

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

DOMESTICATION AND FOREIGNIZATION STRATEGIES
IN THE TURKISH TRANSLATIONS OF ENGLISH MOVIE TITLES

Master's Thesis

Şule ATAKİŞİ

Ankara - 2022

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Ankara - 2022

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “Domestication and Foreignization Strategies in the Turkish Translations of English Movie Titles” and prepared by Şule ATAKİŞİ meets with the committee's approval unanimously as a Master's Thesis in the field of English Translation and Interpretation following the successful defense of the thesis conducted on 10/06/2022.

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ETHICS DECLARATION

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;

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01/06/2022

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ÖZ

ATAKİŞİ, Şule. İngilizce Film Başlıklarının Türkçe Çevirilerinde Yerlileştirme ve Yabancılaştırma Stratejileri, Yüksek Lisans Tezi, Ankara, 2022.

Film isimleri izleyicinin dikkatini çeken ilk nokta olması açısından oldukça önemlidir. İzleyiciye kaynak filmin konusu ve içeriği hakkında bir ipucu verirler. Ayrıca film adları kendi tarihlerini, kültürlerini ve o kültürün unsurlarını içerir. Çevirmenler, kaynak film başlığının anlamını ve içeriğini korumak için birçok farklı strateji kullanır. Ancak çevirmenler, film isimlerinin çeviri sürecinde kültürel değişkenler nedeniyle birçok zorlukla karşılaşmaktadır. Bu çalışma, İngilizce film isimlerinin Türkçe çevirisinde Venuti'nin "yerlileştirme" ("domestication") ve "yabancılaştırma" ("foreignization") çeviri yöntemlerinin kullanımını ortaya çıkarmayı amaçlamaktadır. Bu amaçla film başlıkları Vinay ve Darbelnet'in "uyarlama", "ödüncleme", "birebir çeviri", "kiplleme", "aktarma", "ödünc alma" ve "eşdeğerlik" yöntemlerini içeren yedi(7) çeviri stratejisine göre analiz edilmiştir. İncelenecek film başlıkları NETFLIX'ten seçilmiştir. Bu çalışma için seçilen film isimleri güncel olması amacıyla 2020-2022 yıllarından seçilmiştir. Seçilen film başlıklarının çevirileri kullanılan çeviri stratejileri kapsamında analiz edilmiş ve bu analizin sonuçları tablolarla detaylı olarak açıklanmıştır. Analiz sonuçları, çevirmenlerin ticari ve reklam kaygıları nedeniyle film başlıklarının çevirisinde yerlileştirme yaklaşımına ulaşmak için çoğunlukla uyarlama stratejisini kullandıklarını ortaya koymuştur.

Anahtar Sözcükler: Çeviribilim, Evcilleştirme, Yabancılaştırma, Film Başlıkları, Venuti, Görsel-İşitsel Çeviri.

ABSTRACT

ATAKİŐİ, Őule. Domestication and Foreignization Strategies in the Turkish Translations of English Movie Titles, Master's Thesis, Ankara, 2022.

Movie titles are very important in terms of being the first point that attracts the attention of the audience. They give the viewer a clue about the subject and content of the source movie. In addition, movie titles include their history, culture, and elements of that culture. Translators use many different strategies to preserve the meaning and content of the source movie title. However, translations of movie titles face many difficulties due to cultural variables. This study covers seven(7) methods including "adaptation", "calque", "literal translation", "modulation", "transposition", "borrowing" and "equivalence" methods suggested by Vinay and Darbelnet in Turkish translations of English movie titles. It aims to reveal the uses of the "domestication" and "foreignization" strategies introduced by Venuti by analyzing the translation methods used. The movie titles to be reviewed were selected from NETFLIX. The movie names chosen for this study were chosen between the years 2020-2022 to be up-to-date. The translation of the chosen movie titles was analyzed within the scope of the translation strategies used, and the results of this analysis were explained in detail with tables. The results of the analysis revealed that the translators mostly used the adaptation strategy to achieve a domestication approach in the translation of movie titles due to commercial and advertising concerns.

Keywords: Domestication, Foreignization, Movie Titles, Venuti, Audiovisual Translation (AVT).

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LIST OF ABBREVIATIONS

AD	Audio Description
AVT	Audiovisual Translation
CSI	Culture-Specific Items
SDH	Subtitling for the Deaf and Hard of Hearing
SL	Source Language
ST	Source Text
TDK	Türk Dil Kurumu
TL	Target Language
TT	Target Text
TT	Translatum
TTS	Translation Studies

INTRODUCTION

With the rapid globalization of the world and technological inventions, the film industry has expanded all over the world. As products of this industry, movies have crossed borders. Thus, it has become faster and easier to reach movies shot in different parts of the world, containing different linguistic and cultural elements, at miles of distance. Over time, movies have facilitated the interaction between different cultures and have become the most common communication tool (Köprülü, 2014). As a result, movies have come to be used both as an important source of entertainment for audiences around the world and as an innovative way to communicate ideas and sell products. In this respect, the translation of movie titles has become more popular in the audiovisual field nowadays than in previous years.

When the translation of a movie title is analyzed, a symbol or an image that is meaningful in the source culture may lose its meaning in the target culture. It may be seen that it evokes a different meaning from the message intended to be given in the source culture.

Translating movie titles is an important task that requires a lot of attention, as the source gives many clues about culture. The production of accurate and high-quality translations that can significantly transfer the essence of resource culture to the target culture is perhaps the most difficult part for translators. At this point, the translator aims to have a similar effect on the target audience as well as on the target of the source movie. Therefore, they must use the right strategy to ensure linguistic and cultural consistency between the two film titles. Translations of film titles are very important for this and many other reasons.

This study consists of three parts. In the first part, the nature and types of movie titles will be explained. Then all relevant topics will be given to comprehend the importance of language and culture in the translation of movie titles. In the third part, movie title examples will be analyzed by using Venuti's domestication and foreignization translation strategies, and the collected data will be evaluated. Finally, the results will be given.

Background

Translators play a key role in many critical points when translating movie titles. Not only do they translate a title linguistically, but while doing so, they must not only stay true to the message of the source title, but also make the translation in a way that appeals to the target culture. At this point, perhaps the biggest challenge faced by the translator is the advertising and financial concerns. The title of the movie should be translated in such a way that it should attract the attention of the target audience, encourage them to watch the movie, and make it to the box office. Therefore, many strategies are used by translators when translating movie titles. Domestication and foreignization strategies, which are the focus of this study, are two of the most common. Adequate use of these strategies greatly improves the translation in terms of attracting the attention of the target audience.

Statement of the problem

Audiovisual translation is gaining importance in parallel with the developing technology. However, looking at the literature, while the number of studies on movie titles is quite high, there are very few studies on the translation of these titles, especially their translation into Turkish. Most of the studies focus on translations with detailed analyses of literary translation, free translation, and transliteration. However, the importance and effects of culture in the translation process of movie titles, which make translation one of the most interesting linguistic challenges for the translator, are not the focus of previous studies. Therefore, this thesis examines the translation of English movie titles into Turkish and examines the applications of foreignization and domestication strategies within the scope of Venuti's Theory. This study aims to contribute to the literature by focusing on the translation strategies and procedures used in the translation of English movie titles into Turkish, examining the possible reasons behind the strategies chosen by the translators, and emphasizing the importance of culture in the translation process.

Purpose of the study

The main purpose of this study is to identify the linguistic and cultural difficulties that translators face during the translation process of movie titles, to evaluate the effects of advertising and financial concerns, and to present the use of the most widely adopted domestication and foreignization strategies.

Within the framework of the above, answers are sought to the following questions:

1. What are the challenges of translating English movie titles into Turkish?
2. How are these challenges reflected in the target language?
3. Which translation strategies are used in translating movie titles?

Hypothesis

In this study, it is hypothesized that translators tend to concentrate more on domestication rather than foreignization strategy during the translation of movie titles. The reasons might be:

- cultural issues,
- religious issues,
- financial and commercial concerns of the translators.

Scope of the study

The study mainly focuses on the analysis of the movie titles ‘‘Deadly Illusions’’, ‘‘The Kissing Booth’’, ‘‘The Weekend Away’’, ‘‘My Octopus Teacher’’, ‘‘Things Heard & Seen’’, ‘‘My Spy’’, ‘‘Red Notice’’, ‘‘Pieces of a Woman’’, ‘‘News of The World’’ and their Turkish translations released on Netflix. In this process, Turkish translations of selected English movie titles will be examined and a widely used translation strategy will be determined mainly by using 7 translation strategies of Vinay and Darbelnet; Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence, Adaptation. The first three methods are considered as signs of foreignization, while the others are considered as signs of domestication.

Assumptions and limitations

In this research, it is assumed that the translation of English movie titles into Turkish may not be compatible with the English movie title due to advertising concerns of the translators. The study is based on the analysis of the Turkish translations of 9 English movie titles published on the NETFLIX platform in line with the translation strategies of Vinay and Darbelnet. The scope of the study is limited to 9 movies released on the Netflix platform. For the results of the study to be up to date, the films were selected from the years 2020, 2021, and 2022. In this study, cultural and advertising factors affecting translation in various contexts are discussed within the frame of Venuti's domestication and foreignization strategies. Other methods and strategies are not within the scope of this study.

Duration of the Study

It is predicted that this study will be completed at most in three semesters.

Below is the schedule:

Table 1: Duration of the Study

October	<ul style="list-style-type: none">-Defining the topic-Reading The book ‘‘The Translator’s Invisibility: A History of Translation by Venuti (1995)-General context is planned for each chapter
November 2022	<ul style="list-style-type: none">-Drafting and preparing the introduction
December 2022	<ul style="list-style-type: none">-Drafting and preparing the literature review
January 2022	<ul style="list-style-type: none">-Preparing and finishing the methodology
February 2022	<ul style="list-style-type: none">-Starting data collection-Completing the first two chapters
March 2022	<ul style="list-style-type: none">-Starting data analysis-Defining Domestication and Foreignization Strategies
April 2022	<ul style="list-style-type: none">-Revising and checking previous parts
May 2022	<ul style="list-style-type: none">-Finalizing the conclusion-Confirmation-Submission of the thesis

CHAPTER 1: LITERATURE REVIEW

In this chapter, important and relevant theories throughout this thesis will be explored and evaluated in order to understand the semantic differences and gaps in both the original and the translations of the movie titles. The title and history of the movie will be emphasized. In addition, the place and importance of culture in the translation process of movie titles will be emphasized and the difficulties of translating cultural items will be discussed. Translators' concerns, their causes and consequences will be stated. In addition, domestication and foreignization strategies as defined by Venuti will be mentioned. Finally, the effect of Venuti's approach in the translation of English movie titles will be examined in order to provide a solid basis for the analysis of culture-specific elements in the translation of movie titles.

1.1 Definition of Movie as a Term

The movie has been defined in different ways by many researchers. The movie of each country describes its own people with the way they behave according to their traditions and customs, and the actor reflects the behavior of the people of his own country with the character he plays (Onaran, 1978: 86). In other words, the movie we watch is a mirror of that country, that culture.

According to Jin (2017), the movie can be defined as a form of popular entertainment that represents human experience, religions, and cultures and should be seen as an important intercultural communication tool in people's daily life as well as a commercial and cultural media. In addition, they shape the masses of people ideologically, linguistically, and culturally (Köprülü, 2014). Considering all these functions, the importance of movies is better understood.

1.1.1 A brief history of movies

The kinetoscope prototype made by Edison in 1891 has an important place in the history of cinema as the first successful projection. While the pictures were moved by the Kinetoscope, they were the moving pictures that the watching people actually saw. The Lumiere brothers patented the cinematograph in 1895, after being inspired by the kinetoscope in 1892. This machine was basically the ancestor of the projector. In other words, it could project the images it recorded onto the screen, which means that for the first time in history, people could watch movies together.

The Lumiere brothers' "Arrival of a Train at La Ciotat" is widely regarded as the first motion picture in cinema history. This motion movie cemented the Lumiere brothers' status as the world's first motion picture makers. However, motion pictures captured thanks to the Lumiere brothers were both colorless and muted. Colors came to the cinema much later.

