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HACI BAYRAM VELİ ÜNİVERSİTESİ
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

MULTIMODAL ANALYSIS OF TRANSLATION OF SOCIOLECTS IN THE CASE OF *BİR BAŞKADIR / ETHOS*

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MASTER'S THESIS
DEPARTMENT OF TRANSLATION AND INTERPRETING
TRANSLATION AND CULTURAL STUDIES

JUNE 2022


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Semiha ÖZ

24.06.2022

MULTIMODAL ANALYSIS OF TRANSLATION OF SOCIOLECTS IN THE CASE OF BİR BAŞKADIR / ETHOS

(Master's Thesis)

Semiha ÖZ

ANKARA HACI BAYRAM VELİ UNIVERSITY

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ABSTRACT

Non-standard linguistic varieties which possess extra-linguistic meanings associated with them are inserted in audiovisual products to create linguistic differences and fulfill different communicative functions such as aiding in the understanding of character portrayals. Therefore, in the rendering of these varieties, the audiovisual translation (AVT) needs to move beyond one-to-one correspondence of spoken/written text from one language into oral or written version in another. This is because audiovisual texts are comprised not only of verbal mode, but they are also multisemiotic and multimodal in nature, a combination of various modes (visual, aural etc.) which all interact in the construction of meaning. In this vein, this study aims to conduct a descriptive multimodal analysis of the translation of sociolects existing in the Netflix Turkish series Bir Başkadır/ Ethos (Oya, 2020) to find out the intermodal relations between different modes and the impact of translation strategies on the established relations. The series is selected as the case study since it depicts the interwoven relationships between multiple characters who come from different socio-cultural backgrounds. Sara Ramos Pinto's analytical framework (2017) is utilized to identify the type of sociolects, which are the most evident non-standard varieties present in the series and to examine the impact of translation on preserving, modifying, or cancelling the intermodal relations established between different modes (spoken and mise-en-scène). Consequently, 141 social varieties were detected and 14 of them grouped under their phonological, morphosyntactical and lexical features were analyzed thoroughly. It was found that, in all the units, the translator adopted a neutralisation strategy by standardizing the sociolects. This has resulted in the loss of communicative meaning embedded in the spoken mode of the source text and caused translation to fall short to contribute to the diegetic function other modes are expected to fulfill and ultimately left the interpretation to be made by the viewer solely on other modes.

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Key Words : Audio visual translation, Subtitling, Sociolects, Multimodality

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BİR BAŞKADIR / ETHOS DİZİSİNDEKİ SOSYAL AĞIZLARIN ÇEVİRİSİNİN ÇOK DÜZGÜLÜLÜK ÇERÇEVESİNDEN ANALİZİ

(Yüksek Lisans Tezi)

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ÖZET

Kendilerine bağlı dil dışı anlamlar barındıran standart olmayan dilsel varyasyonlar, dilsel farklılıkları oluşturmak amacıyla görsel işitsel ürünlerde yer alırken karakterleri betimleme gibi farklı iletişimsel işlevleri yerine getirmektedir. Bu nedenle, bu varyasyonların aktarımında görsel-işitsel çevirinin yazılı ya da sözlü metni bir dilden başka bir dilin sözlü ya da yazılı haline getirecek şekilde bire bir karşılık bulmanın ötesine geçmesi gerekmektedir. Bunun nedeni, görsel-işitsel metinlerin sadece sözel düzgülerden oluşmayıp, anlam oluşturmada birbiriyle etkileşim halinde olan birden fazla düzgüyü (görsel, işitsel) de barındıracak şekilde çok göstergeli ve çok düzgülü bir doğası olmasıdır. Bu bağlamda, çalışmada farklı düzgüler arasında kurulan ilişkileri ve çeviri stratejilerinin bu ilişkiler üzerindeki etkisini ortaya çıkartmak amacıyla Netflix'de yayınlanan bir Türk yapımı dizi olan Bir Başkadır /Ethos'daki (Oya, 2020) sosyal ağızların altyazı çevirisinin betimsel analizinin yapılması hedeflemektedir. Dizinin seçilme nedeni farklı sosyokültürel çevrelerden gelen pek çok karakterin arasındaki iç içe geçmiş ilişkileri yansıtmasıdır. Dizide standart olmayan varyasyonlardan en belirgin olan sosyal ağızları belirlemek ve çevirinin farklı düzgüler arasında kurulmuş olan ilişkileri koruma, etkisiz hale getirme ve değiştirme üzerindeki etkisini incelemek için Sara Ramos Pinto'nun analitik çerçevesinden (2017) faydalanılmıştır. Sonuç olarak, 141 sosyal varyasyona rastlanılmış ve içlerinden 14'ü fonolojik, biçim-sözdizimsel ve sözcüksel özelliklerine bağlı gruplandırılarak ayrıntılarıyla incelenmiştir. İncelenen her bir birimde çevirmenin sosyal ağızları standart dile yaklaştırarak nötrleştirme stratejisini benimsediği sonucuna varılmıştır. Bu durum, kaynak metindeki sözlü düzgüye yerleştirilen iletişimsel anlamın kaybolmasına ve diğer düzgülerin gerçekleştirmesi beklenen anlatısal işlevi yerine getirirken çevirinin katkı sağlayamamasına ve sonuç olarak izleyicinin anlamlandırmayı sadece diğer düzgülere bağlı kalarak yapmasına neden olmuştur.

Bilim Kodu	:	30501
Anahtar Kelimeler	:	Görsel-işitsel çeviri, Alt yazı, Sosyal ağızlar, Çok düzgülülük
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ABBREVIATIONS

The abbreviations used in this study are explained as follows:

Abbreviations	Explanations
AV	Audio Visual
AVT	Audio Visual Translation
DTS	Descriptive Translation Studies
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

1. INTRODUCTION

Research on translation of subtitling has recently shifted its focus from prescriptive approaches based on linguistics and its mechanics, on technical issues such as time and space constraints, etc. to encompass a sociocultural dimension. The increased awareness of the cultural dimension presented by Susan Bassnett and André Lefevere (1998) has enabled the researchers to approach audiovisual translation (AVT) from a perspective that the language used in the source text (ST) and target text (TT) dialogue has an influence on and is influenced by the social constructs such as race, class, gender and economic status. Given that AVT has a considerable effect in reflecting the assumptions and values of a society (common places, stereotypes, and social categorizations) to an unfamiliar audience outside of that culture, the link between linguistic varieties aiding in the creation of characters and their rendering must be balanced to transfer essential traits and features about the characters' social group and geographical background (Díaz-Cintas, 2009). A range of linguistic varieties is placed in the ST with specific communicative meanings linked to them due to extralinguistic factors influencing the approaches people adopt towards the linguistic varieties. Despite the significant part, linguistic varieties play in understanding the fictional products in their entirety, translating them to encompass the intended communicative meaning embedded in the ST creates a challenge for the translator.

Several scholars have identified translation strategies employed in the subtitling of scenes where characters use distinct linguistic varieties. Others have concentrated on the relationship between written and oral discourse (Ramos Pinto, 2009; Rosa, 2015; Ellender, 2015), whereas others identified the subtitling issues encountered and strategies adopted to translate linguistic varieties (Díaz-Cintas and Remael, 2014). Also, there are some scholars who are engaged in reception studies to investigate the impact of translation strategies used for linguistic varieties on the audience (Chiaro, 2008; Ramos Pinto, 2017). Ellender argues that the subtitling task becomes more complex when the language used in the original text deviates more from a standard register (2015, p.171).

Being one of the non-standard varieties, *sociolects*, also known as social dialects, reflect an affiliation to a certain social group defined by factors such as occupation, education, income, religion and so on (Wardhaugh and Fuller, 2014, p.42). However, in the subtitling process, they are most likely to be translated into standard language, thus losing their communicative functions in the TL. In this vein, Erkazanci-Durmuş (2011) asserts that the standardization of different varieties of language is a result of a power relation between socially more prestigious standard variety and non-standard varieties. With this in mind, it is important to pay attention to non-standard language use which plays a crucial role in the construction of characters and plot organization and to retain the communicative function of this language in the subtitles as much as possible (Ellender, 2015, p.51).

On another note, the majority of the aforementioned studies solely focus on the verbal mode. Nonetheless, audiovisual products are multimodal in nature and verbal mode is only one of the many modes that complement the construction of meaning alongside different semiotic signs. Since multimodality puts forward a perspective that meaning is created through an interaction between various modes, it has increasingly been adopted as a framework to study audiovisual texts from an interdisciplinary angle. Scholars such as Delabastita (1989), Chaume (2000), Zabalbeascoa (2008), Sokoli (2009) examine the interplay between individual semiotic modes and their functions in audiovisual products. Although the multimodal nature of them can sometimes increase the challenges translators encounter, it can also help them by supporting the meaning produced by verbal mode with the paralinguistic elements such as body language and gestures, facial expressions, costume or setting (Díaz-Cintas and Remaël, 2007; Tveit, 2009). According to Pérez-González (2018, p.260), film producers tend to create explicit and implicit connections between modes in order to construct a meaningful end product and guide the viewer's perception. Acknowledging the importance of these relations, some scholars propose similar typologies to examine the intermodal relations built between various modes in a systematic manner (Tomaszkiewicz, 2006; Gambier, 2013; Ramos Pinto, 2017).

The present thesis aims to utilize the typology introduced by Ramos Pinto (2017) that provides a framework to conduct a multimodal analysis of the translation of linguistic varieties present in AVT products. The fact that Ramos Pinto incorporated

the analysis of linguistic varieties with a multimodal approach is what differentiates her work from others and makes her framework of analysis valuable for this thesis. However, it is important to mention that the study will dwell on only one type of non-standard linguistic variety; namely, social dialects (sociolects).

The case study, the Turkish drama web television/ Netflix series *Bir Başkadır/ Ethos* (Oya, 2020) is selected because of the wide range of characters using different social varieties reflecting their socioeconomic backgrounds. The study sets out to explore the translation challenges posed by the subtitling of sociolects through a systematic analysis of the strategies offered by the subtitler. Since they constitute crucial elements in a speech to understand the characters and plot organization of the audiovisual product fully, it is of great importance to investigate to what degree the match between the cultural identity given in the form of social varieties in the ST and its linguistic representation in the TT is achieved. The study will go beyond textual analysis and investigate the effect of translation strategies on other intermodal relations, which will in turn enable the analysis to gain a comprehensive dimension.

The Significance of the Thesis

Until now, irrespective of the rich material it provides for analysis in AVT, *Bir Başkadır/ Ethos* (Oya, 2020) has not been studied by international scholars or students of MA or PhD as it is a newly introduced series to audiences around the world. It is evident that the National Thesis Center of YÖK (Council of Higher Education) has no record of a thesis on this Turkish web television series dealing in terms of linguistic variation or subtitling. The only thesis found on translation of dialects deals with the textual analysis of a novel. Also, from a multimodal perspective, there is only one PhD thesis on the translation of comics. Thus, it is evident that the number of academic studies examining the subtitling of linguistic varieties in the field of translation studies is very scarce in the Turkish context. In this regard, the case in question will be analyzed as a part of a thesis for the first time in Turkey, thereby contributing to the AVT studies since an analysis of the English translation of Turkish non-standard linguistic varieties from a multimodal perspective has not been carried out. This master's thesis will aim to emphasize the significant role of translation in conveying non-standard language which carries important information about the cultural and

social background of the characters and to raise awareness of the interdisciplinary nature of translation studies in relation to multimodality.

The Objective of the Study

The aim of this study is to identify and provide a thorough analysis of the subtitling strategies used to translate social varieties in the Turkish series *Bir Başkadır*/*Ethos*. Since linguistic varieties play a crucial role in the construction of plot and characterization, it is of great importance to analyze whether their recreation in the ST fulfills the aimed diegetic functions in TT.

This study also sets out to attain the following objectives:

- To identify the non-standard social varieties present in the source audiovisual product

- To detect patterns in the use of non-standard social varieties in the source text and their English subtitling

- To investigate the degree to the communicative function is retained or dismissed in TT when the strategies (preserving, canceling or modifying) are applied

Research Questions

With the aim of addressing the aforementioned study objectives, the following research questions have been conceived:

1. Which linguistic features are applied to recreate the social varieties identified in the ST?
2. What sort of subtitling strategies are employed for these varieties?
3. To what extent does the translation of the subtitles retain, modify or cancel the intermodal relations created and the diegetic functions these relations are expected to serve?

Research Hypothesis

This study posits the hypothesis that the translation of non-standard language use (social varieties in this case) is tilted towards a standard use of language presumably because of the higher prestige the standard variety is assumed to have and/or the higher status of the target language compared to the source language and culture. In the same perspective, Gottlieb (2009) mentions that ‘non-English films that make it into the

Anglo-Saxon territory are prone to have substantial part of their verbal localisms deleted or domesticated in an attempt to make them more palatable to a predominantly monolingual Anglophone audience'. Yet, it is important to note that, linguistic varieties are culture-specific, making the translation process an arduous one since target culture dialects are not the same as those of the source culture.

As for the methodology of the thesis, this study is descriptive in nature because the main objective of the study is to pinpoint the translation strategies adopted for social varieties. This study is a single case study and does not offer any comparative work or analysis to present multiple case studies because there is only one version of translated subtitles in English. The required data were provided from the only season aired so far with eight episodes in total, each of which lasts around 50 minutes. The Turkish source data were transcribed and its English translation, which was conducted by Hilal Ebru Yakar, was obtained from the official Netflix site, the online platform where it airs.

For a systematic data collection, a spreadsheet including the characters using social varieties, the episodes and the time they are uttered, the type of social variety and the ST transcription as well as their TT equivalents, has been created. Also, for the multimodal aspect of the study, screenshots of the scenes where the social varieties are uttered have also been included. The classification of the transcribed social varieties according to their phonological, lexical and morphosytantical features is based on the typology of Ramos Pinto (2017). For the identification of Turkish social varieties, I resorted mainly to Karahan's work, *Anadolu Ağızlarının Sınıflandırılması,* (2013) on the classification of Anatolian dialects. As a result, out of all episodes, the number of units collected was found to be 141 in total and they were given in graphs by their categories: only lexical 14, only morphosyntactical 27, only phonological 78 and 22 in at least two of the categories. Out of 141 units, 14 of them are analyzed thoroughly.

For the analysis, I have specifically chosen Sara Ramos Pinto's framework for the analysis of subtitling of linguistic varieties which she designed from a multimodal perspective (2017). The framework is relevant to this study and its aims because it enables the detection of the types of social varieties existing in the ST, the translation strategies employed for them, the type of intermodal relationship created between the

audio and visual modes in the ST and the type of intermodal relationship created between the forementioned modes and the subtitles mode in the TT. This, in turn, will aid in examining the impact of the translation strategies on preserving, canceling or modifying the intermodal relationship created in the ST and, as a result, the diegetic/communicative functions these relations are expected to fulfill.

Ultimately, generalizations on the findings were made in order to determine the kind of effect the subtitling strategies have on retaining, cancelling or modifying the intermodal relations and the diegetic functions they serve.

Scope and Limitations

This thesis will cover the analysis of the translation of social varieties in the one season of Turkish original production of *Bir Başkadır/ Ethos* on Netflix. The analysis is limited to the only existing translation conducted by Hilal Ebru Yakar. The singular confining factor when conducting the study could be the inclusion of only one type of linguistic variety; namely, social varieties; however, examining all the varieties used in the series would have required more time considering the increased material to be analyzed.

The thesis consists of four chapters. **Chapter 1** introduces the nature of audiovisual products and moves on to give comprehensive information on the related literature on audiovisual translation and subtitling in specific. Furthermore, the chapter dwells on the challenges encountered in AVT, particularly the issue of linguistic variation. Also, it explains the multimodality phenomenon and its relation to AVT. Finally, Sara Ramos Pinto's multimodal framework on the subtitling of linguistic varieties is elaborated which will be made use of in the analysis for the translation of social varieties.

Chapter 2 presents the case study and gives detailed information about the plot, characters, and its perception internationally and in Turkey. Moreover, the methodology of data collection and analysis is also provided in this chapter.

Chapter 3 includes the analysis of the social varieties grouped under specific categories. They are analyzed from textual and diegetic aspects with the scenes in which they appear. Also, the discussion of the findings is also found in this chapter.

Chapter 4, also the conclusion chapter, summarizes the discussions and the findings. In this section, the research questions are also addressed.

2. THEORETICAL BACKGROUND

The aim of this chapter is to review the literature from varied theoretical approaches and models resorted to analyzing audiovisual (AV) products. The first section gives a detailed description of the very nature of audiovisual products with different theoretical approaches put forward by the various scholars. Then, it moves on to give a brief overview of the emergence of audiovisual translation and the growing interest in audiovisual translation research. The next section provides insights from prominent scholars in the field on the analysis of translated products and the challenges that is hindering translation research and the type of research models adopted in audiovisual translation (AVT). It then provides definitions subtitling and focuses on the challenges encountered in this translatory act. After presenting the linguistic variation as an issue to be dealt with, relevant theoretical frameworks are introduced and elaborated within the context of both subtitling and linguistic variation by offering a list of different theoretical discussions and proposals. The chapter ends introducing the multimodality phenomenon and its relevance to AVT and linguistic variation.

