


## Subtitle Translation: Cultural Components in the Translation of the Film *Qu'est-ce qu'on a fait au bon Dieu?\**

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### Abstract

Subtitle translation which is one of the oldest types of translation, can be defined as translation of audio-visual constituents in the source language simultaneously into the target language in a limited duration. In this translation type, the source text should be translated into the target text without meaning and information loss, in a correct and understandable way, simultaneously with picture and sound. In subtitle translation, which is a type of both intralingual and interlingual translations, audiovisual elements in the source text should be translated in a simple, clear and effective way in a short time in accordance with grammar and syntax rules of the target language. What the audience reads in the target language is what they hear in the source language. Subtitle translation which is presented together with the original sound of the movie is a bare translation; therefore it is open to criticism in this respect as well. In addition, it is observed that there is a challenge being faced in subtitle translation to convey cultural components. Based on the translation approach adopted, subtitle translation can be target-oriented and foreignization between the audience and the product belonging to a different culture can disappear. On the other hand, it can be source-oriented and foreignization between the audience and the product can occur. And yet, translator is the person who decides how to represent a foreign culture and what kind of strategy to follow in the translation of the cultural components. From this point forth, the cultural components in subtitle translation will be examined in this study through translator decisions in the light of Venuti's domestication and foreignization approaches. For this purpose, in the translation of cultural components from French to Turkish in the film called *Qu'est-ce qu'on a fait au bon Dieu?*, it was attempted to determine the restrictions that the translator was exposed to, which strategies were followed and what kind of decisions were made by the translator.

**Keywords:** Subtitle translation, cultural components, translation strategies, translator.

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## Altyazı Çevirisi: *Qu'est-ce qu'on a fait au bon Dieu?* Adlı Filmin Çevirisinde Kültürel Unsurlar

### Öz

En eski çeviri türlerinden biri olan altyazı çevirisi, kaynak dildeki görsel-ışitsel unsurların eşzamanlı olarak sınırlı bir süre içinde erek dile aktarılması olarak tanımlanabilir. Bu çeviri türünde, kaynak metni anlam ve bilgi kaybına uğratmadan, doğru ve anlaşılır bir biçimde, ses ve görüntüyle eşzamanlı olarak erek dile ve kültüre aktarmak gerekir. Dil içi ve diller arası türleri olan altyazı çevirisinde, kaynak metnin görsel-ışitsel unsurları dilbilgisi ve sözdizim kurallarına uygun olarak kısa, sade, açık ve etkili bir biçimde en kısa sürede aktarmak gerekir. İzleyici, kaynak dilde duyduğunu, erek dilde okumaktadır. Kimi zaman filmin özgün sesiyle birlikte sunulan altyazı çevirisi bu yönüyle açık bir çeviridir, dolayısıyla eleştiriye açıktır. Bunun yanı sıra, diğer çeviri türlerinde olduğu gibi altyazı çevirisinde kültürel öğelerin aktarımında bir zorluk yaşandığı gözlemlenir. Benimsenen çeviri yaklaşımına bağlı olarak altyazı çevirisi erek kültüre yönelik olabilir ve farklı bir kültüre ait olan ürünle izleyici arasındaki yabancılaşma silinebilir. Bunun yanı sıra kaynak kültüre yönelik olabilir ve ürünle izleyici arasında bir yabancılaşma olabilir. Ancak, yabancı bir kültürün nasıl temsil edileceğine ve kültürel öğelerin çevirisinde nasıl bir strateji izleyeceğine karar verecek olan kişi çevirmendir. Bu noktadan hareketle, bu çalışmada altyazı çevirisinde kültürel öğeler çevirmen kararları doğrultusunda Venuti'nin yerleştirme ve yabancılaştırma yaklaşımı ışığında incelenecektir. Bu amaçla '*Qu'est-ce qu'on a fait au bon Dieu?*' adlı filmin kaynak dil Fransızcadan erek dil Türkçeye altyazı çevirisinde kültürel öğelerin aktarımında, çevirmenin hangi kısıtlamalara maruz kaldığı, hangi stratejileri izlediği ve ne tür kararlar aldığı saptanmaya çalışılmıştır.