With a series of technological leaps in the early nineteenth century, the film industry developed and continued to evolve and change to this day. Over time, the illusion of movement was discovered by combining different still images, not just photographs, and thus human and animal movement could be studied. With these developments, hundreds of movies began to be released every year. As visual effects got more advanced, high-budget versions appeared, such as 3D movies shot using high-tech equipment. Due to the reasons described above, movies have become an integral part of daily life.

1.1.2 Movie genres

Movie genres are stylistic groups into which a movie may be classified according to its setting, characters, storyline, mood, tone, and topic. The main genre category of a movie is determined by the majority of the content.

Categorizing movie genres makes translation much easier and viewers have a better understanding of the movies they watch. Traditionally, movie genres can be listed as follows:

-Action: This genre of movie typically features a lot of action scenes, such as fights or shoot-outs (with weapons), automobile chases, and a lot of explosions. Disaster movies, martial arts movies, spy movies, and superhero movies are some of the subgenres that are called action movies.

-Adventure: An adventure is a journey that takes place in exotic areas and may include exploration or a mission. While the action is frequently included in this genre of movie, it is not the primary focus.

-Animated: Instead of human performers on the screen, the tale is told through drawn graphics (nowadays computer-produced visuals). The voices of the animated characters are provided by real performers.

-Comedy: Comedies are primarily intended to make the audience laugh. The main characters get themselves into some amusing situations.

-Drama: These movies are serious, focusing on the emotions and problems of realistic characters.

-Fantasy: Situations, locations, and/or occurrences that defy natural rules or contexts are referred to be fantasy. They frequently include mystical or magical aspects. There are also mystical beings on occasion.

-Historical: These movies can be based on true historical events, or they can simply use the time period as a setting with all events being made up. The story takes place in both situations inside an authentic picture of a historical environment. These are sometimes biographies.

-Musicals: In these movies, the characters sing songs as part of the story, which generally assists the progress of the storyline or develops the characters. The tunes are sometimes accompanied by dance routines.

-Romance: Romance movies are love movies in which the main characters are romantically involved and their relationship develops.

-Science fiction, or Sci-Fi, is a genre of fiction that is based on science. They might be set in the future or on other planets, and they frequently feature spacecraft, extraterrestrial beings (aliens), and advanced technology that we do not yet possess.

-Thriller: A thriller movie creates a sense of tension and excitement in the viewers. Innocent individuals battling a psychotic foe is a recurrent motif in thrillers.

-Western: These are fictitious events set during the 19th century in the American West (also known as the Wild West). Cowboys, horseback riding, and gunfights are all included. These movies are commonly referred to as "westerns."

-Hybrid Genre: Many movies can be a combination of different genres.

1.2 Definition and Functions of Movie Titles

A movie title is defined by Jutronic and Karabatic (2016: 86) as "the name by which a work can be identified." It is possible to understand the importance of the relationship between the title of the movie and the content it represents from this definition. Thus, the movie title is inevitably shaped by the movie and should not be

analyzed in isolation from the movie itself. The movie title possesses several characteristics and performs numerous functions (Nsiah & Marfo, 2011). It may express the genre of movies, identify the movie as serious or satirical, detail particular narrative components or events, offer an indication of the age or area in which the movie is set, call attention to the underlying theme, and so on (Zborowski, 2007). All of these elements can influence a potential audience's decision to watch a movie.

One of the research fields of the science of titling (titrology), which dates back to the 1970s, is the title or the functions fulfilled via the title (Grivel, 1973). The title possesses all of the qualities of the text. As a result, according to Nord (1995), the title should serve six purposes:

- The distinctive function has the feature of making the title chosen as a cultural product different from other titles.

- The metatextual has the property of being acceptable in its title. Commentary on the text, criticism, etc. includes.

- The relation function has the feature of establishing the first contact between the sender and the receiver (movie-viewer) and ensuring its traceability with its attractiveness.

- The informative function gives very important information about the content or style of the text. It is also called a descriptive function.

- The expressive function is the function in which the author expresses his feelings and thoughts.

- The appellative function can be defined as a function that has the feature of encouraging, directing, and encouraging the buyer/viewer to watch the movie.

Nord (1995) separates these functions into essential functions such as distinctive, metatextual, and relational functions that should be present in a title, and optional functions such as referential, expressive, and call functions.

1.2.1 Movie title classification

Movie titles are brands of movies that have a function. Their purpose is to inform the audience about the subject of the movie. They summarize the main topic

and reveal the theme by giving some clues. Therefore, it is the most important factor that will attract the attention of the audience and encourage them to watch. For these reasons, the importance of movie titles should be known and their nature should be understood. The following four main categories are followed when creating movie titles.

People's names as a movie title

Personal names, such as the names of the hero and heroine or their positions, are used as titles in some movies. Mr. & Mrs. Smith, Cinderella, for example, come within this group. Furthermore, the hero does not have to be a human but might be an animal, or a cartoon character such as Bumblebee or Shrek.

Plot or clue as a movie title

The plot of a movie, such as Click, may be mirrored in its title. This is the story of a man who understands that love is the most important thing in his life thanks to the help of a magical remote. With a single click of the remote, he can go back or forth in time. When his life's time clock runs out for a period of time, he will never be able to erase the missed possibilities. The hero clicks off the remote control and the entire story changes. Audiences can quickly figure out what the movie is about based on the title.

The scene as a movie title

It is not unusual that the names of the settings are used as English movie titles. This type of movie title expresses the setting and circumstances in which the story takes place. It can be a city, a ship, a plane, or even an automobile, and it is an essential scene in the story. The Lake House and Notting Hill are two examples of films with such titles.

Time as a movie title

Time is a crucial component of the picture, as it is the central topic of the plot. Some movies, like Summertime, use a specific time term as their title.

Theme as a movie title

A movie's theme is named after it, and some movie titles are also titled after it. They are more abstract than the previous categories. It's impossible to know what it's called until the movie is seen. Such videos are widely available, such as Heart of Courage.

1.3 Translation of Movie Titles

Sometimes a movie title can be so subtle that it can add additional meaning or, more importantly, reveal details that may be missing or overlooked in the movie. Therefore, viewers can predict what will happen next by looking at the title of the movie, but the titles do not give a clue about the key points. Audiences will be intrigued by a movie and want to learn more about it before watching it. Therefore, the translation process of such finely designed movie titles is just as important as the creation process of effective movie titles. The success of transferring the title of a movie from one language to another has been made possible by Audiovisual translation (AVT).

A wide variety of translation strategies are followed in movie title translation. Some authors translate word for word, while others create new titles. Some writers do not accept that the process made from the source title to the target title is translation, they call this process adaptation, transposition, or substitution (Malingret, 1998). The research proposed by Aidana (2001) examines the translation of English movies into Kazakh and claims that there are three important points in movie translation. The first of these is to inform the audience about the story by summarizing the main plot, revealing the theme, or offering a clue. The second is to add charm to the movie and to awaken the audience's interest in the movie. Third studies and reviews by providing four equivalences paradigmatic, stylistic, and textual/syntagmatic (Bassnett & Lefevere, 1998: 25).

Newmark (1988: 56) lists the options that can be used in the translation process of movie titles as follows:

“The first option entails keeping the English title in the target language as is. If the SL text title adequately represents the information and is brief, then leave it". He argues that the title should sound attractive, allusive, suggestive, even if it is a

proper name, and should usually bear some relation to the original, if only for identification.

Although the procedure is straightforward, it does necessitate some research to ensure that it will be meaningful to non-English speakers. Movies like *The Lord of the Rings* and *Harry Potter* are excellent examples, and it's worth noting that the majority of titles left in English are short. The second way entails a literal translation, which entails translating the title word for word into the target language. The final option, which is perhaps the most culturally and creatively intriguing, entails using a title that has nothing to do with the original. While it is not always obvious to detect the relationship between the English and the localized titles, this procedure includes seeing the movie multiple times to choose which catchy title would best fit the local audience.

According to Dynel(2010: 190) puns and humor, proper names, culture-specific content, such as references to other movies and literature with no semantic counterparts, and lexico-syntactic issues are among the most common challenges in movie title translations.

1.3.1 The role of the translator in the translation procedure of movie titles

The translation is a kind of cross-cultural language communication and the product of cultural communication. So translation is closely related to culture (Li-na, 2021) which means that when translating, the translator needs to pay attention not only to linguistic elements but also to cultural elements. Because of the fact that the aim of the translator is not only to make the reader understand the subject but also to translate the source language culture into the target language culture. "A translator should be bilingual, multilingual, bicultural, and multicultural," adds Vermeer (1986: 39). This shows that the translator deals with general difficulties such as cultural differences. Nida (1964: 130) noted variations across cultures may generate more difficulty for the translator than differences in linguistic structure. Equivalence between two words, two languages, and two cultures in translation has been a subject discussed by many researchers.

The right processes or methods utilized by the translator in converting the source language into the target language are known as translation procedures. The

definition of procedure by the Cambridge dictionary is the official or usual way of doing something. The following are the translation techniques based on Nida (1964):

1) Technical procedure: analysis of the source and target languages; a thorough examination of the source language material prior to attempting to translate it and making semantic and syntactic approximation judgments (pp. 241-45):

2) Organizational procedures: constant reevaluation of the attempt; comparing it to other available translations of the same text done by other translators, and assessing the text's communicative effectiveness (pp. 246-47).

Vermeer (1986) states that there are no restrictions on the choice of translation strategies. In other words, it permits flexibility in the translator's activities that moreover comes with a certain duty. According to him, there are very important criteria to evaluate the quality of a translation. These are topics such as the connection between the source text and the target text, and the determination of the target audience while translating.

1.3.2 The importance of determining the target audience while translating movie titles

Another step that plays a decisive role in determining movie titles is determining the target audience. In the translation of movie titles, the audience encounters both the original language of the movie and the cultural elements of their own culture. As Hornby (1988: 41) says, the translatability of a text depends on the distance that separates the target audience from the cultural background of the source text, as well as the extent to which it is embedded in its original culture. The title of the translated movie should contain the content and message that is intended to be given and should be appropriate to the culture of the target audience (Yang, 2010). The most important point to be considered in this process is the demographic information of the audience. The target audience may be men, women, and adolescents. They can be workers or employers. Their average income can be low or high. As Ross (2013) indicates in his research, the influence of the cultural background of the target audience; local patterns, and conventions cannot be ignored in movie title translation. Understanding the circumstances that lead to the choice of a translated title can help us understand title translations better, and awareness of this process can also prevent us from rushing to a hasty conclusion.

The translator looks at the qualifications of the intended readers and makes some decisions about how to achieve the goal accordingly.

All these will affect the interpretation techniques chosen by the translator, and in this way, the translator will become an expert. After having this and much similar information, the desired audience profiles can be created. After the target audience is determined, an answer to the question should be sought to question “Why would these people want to watch this movie?”. Within the framework of the answers to all these questions, a unique suitable movie title can be created from competing titles.

1.3.3 Commercial and financial concerns of translators while translating movie titles

When it comes to translating between two languages, the translator's role is much more than just finding the equivalence of words. The translator's knowledge of both the source culture and the target culture is considered the most important point of being able to translate. One of the difficulties faced by the translator in the translation process of movie titles is that the title of the translated movie is remarkable and arouses interest in the target culture. Since movie titles are short titles that summarize the whole movie, usually consisting of a few words, they should motivate the audience to watch the movie. Sometimes a meaningless movie title is translated, domesticated, or foreignized according to the effect and power of the language spoken in the target language and the words in this language on the audience. Which strategy to use is a difficult decision for the translator because most of the movies are of commercial concern. To attract more audiences and make them watch the movie, the moviemakers ask the translator to decide on the names of these movies accordingly.

Recently released *Atiye* is a Turkish drama fantasy Netflix series. The series is named after the lead actor. Therefore, perhaps the title of the movie could have been left the same in the target language. Just like the translation of *Aşk 101*, a Turkish teen comedy-drama series, into English as *Love 101*. However, it was preferred to change the name of the translated movie to "The gift". It is possible to come across this situation in many movie title translations. So why doesn't the translator choose to stick to their literal meaning when adapting movie titles to another language?

