intelligent, well-behaved, in a way befitting humanity, etc.'. The translator of the subtitle preferred to use the expression 'بتهذب' meaning 'modestly (edep)' based on the transfer strategy. The dubbing translator, on the other hand, adopts an *expansion strategy*. The use of the phrase 'الحقير' meaning 'bastard (alçak)' and the phrase 'لا تكذب' meaning 'don't lie' in the dubbing text was deemed appropriate. In this sense, it is seen that both translators have made an

appropriate translation in terms of meaning with different expressions. However, it is noteworthy that the two translators adopted different strategies in the translation process.

Example 3

He's in over his head, but he still won't talk. (Derdi boyunu aştı ama hala susar konuşmaz.) (S1:E5-1:19:05)	English (Turkish Original)
هما ثقل عليها، لكنها ما زالت صامتة. (S1:E14-22:18)	Arabic Subtitle Translation
همومها أصبحت كبيرة جدا. ولم تعد تتكلم معنا أبدا. (S1:E14-20:10)	Arabic Dubbing Translation

In the example presented, the subtitled version of the Turkish phrase is translated as "His burden was too much for him, but he still keeps silent (Derdi ona ağır geldi, ama o hala susar)" and the dubbed version as "His troubles have increased so much, he never talks to us anymore (Dertleri çok arttı, artık bizimle hiç konuşmuyor)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. The term 'His problem exceeded his height (derdi boyunu aştı)' in the original Turkish text means 'exceeding one's power, ability, and authority'. It is observed that the subtitle translator conveyed this expression based on the *paraphrase strategy*. However, in the same statement, it is noteworthy that the dubbing translator relies on the *expansion strategy*. On the other hand, it is noteworthy that both translators rely on the *transfer strategy* in the translation of the phrase 'but he still won't talk (ama hala susar konuşmaz)'. As a result, it can be concluded that both translators translated different expressions in a meaningful way, but they used different strategies in the first part of the translation process and the same strategies in the second part.

Example 4

Well, the beginning of motherhood is trouble, and the end is mercy. (Eee, analığın başı zahmet, sonu da rahmettir.) You've made us all happy in this tight time. (Bu dar zamanda hepimizi mutlu ettin.) (S1:E5-1:41:42)	English (Turkish Original)
الطريق إلى الأمومة مؤلم لكن نهايته نعمة. لقد أسعدتنا في هذه الأوقات الصعبة. (S1:E15-05:27)	Arabic Subtitle Translation
الأمومة يكون أولها التعب وآخرها يكون الرحمة. لقد أسعدتنا كلنا بهذه الايام الصعبة. (S1:E15-03:14)	Arabic Dubbing Translation

When the Arabic subtitled and dubbed translations of the text were evaluated, it is observed that the subtitled version of the Turkish expression is translated as "The road to motherhood is painful, but the end is a blessing. You made us happy in these difficult times (Anneliğe giden yol eziyetlidir, ancak sonu nimettir. Bizi bu zor zamanlarda mutlu ettin)" and the dubbed version is translated as "The beginning of motherhood is fatigue, and the end is mercy. You made us all happy in these difficult days (Anneliğin başlangıcı yorgunluk, sonu ise rahmettir. Bu zor günlerde hepimizi mutlu ettin)". It is observed that different expressions are used when

the text is transferred from the Turkish original to Arabic subtitles and dubbing. It is noteworthy that both translators adopt the *deletion strategy* when translating 'Well (Eee)' and the *transfer strategy* for the remaining expressions. Besides, it is seen that both translators have made an appropriate translation in terms of meaning with different expressions. In this sense, both translators seem to rely on the same strategies in the translation process.

Example 5

<p>I can't leave my father and brother unknown and follow love. (Babamı ve kardeşimi meçhule bırakıp sevda peşinden gidemem.) I cannot be the sultan of your heart when I cannot even be the sultan of the palace where I was born. (Doğduğum sarayın bile sultanı olamamışken senin yüreğinin sultanı olamam.) (S1:E5-1:53:59)</p>	<p>English (Turkish Original)</p>
<p>لا يمكنني ترك أبي وأخي في عالم المجهول والسعي وراء الحب. إن لم أتمكن أن أكون سلطنة القصر الذي وُلدت لا يمكنني أن أكون سلطنة قلبك. (S1:E15-17:45)</p>	<p>Arabic Subtitle Translation</p>
<p>ولا أستطيع ترك أبي وأخي للمجهول. وأنا أسير وراء القلب لم أستطع أن أكون سلطنة حيث ولدت، وكيف سأصبح سلطانتك. (S1:E15-15:32)</p>	<p>Arabic Dubbing Translation</p>