**Anahtar Kelimeler:** Altyazı çevirisi, kültürel öğeler, çeviri stratejileri, çevirmen.

## 1. INTRODUCTION

Today, we see along with the ever changing world; our reading habits, reading mediums have changed as well. Since now we read screen. So at this point, we face with audiovisual translation as a type of translation, which consists all the visual, auditory and audio-visual products, has a major role in the field of written translation with its original rules. This type of translation is born out of media translation which also includes adaptations and publications made for the news of newspapers, magazines, press agencies (Gambier 1999: 4). Diaz Cintas & Remael (2007: 8), define subtitle as “a translation activity which presents; speeches in source language, visual compounds that are displayed on the screen such as letter, signboard, writing and auditory compounds such as narration and songs on the sound track; in the form of written text, usually at the bottom of the screen.

Subtitle translation, is considered as simultaneous written translation or adaptation (Gambier 1996: 10; Gambier 2004: 8); half translation half interpretation (Reiss and Vermeer (1994: 138-139); double translation (Dumas 2014: 135).

In language transference regarding audio-visual translation that is also perceived as multimedia translation type, we come across with three types of issues based on the relation of; 1- picture, sound and speech; 2- source and target language; 3- verbal and written language (Gambier 2004: 4). All of these problems are intrinsic to subtitle translation since it is an open translation, in which the audience hears the source discourse and reads the target discourse simultaneously. Furthermore, it is seen that subtitle translation consists of challenges depending on many factors as in every translation act; such as inter-language equivalence, lack of inter-cultural overlapping, different language usages, employer demands and audiences etc. (Okyayuz - Kaya 2017: 265). Subtitle translation process which takes place in the triangle of written text-picture-sound also has positive, negative and restrictive aspects (Tahir Gürçağlar 2011: 58; Ünsal 2017: 104-105).

Subtitle translation process consists of the stages of pre-translation (dialog list/script translation), adaptation (detecting and dividing subtitle squares) and spotting (duration to be seen and to remain on screen); although their order are changing in professional environment (Okyayuz - Kaya 2017: 266).

### 1.1. Translation of Cultural Components

Mounin (2004: 236) importantly emphasizes in his statement that translating cultural components causes problems in translation:

*‘Two conditions should be met to translate a foreign language. None of these conditions are adequate alone. To learn a foreign language means to learn the ethnography of the society in which this language is denoted. No translation, in which this double condition is not being met, shall be deemed fully proficient. The errors due to ignoring these two conditions - lack of foreign language and knowledge of the culture that this language denotes- are defined as translation errors in a misleading way. Therefore, translator makes this mistakes due to lack of knowledge about the ‘language’ translated by his/her very self’.*<sup>1</sup>

The translation of cultural referents is a difficulty experienced in every type of translation. Therefore, cultural referents and the hardship of transferring the components are

<sup>1</sup> The translations of quotations belong to the researcher unless indicated otherwise.

being dwelled on majorly in subtitle translation as well (Gottlieb 2009; Ramière 2006; Okyayuz 2016). Nornes (2007) states that subtitle translation spoils the source culture and translation made in line of the target culture. In this case, the foreignizing between a different culture and audience vanishes. When it comes to its preservation; although it does not make the translation more understandable, it enables acculturation.

Diaz Cintas and Remael (2007: 201) classify cultural components in three groups as geographical, ethnographic and socio-political components:

1. Geographical components

Physical and geographical components, geographical formations and native animals and plants.

2. Ethnographic components

Related to daily life, related to work life, related to art and culture, related to ethnical structure and measurement and currency.

3. Socio-political components

Administrative and regional units, Institutions and functions, related to socio-cultural life and military institutions and objects.

As Okyayuz (2016: 125) draws attention, Chiaro (2009: 155) sees some cultural components in translation as hindrance and expresses that these should be overcome. Hence, Chiaro divides cultural components into three categories:

1. Culture specific referents (place names, kinds of sports, institutions etc.);

2. Language specific factors (way of addressing, taboo usage etc.)

3. Components specific to language and culture (songs, rhymes, humour etc.)

On one hand, subtitle translator wavers between the written and verbal language limits, between translation and interpretation; on the other hand s/he resorts to various strategies, methods to please mass of employer and receiver -children, hearing impaired, etc. (Gambier 2007: 58). Translator usually follows a strategy directed to target language (Gambier 2007: 59). Generally, time and space restrictions force the translator to *compression, condensation, deletion and alteration* (Gambier 2002: 37). What is important in subtitle translation is to transfer the true meaning and effect in source language to target audience without tiring them (Okyayuz 2016: 120-121). To make the subtitle too long is wearisome and if it is too short, it is deprived of meaning (Sadoul 1965: 1). Thus, another frequently used strategy is *condensation*. In subtitle translation, in which the language is used in the most economical way, it is observed that condensation made at the level of *simplification, superordination, synonym, alteration, pronoun usage, reduction, omission* etc.; syntax, sentence and word.