The disparity in translation is mostly commercial. In the hopes of increasing box office, the words love and affection is inserted in practically every one of them, especially if it is a romantic comedy movie. The second biggest concern translators have when translating movie titles is economic. For this reason, when the translations of movie titles are examined, it is sometimes possible to see translations that have nothing to do with the original. To give an example, *Sweet November*, starring Keanu Reeves and Charlize Theron, was translated into Turkish as 'Kasımda Aşk Başkadır'. It is possible to multiply these and similar examples. Translators can make translations that are not faithful to the original name, acting with the logic of watching the movie more and making it at the box office. Furthermore, the movie distributor(s) normally control title translation, and translators seldom have a say in the process. As a result, Jutrović and Karabatić (2016) in their article *Translation of English Feature Movie Titles in Croatian*, viewers may see movie titles translated into the target language (TL) as deceptive or inaccurate, and these titles often contain clichés.

In short, the translation of movie titles, which is one of the frequently criticized points in the cinema industry, is not a subject that can only be attributed to the translator. Because the translator has to fulfill his duty by following the criteria determined by the movie companies that act for financial and commercial purposes.

1.4 Features of Audiovisual Translation (AVT)

The need for intercultural change has emerged as a natural result of rapid globalization. One of the productions that serve this need is movies. Movies function not only as a form of entertainment but also as a means of intercultural communication. They are important in terms of being a bridge between the social and cultural values of different societies.

The first and perhaps the most important step for movies to reach different countries around the world is the translation of movie titles. There is a remarkable need for translators to translate movie titles in a short time and maintain a high level of quality. The need for this and similar translations has led to the emergence of Audio-Visual Translation (AVT) as a new field of translation studies (Ay, 2019). However, AVT has established itself as a distinct branch of Translation Studies (TS) since the 1990s. AVT "refers to product translations in which the verbal dimension is

complemented by materials from other media" (Cintas, 2005: 3). According to Cintas (2008), it has been a professional discipline for many years and has achieved well-deserved attention since the 1990s. Audiovisual translation is useful in a variety of sectors, including movie, television, theater, advertising, audiovisual, and mobile device communication. Its goal is to encompass the interlingual transfer of verbal language when it is conveyed and accessible visually and acoustically, frequently but not always via an electronic instrument. Because technology advancements have made audio-visual translation, a very significant topic, a fresh study is needed. As Cintas (2008) describes:

“As a field that has been growing Audiovisual Translation (AVT), often known as Multimedia Translation, is a subset of translation that deals with the conversion of multimodal and multimedial writings into a different language and/or culture”.

In most cases, audiovisual translation is a translation of the video's spoken component. The coordination of verbal and nonverbal components is its key distinguishing trait. When working with an audiovisual output, translators are not just dealing with text, but also with other polyphonic parts of media art. As a result, they work with the video's dialogues/comments, sound effects, visuals, and atmosphere. G. Gottlieb (1998) differentiates four key information routes that must be considered while translating:

- 1) verbal audio channel: dialogues, off-screen voices, songs;
- 2) nonverbal audio channel: music, sound effects, offscreen sounds;
- 3) verbal and visual channel: subtitles, signs, notes, and inscriptions that appear on the screen;
- 4) nonverbal visual channel: picture on the screen.

1.4.1 Modalities of audiovisual translation

AVT modes can be defined as technical tools used to transfer an audio-visual text from one language to another (Chaume, 2013: 31). It is not easy to classify these technical Audio-visual translation tools. In fact, despite the large amount of study being done in the field of AVT, there does not appear to be a consensus on the number of AVT modes and the statistics differ significantly. According to Hernández

Bartolomé and Mendiluce-Cabrera (2005: 92), this classification becomes much more complex with the development and diversification of technology. Still, translation scientists were able to identify and characterize the 10 dominant methods used to translate multimodal materials.

- Dubbing:

The principal focus of dubbing is represented by the acoustic content. Chiaro (2009: 144) defines dubbing as the most often used modality for translating items for the screen

- Voice-over:

Bogucki describes voice-over as “the orphan child of audiovisual translation” (2013: 20), and it has been contrasted with dubbing. In many respects, voice-over is similar to dubbing. This is because they both have simultaneous reproductions of both the original and translated soundtracks.

- Interpreting:

Interpreting can be defined as the oral translation of an audiovisual product by only one speaker.

- Subtitling:

Gambier and Gottlieb (2001: 163) define the second most popular technique of screen translation as a line of written text delivered on the screen in sync with the original spoken word.

- Free Commentary:

Free commentary is the process of adapting an audiovisual source for a completely new audience.

- Partial Dubbing:

It is described as the addition of pre-recorded spoken text to an existing soundtrack.

Narration:

Narration is the process of pre-writing a text and then having actors and actresses read it aloud to give a faithful written description of the original speech.

- Simultaneous Translation

Simultaneous translation is done on the spot with the use of a script written in the target language.

- Live Subtitling

The subtitles are not prerecorded and are instead applied on the scene, unlike standard subtitling.

- Subtitling for the Deaf and Hard of Hearing (SDH)

SDH is designed to assist those who have trouble hearing speech in movies or television shows by allowing them to "see" the sound.

- Audio description (AD)

People who are blind or partially sighted can benefit from AD. Its goal is to tell a story about a movie's visual features.

- Animation

In animation, the translator constructs a script from scratch using silent pictures.

- Double version

Double versions include two or more languages. The actor or actress performs their part in their native tongue.

- Remake

Remakes place a movie in its proper perspective, taking into account the intended audience and culture.

It is possible to say that synchrony is important in all AVT modes, but its importance varies depending on the kind. Synchronization for dubbing, for example, is fairly complicated, but synchrony for free commentary is significantly less so. Although language transmission in AVT might take many forms, they always have two things in common: they blur the lines between written and oral communication and they necessitate audience design. As a result, after a few years, new modifications are likely to appear. The applicability of AVT modes, on the other

hand, is determined by the socio-cultural and economic circumstances. And, when these elements shift, AVT modes will shift as well (Cabrera & Bartolomé, 2005).

1.4.2 The role of culture while translating avt products

Throughout history, many historians, sociologists, anthropologists, linguists, and researchers have defined culture, but culture is such a rich term that it is quite challenging to define it. The Oxford Online Dictionary defines culture as "a particular country or group's customs and beliefs, art, way of life, and social organization" (Oxford Online Dictionary, n.d.). Some other definitions of culture are as follows: According to Hofstede (1994: 5).

'Culture is the collective mind programming that separates members of one group or category of people from members of another.'

Culture is also defined by Spencer-Oatey (2008: 3) as a collection of shared underlying assumptions and values, life orientations, beliefs, regulations, procedures, and behavioral customs that impact each member's conduct and interpretations of the meaning of others' behavior. Finally, Davies (2003) defines culture as "the collection of ideas, attitudes, and actions shared by a community and transmitted via learning," reaffirming the concept's vast reach and years of anthropological research (p. 68). As it can be understood from all these definitions, culture is a very comprehensive concept that covers the culture of a community, and the common values, traditions, and beliefs of its members. It is a homogeneous blend of memories, perceptions, values, symbols, attitudes, creations, and ambitions that the human society retains via its internal identity.

Language, on the other hand, is an integral part of culture since it is a tool for expressing oneself in society, and "society cannot be fully explained without culture, and culture cannot be adequately described without society" (Wolf & Fukari, 2007). In a language, everything is culturally generated, beginning with language itself," Language facilitates communication, but culture is critical to the success of communication.

Throughout history, cross-cultural communication has been made possible through translation which has aided in the spread of cultures; they are similar to the body and soul. It has not only given the message between two texts, written or spoken, but has also served as a means of communication between languages and

cultures. "Translation is a sophisticated rewriting process," according to Aixela (Aixela, 1996: 52), a process that necessitates making judgments in difficult situations. Since the 1970s, the limitation of linguistic and resource-oriented perspectives on translation brings the relationship between translation and culture to the forefront together with target-oriented approaches and ensures the increase of perspectives in this direction. The translation is no longer a linguistic process, it is a bridge and dialogue between languages and cultures, an application that enables the richness of languages and cultures to life. According to Nida (2001), the most important condition for a word translation to be accepted and successful is its presence in the cultural context in which it is used. In this context, the role of the translator is very valuable. It is even more important for the translator to be familiar with both the source and target culture than if he or she knows more than one language (Nida, 2001). Because calling the translator, a cultural expert is that culture and translation are intertwined. In this sense, he must be a cultural expert. It should be remembered that each translation act is a cultural and target-oriented product. Each nation and nation represents a different culture. Therefore, what individuals think is wrong may seem right and meaningful in other cultures.

As an AVT product, movies carry the traces of culture. In this respect, the translated movie title should try to convey the cultural knowledge and feelings of the source title. Of course, while doing this, the translated title should strive to avoid misunderstanding in the target community (Leonardi, 2011). To give an example, it is common knowledge that the English and Chinese cultures are vastly different. The translators' lack of understanding of these two cultures might result in inaccurate translations. For most Chinese audiences, the Oscar-winning movie title *American Beauty* may be difficult to comprehend. Because an American Beauty rose has enormous, long-stemmed purplish-red blossoms instead of an attractive girl, according to the definition (Xuedong, 2014). Such examples could be multiplied. Not only the carelessness and lack of grammar of the translators but also the importance of mastering the two cultures and the similarities and differences between these cultures maintain their importance in the translation of movie titles.

1.5 Translation Studies and The Problem of Equivalence

The translation process involves the process of converting one language (SL) to another (TL); It is done in writing or orally, taking into account the predetermined conditions. Hariyanto (1998: 97) states that "Translation is the transfer of culture, concepts, ideas and thought from one language to another". Indeed, translation is much more than transferring a word from one language to another. Today, it is recognized as a social process influenced by many cultural factors and different actors such as authors, translators, editors, publishers, and readers.

The term ‘‘Translational Studies’’ was first defined by James Holmes. It is an academic interdisciplinary field that includes the analysis of predetermined conditions; what affects the translator and the translation process, systematic analysis of translation theories, and description of these theories and their application to translations and translator training. Moreover, it currently refers to the academic field concerned with translation study in general, encompassing literary and non-literary translation and different types of oral interpretation.

Prior to the advent of Audiovisual Translation, translation practices were primarily based on the translation of literary and sacred texts and concerned with the idea of equivalency. According to cultural anthropology research, some extreme proponents of literal translation, such as Walter Benjamin and Vladimir Nabokov, felt that language is a product of culture during the end of the nineteenth century. It should be done word for word, they said (Odacıoğlu & Barut, 2018). As a result of this approach, the researchers mostly focused on the necessity of providing equivalence between the words and sentences translated between two languages, and it was believed that translation problems would be solved as long as equivalence could be achieved.

The Cambridge dictionary defines the term as having the same amount, value, purpose, attributes, and so on (Cambridge Dictionary, 2021). According to Vinay and Darbelnet (1995) translation is a procedure that uses alternative phrasing to recreate the same circumstance as the original, and the same aesthetic impact may be achieved in the target text. However, Nida and Taber separate equivalence into two forms, formal equivalence, and dynamic equivalence. While the formal equivalence favors the target language's closest phrasing representations, the dynamic

equivalence seeks the original's meaning in the target text in such a manner that it may have the same effect on the target audience (Leonardi, 2000). He is known for the second form of equivalency, which focuses mostly on the linguistic-based approach to translation.

However, as it has been discussed for years and is well known, a word may not always have an equivalent in another culture. Even though the meanings of the two terms are pretty much the same, there can still be a difference. Therefore, trying to find the equivalent of a word has become a controversial issue among language researchers from different perspectives (Panou, 2013). As a result, it became more important to focus on culture and to study translation from a social and political perspective replacing linguistic techniques.