2.1. The Characteristics of Audiovisual Texts and Their Transfer

AV products, such as TV programs and films, establish a multi-channel and multimodal type of communication, all of which are in interplay with each other to construct a meaningful whole. Some scholars such as Delabastita (1989), Sokoli (2009), Zabalbeascoa (2008) have pointed out in a slightly different fashion that an audiovisual text is a combination of two types of signs (verbal and non-verbal) and two different channels of communication (acoustic and visual) that make up four different types of signs; acoustic verbal (utterances), acoustic non-verbal (all other sounds), the visual-verbal elements (subtitles) and visual non-verbal (all other visual) (Sokoli, 2009). Zabalbeascoa (2008) devises a scheme, putting the texts and text types or textual elements onto double-axis plane with respect to their audiovisuality or the importance of verbal components. On this plane, one axis indicates the presence (amount and importance) of verbal communication compared to other semiotic forms of expression and the other is for determining the importance of sound in the audio channel compared to visual signs.

He argues that the area that is closest to the center is where a prototypical audiovisual feature film is positioned and intended meanings are conveyed through both audio and visual channels almost to an equal degree. If the text moves away from the center, some modes (i.e. visual or audio) take precedence over the other modes, verbal sign system over non-verbal expressions or vice versa (Zabalbeascoa, 2008). To illustrate, in documentaries or commercials, the importance is given mostly to their main constituent, namely pictures, over verbal communication. However, the interaction of different modes and elements is of a complex nature and they are connected to each other to build different intermodal relations to deliver different communicative meanings and diegetic functions in AV products.

To pinpoint the intermodal relationships among different modes, some researchers such as Tomaszkiewicz (2006, as cited in Bogucki, 2013) and Zabalbeascoa (2008, pp. 29-30) propose types of relationships between text constituents that might relate to each other, irrespective of whether they are from different or the same channels or codes (verbal or non-verbal sign systems). Zabalbeascoa characterizes different intermodal relations of 'complementarity', 'contradiction', 'redundancy', 'separability', ''incoherence', and aesthetic quality'. Relations of 'complementarity' is seen when the combination of various elements (i.e. verbal or visual) depend on each other to fulfill their intended meanings and functions (Zabalbeascoa, 2008). Relations of 'redundancy' is distinguished when the elements in the same or different modes refer to the same meaning. This involves repetitions that are regarded as unnecessary. However, this kind of relation is established intentionally to make sure the viewer do not fail to see the intended meaning. Relations of 'contradiction' is distinguished when the elements of different modes are given in an incoherent or surprising manner to present the effects of irony, humor, or satire. In relation of 'incoherence' elements are not presented meaningfully due to missteps in the script, the directing, the translation (the script) or the sound. Relations of 'separability' is identified when elements from different modes manage to function separately from the AV text. In relation of 'aesthetic quality', specific elements are given priority by the text's author to create a beautiful product (Zabalbeascoa, 2008, p. 30). Apart from what Zabalbeascoa proposes the sort of relationships between the image and the speech established, Tomaszkiewicz (2006, as cited in Bogucki, 2013,

p. 41) and Gambier (2013) also propone a similar typology of these relations using different terminologies.

As for the translation of AV texts, it is crucial to be aware of the type of relationships established between the different elements and modes. Zabalbeascoa (2008, p. 10) claims that the translator should pay attention to each scene, for there lies the most important features of AV source text and make rational, context-relevant and function-oriented decisions in order to render the combined meanings and functions of the words, images and sounds (Zabalbeascoa, 2008). Ramos Pinto (2017) asserts that recognizing the intermodal relationships will guide the translators' decision-making while adopting strategies that are most suited to the given situations. She adds that understanding them also assists AVT researchers to study the general patterns of relations between different modes and the influence of translation strategies employed to maintain, cancel or modify the communicative meanings they carry. Thus, it is important to have an analytical framework that will help analyze visual and verbal modes and the intermodal relations established between them.

2.2. Audiovisual Translation and Research

Although the origins of AVT can be traced back to the creation of cinema, it has been a relatively new research area until recently. For over 20 years or more, the audiovisual industry has supplied researchers with ample room to further their academic studies with translation at their focus. Thanks to growing digitization, AVT has become one of the most resolute and pioneering areas of academic research.

The introduction of talking films, ushering multilingualism into screens worldwide in the 1920s, the need to translate the dialogues into other languages arose. In different parts of the world, different means and techniques were developed simultaneously. They were initially separated into two types: one was including written texts in the form of titles embedded into films or projected on a separate screen. The other was substituting the original conversation with lines spoken in languages that could be recognized by local audiences. Adding the titles that could be seen whilst hearing the characters converse became accepted as subtitling. Replacing the spoken language of the film was made possible through two methods: multilinguals which gives the same story and dialogue in several languages with the same technical crew but different casts and dubbing which replaces the original dialogue and

actors/actresses' voices with new lines in the languages of the countries the films were to be released (Carol O'Sullivan, as cited in Pérez-González, 2018).

Since then, the genre, now widely accepted as audiovisual translation, has gained many other denominations throughout its history; *film dubbing* (Fodor, 1976) *constrained translation* (Titford, 1982), *film translation* (Snell-Hornby, 1988), *traduccion filmica* (Diaz Cintas, 1997), *screen translation* (Mason, 1989), *film and TV translation* (Delabastita, 1989), *transadaptation* (Gambier 2003) etc. (cited in Chaume, 2013).

In the mid to late 1990s, the term 'audiovisual translation' was introduced in the literature. Scholars working in this field have found a common ground and asserted that any pre-recorded and live translation of any electronic communication encompassing sound and images can be accepted as 'audiovisual translation' (Karamitroglou, 2000). The term appears in titles of reference works such as *The Routledge Handbook of Audiovisual Translation* (Pérez-González, 2018) and in recognized academic works such as *Audiovisual Translation: Subtitling* (Díaz-Cintas & Remael, 2014) and *Audiovisual Translation: Dubbing* (Chaume, 2012). Throughout this work, the genre under analysis will be referred as 'audiovisual translation', as this particular term seems to have been adopted by most scholars working on film translation.

In the 60s and 70s, several articles in Europe began to mention the specificity of subtitling and dubbing. The pioneering work of Fodor (1976) gave the analysis of the process from a professional perspective. In the mid to late 1990s, the field became the object of more scholarly research in terms of translational perspective in educational and professional circles and witnessed the publications of Ivarsson (1992), which has been re-edited six years later (1998) and the works of authors like Gottlieb (1997). In his doctoral thesis named *Towards a methodology for the investigation of norms in audiovisual translation* (2000), Karamitroglou presents a descriptive study of norms determining the choice of audiovisual modalities. After the numerous conferences and other events organized on AVT, the field has gained an academic angle (Díaz-Cintas, 2008). Today, there is an increasing number of PhD dissertations and publications on the subject. Some universities provide courses on subtitling, voiceover and on the newly emerged translation practices such as subtitling for the deaf and the hard-of-

hearing (SDH), and audio description for the blind and the partially sighted (AD) and other modes of audiovisual translation such as narration, live subtitling etc.

2.2.1. Analysis of Audiovisual Texts

At a time when Translation Studies (TS) was establishing itself as a scientific discipline, the practitioners of AVT were sceptical about the 'theorizability' of the decisions they take in the process (Fawcett, 1996). However, it was not only the reservations of the practitioners as to how to make AVT an academic discipline, but other obstacles were also present.

Limitations of audiovisual translation research in 1980s and 90s are summarized by Pérez-Gonzàlez under three main headings based on Fawcett (1996): material difficulties, prescriptivism and mediality (2014, p. 94). Material difficulties refer to the nature of AVT. First of all, it is a time-consuming practice since constant viewing of the data is essential in order to support or refute the hypotheses put forward. It also requires access to and familiarity with some specific technological processes and equipment. Prescriptivist judgements not based on research carry the risk of anecdotalism and over-reliance on personal intuition unless the translator is not equipped to engage with a multitude of disciplines such as semiotics and film studies. In terms of mediality, synchronization is essential in audiovisual translation, and requires compliance to the synchronous diegetic sound principle; however, spatio-temporal synchrony required by the commissioner may cause the translator to downgrade their translation strategies.

Nevertheless, the profession has undergone changes that helped overcome these constraints with increasing number of practitioners capable of reflecting on their decisions and taking interdisciplinary factors into account.

The establishment of audiovisual translation as a 'scholarly area of research in its own right' (Díaz-Cintas, 2009) can be attributed to the ever-increasing circulation of digital communication technologies (Pérez-Gonzàlez, 2014, p. 93). However, for Baker (2014), the consolidation of AVT is primarily thanks to the broad definition of translation 'to encompass a wide range of activities and products that do not necessarily involve an identifiable relationship with a discrete source text' (Baker, 2014, p. 15 as cited in Pérez-Gonzàlez, 2014). AVT also revealed that there is no one-

to-one relationship in terms of translation. Linguistic mediation is not restricted to rendering spoken/written text into an 'equivalent' oral or written version in the other language (Pérez-Gonzàlez, 2014). Instead, it has multiple variables requiring us to approach to textual communication with a more multicultural, multilingual, multimodal and multisemiotic view (Zabalbeascoa, 2010, pp. 37-38). Díaz-Cintas (cited in Pérez-González , 2014) asserts that more analyses need to be carried out with a more theoretical approach, especially through the lens of Descriptive Translation Studies (DTS).

The choice of theories has a pivotal role in the structuring of the research project, shaping the way in which the data will be examined, although Chesterman (2000) notes that translation studies lack conceptual certainty, having multiple overlapping terms such as theoretical approach, theoretical component, (research) school and research model, it is required to make clarifications between the terms 'theory' and 'model'. Chesterman asserts that according to the *Dictionary of Translation Studies* (Shuttleworth & Cowie, 2004), only the Skopos Theory, the Polysystem Theory and the Interpretive Theory of translation are accepted as theories. He, then, explains that while theories are designed as 'the idealized representations of the object of study and calculated to have the maximum explanatory power', models have a more practical use.

In the following part, the three main translation research models proposed by Chesterman (2000) that have helped the academic development of AVT will be addressed. Models are given as follow:

> **Process models of translation:** dynamic representations seeking to capture and formalize the different phases of the translation process (psycholinguistic, neurolinguistic and pragmatics-based, cognitive models).
>
> **Comparative models of translation:** constructions developed in positing relations of similarity between source and target texts, with an emphasis on the description of translation products (shifts-based, corpus-driven models).
>
> **Causal models of translation**: representations of translation aiming (i) to unveil how different 'levels of causation' – including cognitive, situational and socio-cultural issues – influence the production of the target text; and (ii) to identify the effect that the target text has on its readership (systems and norm-based, discourse and ideological models).
>
> (as cited in Bogucki, 2013, p. 55)

Process models are used in order to make inferences about what is going on in translators' minds and investigate the 'sequential relations between different phases of translation process' (Pérez-Gonzàlez, 2014). Comparative models are the earliest formalizations of knowledge about translation and are primarily based on the description of similarities and differences between source texts and their translations rather than on the reasons why translation appear the way they do. However, most of the time, comparative and causal models overlap because any equivalence between texts will create a cause-effect relation as normally source text elements are the causes of their target language correlates (Pérez-Gonzàlez, 2014, p. 111).

For Chesterman (2000), both process and comparative models are suited to causal reading. As each translation stage shapes the following one, relations between the phases of translation process can be best explained from a causal viewpoint. Causal models 'help us to explain why the translation looks the way it does, or what effects it causes' (2000, p.19).

2.2.2. Subtitling as a Mode of AVT

As one of the most thriving areas of AVT, subtitling, for many years was overlooked by scholars. Since the 1990s, it has gained wider recognition thanks to the proliferation and distribution of audiovisual materials through several platforms. After the power of the screen has surrounded our society in the form of televisions, cinemas, computers and phone screens, we have started spending fair amounts of our time-consuming audiovisual programmes to perform our work, build professional and academic careers, and obtain information.

Subtitling is defined as a translation practice that includes showing a written text, typically on the lower part of the screen, that attempts to convey the original dialogue of the speakers, and also the discursive elements that take place in the visual (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is inserted in the soundtrack (songs, voices off) (Díaz-Cintas & Remael, 2014, p. 8).

According to the scheme proposed by Delabastita (1989), demonstrating the possible modes of transfer of film signs from a source set of codes into a target set of codes, subtitling, consisting of visual-verbal signs, falls under the category *adiectio*, meaning the sign is recreated with a certain addition. The target film macro sign (all

of the signs and codes that make up a film) is an identical copy of the source film sign aside from the inclusion of new visual-verbal signs (subtitles). Gottlieb (2004) defines subtitling as follows:

> 'diasemiotic translation, a type of translation that crosses over from writing to speech, in polysemiotic media (including films, TV, video etc.) in the form of one or more lines of written text presented on the screen in sync with the original dialogue'

Polysemiotic here refers to the presence of two or more parallel channels of discourse constituting a text. For example, up to four semiotic channels (non-verbal picture, written pictorial elements, dialogue and music) are operating to form films. His definition highlights the fact that subtitling is an extra sign added to the original text for its narrative purpose. This narrative function of subtitling will be further discussed in the methodology section.

Subtitles are classified into two categories: intralingual and interlingual subtitling (Díaz-Cintas & Remael, 2014, p. 14). Both involve a shift from spoken mode to written mode but intralingual subtitling stays within the same language. This type of subtitling primarily aims to provide access to people who are deaf and with hearing impairment, to serve as a didactic tool for the teaching and learning of foreign languages, enable the audience to understand the dialogues of people whose accents are difficult and who share the same language and to give notices and announcements. The other major type of subtitling, interlingual, implies the translation from a source to the target language.

In terms of the time available for preparation, they are also classified as pre-prepared subtitles (offline) and online. The former is done after the program has been shot and there is time for the subtitler to perform their work before its release, whereas the online type is carried out live, at the same time as the original program is on air.

From a technical perspective, there are two types of subtitles: open subtitles and closed subtitles. The former is subtitles projected onto the image and cannot be removed or turned off whereas, in the latter, the viewer can add/hide the translation on the screen (Ivarsson & Carroll, 1998). Most subtitles given on TV or online platforms make use of this type of captioning/subtitling.

As for Chiaro (2009, p. 148), subtitling is adding a written text, a condensed version in the target text of what can be heard on screen. For the viewer to have

sufficient time to read the captions and not be aware of the fact that she or he is actually reading a text, the subtitled text needs to be shorter than what is heard. However, if the source product is loaded with dialogue, the translator is usually required to reduce the original text so that the viewer can enjoy the film (Chiaro, 2009).

Since subtitling differs from other translation practices in that any translational problems (i.e. culture-specific items or word plays) would be apparent to the viewer due to the availability of the original dialogue, the translator must reformulate the message originally produced in the source language in the target language, avoiding any type of misunderstandings in the process. In this respect, Ivarsson and Carol (1998) put forward a "Code of Good Subtitling Practice" for the purpose of creating general guidelines to help conserve the quality of subtitling. As a collective effort taken by a group of professionals and academics from the European Association for Studies in Screen Translation (ESIST), these guidelines are accepted as a standard in the profession. Remael and Díaz-Cintas (2014) have grouped them under three categories: spatial dimension, temporal dimension, and punctuation and other conventions. Spatial dimension refers to the purely formal layout issues and other spatial aspects of subtitling such as the maximum number of lines that can be shown on screen or the number of characters per line etc. The temporal dimension includes the timing of the subtitles (how long the subtitle should remain on screen or how the synchrony with the spoken language is achieved). Punctuation and other conventions deal with typographical signs, namely, punctuation marks and different features of layout that are used for dividing, emphasizing, and clarifying the written text. Along with the aforementioned technical considerations, there are also linguistic and cultural issues that make the translation process an arduous one.

2.2.3. Issues in Audiovisual Translation Research and Translation of Non-Standard Linguistic Varieties

The screen translator encounters a series of problems related to diverse types of culture-bound translation issues. One of these challenges in subtitling AVT products is linguistic variation. However, before going into detail about the challenges it poses, it is required to present what is linguistic variation. For sociolinguistics, 'a language- any language- is full of systematic variation, the variation that can only be accounted for by appealing, outside language, to socially relevant forces and facts' (Spolsky,

1989, p. 4). In other words, in the process of language acquisition, people also gain insights into its context and prefer to use different varieties based on the extra-linguistic factors attached to a particular variety, social context and function of the interaction (Wardhaugh, 2006).

The presence of variation in language is not arbitrary or meaningless. It creates a significant set of social dimensions and enables the language to mirror an individual's demographic, sociological, geographic, educational, and religious backgrounds; in other words, it helps to constitute an identity (Spolsky, 1989, p. 43).

The concept of 'variety', which can be widely defined as 'any identifiable kind of language' (1989, p. 6), enables studying patterns of linguistic variation from a wide spectrum of categories such as dialect, register, sociolect, diglossia, and code-switching. As for this study, a discussion on the subtitling of dialect and sociolect will be useful to analyze the data at hand. A dialect is a variety of language used recognizably in a specific region' (1989, p. 122).

However, geographical factors alone are not the primary determinant of a dialect, social factors are also at play in explaining linguistic variation. A regional variety can be described as a variety of language which differentiates the inhabitants of the region from those of other regions with respect to the divergences in intonation, in the preferences and forms and in syntax' (Wardhaugh, 2006, pp. 43-44). While social varieties (sociolects) can be defined as varieties that 'originate among social groups and are related to a variety of factors, the principal ones apparently being social class, religion, and ethnicity' (Wardhaugh, 2006, p. 49).

For the purpose of the present study, there is also a need to explain how linguistic variation is perceived in Turkish language. In the Turkish context, many scholars working on linguistic variation such as König (1991) and Demir (2010), adopt a similar understanding towards varieties and assert that standard language (variety) included, regional dialects, sociolects, idiolects, jargon all constitute the varieties of a language. Non-standard varieties differ from the standard variety in that they have a limited geographical area of use, no written tradition, low prestige, users with low educational background and limited communicative use (Demir, 2002, p.113).