Subtitle translator plays an effective role as 'cultural representative'. Translator decides how to represent another culture and which strategies to be followed. Translator is unable to change what is visual; yet s/he thinks over it whether it would be comprehended or not, interpret/give meaning to incomprehensible states; does not weary the target audience by translating the information which is already acknowledgeable by visuality. However, prediction of the target receiver requires sharp foresightedness of the translator; since the cognitive faculty of the receiver is complex. Target receiver wants to reach a new released film at the same time as source receiver. This intercultural transfer hinges upon

social variations such as how a particular culture is perceived and the age, state of affair, education, social status etc. of the audience it identifies with.

Ramière (2006: 160) develops an approach regarding how to translate cultural components and describes the factors that will shape translator choices:

1. Source linguistic text;
2. Multiple performative context (image, sound, non-linguistic components, camera shooting etc.);
3. The function and importance of cultural component, in broad context of film (has it got a central importance?, does it reflect cultural background etc.);
4. Technical limitations in the domain where the cultural component takes place (fast dialogues making the translation difficult etc.);
5. Film genre (comedy, drama etc.);
6. Target audience of the film;
7. Distribution context (texts added to the film);
8. General cultural context (overlapping, interaction relation etc. between source and target culture).

When it comes to Pedersen (2007: 31-37), he groups the methods which translator may use to translate cultural components in subtitle translation as cultural component; strategy of *deletion or omission* when it is not important in the text, not contributing to the meaning; strategy of *rendering the original word through changing its spelling (retention) or leaving the original word without translating it* (specification). In addition, he states three basic approaches:

1. Definition/explanation: addition; completion;
2. Generalization: attribute hyponymy/sub-meaning, paraphrase;
3. Substitution: rendering with cultural and situational equivalence.

Nowadays, some cultural components are perceived and known by foreign audience, due to communication and interaction intensity. This can be accepted as a sign of interculturality. The referents made to the other components in text, forms out-text domain and these referents may not always exist in real life. However, the density of the referent signifies the importance of cultural component in text (Okyayuz 2016: 125).

## **1.2. Aim of the study**

The aim of this study consists of examining the translation of cultural components in subtitle translation type, which is one of audio-visual translation methods and determining the strategies used in the translation of the cultural components in line of translator decisions.

## **2. METHOD**

In this study, research method has a depictive quality in survey model; since it is examining the translation of cultural components according to the translator's decision in subtitle translation type and determining the strategies used in translation. In this context, the cultural components of the film called 'Qu'est-ce qu'on a fait au bon Dieu?', which is translated from source language French into Turkish, are examined through dividing them into geographical, ethnographic and socio-political groups and drew attention to the differences between the source and target culture.

### 3. ANALYSIS

After giving a short technical information about the film 'Qu'est-ce qu'on a fait au bon Dieu?', cultural components were analyzed.

#### 3.1. Technical information

<b>Title</b>	Qu'est-ce qu'on a fait au bon Dieu? / Sürpriz Damatlar/ Serial (Bad Weddings)
<b>Film release date</b>	2014 / Turkish subtitle: 2015
<b>Duration</b>	97 min.
<b>Director</b>	Philippe de Chauveron
<b>Scriptwriter</b>	Philippe de Chauveron and Guy Laurent
<b>Genre</b>	Comedy
<b>Country</b>	France
<b>Subtitle translation</b>	ATIX

<b>Starring in</b>	<b>Co-stars</b>
Christian Clavier (As: Claude Verneuil)	Noom Diawara (As: Charles Koffi)
Chantal Lauby (As: Marie Verneuil)	Émilie Caen (As: Ségolène Verneuil) Pascal N'Zonzi (As: André Koffi)
Ary Abittan (As: David Benichou)	Salimata Kamate (As: Madeleine Koffi)
Medi Sadoun (As: Rachid Benassem)	Tatiana Rojo (As: Viviane Koffi)
Frédéric Chau (As: Chao Ling)	Elie Semoun (As: Psychologist)
Élodie Fontan (As: Laure Verneuil)	Loïc Legendre (As: Chinon Priest)
Frédérique Bel (As: Isabelle Verneuil)	Axel Boute (As: Vagabond)
Julia Piaton (As: Odile Verneuil)	Yvonne Gradelet (As: Tourist)
	Nicolas Wanczycki (As: Banker)