1.6 Culture Specific Items (CSI)

In the last two decades, the perspective that media translation is not only a linguistic process but also a cultural one has been adopted, just like in different forms of language transmission. Therefore, Translation Studies (TS) have been studied from a more cultural perspective. This implies that to generate a translation that matches the target audience's cultural and linguistic knowledge, the goals and underlying meaning must be respected and studied to create a translation that makes sense.

The major source of concern has been words and phrases that are so deeply rooted in one culture that they are nearly hard to translate. When to paraphrase, when to adopt the closest local equivalent, when to create a new term by translating directly, and when to transcribe have all been hotly debated. Translators and translation theorists were fascinated by all of these "untranslatable" culturally bound terms and phrases.

Cultural Turn adopted by Bassnett and Lefevere (1998) established the foundation for a metaphor as a shift from translation as a text to translation as culture. It has become increasingly evident that cultural and ideological concerns, in addition to linguistic issues, arise when translating a text from one language to another. It may be inferred that the culture-specific or cultural items are words and phrases that are influenced by the cultural variety that happens frequently during translation. Different thoughts and techniques are discussed in discussions on cultural

unit translations. Scholars use a variety of names or phrases to describe this single notion, with somewhat varied meanings. Many linguists and academics have attempted to define cultural terms and phrases. Some researchers use the phrase "culture-specific item" (Aixela, 1996; Davies, 2003). In this study, the term "Cultural Specific Items", abbreviated as CSI, will be used for cultural elements.

Mona Baker (1992: 21) defines culture-specific items as "an abstract or concrete notion that is related with religious, belief, social tradition, and kind of cuisine." The notion from the source language is foreign to the target culture. Newmark is the person who uses the phrase "cultural words" for the first time and categorizes them into five groups (1988: 94-103). "Cultural concepts that indicate a certain tangible cultural entity (1988: 193)," he claims.

1.6.1 Categorization of culture-specific items (CSIs)

Culture-specific items (CSIs) and cultural features of a society play a significant role in representing the cultural environment in texts, which may be loaded with culture-bound knowledge that people of other cultures are unaware of (İşi, 2017). Culture-specific items have been studied, described, and classified by many researchers. Peter Newmark in his book *A Textbook of Translation* (1988) categorizes cultural terms as follows.

Table 2: Peter Newmark's categorization of cultural words in 1988

Ecology	Flora, fauna, winds, plains, hills
Material Culture (artefacts)	Food Clothes House and towns Transport
Social Culture	Work and leisure
Organizations, customs, activities, procedures, concepts	Political and administrative Religious Artistic
Gestures and Habits	

However, in her article titled "Translation and Culture" written in 2010, she revised this classification and reconstructed it under six headings:

Table 3: Peter Newmark's revised categorization of cultural words in 2010 (p.175, Reported by Yıldırım, 2015: 224)

Ecology	Flora, fauna, winds, plains, hills
Material Culture (artefacts)	Food Clothes House and towns Transport
Social Culture	Work and leisure
Organizations, customs, activities, procedures, concepts	Political and administrative Religious Artistic
Gestures and Habits	
6) Personal Passions:	Religion, music, poetry and their various social organizations, churches, artistic organizations and associations.

The translation strategies for culture-specific items that have been classified above will be examined in the next chapter in light of Venuti's notions of domestication and foreignization for culture-specific item translation. In this context, Newmark's book and its classification are very important both in the determination of the cultural elements in the source text and its translation. Scholars need to be very careful when translating culture-specific items because culture-specific items are also considered specific cultural images. Their translation must not only represent the original's message as accurately as possible but also maintain national characteristics (Xuedong, 2014: 79). For example, *Love is Blind*, a dating reality show brings together men and women who hope to find love. Over the course of ten days in speed dating format, men and women meet each other in different "pods". The men of the couples who decide to see each other first propose marriage and now they can see each other. While the show was being translated into Turkish, it could have been translated as "aşk kördür", but then the meaning of the English idiom would not have passed into the target culture. For this reason, the translator may have preferred to translate the Turkish idiom, which is the equivalent of the English idiom, as "aşkın gözü kördür". Thus, the features of the original language, the title, and the message it wants to convey are preserved.

1.6.2 Translating culture-specific items

Due to cultural and linguistic differences, expressing aspects unique to a certain culture in another language might be challenging. Linguists, translation theorists, and academics all have different ideas on how to address culture-specific items, hence the overwhelming interest in CSI translation techniques leads to disagreements, and splits in translation tactics. It is not always possible to capture the same or similar expressions, effects, and contexts in two cultures and to establish a one-to-one equivalence in translation. One of the key concerns for each translator is finding the optimal equivalent for CSIs. However, Mona Baker (1992) recognizes Culture-specific items, or culture-specific concepts as she calls them, as a sort of non-equivalence at the word level. Baker recommends several approaches to deal with non-equivalences at the word level, including employing a more generic term, a more neutral/less emotive word, paraphrasing, using a related word, and so on.

Newmark's book on the relationship between language, culture, and translation in his 1988 book *A Textbook of Translation* tries to explain the methods and presents explanations with examples by concentrating on linguistic units in the context of the source language and text. In this direction, his approach that prioritizes the source language and the text shows that he has both a linguistic and source-oriented perspective. Therefore, culture-specific problems in the translation are the result of not understanding the source culture or language. Every movie is a work of art and reflects the inspiration of the culture it was produced in. The cultural messages and expressions found in the movies, which are an integral part of the culture like other types of art, also have their names. Therefore, movie titles are considered cultural elements. A translator must choose between two tough options: orienting himself toward the target reader or maintaining the original text in all of its features while translating movie titles. It's debatable which side should be taken. At this point, domestication and foreignization are the two opposing tendencies.

1.7 A Methodology for Translation by Vinay and Darbelnet

Aside from translation methods, the nature of the procedures and techniques a translator employs throughout the translation process is the most crucial link between his actions. The amount of form freedom exercised during translation indicates which translation technique the translator employs (Çakır, 2005). In the literature,

there are several perspectives and debates concerning translation procedures. According to Larson in her book entitled *Meaning-Based Translation* (1984), there are two types of translation procedures. "Shape-oriented translation" is the first, while "meaning-oriented translation" is the second. The shape-oriented translation is a technique that seeks to preserve the original language's figural qualities. If the source and destination languages have comparable grammatical characteristics, the sentence structures will be similar as well, allowing the translator to apply the word-for-word translation approach. When a translator uses meaning-oriented translation, he or she tries to avoid losing the meaning of the text while sending it to the target language recipient.

Theoretical discussions about translation procedures have been held in the past. Many researchers have shared their thoughts on translation techniques. While some of them concentrated on how translation techniques should be implemented, others categorized them. The "V diagram" in "table 8" below depicts Peter Newmark's (1988) categorization of translation techniques (Newmark, 1988: 45).

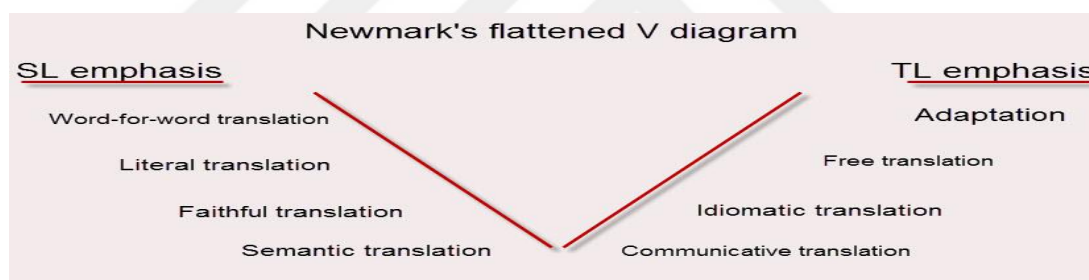


Figure 1: Views of Newmark on the classification of translation methods (Newmark, 1988, p. 45).

During the translation process, the translator employs a specific translation approach in order to generate the impact he desires in the target language. These include identifying the translation units, examining the source text (ST), establishing the setting in which the message is created, and measuring and evaluating stylistic aspects. The purpose of such a procedure in translation is to discover a solution to the translation challenge.

Vinay and Darbelnet underline that a text does not have a single translation and that there may be different translations depending on the translator's choice of method (1958/1995: 7). Sometimes the source and target languages can be completely different from each other, and sometimes they can be parallel to each other. At this point, they stated that translators can benefit from this, but there are

differences that translators need to analyze in order to understand the source text and build a bridge between the two languages. According to Vinay and Darbelnet, translators should deal with messages rather than discrete language components like words. They defined translation units as "the smallest segment of the utterance whose signals are connected in such a way that they should not be translated separately" (Vinay & Darbelnet, 1995: 21). Vinay and Darbelnet published *Stylistique Comparée du Français et de L'anglais* in 1958. This was a groundbreaking study that identified and categorized translation procedures for the first time. They defined the preliminary processes that translators do before beginning to translate. The following are the steps (Vinay & Darbelnet, 1995: 30):

- identify the units of translation;
- examine the SL text; this consists of evaluating the descriptive, affective, and intellectual content of the units of translation;
- recreate the scenario that led to the message's emergence;
- weigh up and evaluate the stylistic effects,
- produce and revise the ST

According to Vinay and Darbelnet, the next step to be followed by the translator should be to look for solutions to associate these evaluations with the target text messages. They propose two strategies and seven different procedures that can be used both separately and in combination for solving problems with the source text. There are two main strategies included in this methodology. These are; direct (also known as literal) translation and oblique translation. Each approach is further subdivided into subcategories.

1.7.1 Direct (literal) translation

Vinay and Darbelnet (1995: 32) describe a literal translation as "a one-of-a-kind solution that is reversible and complete in itself. It's more typical when translating across languages from the same linguistic family and culture". The direct translation covers three of the following seven procedures: borrowing, calque, and literal translation

Borrowing is defined as "the transfer of an SL term straight to the TL" (Munday, 2001: 57). Italics are frequently used to write the borrowed word or term.

It's all about faithfully recreating an expression from the source text. Borrowing is mostly preferred when there is no often used equivalence in the target language. For example, because the first man-made satellites were Soviet, they were dubbed "sputniks" in English for a period.

Calque: In his *A Dictionary of Linguistics and Phonetics*, David Crystal, defined the term calque as a sort of borrowing in comparative and historical linguistics in which the morphemes of a borrowed word or phrase are transliterated into corresponding morphemes in a new language. Two forms of calque may be made using this method:

- a lexical calque, which occurs when the syntactic structure is preserved while offering a new form of expression.
- a structural calque, which occurs when the SL's syntax is preserved while new construction is introduced into the target language (ibid.) For example, young grammarians in English have been translated into Turkish as "genç dilbilgiciler" (2011: 199).

Literal translation: It is the direct transfer of an SL text into a grammatically and idiomatically suitable TL language; it is a 'word-for-word' translation (Vinay & Darbelnet, 1995: 34). Each word is directly translated when using literal translation. The target text must be idiomatic and match the original text's word order, meaning, and style. For example: "Quelle heure est-il" means "What time is it?"

1.7.2 Oblique translation

Transposition, modulation, equivalency, and adaptation are examples of oblique translation processes. These translation procedures are used when the structural or conceptual components of the source language cannot be directly translated without altering the meaning or upsetting the grammatical and stylistic qualities of the target language.

Transposition

Moving from one grammatical category to another without changing the meaning of the text is known as transposition. This strategy involves a grammatical structural shift. 'Je l'ai seen avant la rentrée,' for example, may be translated into

English as 'I saw her before school started.' The noun 'la rentrée' becomes a verb as a result of this. Vinay and Darbelnet (1995: 94) identified 10 types of transpositions, including verb to noun, adverb to a verb, and verb to preposition.

Modulation

This entails shifting your viewpoint and altering what you've written in order to communicate the same notion while keeping the meaning intact. "She enjoys swimming," for example, is translated as "Sie schwimmt gern" in German. As a result, gerunds and infinitives in various languages behave differently.