There is no one-to-one correspondence to non-standard varieties between English and Turkish with regard to terminology; however, the term corresponding to

regional and social dialects is generally accepted as *ağız.* The term has gained different connotations in different Turkish references (grammar books, dictionaries, terminologies and dialect research) from only referring to a regional variety to social varieties including social, gender and occupational groups. In fact, Demir (2002) argues that, in various studies, *ağız* has generally been used to refer to regional dialects because the majority of the studies in the Turkish context have dwelled on the regional varieties, underlining the lack of research on social dialects within the Turkish context (Demir, 2012). However, Demir (2002, p.114) also suggests that apart from geographical varieties, for sociolects, the term *ağız* could be used as *sosyal ağız*, which will be accepted for this study as well.

Although there are plenty of studies conducted on non-standard varieties, the research mainly addresses non-standard varieties and dialects from the perspective of linguistics such as dialect mappings. There is a limited number of studies which address how linguistic varieties are presented in fictional products.

Linguistic varieties have a representative role in reflecting the segments of society even though it is given in a fictional setting such as screen products. They undergo a recreation process and are mediated through screen products. After this recreation process, most of the time, the linguistic varieties characters use are highlighted purposefully for the sake of conveying the fundamental traits of their social, educational and/or geographical background. Guillot remarks: 'film dialogue itself is fabricated discourse, shaped by the demands of the medium and the fact that it is designed for an overhearing audience: it provides contrived versions of interpersonal exchanges' (2010, p. 68).

This means that in a film dialogue, stereotypical features of the non-standard language are used to give portrayals of the characters, helping the audience recognize and interpret the communicative meanings and diegetic functions they fulfill. This recreation process in fiction is what Brodovich calls a 'scenic dialect' (1997, p. 26).

Kozloff (2000) asserts that screenwriters do not aim to reflect a realistic representation of linguistic varieties, thus using stereotypical features to make sure that viewers can spot and interpret the intended functions with ease in the AV product. Using linguistic varieties intentionally in films or TV series happens because there is a need to convey important traits about a character's social group, geographical

background, their interpersonal relations with the other characters (Kozloff, 2000; Lippi-Green, 1997).

Since film dialogue, in part, reflects a segment of a society as fiction is based on representations of reality and non-standard speech plays a crucial part in the characterization process as mentioned above, the rendering of dialectal differences stirs up debates among specialists. Díaz-Cintas and Remael (2014) are of the opinion that sociolectal, idiolectal (individual variety) or dialectal differences cannot be the same as the ones in the source language.

Chiaro (2009) asserts that sociolinguistic markers such as variety and accent tend to disappear in audiovisual translations. The homogenizing approach in which characters take up a standard variety of the target language is affected by many factors. The need for the subtitlers to omit, compress or adapt the source dialogue mostly arises from the technical constraints such as shortage of screen space and lack of time. However, this practice is found to have significant implications, including the 'acculturalization or domestication of the source text in line with dominant conventions and expectancies prevailing in the TC [target culture]' (Ulrych, 2000, p. 130). As a result, the individual speech styles of some characters are erased from the subtitled narrative (Fawcett, 2003) which in turn can bring about dramatic changes in characterization (Pérez-Gonzàlez, 2014).

Some subtitlers attempt to give the intended message embedded in a character's speech in a way that the audience will understand a particular person is different from others rather than transcribing the subtitles which is an uncommon practice (Chiaro, 2009). On the other hand, some take the view of recreating sociolinguistic variation and adopting a 'dialect-for-dialect' strategy, replacing the original variety with a made-up or already existing one in the target language (as cited in Pérez-Gonzàlez, 2014).

Díaz-Cintas and Remael (2014) assert that if one or a few of the characters stand out with a different type of language variant, the translation approach should not be a homogenizing one, dismissing such features as unwanted or untranslatable but be reflected in the dialogue of exchange. Wai-ping (2018) also argues that conserving the use of dialects is logical if it plays a significant role in the source dialogue; however, it is not possible to find one-to-one correspondence of dialects in the source and target languages, considering the social and cultural connotations they possess.

For instance, if a translator chose to replace the speech of a Scottish character who comes from different geography and culture even with another northern (Laz) dialect in Turkish, it would disrupt the whole character organization and may come as absurd to the target audience since they know where the story takes place. If a dialogue is converted into a local dialect through subtitles, it may not be comprehensible to a wide audience. Because of this sort of obstacle, many AV translators have adopted the standard language rather than a dialect-for-dialect approach (Pérez-González, 2018).

Gambier (1994, cited in Pérez-Gonzàlez, 2014) also highlights that the reason why a homogenizing approach is taken is that using a dialect in the target language is accepted as incompatible with the industry's emphasis on readability and standard language use. Moreover, adopting a 'domesticating approach' (Venuti, 1995/2008, p. 20) and substituting all cultural references in the SL film with TL terms results in '[...] discrepancies [...] between what the viewer reads and the picture she / he sees' (Mével 2007, p. 55, as cited in Ellender, 2015). Ellender (2015) argues that making characters speak a particular dialect of the TL results in displacing their identity.

Another option that translators may opt for is invented variety through which some specific features of the source text dialect could be transferred to the target text (Pérez-Gonzàlez, 2014, p. 136). Although this strategy allows the replication of lexical, phonological and grammatical characteristics, thus highlighting their geographical and social origins and enabling the individualization of characters, it does not convey any authentic/genuine sociolinguistic meaning and evokes any preconceived notions regarding to class or cultural stereotypes in the target audience.

Pérez-González asserts that, consequently, the translation of a character's dialectal differences or accent can either conserve or undermine 'the congruence of the fictional dialogue and the diegetic setting(s) within the wider semiotic configuration of the audiovisual text' (2014, p. 202). To analyze the translational choices translators make in the process, several models of analysis have been utilized. In the following section, some of them will be discussed, with emphasis, especially on Descriptive Translation Studies and a newly emerged approach to AVT, multimodality.

2.3. Descriptive Translation Studies and AVT

Although Descriptive Translation Studies (DTS) has been primarily used in literary works, it has developed into a universal framework and influenced translation research substantially. It was initially proposed by Holmes (1988) under the branch of pure TS and later developed by Toury (1995). Drawing on the Polysystem Theory (Even-Zohar, 1978), DTS places translators' behavior in the context of specific social and ideological constraints. Toury (1995) asserts that each ST segment has a correspondence in TT; however, translations are performed under different conditions (different texts and/or for different audiences) requiring different strategies to be adopted and ultimately yielding different products. In Toury's definition, norms are 'the general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations' (1995, p. 55). The concept of 'norm' in TS is used to put forward hypotheses to understand the reason why translations appear the way they do and thus have a broader appreciation of the causal prospect of translational behavior. Norms are accepted as 'options that translators in a given socio-cultural context select on a regular basis' (Baker, 1997, p. 114).

Toury (1995) also argues that translation of all kinds including AVT, holds an important position in the literary and social systems in the target culture. Having accepted that translations exist within different socio-cultural contexts, many scholars have argued that there are many different factors that affect the choice of translators.

Chesterman (1997, p. 64) asserts that translators' choice of strategies can be influenced by the expectations of the target reader on what a translation should be like. They are shaped by factors such as the translation convention that already exist in the target culture, established discourse conventions and particularly economic and ideological factors. These given expectations can have a regulating impact on what kind of strategies to be adopted by translators. Other than expectancy, one other factor dictating which strategies to be employed is ensuring maximum communication between the ST and TT parties. It highlights the importance of the diegetic function a translation possesses to make sense for its audience.

DTS is a useful tool in describing the translation as a product in the target culture and presents judgments on what factors play role in the choice of translation strategies.

It also shows how the interaction of subtitling traditions and technical constraints might influence the translation strategy (Díaz-Cintas & Remael, 2014). In terms of its application to AVT, Díaz-Cintas (2004, p. 31, as cited in Bogucki, 2013, pp. 56-62) argues that DTS 'presents the scholar with a sufficiently homogenous and fixable theoretical framework that acts as a very valuable starting point for any AVT research'. The clear examples in this field are the works by authors such as Díaz-Cintas (1997), Karamitroglou (2000), Sokoli (2009). Díaz-Cintas (1997), in his PhD thesis, dwells on the subtitling and dubbing of a Woody Allen movie *Manhattan Murder Mystery* into Spanish, examining the characteristics that define the delivery of two different versions. He demonstrates the strategies implemented by the translator and their implications on the final perception of the target viewer and aims to show the similarities and differences between the two translation approaches and the degree of manipulation they play with respect to the original product. Karamitroglou's work (2000) is accepted to be a notable work in the AVT studies that also applies DTS. Drawing on the Polysystem Theory and the notions of norms to understand the many factors within the target culture that determines the prevalence of specific strategies of audiovisual translation in Greece, he highlights that the attitude of the viewer and other agents in the process, the expectations of the viewers and the function that the translated product attempts to fulfill and its status in the target system all affect the choice of the translation strategies. The work of Sokoli on *Subtitling Norms in Greece and Spain* (2009) aims to investigate the factors that influence the translator's decisions in subtitling in Greece and Spain and to explore the relationship between subtitles and other elements of the audiovisual text through the use of descriptive tools.

There have been several studies used to pinpoint the factors influencing subtitling strategies employed to translate linguistic varieties. Rosa (2001), Ramos Pinto (2009) and Ellender (2015) deal with the challenges in the subtitling of linguistic differences in selected case studies/films and corresponding solutions offered by the translators. In her book, Ellender (2015) focuses on British and French films selected for the array of approaches that the translators adopt in portraying linguistic variation. For instance, in the first chapter, 'Subtitling Scots' focuses on two films Danny Boyle's *Trainspotting* (1996) and Ken Loach's *The Angel's Share* (2012) which are both dominated by a regional accent and/or dialect present alongside other national or non-national dialects. The main characters of both films belong to a particular social

group whose languages are a non-standard variety of Scottish English (mainly includes vulgar and slang). She asserts that this language has a significant role in the characterization and the narrative of the films; thus, preserving them to some extent when subtitling into another language is the preferable option. Ellender (2015) seeks to compare the approaches of the two films' subtitlers to demonstrate the degree to which the Scots language and other dialects in source films are maintained in target language subtitles and to suggest how linguistic variation in the ST can be conserved more for the target viewer to fully appreciate the essence of the films.

Remael (2010, p. 16) opines that 'the frameworks within which much AVT research has been and is being conducted are those of Descriptive Translation Studies, Polysystem Theory, and, more recently, Functionalist Translation Studies; however, he also argues that no matter how comprehensive the methodology put forward by DTS with preliminary, macro-level and micro-level data, it would still be not enough considering the nature of audiovisual texts. According to Mubaraki (2019) these studies have been influential in this field of research; however, their focus is only limited to detecting the subtitling strategies used to translate linguistic varieties, casting aside the other important elements that contribute to the creation of meaning. Also, the competent model of Delabastita (1989) has previously signalled the indispensable role of different semiotic channels of communication including a multitude of codes such as verbal, literary, theatrical and cinematic codes in the construction of meaning that helps the viewer comprehend the film fully. Díaz-Cintas (2004) argues that audiovisual translation research should not be based on a merely linguistic perspective but should take into account the multiple intermodal relations that translated product establishes to produce meaning in the target culture. So, it can be assumed that traditional text-based descriptive translation methods can only assist in creating research models for AVT, but their limitations prevent them from being fully adaptable to AVT.

Recent research (Ramos 2009, 2017; Mubaraki 2019) has shown progress in this issue and brought a multimodal dimension to the study of subtitling in AVT. They elaborate on the impact of subtitling strategies on the intermodal relations established in source texts and the diegetic functions they intend to fulfill, that is, the function they perform in the fictional world of the film. The following section will dwell on the

multimodal theory and its applications in audiovisual translation and linguistic variation in particular.

In the present study, the DTS approach is employed as a point of departure since it is believed that no other theoretical framework can be more comprehensive for the present study and there seems to be no available study which aims to describe the subtitling strategies used for linguistic varieties in Turkish AV products.

2.4. Multimodality and AV Texts

The phenomenon of multimodality refers to 'the use of several semiotic modes in the design of a semiotic product or event' (Kress & van Leeuwen, 2001, p. 20). Covering a wide array of fields associated with arts, humanities, social sciences, as well as positive sciences, it acknowledges that representation and communication are conveyed through more than one mode not just linguistic exchanges (Boria, Carreres, Noriega-Sánchez, & Tomalin, 2019, p. 10). It has its origins from a wider theoretical framework, social semiotics, concerned with meaning-making and meaning makers. Based on Michael Halliday's Systemic-Functional Grammar (1978), it has later developed into multimodal social semiotics through the works of Robert Hodge, Gunther Kress, Jeff Bezemer, Carey Hewitt, Theo van Leeuwen, and others (e.g. Hodge & Kress, 1988; Kress & van Leeuwen, 2001; van Leeuwen, 2005; Kress & Jewitt, 2010). The objective of this framework is to understand how speech, writing, gesture, image and sound constitute the semiotic sources that enable the representation and communication of meanings (Boria, Carreres, Noriega-Sánchez, & Tomalin, 2019, p. 5).

Halliday points out that language should be interpreted 'within a sociocultural context, in which the culture itself is interpreted in semiotic terms' (1978, p. 2). This entails that meaning-making is also bound to the social practices in a particular society. With respect to that, Halliday argues that the language choices of a speaker are inseparable from the language system of a given community. He identifies three main variables of social context determining the language choice: field, tenor and mode. Field refers to the content or the subject matter. Tenor is the social role (e.g. student/teacher) that is taken up and the relationships with others in any particular situation. The communicative choices are affected by the status or level of expertise or gender of the interlocutors. Lastly, mode denotes to the channel of communication

being used (e.g. speech, writing). These three variables are influential in any situation where meaning is communicated. If the meaning is conveyed in more than one mode the communication becomes multimodal (Boria, Carreres, Noriega-Sánchez, & Tomalin, 2019, p. 12).

Drawing on Halliday's theory, Carey Jewitt, Jeff Bezemer and Kay O'Halloran describe multimodal research through three main assertions:

> 1. Meaning is made with different semiotic resources, each offering distinct potentialities and limitations.
> 2. Meaning-making involves the production of multimodal wholes.
> 3. If we want to study meaning, we need to attend to all semiotic resources being used to make a complete whole.
>
> (as cited in Boria, Carreres, Noriega-Sánchez, & Tomalin, 2019)

Jewitt argues (2009, p. 12), 'multimodality can be understood as a theory, a perspective or a field of enquiry or a methodological application'. The fact that the field has gained sufficient theoretical ground can be seen after the appearance of specialist journals (*Multimodal Communication*) and the series of books *Routledge Studies in Multimodality* constantly feeding the field with contemporary research.

To present the process of multimodal material production including film, Kress and van Leeuwen (1996) have proposed four stages: labeled discourse, design, production and distribution and a fifth stage, the recipient's interpretation which is not included in the production stage yet is deemed important in the shaping of multimodal material (Bogucki, 2013, p. 42).

Discourse is, to an extent, different from the traditional linguistic definition. For instance, a multimodal text may have a discourse of love or thrill (romantic productions such as *The Notebook*). Design is the preferred ratio of some semiotic modalities to others by the creator. Visuals may overweigh the presence of the verbal or vice versa. Production is the involvement of agents such as film producers, actors, and cameramen who play an integral role in the production of the filmic message. Distribution is subject to change due to its dependence on technology, broadcasts on TV, cinemas and DVDs have given their ways to series of streaming online available to everyone. And last of all, the interpretation of the filmic message by the recipient is the fifth factor that holds just as much importance as the former factors.

According to Relevance Theory (1986), Sperber and Wilson elaborated on the role of the recipient in interpreting or misinterpreting the communicative input. Kress and van Leeuwen argue that 'which discourses interpreters or users bring has an influence on a semiotic product or event has everything to do, in turn, with their place in the social and cultural world' (1996, p. 8). The audiovisual text is perceived on account of the receiver's experience, education and cultural background and also, within the general socio-cultural environment.

One innovative approach to multimodality was proposed by Thibault (2000) later revised Thibault and Baldry (2006) in an attempt to develop a method of multimodal analysis for film and TV. Thibault offers a multimodal transcription, parsing a film sequence into single frames and then giving a description of modes present in the frame (the visual image, the kinetic movement and the soundtrack) in rows and columns.

2.4.1. Multimodal Approach to Audiovisual Translation

Similar to audiovisual translation, multimodality as a field of study has emerged and gained importance in response to the burgeoning globalization and digital age. Regardless of its growing prevalence, little attention has been paid to the potential impacts that multimodal theory has on the theory and practice of translation. Gambier (2006a) notes that the dominant translation research perspective remains mainly linguistic despite the recognized interrelations between the verbal and the visual. Different sign systems are usually not included or integrated into the research framework. He also argues that not acknowledging the presence of other semiotic signs such as pictures when setting up a database or a corpus of a film poses an apparent paradox if one aims to study screen translation (Gambier, 2006a, as cited in Pérez-Gonzàlez, 2014, p. 181).

In light of the *social semiotic* theory of multimodality, language is a mode just like other modalities and not the only possible way used in creating and communicating meanings (Boria, Carreres, Noriega-Sánchez, & Tomalin, 2019). In fact, for Kress (2010) language is not classified as one mode, therefore speech and writing should be distinguished from one another. According to Pérez-González (2014, pp.198-200) , there is a network of sub-modes that make up the core mode of language. One of the sub-modes, verbal signifiers include letters, phonemes and

syntax, while speech para-verbal means makes the language mode gain a more semiotic dimension. Para-verbal manifestations of speech are listed as intonation, phonetics of linguistic variation, rhythm, speed and pausing. In her research, Bosseaux (2008) concludes that manipulation of the para-verbal means of speech result in shifts in characterization and differences in the way fictional characters are perceived by both source and target audiences. It also supports that translation is not a transfer from one mode to the same mode (written English to written Turkish) because translators are consistently exposed to linguistic, para-verbal and non-linguistic elements in the process (Boria, Carreres, Noriega-Sánchez, & Tomalin, 2019). Taylor contends that other modes have an impact on the translation strategies adopted as well as the translator's competence, characteristics of the reader, the context of culture and the patronage. Considering speech and writing may not convey all meaning, it is required to pay attention to the relationships between word, image, sound, etc. (2013).