**Plot summary:** Film is based on the story of the marriages of all four daughters of a pedigree French bourgeois Catholic family with the foreigners from different races and religions. Claude and Marie Verneuil are parents of 'old' France. And yet they always have to be open-minded. When their first daughter gets married to a Muslim, the second daughter to a Jew, the third daughter to a Chinese; their acceptance of the situation would not be easy. Ultimately, only hope remained for them is to see their youngest daughter to get married to someone Catholic in church. However they get shocked when they find out he is a Catholic but black. It is observed that in the film in which language, culture and education issues and globalization are dealt with, all the clichés are shattered. A transition to multi-cultural, multi tolerant family model is being presented.

### 3.2. Cultural Components

The cultural components take place in the film can be illustrated as follows in terms of geographical, ethnographic and socio-political components.

#### 1. Geographical components

- *Physical and geographical components*

Word of 'egzotic' can be given as an example due to being related to far away and foreign countries.

French (source text)	Turkish (target text)	English
Exotisme	Egzotizm	Exoticism

- *Geographical formations*

French (source text)	Turkish (target text)	English
L'étang (Tu te rappelles le petit étang où je vous apprenais à nager ?)	Göl	Lake/Pond

- *Native animal and plant species*

French (source text)	Turkish (target text)	English
Tu vois bien, c'est pas un chameau ça, c'est une chèvre. c'est l'âne. Hi-han ! Hi-han ! Hi-han ! Et là, c'est le boeuf. Meuh ! Meuh ! / Un brochet	Deve, keçi, eşek, inek, turna balığı.	Camel, goat, donkey, cow, pike.

Models of animals belong to camel, goat, donkey, cow are introduced as well as a very big pike was caught.

#### 2. Ethnographical components

- *Regarding daily life*

The name of food and drinks mentioned in the film can be stated as the components regarding daily life:

- *Food*

French (source text)	Turkish (target text)	English
Le diner de Noël, du porc, l'autruche, la soupe de légumes, la dinde, le dessert- 'litchis', des nouilles sautées, éclairs, meringues au chocolat, l'aligot, le cassoulet, la tarte de Normandie, le gâteau Congolais, le cacao, le caoutchouc, organique, bio,	Noel yemeği, domuz eti, devekuşu eti, sebze çorbası, hindi, liçi tatlısı, erişte, çikolatalı marshmallow, çikolatalı ekler, beze, geleneksel yemek, 'cassoulet' yemeği, Norman keki, Kongo pastası, kakao, kauçuk, organik, bio, dim-sum (buharda pişmiş köpek	Christmas dinner, pork meat, ostrich meat, vegetable soup, turkey, lychee dessert, noodle, chocolate marshmallow, chocolate eclairs, meringue, aligot, 'cassoulet' dish, Tarte Normandie, Kongo cake, cacao, rubber, organic, bio, dim-sum (steamed dog

dim-sum, de chiens bouillis à la vapeur, etc.	eti), vb.	meat), etc.
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## -Drinks

French (source text)	Turkish (target text)	English
Calva, vin, whisky, une tisane, thé vert, thé noir, café, jus de niamakoudji, liqueur local, cappuccino, etc.	Calvados, şarap, viski, bitki çayı, yeşil çay, siyah çay, kahve, Gnamakoudji suyu, yerel likör, kapuçino, vb.	Calvados (apple brandy), wine, whisky, herbal the, green tea, black tea, coffee, Gnamakoudji (ginger juice), local liqueur, cappuccino, etc.

## - Regarding Work Life

The names of the professions mentioned in the film and the words specific to the field can be defined as components regarding work life:

French (source text)	Turkish (target text)	English
Avocat, banquier, dentiste, soldat à la retraite, conseillère juridique, entrepreneur, boucher, notaire, comédien, policier, psychologue, rabbin, prêtre, Père, peintre; banque, crédit de banque, micro-crédit, carte de crédit, Casher, Marché organique, Bio-Arabe, projet d'Arabio, téléphone vintage, contrat de mariage, etc.	Avukat, bankacı, dış doktoru, emekli asker, hukuk danışmanı, girişimci, kasap, noter, oyuncu, polis, psikolog, haham, papaz, rahip, peder, ressam; banka, banka kredisi, mikro kredi, kredi kartı, Kosher belgesi, Kosher ve Organik Pazarı, Bio-Arap: Arabio projesi, Vintage telefon projesi, evlilik sözleşmesi, vb.	Lawyer, banker, dentist, retired soldier, legal advisor, entrepreneur, butcher, notary, actor, police, psychologist, rabbi, father, priest, padre, painter; bank, bank credit, microcredit, credit card, Kosher certificate, Kosher and Organic Market, Arab-Bio: AraBio project, Vintage phone project, marriage contract, etc.