Equivalence

When translating idioms or advertising slogans, for example, something needs to be stated in a completely new way. The most significant aspect of the equivalency technique is to use target cultural characteristics to express the emotion, thinking, and circumstance of the source language to the target language. The simplest example used to demonstrate the equivalency technique is how various languages and cultures portray a fleeting experience of pain, or how different languages and cultures depict diverse animal noises (Vinay & Darbelnet, 1995: 38). The translation of *The Sound of Music* into Spanish as *La novicia rebelde* is an example of a creative but not always straightforward procedure.

Adaptation

When a circumstance in the source culture does not exist in the target culture, the adaptation technique is defined as shifting the cultural reference (Munday, 2001: 58). For this technique, Vinay and Darbelnet used the example of 'cricket.' While the English word 'cricket' is well-known, there is no counterpart in French culture. So, unless the translator has a different objective, they say that 'cricket' may be translated into French as 'Tour de France,' because this connection will be more recognizable to the French culture.

1.8 Domestication and Foreignization Strategies by Venuti (1995)

Friederich Schleiermacher focuses on the translator and two aim that a translation can have, moving the reader towards a writer or moving the writer

towards the reader. The first strategy is called "alienation" which is known as "foreignization". The second is "naturalization" called by Venuti "domestication" as the names themselves suggest the former aims be faithful to the source text.

Adaptation is a typical translation approach that is employed when translating. It is characterized as a collection of techniques for conveying the original text while maintaining the pragmatic effect of the original while taking into account the linguistic, social, and cultural characteristics of the original text and target audience. Any translation necessitates adaptation, although it can include all of the above or more of them. Bassnet and Darbelnet explain two micro strategies of adaptation: domestication and foreignization. Venuti, an American translation researcher, explains the relationship between the state of the translator and translation, which he observed in American-British culture, in his book *The Translator's Invisibility: A History of Translation* (1995) with the concepts of "visibility" / "invisibility". The fluent translation strategies of translators that do not observe differences, respond to the expectations of target readers, and cause target readers to read translated texts as if they were created in their own culture, bring along an "illusion of transparency" (Venuti, 1995: 1). The invisibility of the translator and the translated text can be achieved by invisibility, which can be associated with two types of translation strategies: domestication and foreignization.

Domestication is a translation strategy that employs a transparent, fluent, and invisible style to reduce the target text's foreignness and make it more familiar and recognized. Foreignization, on the other hand, is a type of translation strategy in which the translator breaks target contracts by protecting something from the foreignization of the original" (Shuttleworth, 1997). "Domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers," Yang (2010) explains, "while foreignization means a target text is produced that deliberately breaks target conventions by retaining something of the original's foreignness." Domesticating translation, according to Venuti (1995), is the process of replacing the foreign text's linguistic and cultural differences with a text that is understandable to the target-language reader. Let us now consider the benefits and drawbacks of domestication.

Table 4: The advantages and disadvantages of domestication strategy in translation (Prasetyo & Nugroho, 2013).

Advantages	Disadvantages
The translated text is easily understood by the target language reader.	The source text's cultural elements tend to fade away.
The translated text has a natural and communicative tone to it.	Because the text is interpreted by the translator, the reader of the target language is unable to comprehend it.
Cultural assimilation is possible	The target language reader does not know the culture of the source language.

The opposite strategy of the domestication ideology is foreignization. It is defined as a translation that highlights the text's linguistic and cultural distinctions by disturbing the target language's cultural codes. It refers to a process in which target language readers encounter the differences in the foreign text. According to Sujarwanto (2014: 32), the foreignization strategy not only makes the target text feel the spirit of the source text but can also improve readers' knowledge of different cultures around the world. A translator who uses the foreignization strategy can use techniques like translating cultural elements word for word, emphasizing differences with quotation marks or italic writing, transferring the word as is, translating with footnotes, translating with explanation or paraphrasing, and adding notes. “The foreignizing translation includes the word for word translation but is not limited to it. It can be done in many different ways, from choosing a source text excluded by the target culture to choosing marginal forms in the target language” (Tahir Gürçağlar, 2011: 146).

Texts that are not fluent and that are foreign to the target reader can exist by creating resistance against the translation norms in the target culture, almost in a field of dominance (Taş, 2017). The translator makes every effort to make the culture of the source language available despite the changing text. One of the aims of this effort is to provide the reader with additional information about foreign cultures and phenomena.

Table 5: The advantages and disadvantages of foreignization strategy in translation (Prasetyo & Nugroho, 2013).

Advantages	Disadvantages
The culture of the source language might be perceived by the reader of the target text.	The reader of the intended material may feel uneasy upon encountering any unfamiliar terminology.
The cultural nuance of the original language can be conveyed through the translated text.	The target text's language might sound odd at times.
It is feasible to engage in intercultural learning.	Negative cultural characteristics of the original language can readily be conveyed to the reader and have an impact.

According to Ghafarian, Kafipour, and Soori (2016) translator requires two fundamental translation strategies, domestication, and foreignization. While the domestication strategy serves the purposes of the target culture, economy, politics, and the continuation of the existing values of the translated texts, the foreignization strategy sends the reader to foreign cultures through the translated texts, disrupting the habits and shaking the existing translation tradition.

These two strategies are concerned with the two cultures, Domestication is the strategy aiming at replacing the source culture with the target culture. Foreignization aims at preserving the differences of the source culture. Yang (2010) emphasizes that domestication and foreignization can occur if there are differences in both linguistic presentation and cultural connotation. Biculturalism is even more crucial than bilingualism for a truly good translation, according to Nida (2001: 82), who is regarded as the representative of those who favor domesticating translation. The reason for this can be shown as the meaning of words only in terms of the cultures in which they function. Translators have always had a difficult time dealing with cultural differences between the source and target languages.

While explaining the concept of domestication, Venuti takes into account the thoughts of the German philosopher Friedrich Schleiermacher on translation. According to him, "Either the translator leaves the writer alone as much as possible and brings the reader closer to him, or it leaves the reader alone and brings the author closer to him (Kurultay, 1985: 198)". When an author approaches a reader, he or she uses the domestication tactic. The author strives to minimize the cultural and language variances in the original material to achieve this. The purpose of translation

is to bring to mind the same, recognizable, even habitual, cultural other; this purpose always causes the foreign text to be completely domesticated.

Movie titles are generally not translated, they are domesticated through the cultural background of the translator to direct the audience to the movie depending on the cultural, political, and artistic perception of the audience in the country where the movie will be released.



CHAPTER 2: METHOD

This study aims to explore the cultural and linguistic elements involved in the translation of English movie titles. In this study, the difficulties faced by the translator in the translation process will be taken into account, and an analysis will be made on the use of domestication and foreignization strategies in translating movie titles into Turkish. To increase the validity and reliability of the study, 9 English movie titles from NETFLIX will be analyzed and 7 translation methods of Vinay and Darbelnet which are borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation will be examined. In the analysis process, the factors that push the translators to choose one method or the other were revealed and these were statistically discussed at the end of the research. It is expected to offer a different perspective on the problems of movie title translations for future research.

2.1 Data Collection Procedure

Netflix, Inc., which was founded on August 29, 1997, by Reed Hastings and Marc Randolph, is a subscription streaming service and production firm. It offers a collection of movies and television shows in every language, from all over the world. The data collection procedure of the research consists of observation and data analysis of the movie titles in their original culture and language and the translated versions of these movie titles into Turkish language and culture. The selected movies have been compiled from NETFLIX which is widely used not only in Turkey but also almost everywhere in the world. The original language of these movie titles in English and the translations are in Turkish. The data collected from the English and Turkish translated versions of the movie titles were mainly analyzed according to the qualitative method. In the study, all movie titles were analyzed in terms of domestication and foreignization within the scope of the 7 translation methods which are described in detail in chapter 2 (ref/ p.43) by Vinay and Darbelnet. Methods are divided into seven categories under the titles of domestication and foreignization. These are **borrowing** method which is used if there is no equivalent of a new technical term or an unknown concept in the source text in the target text literature, **calque**, which is a method in which a language specifically borrows a form of expression from another language, but adapts it to its elements during translation, **literal translation**, a method of faithfully translating grammar and expression into

the target language, **transposition method**, which involves relocating a class of words without changing the meaning of the message, **modulation method**, known as giving the message in a different way by changing the translation expression, **equivalence**, the method used to describe the translation expressions that describe the same situation but are completely different from each other in terms of form and structure and finally **adaptation** method which the translator uses if the translation of a situation in the source language is not known in the target culture. The first three methods are considered as signs of foreignization, while the others are considered domestication. Unlike other studies, a holistic perspective has been adopted to analyze the elements of international movies: In this context, the titles of the movies, the subject of the movies, and the movie posters are included.

2.2 Selection of The Movies to be Analyzed

2.2.1 The movie titled ‘Deadly Illusions’ (2021)

The genres of this movie, written and directed by Kristin Davis Shanola Hampton, are drama and thriller. The film, which appeals to the 18+ age group, lasts 1h 54m. The stars of the movie are Anna Elizabeth, James Dermot, and Mulroney.

2.2.2 The movie titled ‘Kissing Booth’ (2021)

The genres of this movie written and directed by Vince Marcello are comedy and romance. The movie, which appeals to the audience of 16+, lasts 1h 45m. The stars of the movie are Joey King, Jacob Elordi, and Joel Courtney.

2.2.3 The movie titled ‘The weekend Away’ (2022)

The genres of this movie, written by Sarah Alderson and directed by Kim Farrant, are crime, drama, and mystery. The film, which appeals to the audience of 16+, lasts 1h 29m. The stars of the movie are Leighton Meester, Christina Wolfe, and Ziad Bakri.

2.2.4 The movie titled ‘My Octopus Teacher’ (2020)

The movie is written and directed by Pippa Ehrlich and James Reed. The genre of the movie is documentary. The movie, which appeals to a 7+ age audience, lasts 1h 25m. The stars of the movie are Tom Foster and Craig Foster.

2.2.5 The movie titled ‘Things Heard & Seen’ (2021)

The movie is based on Elizabeth Brundage's novel "All Things Cease to Appear". The genres of the movie by Shari Springer Berman are drama, horror, and mystery. It appeals to the 16+ age group and takes 2 hours and 1 minute. The stars of the movie are Anna Elizabeth, James Dermot, and Mulroney.

2.2.6 The movie titled ‘My Spy’ (2020)

The movie is written by Jon Hoeber and Erich Hoeber and directed by Peter Segal. The genre of the movie is action and comedy. The movie, which appeals to the 13+ age audience, lasts 1h 39m. The stars of the movie are Dave Bautista, Chloe Coleman, and Parisa Fitz-Henley.

2.2.6 The movie titled ‘Red Notice’ (2021)

The movie is written and directed by Rawson Marshall Thurber. The genre of the movie is action, comedy, and thriller. The movie, which appeals to the 13+ age audience, lasts 1h 58m. The stars of the movie are Dwayne Johnson, Ryan Reynolds, and Gal Gadot.

2.2.7 The movie titled ‘Pieces of a Woman’(2020)

The movie is written by Kata Wéber and directed by Kornél Mundruczó. The genre of the movie is drama. The movie, which appeals to the 18+ age audience, lasts 6h 6m. The stars of the movie are Vanessa Kirby, Shia LaBeouf, Ellen Burstyn.

2.2.8 The movie titled ‘News of The World’(2020)

The movie is written by Paul Greengrass, Luke Davies, and Paulette Jiles, and directed by Paul Greengrass. The genre of the film is action, adventure, and drama. The movie, which appeals to the 16+ age audience, lasts 1h 58m. The stars of the movie are Tom Hanks, Helena Zengel, and Tom Astor.

2.3 Venuti’s Domestication & Foreignization

American translation researcher Venuti explains the relationship between the state of the translator and translation with the concepts of "visibility" in his book *The Translator's Invisibility: A History of Translation* (1995). He postulated two main cultural strategies, domestication and foreignization, in modern Translation Studies

(TS). Domestication is a translating term referring to the adoption of cultural contexts or culturally distinct products. "Translations necessarily undertake an act of domestication," writes Venuti (1998: 5). Foreignization, on the other hand, is employed to maintain the original cultural setting. In other words, it refers to transporting the reader to another culture and allowing them to experience the linguistic and cultural contrasts. It promotes a translation practice that leaves as many traces of the foreign as feasible in the translated text. A translator who uses the foreignization method can use techniques including translating cultural components word for word, emphasizing differences with quote marks or italic writing, transferring the word as is, translating with footnotes, translating with explanation or paraphrase, and adding comments. In this chapter, the tendency of translators to domesticate and foreignize movie titles will be discussed. The reasons for the translation strategies used by the translator will be discussed.