However, Taylor (2013) asserts that a limited number of scholars (Baldry 2000; Taylor 2003, 2004; Gambier 2006; Perego 2009) have dwelled on this area of research, others mostly overlooking the fact that the very nature of audiovisual translation is reliant on multimodality studies. Taylor applies the method put forward by Thibault (2000) and examines AVT modalities and subtitling in particular. He (2013) asserts that multimodal transcription serves as a useful tool in finding out where meaning is being created in an AV text and the role of other modalities other than speech in meaning-making. One of the leading figures, Kaindl (2012) also underlines the need for the analysis of the interaction between different modalities, remarking that 'translation studies has to develop appropriate investigation instruments for non-language modes' (Kaindl, 2012, p. 266). The recent works of Elisabetta Adami (2017) and Sara Dicerto (2018) also acknowledge the importance of understanding how different semiotic modes interact and attempt to develop a framework for analyzing translation from a multimodal approach. Ramos Pinto (2017) puts forward a framework of multimodal analysis for studying the translation of linguistic varieties in subtitled AV products. Since the present study will depend on this framework, it is highly important to explain it in detail.

2.5. Sara Ramos Pinto's Analytical Framework to Examine Linguistic Varieties in AV Products

The framework is designed to reveal 'the multimodal construction of the non-standard varieties' communicative meaning, the translation strategies adopted and their impact and motivating factors' (2017). It proposes three main dimensions: the textual level, diegetic level and sociocultural level for the multimodal analysis of linguistic varieties in subtitled audiovisual products. She asserts that these will enable the identification of the non-standard varieties being used, the way they are created in both ST and TT, the communicative functions they fulfill, the impact of translation strategies adopted and the sociocultural elements guiding the translator's choices in the creation of non-standard varieties in the TT.

2.5.1. Textual Aspect

The framework first attempts to classify the linguistic varieties on the grounds of the extra-linguistic meanings associated with them. Ramos Pinto (2017) also underlines that the focus of the analysis is not to evaluate the real-world accuracy of a language variety but to pinpoint the extra-linguistic meanings with which the varieties are associated in order to understand the function they fulfill in the fictional world. To identify the different varieties in ST and TT, a scale of prestige is created to organize them. However, the prestige associated with different varieties will vary since the type of varieties and the communicative meaning they have will differ from language/culture to language/culture. This means that a standard variety may not always be the prestigious one. The following typology is what Sara Ramos Pinto (2010) proposed for the study of Portuguese translations of Bernard Shaw's *Pygmalion* and Alan Jay Lerner's *My Fair Lady*. The terminology within typology is arranged in accordance with the extra-linguistic meanings associated with the varieties within Portuguese system but is offered to provide an example of the sort of categories that might be developed and how they can be arranged. Figure 1 shows the typology of

fictional non-standard linguistic varieties and extra-linguistic meanings associated with them.

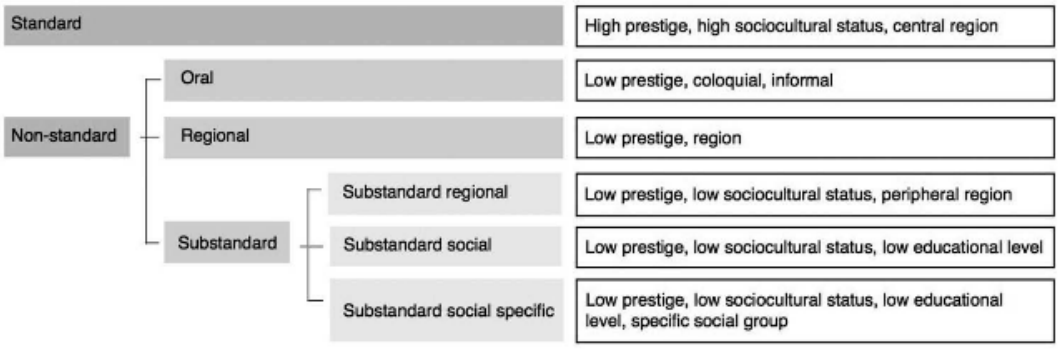

Figure 2.1. Typology of Non-standard Varieties and the Extra-linguistic Meanings Associated to Them (Ramos Pinto, 2017, p. 21)

According to the typology given, the sentence is accepted as the basic unit of analysis and the distinction between standard and non-standard sentences is made based on the presence of features accepted as standard and non-standard in a given language. Ramos Pinto (2017) organizes the typology according to the extra-linguistic meaning attached to the fictional non-standard varieties in the Portuguese system. The standard variety refers to 'high prestige, high sociocultural status' while the non-standard variety encompasses categories such as oral, regional and sub-standard which is also subdivided. The category 'oral' is given as a variety which is low prestige, colloquial and informal. The category 'regional' refers to a variety associated to a certain region. The category 'sub-standard' is divided as 'sub-standard regional', denoting to low prestige and particular region, 'sub-standard social', associated with low social status and low education level and 'sub-standard social specific' would include units referring to low education level and low social status, in addition to an association to a specific social group. Ramos Pinto (2017) organizes linguistic varieties in a system where the center of prestige is associated with a standard variety and low prestige varieties are positioned in the periphery on the basis of the extra-linguistic meaning they carry.

She also suggests that by comparing ST and TT units, translation strategies to recreate linguistic varieties and the degree of neutralisation and preservation in TT can be identified. Based on the results of her studies (2009, 2017), Ramos Pinto organizes an outline of the strategies of neutralisation and preservation resorted when translating

linguistic varieties. While examining the TT, there are two 'neutralisation strategies' *discourse standardisation* (exclusive application of standard discourse) and *discourse dialectisation* (exclusive application of non-standard discourse). The potential motivating reasons for 'standardisation' strategy have been given as state censorship and adherence to standard variety and written language, which is accepted as a prestigious variety. As for 'dialectisation', this strategy in translation has been adopted to express the cultural identity of the colonized/oppressed nations (Findlay, 2000). Figure 2 illustrates the typology of strategies adopted to translate linguistic varieties.

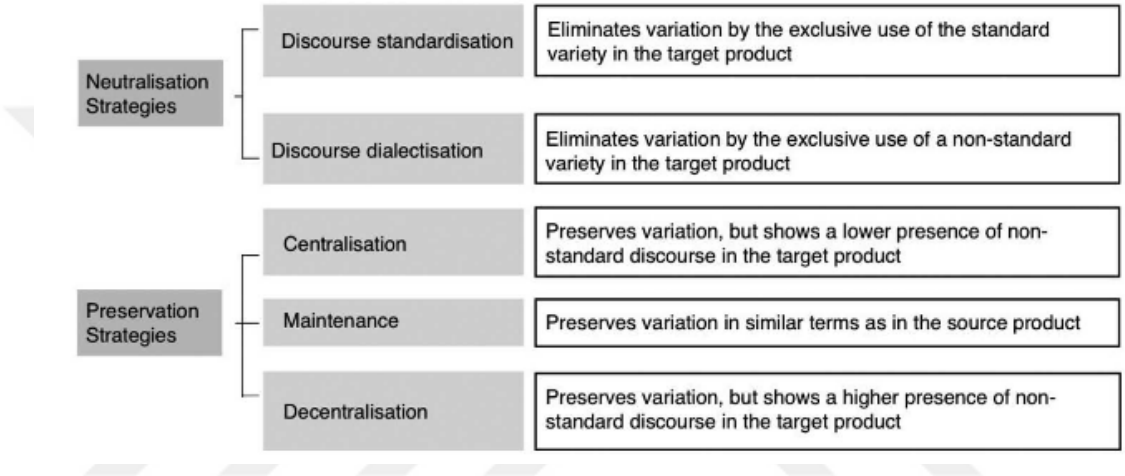

Figure 2.2. Typology of Strategies of Neutralisation and Preservation of Non-Standard Discourse in the Target Product (Ramos Pinto, 2017, p. 22)

In contrast to neutralisation, 'preservation strategies' aim at keeping the linguistic variation by recreating them in the TT. In this category, three types of translation strategies are distinguished as *centralisation, maintenance* and *decentralisation* according to the frequency of the use of non-standard varieties in the TTs. The former tends to be identified when there is a lower recurrence of non-standard features or the use of discourse features that are closer to the center of standard discourse. This strategy is accepted as the most widely used approach and has led Toury (1995) to propose the 'law of growing standardisation'. The other strategies, maintenance and decentralisation, aim to address respectively, the cases in which TT presents similar or higher recurrence of non-standard features as to the ST. This system of organization presented by Ramos Pinto allow to explain the overall strategies translators employ when translating non-standard linguistic varieties.

2.5.2. Diegetic Aspect

As the present study has a multimodal angle, the analysis of the STs and TTs takes the diegetic aspect into account aside from the textual one. The diegetic aspect is important to include in the framework of analysis because it assists to show that considering only spoken or subtitle modes are not sufficient to establish the communicative meanings and fulfill diegetic functions in the fictional products. As mentioned earlier, all modes are in interplay with each other to create a meaningful text (Kress et al., 2001; Remael, 2001; Taylor, 2003). With regard to this, the aim of this framework is defined to identify the intermodal relations established between various components in **the spoken** and **mise-en-scène mode** in the ST as well as **the subtitles mode** in the TT and also to determine the effect subtitling strategies have on preserving, cancelling or modifying the intermodal relations created in the STs.

The linguistic varieties are recreated in the given ST through distinctions in phonetic, lexical and morphosyntactic features in the spoken mode. Thus, she proposes two elements: *accent* and *vocabulary/morphosyntax*. For *mise-en-scène* mode, by following the work of (Bordwell & Thompson, 1979/2008), she distinguishes three elements used in audiovisual products to help create meaning: *costume and makeup, figure of behavior* and *setting*. They are regarded as the direct contributors to the establishment of characters, with the communicative meanings associated with the setting and the appearance or behavior of the character. Figure 3 shows the elements of source product and potential multimodal relations.

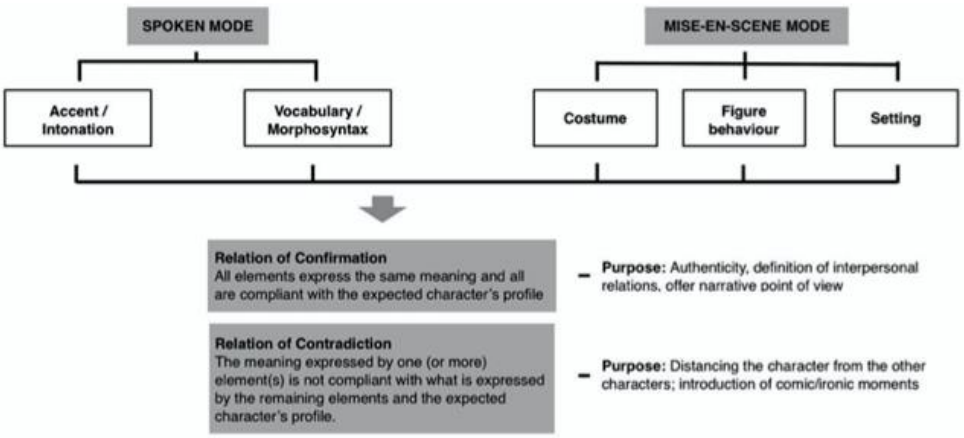

Figure 2.3. Formal Elements to Consider in the Source Product and Possible Multimodal Relations (Ramos Pinto, 2017, p. 24)

Ramos Pinto (2017) identifies two intermodal relationships: relations of 'confirmation' and relations of 'contradiction'. A relation of 'confirmation' refers to the situation in which the meaning expressed by any one element takes up the same communicative meaning given by other elements, in other words, the meaning expressed by one mode is in compliance with the other modes that complement the character's portrayal. This relation of confirmation aims to serve the diegetic purposes of providing realism to the characters and situation, showing the interpersonal relationships of power and establishing solidarity between characters. A relation of 'contradiction' is seen when the meaning expressed by one or more elements counteracts with the meaning expressed by the remaining elements. For instance, if the utterance of a character is not in line with the meaning of other elements that construct the character's portrayal presented through other modes, it casts the character out as an outsider in the context s/he is in. Such relationship of contradiction is sometimes established for the purpose of comedy or irony. Through examples she emphasizes, in order to fully understand the diegetic functions non-standard varieties serve in AV products, one needs to take into account the intermodal relations established when analyzing the ST.

When analyzing the TT, new intermodal relations with the addition of subtitles mode are created and the framework of analysis not only examines the strategies adopted by the translator but also the effect these strategies will have on preserving, modifying or cancelling the intermodal relations established in the ST. Along with the modes and elements for the analysis of the ST, subtitles mode also has elements that needs to be taken into account: *vocabulary/morphosyntax* and *graphic features*. Figure 4 points out to the elements in target product and possible multimodal relations.

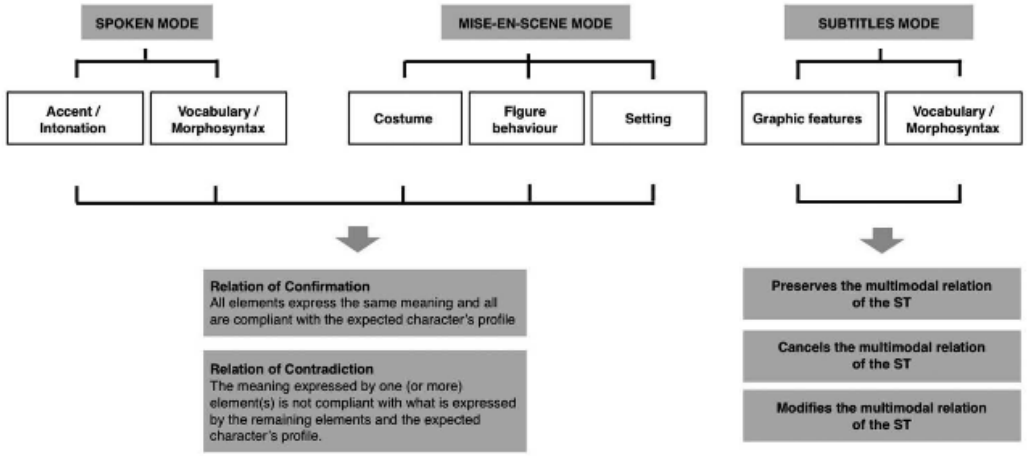

Figure 2.4. Formal Elements to Consider in the Target Product and Possible Multimodal Relations (Ramos Pinto, 2017, p. 26)

For the analysis, the typology given in Figure 2 will be used to identify which translation strategy the translator opted for. If it is a preservation strategy, further identification is needed for the elements used: lexical, morphosyntactic and/or graphic. Then, the intermodal relations established between the three modes and the potential impact of the translation strategy on preserving, modifying or canceling the communicative meaning established by intermodal relations will be under scrutiny. Later, Ramos Pinto (2017) attempts to exemplify how the forementioned framework of analysis can be employed for any scene of an audiovisual product.

In light of the analytical framework proposed by Ramos Pinto, the aim of this present study is to identify the elements used in the recreating linguistic varieties in the ST and TT, the diegetic functions they fulfill and the strategies adopted by the translator in the English subtitles of *Bir Başkadır / Ethos* that either help preserve, modify or cancel the intermodal relations of the ST.

The next chapter aims to provide a description of the case study and the method used for analysis.

3. CASE STUDY: *BİR BAŞKADIR / ETHOS* and METHODOLOGY

3.1. About Bir Başkadır/ Ethos

Bir Başkadır / Ethos (2020) is an 8-episode drama series created and directed by Berkun Oya and released in November 2020 on Netflix (Online Platform) with English subtitles and dubbed alternative. The series is one of the first Netflix original productions in Turkish, with an 8.5 rating from its viewers on IMDb (Internet Movie Database) and after its release, *Bir Başkadır / Ethos* landed on the first 20 in the most popular TV shows list. In 2021, it was also awarded for best Internet series and best screenplay in Pantene Golden Butterfly Awards, Turkey's longest-running award ceremony for cinema, TV and music world. It is the story of several people whose fates become intertwined although they come from different socioeconomic backgrounds in the vibrant city of Istanbul. Though drawn from real-life, the characters are all captured highlighting some stereotypical features. However, in the course of the series, these characters prove to be not so one-dimensional. The narrative adopts a grounded approach to relationships, the psyche, internal and external trauma, connection, healing, Jungian psychology and themes and issues that are embedded in Turkish culture.

3.1.1. Plot and Characterization

The opening sequence of Episode 1 begins with the main character Meryem's (Öykü Karayel) long commute from her rural home to her employment as a cleaner in an affluent part of Istanbul with several high-rise buildings. Once she reaches out to her bag to take her phone, she finds something else that the audience cannot see and she promptly passes out on the floor. It is because these fainting spells mostly triggered by marriage related situations such as weddings or engagements, she finds herself in the office of psychologist Peri (Defne Kayalar), then the story flashbacks to her first appointment. Overall, the story does not center on one character only and does not have a linear storyline. In each episode, as their paths cross, separate and completely different lives of characters intersect and go through formations with regard to their approach to one another and their value judgments. The cast is each carefully constructed to represent certain issues such as class conflict, cultural clash, prejudice,

trauma, healing, and so on. They all deal with inner conflicts and have flaws just as authentic as real people.