## - Regarding Art and Culture

French (source text)	Turkish (target text)	English
La musique africaine, Coupé Décalé, la danse locale, la Zumba, la peinture, le portrait, le théâtre, la tournée, l'acteur, le clown, le hymne Marseillaise, Noël, la famille Benetton, paparazzi, Kaddafi, Ernico Macias, Louis de Funes, Kate Middleton, Jackie Chan, Catherine Deneuve, Roi d'Angleterre, sauver le soldat Ryan, etc.	Afrika müziği Coupé Décalé, yerel dans, görsel sanatlar, portre, tiyatro, palyaço, turne, oyuncu, palyaço, Marseillaise Marşı, Noel, Benetton reklamı, paparazzi, Kaddafi, Ernico Macias, Louis de Funes, Kate Middleton, Jackie Chan, Catherine Deneuve, İngiltere Kralı, Er Ryan'ı Kurtarmak, vb.	African music Coupé Décalé, local dance, visual arts, portrait, theater, tour, actor, clown, Marseillaise Anthem, Christmas, Benetton ad, paparazzi, Qaddafi, Ernico Macias, Louis de Funes, Kate Middleton, Jackie Chan, Catherine Deneuve, King of England, Saving Ryan, etc.



- Regarding Ethnic Structure

French (source text)	Turkish (target text)	English
Le Blanc, le Noir, Arabe, Chinois, Juif, Musulman, Catholique, Esquimau, Gitan, Bédouin, Immigré, Français (e), Européen (ne), un accent Thai, shalom chalabot en hébreu, etc.	Beyaz Irk, Siyah Irk, Arap, Çinli, Yahudi, Bedevi, Çingene, Eskimo, Fransız, Göçmen, Katolik, Müslüman, Avrupalı, Thai aksanı, İbranice shalom chalabot - (Şabot Şalom), vb.	White Race, Black Race, Arab, Chinese, Jewish, Bedouin, Gypsy, Eskimo, French, Immigrant, Catholic, Muslim, European, Thai accent, Hebrew shalom chalabot, etc.

- Measurement and Currency

French (source text)	Turkish (target text)	English
Euro, Francs-CFA	Avro ve Fildişi Sahili Frangı.	Euro and Ivory Coast Franc.

### 3. Socio-political components

- Administrative and Regional units

French (source text)	Turkish (target text)	English
Abijan, Amérique, Aéroport, Bab El Oued, Barbès, Chinon, Maroc, Chine, France, Côte d'Ivoire, Grand Bassam, Israël, Mali, Montmartre, Port-Bouet, Papua, Paris, Pékin, Tahiti, Tel Aviv, Tours, Washington, etc.	Abijan, Amerika, Aeroport, Bab El Oued, Barbès, Chinon, Cezayir, Çin, Fransa, Fildişi Sahili, Grand Bassam, İsrail, Mali, Montmartre, Port-Bouet, Papua, Paris, Peking, Tahiti, Tel Aviv, Tours, Washington, vb.	Abidjan, America, Aeroport, Bab El Oued, Barbès, Chinon, Algeria, China, France, Ivory Coast, Grand Bassam, Israel, Mali, Montmartre, Port-Bouet, Papua, Paris, Peking, Tahiti, Tel Aviv, Tours, Washington, etc.

- Institutions and functions

French (source text)	Turkish (target text)	English
Air France, la Cour Bobigny, Cour de Justice de Bobigny, Fukushima, Prison, LCI «La Chaîne Info», la chambre syndicale des notaires, Royal Air Maroc, la Police, etc.	Air France, Bobigny Mahkemesi, Bobigny Adliyesi, Fukushima Santrali, Hapishane, LCI, Noterler Birliği, Royal Air Maroc, Karakol, vb.	Air France, Bobigny Court, Bobigny Courthouse, Fukushima Nuclear Power Plant, Prison, LCI news channel, Notaries Association, Royal Air Maroc, Police Station, etc.