CHAPTER 3: DATA ANALYSIS & DISCUSSION

This chapter mainly consists of the analysis of the movie titles translated from English to Turkish. Translations of selected movie titles will be analyzed culturally and linguistically. The factors that affect the translators' preferences in the translation process will be explained, and the widely applied and adopted translation strategies will be discussed.

3.1 Analysis of Structures in Movie Titles in Terms of “domestication”

3.1.1 Deadly Illusions



Figure 2: <https://www.imdb.com/title/tt7897330/> (Netflix, 2021)

Description of the Movie:

Mary is a wealthy and successful woman whose novels hit the best-seller lists. They are short of money due to the mistakes of Mary's husband, and Mary reluctantly has to write a new book. Mary decides to hire a nanny with Tom, as she will be very busy writing a book. Despite her reluctance to entrust her children to someone, she doesn't know, her new nanny Grace is very loving and sympathetic. So, over time, Mary gets used to her and begins to trust her. “When I write a book, I lose myself,” says Mary. She does. Mary sees strange illusions over time but starts to forget them when she wakes up. Grace is the leading role in all these dreams. Mary realizes that she is attracted to Grace, which frightens her. As she writes her book, she finds different connections between her real life and her book. The woman, who begins to lose her perception of reality, begins to be unable to separate the truth from her book. In this process, her husband and Grace begin to get closer. Her best friend tries to warn Mary about this, but she doesn't listen. A few days later, her friend

Mary finds her friend's dead body. When the cameras are examined, it is clear that someone who looks just like Mary, wearing her clothes, enters and leaves the building. With fingerprints on the murder weapon, Mary is now the prime suspect. Grace is revealed to have a secondary personality and is admitted to the hospital for treatment. Despite everything that happened, Mary goes to the hospital to visit Grace every week. At the end of the movie, a woman who looks just like Mary, dresses like her walks out of the hospital.

Discussion:

Table 6: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
Deadly	Ölümcül	FOREIGNIZATION	LITERAL TRANSLATION
Illusions	Masumiyet	DOMESTICATION	ADAPTATION

It is necessary to examine the two words of this movie title separately because the translation strategy used for both is different. Looking at the first word, "deadly", it is possible to say that it was translated into Turkish as "ölümcül" using the literal translation strategy. In this translation method, the text in the source language is translated into the target language in accordance with the original grammar and expression style (Vinay & Darbelnet, 1995: 33). The translator may have found it appropriate to make this translation by complying with both the grammar and the style of expression. Because the literal translation of the word is quite remarkable for the Turkish audience.

The second word "Illusion" comes from the French word "illusion". The French word is derived from the Latin word *illusio*. The word is derived from the Latin *illudere*, *illus-* "to mock, play, deceive" with the suffix *-tion*. The Latin verb is derived from the Latin *ludere*, *lus-* "to play" with the prefix *in-*. The Turkish equivalent of the word *illusion* is accepted as "illüzyon". If the original title of the movie had been translated literally, the translation would have been: "ölümcül illüzyonlar". However, the translator chose not to use the equivalent of the word *illusion* while translating the title of this movie. There could be multiple reasons for this. The first of these reasons may be that the phonetic structure of the word *illusion* is not suitable for Turkish. Because, according to the rules of Turkish, if a word has a thick vowel (a, ı, o, u) in the first syllable of a word, the vowels in other syllables are

also thick, and if there is a thin vowel (e, i, ö, ü), the vowels in other syllables are also thin. Accordingly, the word illusion, which has a thin vowel, namely the letter "i" in its first syllable, does not comply with this rule. However, as it is known, great vowel harmony is not sought in borrowed words. The word illusion is an example of this. Therefore, although it has an equivalence in Turkish and takes its place in the dictionary, it does not comply with the Turkish language rules due to its word structure. Secondly, it is rather strange that the translator prefers this word. Because the subject of the movie is actually not so innocent instincts, dark sides of people. A seemingly innocent person or object may not be so innocent. When the word "deadly" is combined with the word innocence, it has a negative meaning and arouses curiosity. How can someone's innocence be deadly? Perhaps the translator may have found it appropriate to use the strategy of domesticating the word, both to draw attention to this fact and because of the incompatibility of the above-mentioned word structure with the Turkish language rules.

For the two reasons mentioned above, the translator may have preferred to translate the first word literally and use a completely different word "masumiyet", which is the equivalent of the English word "innocence", instead of the second word "illusion".

3.1.2 The Kissing Booth

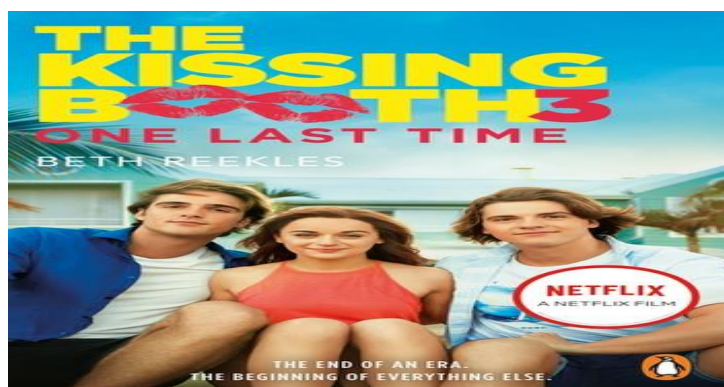


Figure 3: https://m.imdb.com/title/tt12783454/?ref_=m_ttls_tt_71 (Netflix, 2021)

Description of the Movie:

In the movie directed by Vince Marcello, it's time for Elle and her friends to go to college. Accepted from both Harvard and Berkeley University, Elle is forced to make a choice. She will either move to the other side of the world with her boyfriend

Noah or keep her promise to her best friend Lee and go to Berkeley with her. While all this is going on, they learn that their summer house is going to be sold. The idea of selling this house, where they have spent almost every summer together since their childhood, upsets Elle and Lee. While cleaning the house, they find an old "bucket list" they prepared as a child. They decide to do everything on the list before the summer is over. So they will have the best summer of their life. However, while trying to make both her boyfriend Noah and her best friend Lee happy, Elle realizes that she can't make anyone happy, including herself. She breaks up with her boyfriend and decides she doesn't want to go to Berkeley with her best friend. She tries to think for herself and decide what she wants. Elle, who has a great interest in games, draws a completely different path for herself and applies to a completely different university.

Discussion: The definition of a booth by the Cambridge dictionary is a tiny enclosed space with walls or sides in which you may do something secretly, such as a polling/voting booth. However, a kissing booth is a carnival attraction where the person in charge of the booth kisses other people, generally to earn money for charity.



Figure 4: A kissing booth depicted in the 1921 comic "Something The Matter", in "Thimble Theater" by E. C. Segar. <https://www.alamy.com/a-kissing-booth-depicted-in-the-1921-comic-something-the-matter-in-thimble-theatre-by-e-c-segar-image398889314.html>



Figure 5: A Scene from the movie "The Kissing Booth"

Discussion:

Table 7: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
The Kissing Booth	Delidolu	DOMESTICATION	ADAPTATION

The title of the movie, which means “öpüşme kabini” in Turkish, was translated as “delidolu” by the translator, which corresponds to the word "reckless" in English. As can be seen, it is hard to find a connection between the original movie title and the translated movie title. However, it is assumed that there are two reasons for this. The first of these reasons may be that voicing the act of "kissing" in Turkish culture is taboo and is not welcomed by many people. The other is that the word "kissing booth" has no equivalent in Turkish culture. Because such a thing has never existed in Turkey. Therefore, if the movie title had been translated as it was, it would probably not have visualized anything in the minds of the Turkish people and therefore would not have attracted their attention. Moreover, the film may have chosen to use the translator adaptation method as it examines the reckless behavior, love affairs, and friendships of a group of young people, and may have found it appropriate to translate the title of the movie as "delidolu". By following the adaptation strategy, he may have aimed to domesticate the title of the movie, move it to a point that Turkish audiences can understand, and arouse curiosity in their minds.

3.1.3 The Weekend Away



Figure 6: <https://www.imdb.com/title/tt14817272/> (Netflix, 2022)

Description of the Movie:

The movie's cast includes names like Leighton Meester, Christina Wolfe, Ziad Bakri, Luke Norris. The screenplay of the movie was written by Sarah Alderson. Beth goes to Croatia for the weekend to visit an old friend, Kate, whom she hasn't seen in a long time. However, in the morning of the night, they had a lot of fun, but Beth can't reach her friend. Despite all her efforts, she can't hear from him for days and has a hard time understanding what's going on. When the weekend is over, she has to return to her husband and child waiting for her at home, but she does not want to return without finding Kate and she pursues the event. She has a vague memory of the night Kate disappeared. With the help of the taxi driver she met before, she searches for her friend everywhere. In this process, the fact that the police did not help her at all and did not even create a report of complaint draws suspicion. Reaching Kate's phone, Beth sees the correspondence with her husband and learns of their love affair. All this makes Kate a suspect and she is arrested by the police. After all, having an affair with her husband may be a valid reason to kill her friend. Confronting her husband in the process, Beth is freed from unfair accusations. It is revealed from the footage that the police officer wanted to have sex with Kate that night, but Kate rejected him. It is emphasized that he could not accept this and that he might have killed the woman because of this. But the truth is much more painful than that. Beth learns later, by a bitter coincidence, that it was her husband who killed her friend Kate.

Discussion:

Table 8: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
The Weekend Away	Kaçamak	DOMESTICATION	ADAPTATION

The original title of the movie "the weekend away" could have been translated into Turkish as "haftasonu uzakta". However, it is clear that the translator chose to translate it as "kaçamak" which was defined by TDK as "to do something that is not tolerated secretly without revealing it to others". TDK (The Turkish Improvement Center) by Mustafa Kemal Atatürk on July 12, 1932, to study Turkish and work for its development. The institute is a center for Turkish language research

and publication. Looking at the original title, the message is that the protagonist of the movie is away from home for the weekend. The individual who decided on the title may have concluded that so many clues about the content are enough. The translator who translated the title into Turkish thought that so many clues would not be enough, so he decided to use a more striking title. Moreover, getting away from somewhere on the weekend may envision a romantic trip in the mind of the audience, but the movie is a thriller and the events are far from romance. With these considerations, the translator may have considered it appropriate to recreate the title of the movie and make it more suitable for the content. The word escape refers to an event that is not tolerated, as defined by TDK. In the movie, Beth's husband is cheating on her with her best friend and has a love affair with her. Therefore, this movie title gives a clue to the audience that there is something negative in the content of the movie. Therefore, it can be seen as a more appropriate title for both the genre and the content of the film. At this point, it is possible to say that the translator prefers to use a title that can be easily adapted in the minds of the Turkish audience by using the adaptation theory of Vinay and Darbelnet and domesticating the title of the movie in this way.

3.1.4 My octopus teacher

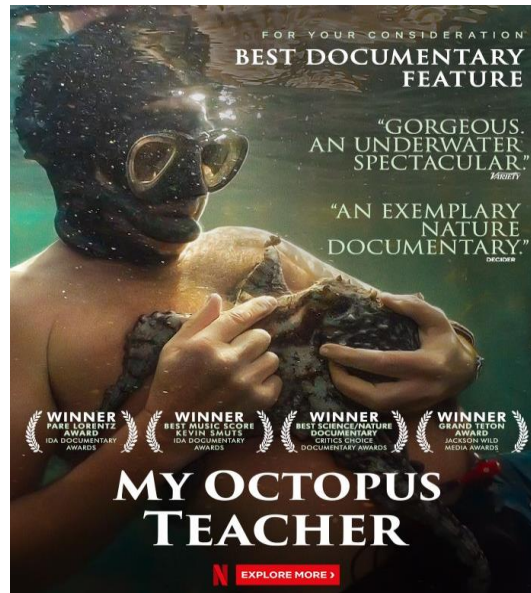


Figure 7: <https://www.imdb.com/title/tt12888462/> (Netflix, 2022)

Description of the Movie:

The directors of the documentary, which took 10 years to shoot, are Pippa Ehrlich and James Reed. Craig Foster is producing the documentary. The documentary is about how Foster started freediving in South Africa in 2010. As Foster begins to film his experiences, a curious young octopus draws his attention over time. She gains the animal's trust by visiting its home and tracking its movements daily for months. In the documentary, Foster also talks about the impact his relationship with the octopus had on his life.