In this example, the Turkish expression is subtitled as "I cannot leave my father and brother in an unknown world and run after love. I cannot be the sultan of your heart when I could not be the sultan of the palace I was born in (Babamı ve kardeşimi bilinmez bir dünyada bırakıp aşkın peşinden koşamam. Doğduğum sarayın sultanı olamamışken kalbinin sultanı olamam)" and dubbed as "I cannot abandon my father and brother to the unknown while I am a prisoner in the pursuit of love. How can I be your sultan when I cannot be the sultan of the palace where I was born? (Ben aşkın peşinde bir esirken babamı ve kardeşimi bilinmezliğe terk edemem. Doğduğum sarayın sultanı olamamışken nasıl senin sultanın olurum?)". In this sense, it is observed that different expressions are used from the Turkish original to the Arabic subtitled and dubbed texts and that both translators rely on a *transfer strategy*. Besides, it is seen that both translators have made an appropriate translation in terms of meaning with different expressions.

Example 6

<p>Good luck, sister. (Kolay gele bacım) (S1:E6-21:46)</p>	<p>English (Turkish Original)</p>
<p>صحتك السلامة يا "باشي". (S1:E15-28:40)</p>	<p>Arabic Subtitle Translation</p>
<p>عمل موفق أختي. (S1:E15-26:27)</p>	<p>Arabic Dubbing Translation</p>

In the example presented, it can be seen that the subtitle equivalent of the Turkish expression in the subtitled version is "May peace be your companion, sister (Selamet sana yoldaşlık etsin, bacım)" and the dubbed version is "Successful business, sister. (Başarılı bir iş kız kardeşim)". In this context, it is noteworthy that the subtitle translator uses the *paraphrase strategy* to convey the Turkish expression 'Good luck (Kolay gelsin)', which is a Turkish-specific expression used to wish the other party 'an easy completion of the work'. However, it is noteworthy that the expression 'bacım (sister)', which means 'my sister', has not been changed and is preferred to be conveyed through the *imitation strategy*. On the other hand, it is observed that the dubbing translator prefers an expression meaning 'Successful business' as an *resignation strategy*. In terms of its conformity with the original Turkish text, it stands out that the expression preferred by the dubbing translator is erroneous in terms of meaning. Consequently, both translators seem to rely on different strategies in the translation process.

Example 7

Don't let the words stay in your stomach, say the whole thing and relax, Alpargu. (Karnında durmasın lafların, tamamını söyle de rahatla Alpargu.) (S1:E6-35:54)	English (Turkish Original)
لا تغمغم، تحدث بوضوح حتى تنعم بالسلام الداخلي. (S1:E16-02:35)	Arabic Subtitle Translation
الأفضل أن تقول تريده حتى تريح سرائرك ألبارغو. (S1:E16-00:19)	Arabic Dubbing Translation

When the Arabic subtitled and dubbed translations of the text were evaluated, it is observed that the subtitled version of the Turkish expression is translated as "Do not murmur, speak plainly, and your heart will be at peace (Mırıldanma, açıkça konuş da için huzura ersin)" and the dubbed version is translated as "It's better to say what you want to relax, Albargu (Rahatlamak için istediğini söylemen daha iyi Albargu)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. In this sense, it comes to the fore that the subtitle translator used the *deletion strategy* in the transfer of the name 'Alpargu', while the dubbing translator used the *imitation strategy*. Besides, the rest of the phrase is based on a *paraphrase strategy* by the subtitle and dubbing translator. In addition, it is noteworthy that both translators translated what was intended to be conveyed in the original Turkish text with different expressions. In this sense, both translators use the same strategies in the translation process, but they prefer different strategies in the transfer of the proper name.