Meryem

The main character Meryem is a part-time cleaner and depicted as a naïve person but is no gullible. She is an elementary school graduate from a conservative family living on the rural outskirts of Istanbul. She lives with her brother's family and takes on the responsibility of the household chores and cleans houses to contribute to the family budget. Because of the recurring fainting spells, she confides in a psychologist Peri who later realizes that Meryem is in fact sub-consciously in love with her rich employer Sinan and too shy to even admit it. And whenever Peri opens up a conversation about the relationship between Sinan and her, Meryem backlashes and changes the topic as she finds the implications Peri puts forward disturbing and sinful. She is also really repressed by her brother Yasin who is a very tough and masculine figure and she seems to devote her life to her family as she hardly ever speaks about herself. Because of her religious affilitation, Meryem and her family also seek advice from the religious elder Ali Sadi Hodja (Settar Tanrıöğen) about the problems they face but she never gives up the sessions and persists to go even when her brother threatens to not send her on the grounds of her escalating opinionativeness. Through her sessions with Peri, Meryem starts to open up and realise her own feelings and decides to act on what she wants.

Peri

The character Peri (Defne Kayalar) is depicted as a professional psychologist and an independent modern woman. When she meets Meryem, she is confronted with her prejudice against 'covered' conservative muslim women, which she inherited from her mother. Although she regards the women with headscarfs as ignorant and unenlightened, under her superior reflection of herself runs a river of depression and pain. She carries a 'white Turk' identity with her refined outlook in life. For example, in a scene where she goes to her supervision with her therapist Gülbin (Tülin Özen) as she starts to feel agitated about the potential of 'countertransference' she experiences with Meryem, she belittles Meryem for her attachment to the hodja and her religious commitments yet she later on rhapsodizes the religious ceremonies she has attended in Bali and how she found comfort. As much as she thinks Meryem as a one-dimensional

character, she later on realises that Meryem plays a key part in Peri's mental healing, showing her that her prejudices were the one which made her feel lost.

Yasin

Another character is Meryem's brother, Yasin (Fatih Artman) who is a former elite soldier. After experiencing bankruptcy, he starts working as a bouncer at a nightclub to provide for his family. He projects an extremely patriarchal identity with his irascibleness and abusive language use and wants to have the last say in things by repressing the members of the household. In spite of all these, he deeply cares about his family and the people around him. He is surely not an evil character.

Ruhiye

Ruhiye (Funda Eryiğit), Yasin's wife, is someone manic-depressive and has suicidal tendencies. Most of the people around her can not explain why she is acting unstable and depressed but later into the story, she turns out to be a victim of past sexual trauma and did not have the courage to speak up in fear of her husband not marrying her. However, her husband has accepted her despite the 'black mark' on her reputation.

Gülbin

The character Gülbin is the supervisor of Peri and comes from a conservative middle-class Kurdish family. Her personal background is not so different from Meryem's. Perhaps with this understanding, in their supervision sessions, she has a hard time understanding the feelings Peri has for Meryem. She hates the way Peri talks about Meryem and thinks Peri is the one who is the ignorant party. Meanwhile, she has her own conflicts with her sister Gülhan who is also very impulsive and inclined to violence. She accuses Gülbin of belittling her for not having an education or makes insuniations on the inappropriate and sinful lifestyle she has.

Ali Sadi Hodja

Ali Sadi Hodja (Settar Tanrıöğen) is the wise religious elder of the village. People resort to him when they face a problem or a dilemma with the hope of receiving her daughter Hayrunnisa (Bige Önal), on the other hand, is depicted as an obedient character yet secretly has different sexual tendencies that her parents would not approve of.

Sinan

Sinan (Alican Yucesoy) is a wanna-be playboy whose house Meryem goes for cleaning and on whom she has developed a crush. He also has relationships with both Gulbin, Peri's psychiatrist and Melisa (Nesrin Cavadzade), the Turkish actress who has befriended with Peri at a yoga class.

3.1.2. Perception of *Bir Başkadır / Ethos* in Turkish and Target Cultures

The series caught the attention of both Turkish and foreign audiences thanks to the wide-reaching availability Netflix provides. The travelability, which indicates the metric measure of a show's global appeal of the series, has been found to be the most in its home market Turkey with %100, followed by the Netherlands 48, France 45%, Portugal 30%, Mexico 19%, India 18%, the US 6%, the Great Britain 6% and so forth. (Parrot Analytics, Retrieved 2022) As mentioned before characters have been carefully selected to show the trappings of modernity and tradition. Although it stirred controversies on the secular-conservative polarization experienced in the country, the potential objective of the production is to reveal the fact that no matter how different a person's life be, there are still similarities everyone shares such as inner conflicts or flaws. Themes of tradition and progress are central to the director's reflection of life in modern Turkey. British Film Institute notes that this increasing cultural divide has proved fertile ground for a new generation of filmmakers in recent years and each interaction brings out the contradictions and anxieties that plague a country that has the trappings of democracy and modernity (2021). Many other articles have also been written to analyze and criticize the approach of the series towards the Turkish society.

Some commentaries in Turkish point out to the distinctive nature of *Bir Başkadır/ Ethos* compared to the former Turkish productions on Netflix which favor American narrative style where characters embark on a difficult mission to accomplish. They find *Bir Başkadır*/*Ethos* more suited to Turkish narrative style with its emphasis on the depth of the characters instead of focusing on the flow of events. The series first lays bare the characters as familiar types, highlighting their stereotypical features but demolishes them one by one by showing the deeper experiences that do not meet the eye. For instance, at a first glance, the character Meryem is depicted as someone who comes from a low-income and conservative

background and has a distinctive accent to support this yet later on the audience is forced to face with their prejudices (Brandlifemag, 2021).

An article published in *TRT World* (2020) puts emphasis on the director Oya's attempt to start a conversation among Turkish public and beyond its borders by demonstrating the differences the characters carry, social strata they belong to and the archetypes they represent that have not always been discussed openly in society. However, in the interview Oya has with Kopan, he acknowledges some people took the series on rather extreme sides and he asserts that he had no intention for his work to have a dividing effect, on the contrary, he argues he hoped to create a unifying story, showing that even though there seems to be sharp differences on the surface, our experiences are intertwined and we can still coexist. He highlights these networks of diverse relationships enrich our society and our future is hidden within this richness.

To add, having its departure point from the criticisms directed at the series, a book of analyis "Kavram ve Kuramlarla Bir Başkadır" attempted to unveil the social, psychological, economic, sexist and social messages embedded in the series. It takes the series from various perspectives such as new media, Jungian psychology, feminism, secularism and identity, reflecting the series' impact on the academic spheres as well.

3.2. The Selection of the Series and Metholodological Framework

The series *Bir Başkadır* has been selected because of its inclusion of characters that are from all walks of life, with differing socio-cultural backgrounds and socioeconomic levels and for the presence of non-standard linguistic varieties that help the establishment of characters. As Ellender (2015) suggests, language can contribute substantially to the characterization and thus narrative. Ramos Pinto (2017) also highlights that the recreation of non-standard varieties in fictional works carry communicative and socio-semiotic meaning that is arranged so as to produce specific meanings and position the characters within particular fictional sociocultural setting. However, one thing that has to be called into attention is that the choice of the series is not to show some groups within a society in higher rank/superior than the others because no variety is actually is of higher value than the others, but their importance needs to be pointed out because of the role they have in describing the characters' background and relation to each other.

3.2.1. Methodology of Data Collection

Before the data collection, the criteria according to which each non-standard linguistic variety was pinpointed needs further explaining. As stated in the theoretical framework section, for sociolinguists, a linguistic variety is defined as a set of'linguistic items'or 'human speech patterns' including sounds, words, and grammatical features associated with extra-linguistic factors such as geographical area or a social group (Hudson 1996, Ferguson 1971, Wardhaugh 2006). This, in turn, makes the standard variety the preferred dialect of a particular language for political, social, religious, or economic reasons to serve as the norm for other varieties. For a variety to be established as a standard, Haugen (1972) asserts that it needs to go through the following four stages: selection of norm, codification of form, elaboration of function and acceptance by the community.

This standardization process in the Turkish context is explained by König (1991). He argues, in Turkey, after the establishment of the Republic, a high prestige variety based on pure Turkish (Öztürkçe) that was aimed to be free from loanwords, namely İstanbul Türkçesi (Istanbul Turkish), was selected as the standard variety. It was then codified and regularized, through a series of grammar, spelling and pronunciation reforms under the auspices of the official authority on the language, Türk Dil Kurumu (Turkish Language Association) in the form of grammar books and dictionaries. (*Ana Hatlarıyla Türk Grameri*, Tahsin Banguoğlu (1940), *Turkish Dictionary* (1945). The 'elaboration stage' is the adoption of the newly standardised language in various platforms, such as government, education, law and media, therefore gaining wider acceptance by the community as the socially prestigious variety. For Hudson (1980, p.33), a standard variety going through these stages gains a unifying function and becomes a symbol of independence. Trudgill and Giles (1978, p.178) assert the standard variety acquire its superiority from the its speakers who belong to high-status social groups and it is because their status the variety takes on an ideological dimension and becomes the 'proper' or 'right' language. The emerging hierarchy between language varieties ranging from high-to low-prestige is important because the present study aims to demonstrate this hierarchy through social varieties and detect the communicative meaning associated with linguistic varieties used in the series *Bir Başkadır/Ethos.*

Since varieties outside standard variety constitute even greater sum than the standard variety, including every single variety (regional dialects, idiolects, register, jargon, style and so forth) for the analysis would not serve the aim of this study and would also be a subject of much more comprehensive study. For this study, the focus is narrowed down to sociolects (social dialects) reflecting the position of a character's position on a social hierarchy in terms of education, religious affliation, the place of living, sociocultural background and class. For that, the category mentioned in Ramos Pinto's typology (2017), sub-standard social is deemed to be the most appropriate one.

However, Dittmar asserts that 'empirical studies support the view that linguistic varieties can unambiguously marked as regional dialect, sociolect or register, since the boundaries between the dimensions of variation are not clear-cut.' He adds that it is rare for any variety to be associated with only one particular dimension of variation (social, regional or situational) (2004, p.204). Hudson (1996, p.42) also holds a similar opinion that although regional variety demonstrates a speaker's geographical origins whilst a sociolect indicates his/her status on a social hierarchy, the distinction may be blurred in practice. As Dittmar and Hudson suggest, Demir (2010) also claims that the types of varieties changing according to extra-linguistic elements such as geography, social status, ethnic origin, occupation, education, religious affliation and context are so intertwined that the type of variety is determined by the dominance of these markers. Therefore, a social dialect could carry phonological, morphosyntactical or lexical elements associated with a regional dialect.

While collecting data, the way linguistic variation is recreated through phonological, morphosyntactic and lexical features in the spoken mode will be taken into account as Wardhaugh asserts that varieties are distinguished by the linguistic 'differences in pronunciation, in the choices and forms of words, and in syntax' (Wardhaugh, 2006, pp.43-44). The majority of the Turkish language studies on dialects, the linguistic elements/forms intrinsic to non-standard varieties, namely the phonological and grammatical variables are analyzed with relation to the structures codified in standard variety, Istanbul Türkçesi/Türkiye Türkçesi (Demir, 2012, p.3). Karahan (2013) suggests that lexical parameters/variants also need to be taken into account while categorizing dialects.

Although the data to be analyzed is recreated for fiction and not genuine linguistic variation, for the sampling process, judgment sample put forward by Wardhaugh for authentic investigations on dialects is preferred where certain subjects are chosen according to their social status and education. This kind of sampling is said to be the most preferred one in sociolinguistics and more practical than random sampling (Wardhaugh & Fuller, 2014, p.159). In accordance with this sampling, only certain characters who use social varieties will be under investigation.

To conduct the analysis, the Turkish ST dialogues as they were uttered on the screen have been obtained and transcribed. The study does not include all the spoken units in the series as the transcriptions for each character would be time-consuming, and also will not make a contribution to the analysis of the translation of non-standard linguistic varieties. Also, screenshots where there is a sub-standard social variety uttered will be gathered for the multimodal analysis.

The series is divided into scenes which, according to Bordwell and Thompson, is described as 'the distinct phases of the action occurring within a relatively unified space and time' (Bordwell & Thompson, 1979/2008, pp. 97-98). New scene appears when the setting changes. Following the work of Ellender (2015) and Ramos Pinto (2017), the analysis focuses on the scenes where the character under analysis is portrayed for the first time and later on the scenes where non-standard varieties occur conspicuously. Following this criteria, as an example, Meryem first appears commuting from a village to an affluent part of the city for her weekly cleaning job, which is a crucial visual element that shows her socio-economic status. Upon fainting in the flat she is cleaning, the scene where the first actual dialogue takes place, Meryem finds herself in Peri's office in a state hospital for her fainting spells. Focusing on Meryem, the spoken mode – accent and vocabulary/morphosyntax - identifies her as a speaker of 'sub-standard social' variety and consequently as someone who has a low educational level.

The scenes where the use of social varieties are present were chosen to be analyzed to identify the strategies followed to translate the linguistic varieties and identify their effect on preserving, cancelling or modifying the intermodal relations established in the ST, and ultimately, the diegetic functions they fulfill in that scene. Also, the scenes where the same linguistic variety took place to depict a certain

character as someone having a low education and social status were not included so as to avoid repetition. This enables to pinpoint the significant moments in the series where the sub-standard social varieties serve an important part in fulfilling certain diegetic functions.

3.2.2. Methodology of Data Analysis

The study utilized qualitative analysis at **textual aspect** to gain understanding towards the communicative meaning social varieties possess. With the aim of this, the communicative meaning each social variety conveys has been identified to associate the characters under analysis with a specific social group, level of education and socioeconomic background in the ST. As for the TT, after identifying the meanings attached to the varieties, subtitles are analyzed to determine which translation strategy has been employed for the social varieties and to what extent these strategies affected the meanings conveyed by the varieties in the ST in portraying characters and the interpersonal relations of power or solidarity between them. Furthermore, qualitative analysis on the **diegetic aspect** contribute to the understanding of how communicative meanings recreated through linguistic varieties interact with the other modes to fulfill the diegetic functions intended in the ST (confirmation/contradiction). Qualitative analysis also makes possible the examination of potential effect of the translation strategy employed on preserving, cancelling or modifying the intermodal relations established between the spoken and *mise-en-scène* modes and ultimately, the diegetic functions varieties are expected to fulfill in the ST.

To pinpoint the social variety markers precisely, eight-episode with an average 50 minutes long have been viewed three times. Linguistic markers on the phonological, morphosyntactic and lexical levels of social dialects have been transcribed and 141 units have been collected.

Following Ramos Pinto's work, Mubaraki (2019) suggests four schemes to annotate each unit which were explained in the theoretical section earlier:

- The analysis of the textual level in the ST (the recreation of non-standard varieties)
- The analysis of the textual level in the TT (subtitling mode, which strategy has been adopted: neutralisation or preservation)

- The analysis of the diegetic level in the ST (the intermodal relations between spoken and *mise-en- scène* mode: confirmation or contradiction)
- The analysis of the diegetic level in the TT (the effect of translation on preserving, canceling or modifying the intermodal relations established in the ST).

She asserts that these schemes are differentiated by a series of categories in a hierarchical order to analyze the ST and TT at textual and diegetic levels separately. For the analysis of non-standard varieties at the textual level in the ST and the TT, she broadens the spoken mode features into three categories: lexical, morphosyntactic and phonological compared to Ramos Pinto's categorization formulized as accent/intonation, vocabulary/morphosyntax.

Drawing on from Mubaraki's categorization (2019), tables are organized for each selected scene to include the type of variety used in the ST, character who uses variety, episode number and duration of the utterance, ST trancription, its TT equivalence, the intermodal relation created between spoken and mise-en-scene mode, the strategy employed by the translator, the effect of translation on the intermodal relation.

4. ANALYSIS AND DISCUSSION

This chapter presents an analysis with two phases in both textual and diegetic aspects in the ST and the TT. The analysis of textual aspect aims to identify the type of linguistic variety in the ST, phonological, morphosyntactical and lexical features used to recreate them, and translation strategies used in the TT. First, identifying the type of linguistic variety will assist in describing characters' profiles and associating the characters with certain social and/or regional group or level of education etc. As mentioned in the earlier sections, research on the English subtitles of Turkish products is scarce compared to otherwise and there has been little interest in the subtitling of linguistic varieties. The analysis of ST will enable the examination of the way linguistic varieties are recreated and the identification of the subtitling strategies used in the TT. Also, comparisons between the ST and the TT units will reveal if there is any change in the character portrayal.

The analysis of the diegetic aspect concentrates on identifying the possible intermodal relations established between the spoken mode, the *mise-en-scène* mode (setting, costume and figure behavior) and the subtitles mode, the diegetic functions intermodal relations fulfill and the impact of translation strategies on preserving, modifying or cancelling the intermodal relations established in the ST. Examining the effect of subtitles is essential because any alteration in the intermodal relation created in the ST may have an impact on the communicative meanings to be conveyed and the diegetic functions these relations are supposed to fulfill in the TT. A qualitative approach is used for the analysis of each scene which were selected according to the features of linguistic varieties.