Discussion:

Table 9: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGIES USED
My Octopus Teacher	Ahtapottan Öğrendiklerim	DOMESTICATION	CALQUE
			MODULATION
			ADAPTATION

The title of the original movie is “My Octopus Teacher” and it is “Ahtapottan Öğrendiklerim” in Turkish, whose literal translation is “What I learned from the octopus”. When these two versions of the titles are analyzed linguistically, it is seen that there are changes in Turkish. At this point, the translator aimed to preserve the syntactic structure while presenting a new form of expression. My octopus teacher is a noun. The Turkish title that the translator translated also preserves its structure despite a few additions. Therefore, it can be observed that the translator uses the Lexical calque technique at this point. Moreover, while the octopus referred to in the original movie title was the octopus itself, in the Turkish translation, it was deemed appropriate to focus on what was learned from the octopus rather than itself. At this point, it was Vinay and Darbelnet, the modulation strategy entails shifting your viewpoint and altering what you've written in order to communicate the same notion while keeping the meaning intact. Finally, the effect of culture is also seen in the translated movie title. Because the act of teaching is sacred in Turkish culture. To give an example, Hazrat Ali, who has a very important place in Turkish culture, said, "I will be a slave for forty years to anyone who teaches me a letter." For this reason, it is possible to say that the translator also uses the adaptation strategy. Here, "my octopus teacher" aims to draw attention to the act of teaching, since it will not

conjure anything up in the minds of the Turkish audience. For these reasons, the translator domesticated the title of the movie by using lexical calque and adaptation strategies, preferring to bring the title of the movie closer to Turkish culture.

3.1.5 Things Heard & Seen



Figure 8: https://m.imdb.com/title/tt10962368/?ref_=m_ttls_tt_30 (Netflix, 2021)

Description of the Movie:

When Elizabeth's wife gets the right to become a professor in the countryside, they decide to move to the city where the university is located. While her husband begins to give lectures at the university, meet new people and socialize, Elizabeth is left alone in a place where she does not know anyone. She starts seeing and hearing strange things all the time at home. Although he is very afraid at first, he believes that what he sees does not want to harm him in time. He decides to have a session with a few people who come to the house. In this session, they communicate with the spirit in the house. However, at the end of the session, it is understood that there is another evil spirit in the house. Elizabeth needs to find out to who this spirit belongs. Even though She wants to explain this to her husband, she can't because she doesn't believe in such things. His wife is both cheating on him and lying about his professorship. The lies he tells begin to emerge one by one and Elizabeth encounters his dark side.



Figure 9: <https://www.goodreads.com/book/show/25731953-all-things-cease-to-appear>

Discussion:

Table 10: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
Things Heard & Seen	Her şey yok olur	DOMESTICATION	ADAPTATION

The movie is an adaptation of the book and the title of the book is "All Things Cease to Appear" by Elizabeth Brundage. The original title of the movie "Things Heard & Seen" corresponds to what is seen and heard in terms of structure. Perhaps the title of the English-language movie was chosen this way because Elizabeth had somehow seen and heard this spirit entity, but could not understand what it was. One of these spirits refers to the spirit that he sees from time to time and that he no longer thinks of harming himself, and the other refers to an evil spirit that he does not know who it belongs to, but that exists within him. Therefore, when we look at the title of the movie, these things that are seen and heard are called nouns. Cambridge defines the noun as a word that refers to a person, place, thing, event, substance, or quality. However, when we look at the title of the Turkish movie, we see that it is translated as "everything disappears", which indicates an action. Therefore, when the titles are compared, it is possible to observe that the word structure has been changed by using the modulation strategy. Although "thing" is mentioned in the Turkish title, it has been used and generalized in the sense of "everything". Therefore, it does not refer to anything. On the contrary, when translating, the translator focused on the title of the book from which the movie was adapted, not the title of the English movie. There is a quote from the famous philosopher Euripides, whose name is frequently mentioned in the movie: "Everything changes. Everything finds its place and then disappears."

The translator may have used the title of the book in the title of the Turkish movie to refer to this famous phrase. Therefore, although the title of the movie is a literal translation of the book, it is entirely the translator's choice to refer to the book rather than the title of the English movie. He may have felt the need to domesticate the title of the movie to make it more understandable in Turkish culture.

3.2 Analysis of Structures in Movie Titles in Terms of “foreignization”

3.2.1 My Spy

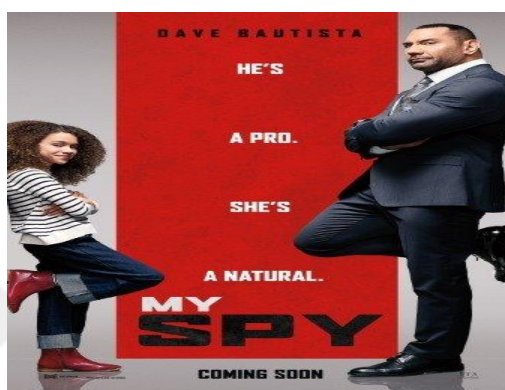


Figure 10: <https://www.imdb.com/title/tt8242084/> (Netflix, 2020)

Description of the Movie:

A CIA agent goes undercover to track down a woman and her 9-year-old daughter whose wife had passed away a year ago. However, when things go wrong, the little girl finds the CIA agent and her colleague. The little girl threatens to reveal their identities. So the two CIA agents are now completely at her mercy. The little girl, who moved from France to America after her father passed away, suffers from loneliness and is bullied by her friends. He asks the CIA agent to spend time with him, and attend school events and threatens to report both CIA agents for installing cameras in a little girl's house and watching her if she doesn't. Afraid of losing their job in the face of all these threats, CIA agents have to do whatever the little girl says. The little girl's uncle is involved in dirty work. The plans her uncle is trying to achieve are in the hands of the little girl's father before he dies. Therefore, it is very likely that the uncle will contact the family. The task of the CIA agents is to monitor the family, to catch the uncle as soon as he contacts him. However, when the little girl notices the CIA agents, things take an unexpected turn and the CIA agent and the

little girl's mother begin to get closer. Realizing the situation, both CIA agents are fired by their bosses.

Discussion:

Table 11: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
My Spy	Casusum	FOREIGNIZATION	LITERAL TRANSLATION

The movie is already about two CIA spies. The Cambridge dictionary defines the word "spy" as: "someone who secretly tries to discover information about a person, country, etc." Two spies in the movie are tasked with secretly spying on a deceased woman and her little daughter. In other words, they were asked to spy. Therefore, the title of the movie gives a small clue about the plot of the movie. Looking at the title, it's pretty easy to understand that the movie contains a spy mission. This topic is very interesting on its own. When we examine the movie title and its Turkish translation, it is observed that both words are translated literally. The English word "my" means "benim" and "spy" means "casus" in Turkish. For this reason, it is possible to observe that the translator foreignized the title by using the literal translation method while translating the title of the movie. The purpose of using this method is to preserve the meaning of the source text and the message it wants to give. In this example, the message to be conveyed is that there is a spy in the movie. In fact, at first glance, it is understood that spy is meant to be CIA agents. But when the movie is watched, it is observed that the little girl is actually a spy of CIA employees. Therefore, the CIA agent is the spy of the little girl and the little girl is the spy of the CIA agent. In the Turkish translation of the movie title, the suffix of belonging to the word spy has been added to it and it is aimed to indicate what it belongs to and to whom. For this reason, the translator may have preferred to translate both words into Turkish, both in order to preserve the meaning and content in the original movie title and because the original title is already remarkable enough. Using this method, it is aimed to bring the Turkish audience closer to the target culture and to foreignize the title.

3.2.2 Red Notice

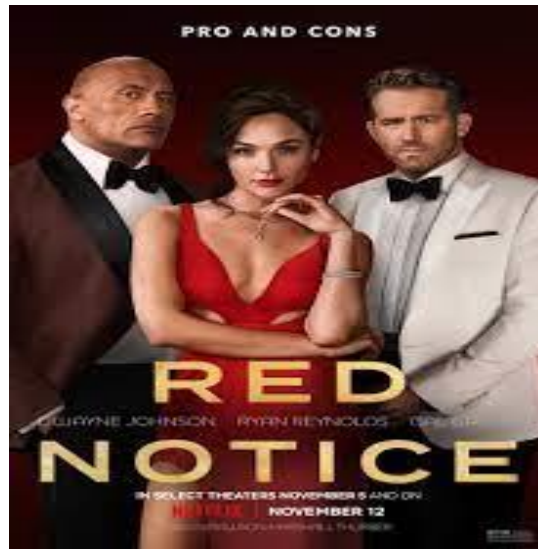


Figure 11: <https://www.imdb.com/title/tt7991608/> (Netflix, 2021)

Description of the Movie:

Red Notice, written and directed by Rawson Marshall Thurber, became the most-watched movie on NETFLIX. The movie begins with a Red Notice issued by Interpol. This red notice says that the world's most wanted art thief, The Bishop, is being sought. The task of catching him is given to the FBI's top profiler, Agent Hartley. Hartley, who catches him, arrests him. However, he is accused of helping him because of money coming into his account from an unknown account and he is imprisoned. He is kept in the same prison as the criminal he caught for criminal purposes. Hartley has to partner with Nolan Booth in this process and they make plans to escape together. The FBI agent has to cooperate to clear his name, while Booth has to cooperate in order to be free. Both thieves plan to find and steal all three of the extremely valuable ornamental eggs that once belonged to Cleopatra. However, the problem is that a third of these eggs have never been found before. If they can achieve this, they will make \$300 million from a billionaire. At the end of the movie, it is revealed that the nickname "Bishop" does not belong to a person, but that Hartley and Bishop have been partners in love and have been working together for years. So actually Hartley is not an FBI agent. They aimed to include the famous art thief Booth in their game to guide them to the third egg from the very beginning.

Discussion:

Table 12: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
Red Notice	Kırmızı Bülten	FOREIGNIZATION	EQUIVALENCE

Interpol stands for "International Criminal Police Organization" and was established in 1923 to provide international police cooperation. The definition of red notice made on the Interpol official site is as follows:

A Red Notice is a request to law enforcement agencies around the world to identify and temporarily detain a suspect pending extradition, surrender, or other legal action. There are two types of information in it:

-Name, date of birth, nationality, hair and eye color, pictures, and fingerprints, if available, are all used to identify the desired person.

-Information on the offense for which they are wanted, which might range from murder to rape to child abuse to armed robbery.

In the movie, both the art thief Booth, the thief nicknamed "The Bishop", and the FBI agent Hartley are wanted by law enforcement around the world with a red notice. Therefore, the title of the movie is quite understandable. When we look at the Turkish translation of the title, it is seen that the Turkish equivalent of the term "red notice" which is 'kırmızı bülten' is used by the translator. The reason for this may be that the Turkish equivalent is as remarkable as the English movie title. Therefore, the translator thought that it was right to use this term with an international meaning, and by doing this he aimed to make the subject of the movie more understandable. In order to familiarize the Turkish audience with the term 'red notice' issued by Interpol and to arouse curiosity, the Turkish movie title was foreignized by using the equivalence of the source movie title.