Example 8

Take him to the palace too. Let this insolent Turkmen beg me to kill him. (S1:E6-57:58)	English (Turkish Original)
خذوه إلى القصر أيضا. سيتوسل إلى هذا التركماني الجبره الأقتله. (S1:E16-24:34)	Arabic Subtitle Translation
وخذوه الاخر معه أيضا هذا التركماني البطل سأجعله يتوسل إلى كي أقتله. (S1:E16-22:20)	Arabic Dubbing Translation

In this example, the Turkish phrase is subtitled "Take him to the palace. This brave Turkmen will beg me to kill him (Onu da saraya götürün. Bu cesur Türkmen onu öldürmem için yalvaracak)" and dubbed "Take this one with the other one, I will make him beg me to kill this heroic Turkmen (Bunu da diğerinin yanında götürün, bu kahraman Türkmen'i öldürmem için yalvartacağım)". It is observed that different expressions are used when the text is transferred from the Turkish original to Arabic subtitles and dubbing. From this point of view, it is noteworthy that both translators are based on the *transfer strategy* and that both translators use different expressions to translate what is intended to be conveyed in the original Turkish text. Finally, both translators rely on the same strategies in the translation process.

Example 9

There is no wrestler in this business. (Bu işin pehlivanlığı yok.) No one but your God can hear you here. (Burada Rabb'inden gayrısı seni duyup işitemez.) (S1:E6-1:25:53)	English (Turkish Original)
ليس هذا نضالا. لا يمكن لأحد أن يسمعك هنا سوى الرب. (S1:E17-12:44)	Arabic Subtitle Translation
صدقني لن يسمع أحد صوتك غير رب العالمين فقط. (S1:E17-10:30)	Arabic Dubbing Translation

In the example presented, the subtitled version of the Turkish phrase is "This is not a struggle. No one can hear you here except Allah (Bu bir mücadele değil. Burada Allah'tan başka kimse seni duyamaz)" and the dubbed version is "Believe me, no one will hear your voice except the Lord of the Worlds (İnan bana, Alemlerin Rabbi'nden başka kimse sesini duymayacak)". The expression 'There is no wrestler in this business' in the original Turkish text means 'It is not important to show courage and valor'. While the subtitle translator used a *paraphrase strategy* and translated 'This is not a struggle' as 'نضال هذا ليس', the dubbing translator used a *deletion strategy* and removed this phrase from the text. However, it is observed that the rest of the statement is translated by both translators based on the *transfer strategy*. Finally, both translators translated in accordance with the intended meaning of the original Turkish text, using different strategies in the process of translating the first part of the text and a common strategy in the second part.

Example 10

Plague! (Veba!) It's going to destroy the whole Oba soon. (S1:E7-23:11)	English (Turkish Original)
الطاعون! سيتفشى في القبيلة بأسرها قريبا. (S1:E17-36:47)	Arabic Subtitle Translation
الوباء قريبا سوف يتفشى في كل المخيم. (S1:E17-34:36)	Arabic Dubbing Translation

When the Arabic subtitled and dubbed translations of the text are evaluated, it is seen that the Turkish phrase is translated as "Plague! It will soon spread to the whole tribe (Veba! Yakında

tüm kabileye yayılacak)" in the subtitled version and "Plague! It will soon spread to all the tents (Veba! Yakında tüm çadırlara yayılacak)" in the dubbed version. Both translators have paraphrased the phrase 'It will destroy' in the original Turkish text as 'يُنْقِشِي', meaning 'spreading (yayılmak)', based on the *paraphrase strategy*. For the word 'Oba', the subtitle translator preferred the word 'القبيلة' meaning 'tribe' and the dubbing translator preferred the word 'مخيم' meaning 'tent, settlement'. In this sense, both translators paraphrase and translate in accordance with what is intended to be conveyed in the Turkish original text and they rely on the same strategies in the translation process.

4. Discussion

This study comparatively analyzes the Arabic subtitles and dubbing translations of the TV series 'Dirilis Ertugrul'. The study focuses on the comparison of the two translation techniques, and Gottlieb's text decimation strategies were taken as the main focus of the study, as they are more comprehensive and descriptive. The scope of the study is to analyze the Arabic subtitles and dubbing translations of the TV series 'Dirilis Ertugrul' in the context of Gottlieb's strategies.

The literature review revealed that there is no comparative study on subtitling and dubbing translations. However, many studies deal separately with different elements of subtitle translations, especially in English. Çakıroğlu (2019) discusses the elements of humor in the Turkish subtitle translation of 'The Big Bang Theory'. Unlike the previous studies, this study compares Arabic subtitles and dubbing translations in the context of general translations.

In the field of dubbing, Asenwar's (2019) study, which is the only study in the Arabic language, provides a descriptive analysis of the strategies used in the Arabic dubbing translation of the series 'Yedi Güzel Adam'. This study focuses only on dubbing translation, but not on any particular strategy. This study is different in that it focuses on subtitling and dubbing translation comparatively and exemplifies the strategies used.