Out of 141 units detected and given in the appendix, 14 sentences grouped under phonological, morphosyntactical and lexical features of sub-standard social varieties were selected and analyzed thoroughly. Since translation strategy adopted in every unit was found to be neutralisation, *dialect standardization* in Ramos Pinto's framework, it was not specified as such in all of the units and given as neutralisation instead. The list of units examined are given below:

Sub-standard social phonological variety

	Source Text	Target Text
1.	Sen **gırmadın** camı, ee ne oldu?	Who was it if it wasn't you?
2.	Namaza **durcektim**.	I'm going to pray.
3.	**Almicen** mi sen beni içeri?	Are you not going to invite me in?
4.	Şu camı aralasak **çarpa** mı size?	Would you mind if I opened the window?
5.	**Dohtor** öyle diyince sevinmedim deyecek oldum hocam.	I wanted to say to doctor "and why would that make me happy?
6.	**Kak** kız **oynayak** acık	Don't you wanna dance?
7.	Ağzına **komadı** kaç senedir sigara içti geçen gece	He hasn't smoked in years, now he's started again.

Sub-standard social morphosyntactical variety

	Source Text	Target Text
8.	Erzincan'a **gittiydik** halamın kızının düğününe	It was the day of our aunt's wedding
9.	Zahmet **veriyom** size de, **anlatıyom ediyom**, siz de **dinliyonuz** Allah razı olsun	You've been so patient having to listen to me and God bless you for that

To avoid repetition, for this category only two excerpts have been included since the rest of the sub-standard social varieties in this category are recreated by using the suffixes *-dıydı* and *-yo/-yö.* Still, all the morphosyntactical units can be found in the appendix.

Sub-standard social lexical variety

	Source Text	Target Text
10.	Ne demek buyur **abla**, başım üstüne	Yes of course, what is it you want?
11.	Dur **gız** ağlama ne ağlıyon?	What the hell are you even crying about, Meryem?
12.	Köyden gelen, **delimsek**	She moved to the city from her village
13.	Yengemin **domuşuk** akrabalarıyla bi göz odanın içinde	I know wel'll just end up stuck in that tiny room with her moody relatives
14.	Hadi hadi **dikilme** orda	Well, what are you waiting for?

In the following section, the selected units in each category grouped according to their phonological, morphosyntactical and lexical features will be analyzed thoroughly. Each scene was selected specifically to help identify the relation between the used variety and the elements used in the *mise-en-scène* mode.

4.1. Sub-Standard Social Phonological Variety

Under this section, 7 units belonging to sub-standard social phonological variety are analyzed.

Figure 4.1**.** *Bir Başkadır/ Ethos* Episode 4

Type of variety	**Sub-standard social phonological feature**
Character	Yasin
Episode / Time in	4/ 27:58
ST	Sen **gırmadın** camı, ee ne oldu?
TT	Who was it if it wasn't you?
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.1. Multimodal Analysis of Sub-standard Social Phonological Variety in Episode 4

In this scene, someone throws a rock inside the kitchen while Ruhiye was there. Yasin thinks Ruhiye created the scene since he is used to her manic episodes and rushes to the kitchen and asks whether she was the one breaking the window. While asking, Yasin uses /gɯɾmadɯn/ instead of the standard variant, /kʰɯɾmadɯn/, resulting in a shift in the point of articulation of voiceless velar plosive [k] to voiced velar plosive [g]. According to Karahan (2017, p. 127), this kind of articulation is a characteristic of the varieties used in West Anatolia Region. This scene has been selected to show the relation between the setting and the social variety used. Yasin uses a 'sub-standard social variety' which confirms all the elements in the *mise-en-scène* mode to depict him as someone with low education level and low income, living in a decrepit village house. As for the subtitles, a neutralisation strategy has been adopted, resulting in a removal of non-standard social variety and introducing a new intermodal relation of contradiction between the spoken and *mise-en-scène* modes and subtitle mode. Consequently it hampers the transmission of communicative meaning

recreated in the ST through social varieties, and thus omits the diegetic functions the intermodal relation aim to serve.

Figure 4.2. *Bir Başkadır / Ethos* Episode 2

Type of variety	**Sub-standard social phonological feature**
Character	Ruhiye
Episode / Time in	2/ 6:52
ST	Namaza **durcektim**.
TT	I'm going to pray.
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.2. Multimodal Analysis of Sub-standard Social Phonological Variety in Episode 2

In this scene, Yasin finds Ruhiye was about to pray Salah, he warns her that she is doing it wrong since she is not directed towards Mecca. She uses a 'sub-standard social variety' /durɾʤeƙtʰim/ instead of standard variety /durɑdʒaktʰɯm/, meaning she is about to pray. In standard variety, the suffix for future tense is -AcAk/ -EcEk, yet in some varieties of West Anatolia, there is a sound change, also known as haplology, involving a loss of a syllable when it is next to a phonetically similar syllable (Karahan, p. 122). In this case, medium syllable vowel drops in the word *duracaktım* and turns into *durcektim.* The spoken mode identifies Ruhiye as a speaker of sub-standard variety and ultimately as a poor and uneducated woman. The elements in *mise-en-scène* mode such as the messy look of Ruhiye and the old furniture placed in the setting confirm this. The neutralisation strategy for subtitles causes the non-standard discourse to be nullified and consequently, this strategy removes the intermodal relations

established, leaving the interpretation of the ST's diegetic functions to rely only on the mise-en-scene mode.

Figure 4.3. *Bir Başkadır / Ethos* Episode 6

Type of variety	**Sub-standard social phonological feature**
Character	Ruhiye
Episode / Time in	6/ 20:15
ST	**Almicen** mi sen beni içeri?
TT	Are you not even going to invite me in?
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.3. Multimodal Analysis of Sub-standard Social Phonological Variety in Episode 6

In this scene, Ruhiye goes back to her village to resolve her inner conflicts and knocks on the door of her old friend Semiha who was also subjected to sexual abuse by the same person. Seeing that Semiha is hesitant to let her inside, Ruhiye asks whether she would invite her in. She uses *al-mi-cen* /ałmidʒɛn/ instead of *al-ma-(y)acak* /ałmąjądʒak/. In Turkish phonology, the distribution of vowels within a word is governed by vowel harmony. In other words, a front vowel (e,i,ö,ü) can only be followed by a front vowel and a back vowel (a,ı,o,u) can only be followed by a back vowel (Kornflit 1997, Göksel & Kerslake 2004). Disruptions in this harmony, Karahan (2017, p. 123) argues, can be because some consonants such as [c] pull the back vowels near its place of articulation, a phenomenon characteristic to the varieties of West Anatolia Region. The intermodal relation between spoken and *mise-en-scène* modes is in confirmation as the setting reflects Semiha's house as a run-down village house. As

with the previous examples, the translator adopts a neutralisation strategy, reducing the effect of intermodal relations established in the spoken and *mise-en-scène* modes.

Figure 4.4. *Bir Başkadır / Ethos* Episode 1

Type of variety	**Sub-standard social phonological feature**
Character	Meryem
Episode / Time in	1/11:59
ST	Şu camı aralasak **çarpa** mı size?
TT	Would you mind if I opened the window?
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.4. Multimodal Analysis of Sub-standard Social Phonological Variety in Episode 1

In this scene, Meryem is in Peri's office for therapy for the first time. As Peri realizes that Meryem is shy about telling about her relationship with her employer and she might have a crush on him, she corners Meryem with a few more questions. Reluctant to tell her more, Meryem keeps changing the subject and asks whether it would cause discomfort for Peri if she opens the window. She uses sub-standard social variety *çarpa* /tʃʰarpʰa/ instead of *çarpar* /tʃʰarpʰaɾ/, losing the apical alveolar consonant /ɾ/. R-dropping in Turkish is most common in the varieties of West Anatolia Region, especially in around Çanakkale, Bilecik, Bursa (Karahan 2017, p. 129). In confirmation with the elements in the *mise-en-scène* mode, the variety Meryem uses introduces authenticity and contributes to establishing interpersonal relations of power between the two characters by distinguishing Meryem from Peri who uses standard variety and who is not in the same social group as her. In terms of translation strategy, neutralisation is adopted by the translator, resulting in the elimination of the diegetic functions intermodal relations aimed to fulfill.

Figure 4.5. *Bir Başkadır / Ethos* Episode 2

Type of variety	**Sub-standard social phonological feature**
Character	Yasin
Episode / Time in	2/ 34:20
ST	**Dohtor** öyle diyince sevinmedim deyecek oldum hocam
TT	I wanted to say to doctor "and why would that make me happy?"
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.4. Multimodal Analysis of Sub-standard Social Phonological Variety in Episode 2

In this scene, Yasin goes to the mosque where he resorts to Ali Sadi Hodja's guidance on how to approach his wife after she attempted suicide again. He confesses that he could not feel relieved when the doctor said she pulled through. Yasin uses sub-standard social variety /doxtʰoɾ/ instead of /doktʰoɾ/, changing the post velar plosive /k/ into voiceless uvular fricative /x/. This type of variation mostly occurs in the West Anatolia Region (Karahan, p. 128). Both the spoken and *mise-en-scène* modes are in confirmation. In terms of visual elements such as the setting, Yasin is depicted as someone having a certain religious affiliation. The interpersonal relation between him and Hodja is of solidarity as they share the same set of beliefs. The fact that he does not seek psychological help for her wife shows that he does not have the necessary understanding and level of education to overcome this issue. As for translation, neutralisation strategy has been employed, resulting in total dismissal of the communicative meaning the intermodal relation has built through other modes and the diegetic function the established relation intends to fulfill.

Figure 4.6. *Bir Başkadır / Ethos* Episode 5

Type of variety	**Sub-standard social phonological feature**
Character	Meryem
Episode / Time in	5/ 31:44
ST	**Kak** kız **oynayak** acık
TT	Don't you wanna dance?
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.5. Multimodal Analysis of Sub-standard Social Phonological Variety in Episode 5

In this scene, the whole family is on the road for Ruhiye's village. After they have a quarrel in the car, Ruhiye starts to hurt herself by hitting her head on the window. While trying to stop her, Yasin hardly pulls the car and goes into a field to take a breather. Confused about what to do in order not to scare the children, Meryem decides to turn the radio on with the aim of clearing the air and starts to dance, insisting Ruhiye to join her. The words *kak* and *oynayak* has sub-standard properties as losing specific syllables, in this case the consonant /l/, in a word is an example of *contraction*, which takes place in almost all Anatolian varieties, especially in West Anatolia region (Karahan 2017, p. 132). With respect to intermodal relation between the spoken and the *mise-en-scène* mode, the visual elements such as the outdated car Yasin drives and the big blue bead traditionally placed on the rear-view mirror to fend off evil eye are compliant to the sociocultural and economic status of the character and her immediate family. The established relation of confirmation introduces interpersonal relation of solidarity, based on the status of Meryem among others in the scene. Although visual elements have much to convey to the target audience, the meaning created in the ST cannot be fully transferred to the TT because of the neutralisation strategy.

Figure 4.7. *Bir Başkadır / Ethos* Episode 6

Type of variety	**Sub-standard social phonological feature**
Character	Ruhiye
Episode / Time in	6/ 24:39
ST	Ağzına **komadı** kaç senedir sigara içti geçen gece
TT	He hasn't smoked in years, now he's started again.
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.6. Multimodal Analysis of Sub-standard Social Phonological Variety in Episode 6

In this scene, Ruhiye talks to Semiha about the depression she is in and the way it affects her family. She talks about Yasin and how he started smoking again because he does not have any clue about how to help her wife. In standard variety, the word *komadı* in bold has the letter [y] (/j/ in IPA) in the middle, as in *koymadı.* Since the consonant [y] is a semi-vowel, a sound phonetically similar to a vowel, it has the tendency to drop when adjacent to a vowel sound. The contraction of the sound /j/ generally occurs in west Anatolia region in an orderly manner (Karahan 2017, p. 132). With regard to the intermodal relation, the interior of the house reflects low socio-economic status and is compliant with the sub-standard social variety uttered. This relation of confirmation performs the diegetic purpose of identifying the interpersonal relation of solidarity between the two characters. However, the elimination of the social variety through neutralisation strategy diminishes the intended impact of intermodal relation created in the spoken and *mise-en-scène* modes.

4.2. Sub-Standard Social Morphosyntactical Variety

Under this section only two excerpts have been included in order to avoid repetition since the suffixes that recreate the sub-standard social varieties are limited to *-dıydı* and *-yo/ -yö.*

Figure 4.8. *Bir Başkadır / Ethos* Episode 1

Type of variety	**Sub-standard social morphosyntactical feature**
Character	Meryem
Episode / Time in	1/ 7:20
ST	Erzincan'a **gittiydik** halamın kızının düğününe
TT	It was the day of our aunt's wedding
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.7. Multimodal Analysis of Sub-standard Social Morphosyntactical Variety in Episode 1

In this scene, Meryem tells Peri when exactly her fainting started. In the ST, she uses the verb *gittiydik* to refer to a past perfect action. As Turkish is an agglutinative language, which has a morphological system in which words as a rule are polymorphemic and where each morpheme corresponds to a single lexical meaning. The word endings are constantly used to give and change meaning mostly through the use of suffixes. When broken down into its morphemes, the verb *git-ti-(y)-di-k* includes the suffix -DIyDI to state past perfect. However, Korkmaz (2003, p. 736) argues that in expressing past perfect -mIştI suffix is mainly used in written and spoken language. Sezer (2001, p. 12 cited in Demir, 2015) also claims that both morphemes refer to past perfect but -DIyDI is mostly used in sub-standard regional/social varieties. In fact, when the predicators were examined in 100 classic Turkish literary texts, the use of -

mIştI is seen by %99.98 while -DIyDI is only by %0.02 (Demir, 2015). In terms of the intermodal relation, the spoken and the mise-en-scène modes are in confirmation given that the figure behavior Meryem exhibits with Peri is shyness and respect, confirming their interpersonal relation of power. While it puts Peri on the more educated side, Meryem is the one with low educational background. The translation strategy adopted is neutralisation, cancelling the communicative meaning established in the intermodal relation and the diegetic function it is assumed to fulfill.

In the following three scenes, Meryem is in the same setting, at Peri's office therefore the screenshots were not inserted for each example.

Type of variety	**Sub-standard social morphosyntactical feature**
Character	Meryem
Episode / Time in	3/ 16:12
ST	Zahmet **veriyom** size de, **anlatıyom ediyom**, siz de **dinliyonuz** Allah razı olsun
TT	You've been so patient having to listen to me and God bless you for that
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.8. Multimodal Analysis of Sub-standard Social Morphosyntactical Variety in Episode 3

In this scene, Meryem shows her appreciation of Peri for listening to her throughout the sessions. She uses the verbs *veriyom, anlatıyom, ediyom, dinliyonuz*, which have a different suffix *-yo* as a present tense than what is normally accepted as standard *-yor*. Karahan (2017, p. 142) asserts that this type of suffix is used in almost all the sub-standard varieties in west Anatolia region. With respect to intermodal relation of confirmation, the figure behavior of Meryem projects her as someone who does not know the normal flow of a therapy session since, later on, when Peri implies that it is a part of her job, Meryem feels that she is just an ordinary patient for Peri and they did not develop a special bond. The fact that Meryem thinks as such also shows their interpersonal relation is of power. While Peri is distancing herself from forming attachments, Meryem is approaching their exchange from a more emotional point of view, which indicates her low education status. Although one can argue that translation does not have a contributing effect in conveying the intended communicative meaning, the intermodal relation is partially given through *mise-en-scène* mode and the spoken mode, which reflects the character profile more or less.

4.3. Sub-Standard Social Lexical Variety

Under this section, five scenes with sub-standard social lexical variety are included. The following two tables are given without a screenshot since the setting is the same as the previous two.

Type of variety	**Sub-standard social lexical feature**
Character	Meryem
Episode / Time in	1/ 16:47
ST	Ne demek buyur **abla**, başım üstüne
TT	Yes of course, what is it you want?
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.9. Multimodal Analysis of Sub-standard Social Lexical Variety in Episode 1

In this scene, Peri is asking permission whether she could have a little more detail on her relationship with her employer. Meryem replies in a respectful manner, using *abla* as an address form, which in its literal form refers to an older sister but in this case is a variation in address behavior (TDK, n.d.). Braun argues that 'a literal meaning may be missing, and referents may vary as there is always some social meaning encoded in an address variant' (1988, p. 271). Variation in address forms mirrors the social characteristics of a language user and the complex social relations of interlocutors in a speech community (Trudgill, 1983; Keshavarz, 2001). Having these in mind, it can be said that the address variant Meryem uses reflects her social class. The intermodal relation between the spoken and *mise-en-scène* modes is confirmation considering the character's initial acceptance of the request Peri made without questioning, which is not fully given in the TT and the address form she uses to show respect for Peri's superior status. The translation strategy eliminates the use of address variant, and thus cancelling the effect of intermodal relation created to serve a communicative function.

Type of variety	**Sub-standard social lexical feature**
Character	Meryem
Episode / Time in	4/ 05:40
ST	Köyden gelen, **delimsek**
TT	She moved to the city from her village
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.10. Multimodal Analysis of Sub-standard Social Lexical Variety in Episode 4

In this scene, Meryem tries to remind Peri of the soap opera actress she came across at Sinan's and is sure Peri has heard of before. To describe the actress as someone foolhardy, she uses *delimsek*, which is an adjective mostly used in the Western Anatolia region varieties (TDK, n.d.). The intermodal relation is of confirmation on grounds of the figure behavior Meryem showcases since she is shocked how Peri does not know the name of the show while, for her, everyone is talking about it. Peri insists that she does not as she is depicted as a sort of character who finds these shows dull and made for the masses. The character she sees only on-screen and strongly admires turns out to be friends with Peri, which she learns later in their dialogues. The stereotypical distinction made between the two characters relies on the mass/high culture distinction, making clear differences between Peri and Meryem with respect to their leisure activity choices and consequently the classes they belong to. The translation strategy is neutralisation, eliminating the utterance altogether, which in turn leads to cancelling the impact of intermodal relation created in the ST spoken and *mise-en-scène* modes.