3.2.3 Pieces of a Woman

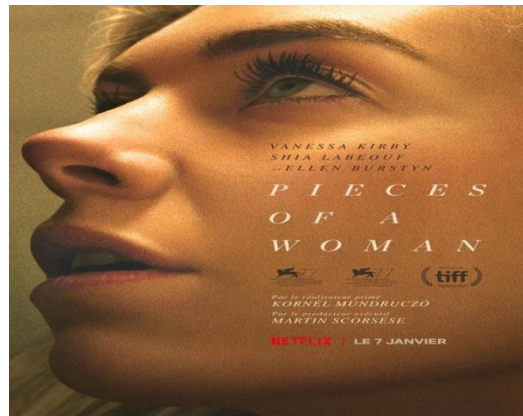


Figure 12: <https://www.imdb.com/title/tt11161474/> (Netflix, 2020)

Description of the Movie:

The movie made its world premiere on September 4, 2020, at the Venice International Film Festival, where Vanessa Kirby, who plays Martha Weiss, won the "Volpi Cup for Best Actress". In the movie, Martha and her husband Sean, who works at the construction site of a bridge construction in Boston, are expecting a baby. All preparations have been made for this. Martha's coworkers throw her a baby shower, and her mother buys a large family car and presents it to them. They cannot agree on where the birth will take place. Having a stubborn character, Martha convinced her husband and decided to give birth at home instead in a fully equipped hospital. When Martha's pain begins, they call the "midwife" they agreed to give birth to, Barbara. Unfortunately, Eva Woodward, who is also a midwife, will give birth to her because she has another job. This stresses Martha. She doesn't want someone she doesn't know to give birth to her. However, the situation is clear. Eva makes all the necessary pre-controls for birth. The child's heartbeat is healthy and everything seems to be fine. But things suddenly start to go wrong. Calling Eva tells her they need to go to the hospital, but Martha refuses and 911 is called as a last resort, albeit too late. It is later understood that the baby died due to a lack of oxygen. Martha tries to get back to her old life after this shocking event. In the news, it is stated that an investigation has been launched against the midwife Eva, who gave birth, and she will be sentenced to a 5-year prison sentence. Meanwhile, Martha's mother Elisabeth asks her son-in-law to forward the documents she has, stating that Martha's lawyer cousin, Suzanne Weiss, can take over her granddaughter's case. Sean, who does not hurt his mother-in-law, goes to Suzanne's office. Meanwhile,

Sean and Martha, who used to love each other like crazy, are not the same as before. They are now quite unhappy. At the end of the movie, her mother gives money to Martha's husband and says, "Take this money and go, but never come back." Sean agrees and moves to Chicago. At the end of the movie, which shows how a couple keeps their grieving process differently after the birth of their baby, we see that Martha has a daughter and she is playing a game.

Discussion:

Table 13: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
Pieces of a Woman	Bir Kadının Parçaları	FOREIGNIZATION	LITERAL TRANSLATION

When the couple, whose methods of coping with the pain are quite different, lose their child, all the differences and problems come to light with the pain of the loss. The "pieces" mentioned in the movie title actually refer to the mother character in the movie being shattered by the loss of her child. The title of the movie was translated into Turkish using the one-to-one translation method. In this way, it was aimed to preserve the message that the woman in the original movie title was shattered. With this method, the text, emotion, and thought in the source language are correctly translated into the target language. Just like in the title of this movie. The important thing is the message that the woman is in pieces, and the movie is all about that. This feeling was preserved in Turkish by using the literal translation method and the Turkish movie title was foreignized.

3.2.4 News of The World



Figure 13: <https://www.imdb.com/title/tt6878306/> (Netflix, 2020)

Description of the Movie:

The movie is based on the novel of the same name by Paulette Jiles. The main character of the movie, Jefferson Kyle Kidd, is actually a printer. Before the American Civil War, there was a printing house in San Antonio, it was printing newspapers, but with the start of the war, the printing house was closed, and lost everything. Therefore, he is forced to join the war. While he was in the war, a letter came to inform him that his wife had died of cholera disease. Jefferson's world collapses. Five years after the American Civil War, Captain Jefferson Kyle Kidd, a war veteran, some of whom have no one, can't print newspapers, decides to travel from town to town to read them and earn money in this way. These readings are very entertaining and informative for illiterate people. One day, Kidd's path crosses with 10-year-old Johanna Leonberger, whose parents were killed and raised by the Kiowa tribe 6 years ago. Growing hostile to this world she has never experienced before, Johanna must be given to her last surviving relatives. Kidd agrees to hand over the child to their legal guardian. As they travel hundreds of miles in the brutal wilderness to find a place they can call home, they will face both harsh natural conditions and the bandits who are after them.

Discussion:

Table 14: Methodological Findings

Movie Title	Turkish Translation	APPROACH	STRATEGY USED
News of The World	Dünyadan Haberler	FOREIGNIZATION	LITERAL TRANSLATION

The main character of the movie, Captain Jefferson Kyle Kidd, is traveling from town to town, reading the newspaper. Therefore, the people, who learn about the events in different towns, realize that there are different lives and different lifestyles outside. He even tells the story of 11 men who survived the fire in one of the scenes, and the public stands up to the tyrants who do not let the story end. Because they want to know the end of the story. Maybe they want to be like them, to get out of the situation they are in. That's why the stories the captain reads are important. Therefore, they call the captain who brings the news a "newsman" just as the person who brings the mail is the "postman". In fact, in a scene at 58:09, they ask him "Why don't we have a little read? What do you say, newsman?". For this reason,

the title of the movie may have been chosen as News of the World. After watching the movie, the translator may have realized that the title of the movie reflects the content and wanted to give meaning to the target audience. In this context, the translator's preferred translation strategy is a literal translation. Using this strategy, the translator, who aims to reflect both the message the title wants to convey and the content, has brought the Turkish audience closer to the source culture.



CONCLUSION

Movie titles are the first thing the audience will see and provide information about the movie. If the movie title is translated perfectly, it can express the main idea of the movie and attract the audience's desire to go to the movie. For this reason, the main idea and format of the movie should be taken into account when translating the title of the movie. As it can be understood, the translated movie titles are the biggest factor in the movie's being able to go beyond the geographical boundaries in which it emerged. Due to its huge economic impact, movie title translation is one of the most important types of translation.

The role of the translator is very important in the translation of movie titles, as he has a positive aim to convey the message in the source language to the target language in the most accurate and ideal way possible. When translating movie titles prepared and written according to the cultural needs of the original language audience, the translator has to consider the culture and language of the target language audience. However, due to financial and advertising concerns, it is not always possible to translate the movie title as it is in the source language. This paper aimed to provide an outline of the difficulties faced by the translators in the process of translating the movie titles and the reasons for these difficulties. In this context, this study can be used as a starting point to understand the problems that translators experience while translating movie titles and the factors that affect their decision-making.

The main purpose of this study is to analyze the use of 7 translation strategies by Vinay and Darbelnet (1995), namely borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation in the Turkish translation of 9 English movie titles. As a result of this analysis, which of Venuti's (1995) domestication and foreignization strategies the translator prefers most during the translation act and the reasons for this preference are revealed.

This specific study has analyzed the data manually collected from NETFLIX, and the results of the analysis were interpreted through tables providing detailed information on the use of the abovementioned strategies by the translators according to their purposes. Within this scope, this study is a qualitative one in terms of the interpretation of the analysis of the data.

Firstly, the answer to the question "What are the challenges of translating English movie titles into Turkish?" was sought. The results of the analysis reveal that the biggest challenge faced by the translator is to both preserve the meaning and content of the source movie title and produce a remarkable translation in the target language. At this point, the most difficult elements to translate are culture-specific items. The translator has to translate the culture-specific elements in the movie title depending on the SL structure of SL culture. Translators often face this challenge as there are two different cultures and languages. The English and Turkish languages included in this thesis are quite different from each other both culturally and linguistically. Therefore, the translator often has to make a difficult decision in translating movie titles between these two languages. During the translation process, the translator must transfer the message from the source language to the target language in the most precise manner possible. In order to meet this requirement, the translator should use the most appropriate method according to the translation problem s/he is facing. In other words, the translator is in a decision-making position because he has a command of both the source and the target language, and the syntax, structure, and morphology of both languages.

The results of the analysis revealed that the challenges encountered during translation are reflected in the target language in many ways. When the above data were considered in detail, the following challenges can be traced.

- Cultural (p.63)
- Religious (p.53)
- Linguistic (p.66)
- Commercial and financial concerns of the translator

For example, the title of the movie "kissing booth" is difficult to translate into Turkish (p.53). A kissing booth existed in the history of England as a carnival attraction where the person in charge of the booth kisses other people, generally to earn money for charity. Therefore, the concept has gained a place in both English culture and the English dictionary over time. However, this concept has no equivalent in Turkish and Turkish culture. Therefore, the translator faced both a religious and a cultural challenge while translating the title of the movie. At this point, the translator has to make a difficult decision. He will either stick to the

original movie title, introduce it to the intended reader in its own language and foreignize the title or make it suitable for Turkish culture and domesticate the title of the movie. In the example here, the translator did not aim to preserve the source message, preferring instead to adopt the title of the English movie into Turkish and thus domesticate it. The fact that the meaning expressed in the English movie title can be given in Turkish is also adjusted according to the interest that the title can arouse in the audience. The translator often encounters such situations when it comes to cultural, religious, linguistic differences, and advertising concerns. This may be because the translation of the movie title usually belongs to the producer, due to advertising and commercial concerns, not the audiovisual translator. Because the main purpose of the translator is to encourage the audience to watch the movie and to ensure that the movie is watched. However, while doing this, it should be essential not to mislead or disappoint the audience. Therefore, since the target audience may not be aware of the message or content of the source movie title, it has been concluded that the advertising challenges experienced by the translator reflect negatively on the target language.

The results of the analysis showed that the most used translation strategy in the translation of movie titles is adaptation. When translators encountered a movie title containing cultural items that the target audience would have difficulty in understanding, they domesticated the title of the movie by using the "adaptation" strategy. Here, the reason may be that the source and target languages are different, as well as the different cultures. This is because the translator aims to bring the target audience closer to this culture. On the other hand, foreignization has been observed where the translator has decided to preserve the meaning, message, or content in the original movie title and introduce it to the target reader. At this point, the translator used literal translation and equivalence strategies when the message and content intended to be conveyed in the English movie title needed to be preserved. For example, in the title of the movie "Red Notice", the translator preferred to use the Turkish equivalent of the term and translated it as "Kırmızı Bülten" (p.66). Translators use the foreignization strategy when they wanted to bring the target culture closer to the source culture, and mostly they made use of the "literal translation" strategy while doing this. However, the analysis shows that even in cases where the translation of English movie titles that do not contain culture-specific

items into Turkish does not pose a major linguistic or semantic difficulty, their Turkish translations are not a direct translation, they are mostly domesticated. It leads to the conclusion that when translators translate English movie titles into Turkish, they aim to increase the attractiveness of the films to potential viewers, not to bring the meaning of the source film title closer to TL viewers.

Finally, the result of the study revealed that with the correct and adequate use of Venuti's domestication and foreignization strategies, both the message and the content of the English movie title can be adhered to and these titles can be remarkably translated into Turkish. Therefore, during the translation of English movie titles, the translator should grasp the importance of linguistic, religious, and cultural awareness and pay attention to aesthetic quality in order to create an equal effect in Turkish. Accordingly, the most appropriate translation strategies should be determined and used by the translator. This study revealed the possible motivation behind why translators mostly use Venuti's domestication and foreignization translation strategies in order to provide the audience with the most accurate information about the movie while translating the English movie titles and thus gain the audience's appreciation.

For further studies, this set of data can be expanded in terms of the movie titles that are studied. This way, the findings could be more generalizable, and statistical analysis could be made, therefore a quantitative analysis could be applied, too. In addition, the results of a further study could be enhanced by conducting interviews with the translators of movie titles for understanding their motivations for choosing which translation strategy to apply. Furthermore, interviews could be conducted with distributors of the movies or with NETFLIX Turkey in order to collect data for their box Office ratings and viewer feedback.

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Eşleşmeleri çıkar Kapat

RESUME

Şule ATAKİŞİ

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