Moreover, in the context of the Arabic language, Eray's (2018) study can be found. Similar to this study in terms of the sample, the 'Dirilis Ertugrul' series was taken into consideration. However, only the subtitle translation of the series is analyzed in terms of proverbs and idiomatic expressions. Different from the previous study, this study analyzed the subtitling and dubbing of the series together. The examples are not limited to cultural elements, humor elements, proverbs, and idiomatic expressions.

When analyzed in terms of strategies, no study has been found in the field of Turkish except for Erdoğan's (2009) study on the methods and techniques of subtitling and dubbing translations. Erdoğan's scope of work is limited to the explanation of methods and techniques. Based on this situation, Gottlieb's strategies are exemplified practically in this study. In the same context, Ghaemi and Benyamin (2010) examined subtitle translations from English into Persian in terms of the cross-linguistic strategies used and their frequency of use. In this study, Gottlieb's strategies were taken as the theoretical framework and as a result of the analysis, it was revealed that the most frequently used strategy was transference with 54.06%. Different from the previous study, the strategies used in subtitling and dubbing translations from Turkish to Arabic were determined within the scope of Gottlieb's strategies and their differences were revealed.

In this sense, the study aims to pioneer audiovisual translation studies and translation strategies, which are lacking in the literature, especially in the field of Arabic. The study was limited to the series 'Dirilis Ertugrul' with Arabic subtitled episodes broadcasted by the Netflix Platform and Arabic dubbed episodes broadcasted by the YouTube Platform *لؤلؤ* channel. It was found that the subtitled and dubbed episodes of the series broadcasted through different translators or platforms were limited to the translation of the series viewers. For this reason, comparisons with different subtitles and dubbing translations could not be made. In order for the sample sentences presented in the findings section to reveal the strategies and their differences in an explanatory way, care was taken to select appropriate sentences.

5. Conclusion and Suggestions

The field of audiovisual translation has reached an important position in today's world with the developing and changing age, technology, living standards, and social activities. Studies in the field of subtitling and dubbing have gained great momentum with this important position. The series 'Dirilis Ertugrul', which is analyzed in this study, has been broadcast and continues to be broadcast in many countries thanks to subtitles and dubbing translations. Many of the countries where the series is translated are Arab countries. The results section of this study compares the Arabic subtitles and dubbing translations of the TV series 'Dirilis Ertugrul'. Subtitling and dubbing translations were analyzed and evaluated in the context of Gottlieb's strategies.

In the sample findings evaluated, it was observed that they used *Gottlieb's* strategies of "Expansion", "Paraphrase", "Transfer", "Imitation", "Dislocation", "Condensation", "Deletion" and "Resignation" in their subtitling and dubbing translations but did not use "transcription" and "Decimation" strategies in the context of this study. It has been determined that "Transfer", "Imitation" and "Deletion" strategies are predominantly used.

In the sample findings evaluated in the second section, it was observed that in subtitling and dubbing translations, translators mostly used similar strategies in the translation of the same texts in terms of strategy use, while they used different strategies in the translation of relatively difficult-to-translate expressions.

Considering the findings obtained in this study, it is possible to make the following suggestions:

- This study comparatively analyzed the translation strategies of Arabic subtitles and dubbing translations of the TV series 'Dirilis Ertugrul'. The series is broadcast in many countries. Within this scope, a comparative analysis with translations in different languages will contribute to the interpretation of whether strategies vary between languages.
- This study focuses on the Arabic subtitling and dubbing translations of the TV series 'Dirilis Ertugrul' and the strategies used were determined in this context. There are many subtitled and dubbed series in different languages. Analyzing these strategies in terms of cultural elements, humor transfer, proverbs, and idioms will contribute to the interpretation of which elements of these strategies change in translation processes.

- The strategies taken as basis in this study are Gottlieb's strategies. The practical study of these strategies in different TV series translated into Arabic and in the translation of TV series into different languages will make a great contribution to the international literature in the field of audiovisual translation.
- In this study, subtitling and dubbing translations are analyzed in the context of Gottlieb's strategies. A comparative study of these subtitle and dubbing translations or subtitle and dubbing translations in different languages with the strategies of C. Dollerup and T. Herbst would make a great contribution to the international literature on audiovisual translation.

Conflict of Interest Statement

The authors declare no conflicts of interest.

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