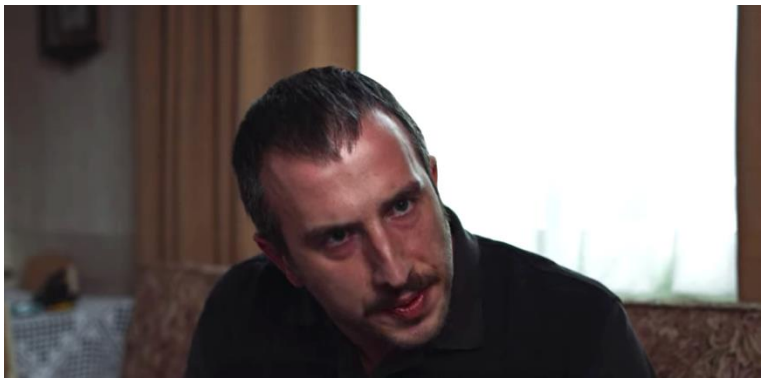

Figure 4.11. *Bir Başkadır / Ethos* Episode 4

Type of variety	**Sub-standard social lexical feature**
Character	Yasin
Episode / Time in	4/ 26:19
ST	Dur **gız** ağlama ne ağlıyon?
TT	What the hell are you even crying about, Meryem?
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.11. Multimodal Analysis of Sub-standard Social Lexical Variety in Episode 4

In this scene, Yasin is on the phone with Ali Sadi Hodja and Meryem mistakenly thinks they are talking about her future and starts crying. As the topic is something totally different than what she anticipated, Yasin evades that she's crying. The address form *gız* he uses not only phonologically belongs to a sub-standard social variety but also holds a different connotation than its literal meaning, daughter. It is used to refer to women show solidarity between the family members coming from low sociocultural backgrounds (TDK, n.d.). Throughout the series, he sometimes uses this address form to refer to Meryem and Ruhiye, female members of her family, none of whom are apparently his daughters. The intermodal relation between the spoken and *mise-en-scène* modes is of confirmation, serving the diegetic function of portraying Yasin to be a member of a lower-class group with an insufficient education level. The interpersonal relation of solidarity between the two as part of the same social group supports this relation. As for translation strategy, neutralisation has been adopted, resulting in the elimination of the communicative meaning established by the intermodal relation and the diegetic function it intends to fulfill.

Figure 4.12. *Bir Başkadır / Ethos* Episode 5

Type of variety	**Sub-standard social lexical feature**
Character	Meryem
Episode / Time in	5/ 14:13
ST	Yengemin **domuşuk** akrabalarıynan bi göz odanın içinde
TT	I know wel'll just end up stuck in that tiny room with her moody relatives
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.12. Multimodal Analysis of Sub-standard Social Lexical Variety in Episode 5

In this scene, Meryem is complaining about having to go to Ruhiye's village. She refers to Ruhiye's relatives as *domuşuk* which means someone sulky in the West Anatolia Region varieties. (TDK, n.d.) The spoken mode is in line with the elements in the *mise-en-scène* mode such as the costume on Meryem, as well as their living room, reflecting a more traditional and poorer household. Once again, the translator opts for neutralisation strategy, obstructing the diegetic function the linguistic variety is designed to fulfill in the TT.

Figure 4.13. *Bir Başkadır / Ethos* Episode 5

Type of variety	**Sub-standard social lexical feature**
Character	Yasin
Episode / Time in	5/ 36:07
ST	Hadi hadi **dikilme** orda
TT	Well, what are you waiting for?
Translation strategy	Neutralisation
Intermodal relation between spoken and *mise-en-scène* mode	Confirmation
Effect of translation on the intermodal relation	Cancelling

Table 4.13. Multimodal Analysis of Sub-standard Social Lexical Variety in Episode 5

In this scene, Yasin is taking his anger out of Meryem because of Ruhiye's mood swings and scolds her to leave him alone, telling she should keep doing whatever she

is doing. He says *dikilme* to mean 'do not stand' which is in its bare form *dikilmek*, a verb used in the varieties spoken in the West Anatolia Region (TDK, n.d). As for the intermodal relation, the spoken and *mise-en-scène* modes are in compliance with each other, considering the state of their kitchen. As for the translation strategy, neutralisation has been adopted, thereby preventing the transfer of communicative meaning created through spoken and *mise-en-scène* modes and limits the diegetic function intermodal relation is expected to fulfill.

After the analysis of the ST, it has been established that the varieties some characters use are akin to each other with respect to their phonological, morphosyntactical and lexical features, indicating a strong social class affiliation. Out of 141 sub-standard social varieties detected in characters' utterances, 78 of them are phonological followed by 27 morphological units and 14 lexical. However, some of the utterances were found to possess both or all of the features. Given below the percentages of the detected sub-standard social varieties according to their phonological, morphosyntactical and lexical features.

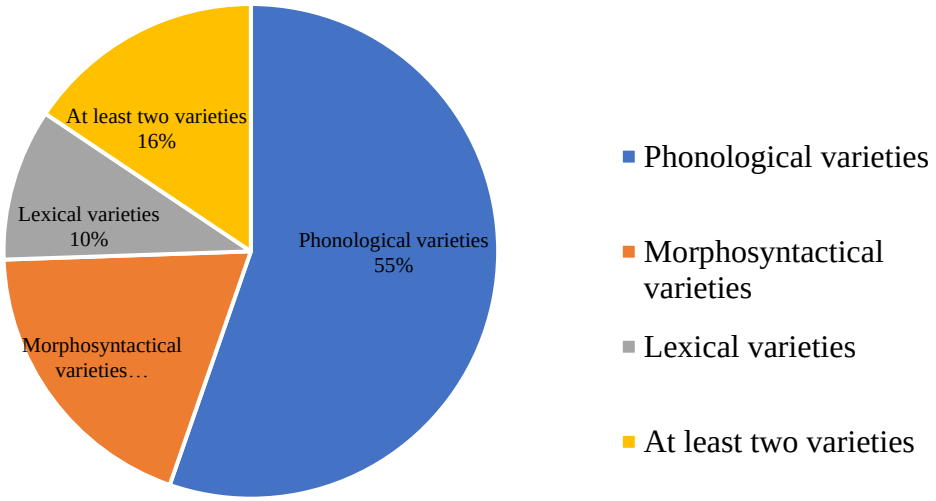

Figure 4.14. Percentages of Sub-standard Social Varieties

To be representative of the whole, 14 of them were selected and analyzed thoroughly both in textual and diegetic aspects. It can be concluded that there is not a noticeable effort to recreate 'sub-standard social varieties' in the subtitles. The subtitler did not attempt to recreate this variety that would enable the target viewer to

comprehend the communicative meaning and diegetic functions of presenting the selected characters' social class and establishing the interpersonal relation of power or solidarity. This might be because that she supposes the elements in the *mise-en-scène* mode give the necessary information to target viewer on how to interpret the character's social background. However, while it is true that intermodal relations established between the spoken and the *mise-en-scène* modes are preserved to an extent, a considerable part of the meaning and diegetic functions, which are dependent upon the interpretation of the spoken mode, gets lost after the translation process.

5. CONCLUSION

This chapter introduces a general overview of the thesis and addresses the research questions formulated in the Introduction chapter and finally reviews the limitations of the research. The thesis is organized into four chapters, each of which constitutes a significant part of the study. In the introduction, the purpose and significance of the study, research questions and expected outcomes of this research have been presented. Later, Chapter 2 provides the principal concepts regarding audiovisual texts and audiovisual translation research and moves on to introduce the potential challenges encountered in AVT, mainly the subtitling of linguistic variation. Later, it shows different theoretical approaches and models used to analyze the translations of AV products. In chapter 3, general information on the case study *Bir Başkadır / Ethos* and methodology have been elaborated. Ultimately, in the chapter 4, the analysis has been carried out, taking into account of the textual and diegetic dimensions in the ST and the TT.

5.1. Summary and Research Findings

The present thesis has taken its incentive due to the lack of research in the subtitling of linguistic varieties in conjunction with multimodality in the Turkish context. It aims to investigate the translation strategies employed in the English subtitling of social varieties in *Bir Başkadır/ Ethos,* and their immediate impact on the intermodal relations established between spoken and *mise-en-scène* modes which contribute immensely to the understanding of the audiovisual product as a whole. The series takes advantage of using non-standard linguistic varieties with differing socio-cultural connotations and communicative meanings which aid in representing the characters' social status and economic backgrounds and the interpersonal relationships between them. In the translation process, the challenging part is, in fact, not the inability to translate the exact equivalent of the non-standard varieties and their features but finding the equivalent to the communicative meanings attached to the ST varieties. The analytical framework proposed by Ramos Pinto (2017) helped classify the varieties on the basis of their sociocultural meaning associated with them within the context of Turkish language. The comparative analysis between the ST and the TT allowed for the identification of the general subtitling strategies. Moreover, since AV

products do not only embody characters' utterances but also other modes which aid the meaning-making process, the diegetic functions linguistic varieties are intended to fulfill in a scene are complemented with the intermodal relations formed between other modes. With this respect, Ramos Pinto's (2017) forementioned framework has not only provided a classification for the linguistic varieties, but also enabled the analysis of the spoken mode, *mise-en-scène* mode and subtitles mode and their intermodal relations. The analysis also concentrated on the influence of translation strategies on preserving, cancelling or modifying the intermodal relations created in the ST and the diegetic functions they are expected to perform in the TT.

The findings of the study are summarized below with regard to each research question formulated in the Chapter 1.

i) Which linguistic features are applied to recreate the social varieties identified in the ST?

In the framework, linguistic varieties are divided as standard and non-standard, with non-standard as the focus of the research under three subcategories: oral, regional, and sub-standard. The scope of this study is designed only to identify the social varieties, because of their wider prevalence among the speech of major characters who are found to share the same socioeconomic and educational background. The textual analysis of the speech of characters Meryem, Yasin and Ruhiye confirmed that they use sub-standard social varieties, reflecting their low education level and social class. Consistent with what Ellender (2015) suggested, the findings show that the use of non-standard linguistic varieties is often resorted to offering authenticity. The results indicate that sub-standard social varieties are recreated through phonological, morphosyntactical and lexical features which diverge from the standard variety. Upon analysis, it has been found that phonological features are the most common variety, consisting 55% of the units collected. They were manifested in changes in consonants and/or vowels or contractions in speech sounds. The frequency of morphosyntactical features recreated is %19, followed by lexical features the least with %10, mostly seen in the address forms. Also, the social varieties which encompass at least two of the variety features are found to be %16. Contrary to these findings, the findings of Mubaraki (2019) show that lexical features are preferred the most in recreating the sub-standard social varieties to present the character as belonging to a low social status

and educational level. However, she also asserts that screenwriters and producers tend to use stereotypical lexical and phonetic features together to form characters' profiles, which enable the audience to interpret the communicative meanings these varieties carry.

Also, some of the phonological and morphosyntactical features are found to carry characteristics of West Anatolian Region varieties but could not be attributed to a specific city or place. The information given in the series only points to a village nearby Istanbul. However, it has been established in the previous sections that social varieties carry traces of regional elements (Hudson, 1996; Dittmar, 2004; Demir, 2010).

ii) What subtitling strategies are employed to translate the sub-standard social varieties?

This research question is addressed through a comparison between the ST and the TT which illustrated that the use of 'sub-standard' social varieties in the ST does not have an equivalent in the TT. It is evident that there is not an observable attempt to preserve the linguistic variation and convey the character profiles created in the ST. This, in turn, means overlooking the significant role of these varieties in the construction of meaning and diegetic functions it is assumed to fulfill in the TT. The findings suggest that by using standard English in the TT, neutralisation strategy (*dialect standardization*) has been adopted in the subtitling of sub-standard social varieties used in *Bir Başkadır / Ethos*. This result can be attributed to ensuring legibility and acceptability among target viewers.

Also, considering the broad distribution of the series in Netflix with 190 countries worldwide, providing orthographic forms could be difficult for the diverse viewers with differing cultural backgrounds to read and interpret. Although some scholars are of the opinion that dialect-for-dialect strategy, replacing a variety with an invented or already-existing one, does not evoke the same sociocultural meaning the source variety carries (Herbst, 1997), Mubaraki's findings in Egyptian comedies yield results that show the feasibility of this transmission of meaning. Her findings show that translators attempted to recreate the non-standard regional varieties by using 'non-standard colloquial' variety in order to demonstrate the characters' cultural background. In light

of this, it is safe to assert that a preservation approach, if not fully, could have been adopted to portray the characters as authentic as possible.

iii) To what extent the subtitling strategies preserve, modify or cancel the intermodal relations established and the diegetic functions they are expected to fulfill?

According to the findings of this research, the neutralisation strategy employed to translate sub-standard social varieties establishes new intermodal relations of 'contradiction'. Although spoken mode and *mise-en-scène* mode in the ST are in confirmation, both supporting each other in creating an authentic product, the use of standard language in the subtitles mode cancels this relation of confirmation and prevents the communicative meanings associated with sub-standard social variety to be fully conveyed to the target viewer. It also results in the loss of diegetic function of presenting realness and establishing the interpersonal relationships between characters since this sort of meaning and function can only be interpreted through the spoken mode. Ramos Pinto (2017) also asserts that the meaning expressed through subtitles can only function if it interacts with both the *mise-en-scène* and spoken modes.

For example, in figure 15, the setting tells the target viewer about the living conditions and social status of Yasin and Meryem. In the ST, the variety he uses plays an important role in understanding the interpersonal relationship of solidarity between him and her sister, who is a member of the same social group as him. The use of standard language in the subtitles establishes an intermodal relation of contradiction with the sub-standard social variety and the *mise-en-scène* mode in the ST, therefore eliminating the diegetic functions these modes established. However, it is safe to say that there may still be room for the target viewer to interpret thanks to the meaning *mise-en-scène* mode itself constructs.

Ramos Pinto (2017) suggests that the descriptive analysis proposed is best understood when complemented with social factors at play. She asserts that the elimination of the linguistic varieties might be influenced by the following factors: a) ideological context; b) source-target cultures' differences; c) status recognized to subtitling and subtitlers; d) target audience's profile; e) target product's function; f) legibility and intelligibility challenges; g) time restraints. So, it can be assumed that the translator's decisions could be affected by any one or more of the aforementioned

factors. Also, the fact that she remained consistent throughout the whole translation and employed a neutralization strategy suggests that the translation process was mostly directed by the translator's preferences.

On the other hand, a couple of recommendations can be made for a fuller appreciation of the non-standard linguistic varieties such as placing a paratext which provides linguistic and cultural explanations to a particular section placed before or after the show. Or, in the beginning of the series, for the first appearance of the characters using specific accents, brief indications could be given on the screen such as [West Anatolia accent] or [local accent].

As for the limitations of the study, onscreen graphics (subtitles given onscreen) that are a part of the subtitles mode were not included in the analysis; instead, the translations were given in the tables to analyze their lexical and morphosyntactic features. In addition, a wider scope of linguistic varieties involving standard and all of the sub-categories of non-standard varieties could have been examined, for example, the way Peri uses psychology jargon when speaking with her fellow indicates producers or screenwriters wish to show she has a high social status and high level of education to create a juxtaposition with the other characters who use different linguistic varieties. However, since such an examination which involve all the varieties used in the series would require for an extensive study, the thesis focused only on one type of non-standard linguistic variety, which happened to be the most prevalent one throughout the series.

The present thesis attempted to show the significance and necessity of understanding different modes constituting an AVT product and to highlight the integral part subtitling plays as a modality in appreciating the characters and plot. With the help of Ramos Pinto's (2017) framework of analysis, linguistic varieties recreated to express the characters' portraits, the way they are formed in both the ST and the TT, the communicative function they are expected to fulfill, the effect of the translation strategies on preserving, cancelling or modifying the intermodal relations

established and ultimately the potential factors that affected the translator's decisions in *Bir Başkadır / Ethos* have been identified.

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APPENDIX

Episode/ Time in-out	Character	Type of variety	ST Transcription	TT Equivalent
1/ 5:30-5:32	Meryem	lexical	Bir şey yapmam lazım mı **abla**.	I'm not sure what I'm supposed to be doing.
1/5:47	Meryem	morphosyntactical	Abimin kızını **alacam** da okuldan	Well, I have to pick niece from school
1/6:31	Meryem	morphosyntactical	Seni dedi bir yere **yollayacam** ben dedi	So she made me come up to this
1/6:40	Meryem	lexical	Hoşbulmuşum **abla**.	Yeah
1/7:16	Meryem	morphosyntactical	**Bayıldydum** da ben	I faint sometimes
1/7:20	Meryem	morphosyntactical	Erzincan'a **gittiyalik** halamın kızının düğününe abimgil çocuklar felan	It was the day of our aunt's wedding and I was watching my brother's children
1/8:26	Meryem	morphosyntactical	Ben ilk Şişli etfale **gittiydim**, orda biri gördü beni	First another hospital where they looked at me
1/8:32	Meryem	morphosyntactical	Dedi sana testler **yapacaz** diye söyledi	Not Translated
1/8:40	Meryem	phonological	Sonradan **benlen** konuştu	Not Translated
1/9:10	Meryem	morphosyntactical	Ee Şadiye abla da **gittiydi** böyle sizler gibi.	the neighbour I mentioned, Şadiye, she went to see somebody like you
1/9:36	Meryem	phonological	Mustafa **abiylen** bu işlere girdiler	He worked with Mustafa
1/11:59	Meryem	phonological	Şu camı aralasak **çarpamı** size?	Would you mind if I opened the window
1/12:23	Meryem	morphosyntactical	Gündeliğe **gidiyom** abla	I'm a cleaning woman
1/12:52	Meryem	phonological	Hiç ev işi **felan** da yapamıyo	She cant really do housework
1/13:00	Meryem	lexical	24 geçmiyor dedin burdan öyle mi **abla**	Did you say the 12 bus stops here?
1/16:40	Meryem	phonological	ben şimdi kesin bi laf **konuşmayım** da	I wouldnt be able to promise
1/16:47	Meryem	lexical	Ne demek buyur **abla** başım üstüne	Yes of course. What is it you want?
1/17:00	Meryem	lexical/morhpological	Ben hoca efendiye ne anlatılır ne anlatılmaz biliyom **abla**.	Believe me I can decide what to tell Hodja about on my own
1/19:01	Meryem	morphosyntactical	Sinan beyin de lafını etim diye belledin, sorup **duruyon** huzursuz **ediyon**	So I mentioned Sinan. So what. You just keep pushing on it
1/19:10	Meryem	morphosyntactical	Geç kaldım **diyom** sana çocuğu **alacam** okuldan **diyom**	I told you I'm already going to be late picking up my niece
1/19:26	Meryem	lexical	Deli gotünü bellemiş gibi sorup durma **abla**.	And you keep asking the same silly question
1/25:33	Meryem	phonological	Ben de bir danışayım konuşayım istedim **sizinlen**	And I wanto t come get your advice
1/25:40	Ali Sadi Hoca	phonological	Gel **benlen** Meryem	Come with me
1/33:46	Meryem	morphosyntactical	Gidince gelip sizinle **konuşacam** inşallah Hocam	I'll tell you about it when I do, Hodja
2/3:12	Yasin	phonological	**Giz** Ruhiye naptın?	Ruhiye what have you done?
2/6:52	Ruhiye	phonological	Namaza **durcektim**.	I'm going to pray.
2/6:54	Yasin	phonological	Nasıl **durcektin**?	You're joking?
2/7:54	Ruhiye	phonological	Tamam, doğru **kılcem** bundan sonra	Okay, I'll do it right.
2/8:05	Yasin	morphosyntactical/phonological	Hepimizi **yakacan** onu mu **istiyon**?	You want that Ruhiye? To ruin us?
2/13:13	Meryem	lexical/morhpological	Kaç hasta görüyonuz günde **abla**?	How many patients do you see in a day?
2/13:30	Meryem	morphosyntactical	**Dinliyonuz**, arada **konuşuyonuz**.	So you listen, speak now and then
2/13:32	Meryem	morphosyntactical	Şadiye abla var bizim, o da **gittiydi** böyle, baydı onun gittiği doktor ama	Şadiye went to see someone like you too but it was a male therapist
2/14:00	Meryem	morphosyntactical	Her şeyi **tutuyonuz** mu aklınızda	So you remember everything?
2/14:10	Meryem	morphosyntactical/phonological	Siz altı sene **okuyosanız** o doktorlar, ne bileyim o ameliyata giren cerrahlar fe	So then real doctors, like surgeons, they must have to study ,for like, ten years
2/14:17	Meryem	lexical	Zor valla **abla**, sizin işiniz de zor	Well, i just think it would be hard
2/14:24	Meryem	phonological	Abim mesela, gece yarısı gider sabaha **garşı** döner	He works all night, comes back home early
2/14:43	Meryem	lexical	He, bendeki bu bayılma olayı neden olur acaba **abla**?	So, why am I fainting, do you think?
2/15:07	Meryem	lexical	Yok estağfirullah **abla** kızmak gibi değil de.	No, I wasn't angry. It wasn't like that
2/15:24	Meryem	phonological	Geçen hafta işte sizden **çıktım**.	Last week, after I was here.
2/15:25	Meryem	phonological	Kahve konuştuyduk ya **sizinlen**, basmalı içiyor Sinan bey diye	You remember we talked about coffee, how Mr Sinan likes his made in the press
2/15:47	Meryem	phonological	Kahve istedi, misafiri de **varıdı**.	He had a guest. They wanted some coffee
2/16:17	Meryem	morphosyntactical	Abla sen de konu **yapyon** hemen, bir konu yok.	You're making a big deal about nothing.
2/16:43	Meryem	phonological	Zaten o gün de siz **aynından** içiyorsunuz diye aklıma geldi	It only came to my mind because yours the same way
2/17:06	Meryem	morphosyntactical	Abla valla işi **biliyon** sen	I swear you're really good at this
2/17:07	Meryem	morphosyntactical	Yani **eviriyon çeviriyon**, laf çakırmadan istediğin yere **getiriyon**.	Going aroung until you get everything where you want it without anyone even noticing
2/17:34	Meryem	morphosyntactical	Hocayla da **konuşuyoz** hep	We talk a lot about her
2/17:59	Meryem	phonological	**Çocuhlar** da anlıyo artık	And now the kids are onto it.
2/18:08	Meryem	phonological	Evden de çıkmıyo, çıksa hocaya **götürecez**.	she never even leaves the house anymore
2/18:34	Meryem	phonological	Esma'yı **alacam** da okuldan	I have to get Esma from school.
2/27:18	Yasin	phonological	**Gonuşcan** mı **gonuşmican** mı len sen	When are you gonna talk?

2/27:44	Yasin	phonological/lexical	Gel **gız**	Well, come on
2/27:49	Yasin	phonological/lexical	**Galk gız galk galk**	come on. Get up
2/28:18	Meryem	phonological	Hoşbulmuşum yenge, bahçeye **çıkmışın**	Hello Ruhiye. You're out in the garden
2/29:35	Yasin	phonological	**Napacan** köyde	To do what?
2/30:07	Yasin	phonological	Köyde **napacan** onu soruyom	I'm only asking you to tellme why you want to go?
2/32:07	Ruhiye	phonological	Köye **varcem**, minibüs yoluna kadar **yürücem**, arabaya **bincem**, kabristan du	I will go to the village, walkm to the end and catch the local bus, get off at the stop, below the cemetery, climb to the top of the hill, find his grave and spit on it
2/33:00	Yasin	phonological	**Dohtoru** görünce bi sızladı içim.	when I first saw him, the doctor
2/33:13	Yasin	phonological	**Dohtorun** yanına vardım	then the doctor
2/34:20	Yasin	phonological	**Dohtor** öyle deyince sevinmedim **deyecek** oldum hocam	I wanted to say "And why would that make me happy?"
2/35:28	yasin	phonological	Esma hadi **gızım** geç oldu, yatağa	Esma, get to bed. It's late.
3/4:16	Yasin	morphosyntactical/phonological	**Gonuşmuyom** artık senle ben	I'm not talking to you anymore
3/4:21	Yasin	morphosyntactical/phonological	Sen **gonuşuyon** mu?	Do you ever?
3/4:23	Yasin	morphosyntactical/phonological	Delirtiyon adamı, deli **ediyon** iki laf **alacaz** ağzından diye	I have to practically beg you to get you to say anything
3/4:35	Ruhiye	phonological/morphological	**Gonuşuyom** işte Yasin	But I'm talking to you now
3/5:36	Yasin	morphosyntactical	**Çalışmıyon** mu sen bugün?	You don't have work?
3/16:01	Meryem	lexical	Nasıl yani **abla**?	I don't get what you mean
3/16:12	Meryem	morphosyntactical	Zahmet **veriyom**, size de **anlatıyom ediyom**, siz de **dinliyonuz** Allah razı o	You've been so patient having to listen to me and God bless you for that
3/17:30	Meryem	phonological	Hastalara **felan** dağıtırsınız belki.	You could offer them to your patients.
3/18:05	Meryem	phonological	**Sizlen** başladığımdan beri ne ayılma ne bayılma	Since we've been having this sessions, I haven't fainted even once
3/19:29	Meryem	phonological	Bir dahakine **alacam** dana döşü, hiç **karıştırmayacam**.	Next time I won't let him mix it up.
3/20:56	Meryem	morphosyntactical	Satmak için **yapmıyom** diyecektim	I wanted to say I don't make it to sell it.
3/21:02	Meryem	morphosyntactical	Siz **seviyonuz** diye **yapıyom** diyecektim.	The only reason I make it because you like it so much.
3/21:22	Meryem	morphosyntactical/lexical	Ne **yazıyonuz** ki **abla**, aman **deyim** bu konuştuklarımızı…	Are you really wrting down in that book everything I tell you?
3/34:22	Meryem	morphosyntactical	Çay **koyam** mı?	You want some tea?
3/34:29	Yasin	phonological	Issırdı **gızı** köpek ya	Can't believe that dog bit her
3/34:44	Meryem	phonological	Ekmek **almağa** çıktığında	When you went out?
3/35:02	Yasin	phonological/lexical	Ne biliyim **gızım** sokakta gördüm diyorum ya	Just some girl I saw on street
3/35:40	Yasin	phonological	Meryem sen ne zaman **gidecen** o doktora	When are you going to see that doctor?
3/36:15	Yasin	phonological	Sen hocaya yalan laf mı **gonuştun?**	You lied to the Hodja?
4/5:40	Meryem	lexical	Köyden gelen, **delimsek**.	She moved to the city from her village.
4/26:19	Yasin	morphosyntactical/lexical	Dur **gız** ağlama ne **ağlıyon**	What the hell are you even crying about, Meryem?
4/26:27	Yasin	phonological	Arabaları bozulmuş elektrikçi lazım diyo yolda **galmışlar**	His car broke down and he needs a mechanic
4/26:30	Yasin	phonological	**Senlen** alakalı bi konu değil şu anda	It doesn't have anything to do with you.
4/27:21	Yasin	phonological	Bir daha o **gadına** gidilmeyecek	There will be no more of that
4/27:54	Yasin	phonological	Salak mı var senin **garşında** Ruhiye	So what is this then Ruhiye?
4/27:56	Yasin	phonological/morphological	Beni mi **gandıracan**?	Is thisone of your tricks?
4/27:58	Yasin	phonological	Sen **gırmadın** camı ee ne oldu?	Who was is if it wasn't you?
4/28:11	Ruhiye	phonological	Ceviz **kırcektim** size	I was cracking walnuts for you.
4/29:53	Yasin	phonological	Biri **goştu** ya burdan nereye gitti gördün mü?	Did someone just run by here?
4/30:40	Yasin	phonological	Biri **goştu, gaçtı**	They got away.
5/4:14	Meryem	morphosyntactical	**Tanıyon** mu sen kızı?	You know that girl?
5/4:15	Yasin	phonological	Hangi **gızı** ya?	What girl?
5/4:18	Yasin	phonological/lexical	Ne bakıyon **gızım**	Why are you looking at me like that?
5/4:26	Yasin	phonological	Hocanın **gızı** çıktı **gız** ya	So she's the hodja's daughter
5/4:34	Yasin	phonological/morphological	**Galk** hadi çayı mı **goyuyon napıyon**	Go on. What are you waiting for? Go make the tea.
5/4:54	Meryem	morphosyntactical	Başım ağrıyo **dediydi** de.	She said she had a headache
5/13:55	Yasin	phonological	Nasıl bi şey demedin **gızım**	Didn't you just say something?
5/14:13	Meryem	lexical	Yengemin **domuşuk** akrabalarıyla bi göz odanın içinde	I know we'll just end up stuck in that tiny room withher moody relatives.
5/14:45	Yasin	phonological/lexical	Ne **diyecem** onlara? **Ananız** canına mı kıydı **diyecem**?	What am I going to tell them? You mother went on a little trip?

5/14:47	Yasin	phonological	Sizi beni **kodu** bıraktı, siktirdi gitti mi **diyecem**	She's gone away and left us on our own
5/15:20	Yasin	phonological/morphological	Kuş kadar aklında bi laf **ediyon**, **çata pata gonuşuyon** sonra açmasaydım	You say a lot of stupid things, then wish you never said them.
5/17:41	Yasin	phonological	Dediğimi duydun mu köye **götürecem** seni diyom	So did you hear what I said?
5/17:50	Yasin	phonological	Sabah erkenden namazı **gılar** çıkarız yola.	We'll leave after morning prayers.
5/18:08	Yasin	phonological/morphological	Köye **gidecez diyom** ya	We're going to your village.
5/19:27	Yasin	phonological	Bir sandalyeyi çekeyim, oturayım, senin **gafanın** içine bakayım noluyo	Just pull up a chair and sit down and watch what's going on inside there
5/30:15	Yasin	phonological	Meryem **dut** şunu	Meryem, get her!
5/31:44	Meryem	phonological	**Kak** kız **oynayak acık**	Don't you wanna dance?
5/35:49	Meryem	morphosyntactical/phonological	**Bırahdıydın**	But you quit.
5/35:57	Meryem	phonological	**Acık** nazlanıyo	she's just a little out of sorts
5/36:07	Yasin	lexical	İyi hadi yap o zaman ne duruyon, hadi hadi **dikilme** orda	wel, what are you waiting for? If you're gonna make it, make it.
5/36:11	Meryem	morphosyntactical	İte kaka salak **ediyon** insanı	No one knows what to say around you
6/00:57	Yasin	lexical/morhpo/phonogical	Ne **diyon gızım** ya	Are you kidding?
6/1:59	Meryem	phonological	Bilmiyo da buraya geldiğimi **yoh** dedi **yassah** dedi yok bi daha gitmek	Well, he's forbidden meto see you again
	Meryem	phonological	Ben **gidecem** öteki gelecek **nolacak**	
6/6:15	Meryem	phonological	Söz **vermeyim** ben size gelecek hafta için ama gelebilirsem şey yapayım.	So I'm not sure I can make it again next week but if I can get away I'll come.
6/14:07	Meryem	phonological	Abi demeye **gorkuyom gızacan** diye ama	I'm afraid if I say it you'll get mad
6/14:10	Meryem	phonological	Sen takışmadın dimi **kimseynen**?	Did you make someone angry?
6/19:23	Semiha	phonological/morphological	Onca sene sonra **çalıyon** kapıyı alay mı **ediyon** sen **benlen**?	After ten years, you just show up as if nothing had happened?
6/19:51	Ruhiye	phonological	Bir şey istemiyom, köye **kada** gelince	No translation
6/19:58	Semiha	phonological	Semiha'ya da bi **uğrayam** mı dedin	Just thought you'd stop by?
6/20:10	Semiha	phonological	Ya dalga mı geçiyon sen **benlen**?	Now I know you must be messing with me
6/20:15	Ruhiye	phonological	**Almicen** mi sen beni içeri?	Are you not even going to invite me in?
6/21:03	Semiha	phonological	Napcan **ocakla** gidip Ruhiye?	Why do you want to go to the quarries?
6/21:35	Semiha	phonological	Ne **gaktın** geldin sen **buralağ**	Why did you come here Ruhiye?
6/23:12	Ruhiye	phonological	Köye kadar gelince **bulcektim**, dövcektim diyo	And when he got here, he was going to find him andbeat him up
6/24:39	Ruhiye	phonological	Ağzına **komadı** kaç senedir sigara içti geçen gece	He hasn't smoked in years. Now he's started again.
6/27:35	Semiha	phonological	Gitcen de **nolcek**?	What good will it do anyway?
6/27:45	Semiha	phonological	Bak sende azcık hatrım **vasa** unut bu meseleyi	I'm asking if you care about me at all, go away
6/38:52	Yasin	phonological	**Deyecek** oldum hocam ben sana **gurban** olurum	I just wish I had told him, you know
7/00:39	Yasin	lexical	Ali Sadi hocanın **gızına** bak	The hodja's daughter should be ashamed?
7/1:42	Meryem	phonological	Polise **gitmeyecez** mi yani o zaman?	You should tell the police about it, shoudln't you?
7/2:59	Yasin	phonological	Bi sağ salim aliyim şöyle **gucağıma**	I just want to hug him again
7/3:03	Yasin	phonological	Valla billa **gonuşmasın** da gitmeyecem de üstüne bundan böyle	Just tlet me know that he's alright and I don't care if he talks again
7/37:39	Ruhiye	phonological	telaş **yapcek** bişey yok	nothing to worry about
7/41:17	Meryem	phonological	otobüse **binecem** de	I'm going to catch the bus
7/50:15	Meryem	morphosyntactical	Abla siz **çıkıyodıysanız** ben şey yapmayayım	Have I com at a bad time?
8/1:53	Ruhiye	phonological	Oğlan aç, dolap da **va** mı bi şeyler?	He's starving. Is there anything?
8/8:54	Ruhiye	phonological	Sana bi şey **sorcem** ben.	I want to ask you something
8/12:48	Yasin	phonological	**Gurutttun**, içini **guruttun**	So that's enough. No more tears okay?
8/14:08	Ruhiye	phonological	Oviyim mi **acık**?	You want a back rub?
8/27:22	Meryem	phonological	O **gadar** bi araba laf gonuşuyon bi ona mı takıldın?	You're sure an expert on bus routes, I'll give you that.

ÖZGEÇMİŞ

Kişisel Bilgiler

Soyadı, adı : Öz, Semiha
Uyruğu : T.C.

Eğitim

Derece	Eğitim Birimi	Mezuniyet Tarihi
Yüksek Lisans	Çeviri ve Kültürel Çalışmalar (İngilizce)	2018- 2022
Lisans	İngilizce Mütercim Tercümanlık, Hacettepe Üniversitesi Sosyoloji (Yan dal), Hacettepe Üniversitesi	2017

İş Deneyimi

Yıl	Yer	Görev
2018- Halen	T.C. Ölçme Seçme ve Yerleştirme Merkezi	Uzman

Yabancı Dil

İngilizce

Stajlar

2017: Stajyer (Mütercim), T.C. Kültür ve Turizm Bakanlığı