- Military institutions and objects

French (source text)	Turkish (target text)	English
Service militaire, De Gaulle, Forces navales, etc.	Askerlik, De Gaulle, Deniz Kuvvetleri, vb.	Soldiery, De Gaulle, Navy Forces, etc.

*-Regarding socio-cultural life*

French (source text)	Turkish (target text)	English
cérémonie, Bible, Jésus, Fils de Dieu, le prophète, Albinos, Krav Maga, discothèque latine, le théâtre Guignol, la danse Zumba, mettre un boubou, chanter un chant, mariage mixte, repas de Noël, être circoncis, enterrer le prépuce, fraternité de sang, etc.	ayin, İncil, İsa, Tanrı'nın Oğlu, Peygamber, Albino (akşın, çapar), Krav Maga (yakın dövüş), Latin diskosu, Guignol Piyesi, Zumba dansı, boubou kıyafeti giymek, takke takmak, zılgıt çekmek, karma evlilik, Noel yemeği, sünnet olmak, sünnet derişini toprağa gömmek, kan kardeşliği, vb.	ritual, Bible, Jesus, Son of God, Prophet, Albino, Krav Maga (infighting), Latino disco, Guignol Play, Zumba dance, to wear boubou kaftan/dress, to wear yarmulke, ululate, mixed marriage, Christmas dinner, to be circumcised, to bury the foreskin in the ground, blood brotherhood, etc.

Idioms such as 'leave the nest', 'yuvadan uçmak' (Le petit oiseau a peur de quitter son nid), 'stand on end/get the shivers', 'long face', 'indulgence', 'talk the hind legs off a donkey' etc. and an African proverb 'the last chop fells the tree' (c'est le dernier coup de hache qui fait tomber l'arbre) that means the last chop which cuts down the tree; are found. In addition, usage of domestication strategy stands out in the translation of the idiom of 'C'est passé comme une lettre à la poste' (which takes place as a phone message) as 'anyway I got off lightly'; 'Voilà les amoureux!' as 'lovey dovey has come', 'le coup de foudre' as 'lightning love' and many question forms as '...how on earth it is possible?'

In addition, some cultural symbols are encountered in the film and it is observed that a general perception endeavored to be established regarding the mentioned societies.

Israel, yarmulke, kosher certificate are used as Jewish symbols. Moreover, it can be found that the perception of 'Jews are good at commerce' is formed.

When 'halal', burqa and beard are given as Muslim symbols; it can be distinguished that the perceptions of 'Muslims are barbarians', 'Islam conquered the country', (Même les vieilles bourgeoises se convertissent à l'Islam. Ce pays est vraiment en couilles.), 'Arabs are thieves' (Par contre s'il avait dit que tous les Arabes étaient tous des voleurs... Tous des voleurs ?) are established.

Jews and Muslims are compared in terms of the sacred mission of 'Circumcision' and 'eating pork meat'. 'Circumcision' and 'not eating pork meat' is explained as an ancient tradition in both societies. However, in practice of 'Circumcision' sacred mission, differences can be observed between two societies. While Jewish people circumcise just 8-days old baby, Muslims do it when the child is at the age of 6 as it is healthy and the nervous system of 8-days old baby is not fully formed to sense pain.

Circumcision at the age of 6 is deemed too late by Jewish people. Due to the nervous system formation, the pain is felt strongly by children. According to French, to be circumcised is savage. By this means, it can be said that nature of barbarism is attributed to Muslims. (...à huit jours, le système nerveux de l'enfant n'est pas encore entièrement bien formé. C'est pour ça qu'on le fait à cet âge-là, chez les Juifs. C'est pas comme chez les Musulmans, ils le font à six ans ! -Que les musulmans sont des barbares ?)

Slanted eye and Dalai Lama are presented as Chinese symbols. In addition, it can be also observed that the perceptions of 'Chinese are strong', 'Chinese are creative', 'Chinese remains distant' (*Jamais un sourire, ni un bonjour*) and 'Chinese cuisine is unconventional' are created. Moreover; according to the Chinese, being 'Tibetan' is a sign of 'stupidity'. It can be found that he expressed this when he got angry by saying: 'Do you see a sign on my forehead that says Tibetan?'. (...y a pas marqué « tibétain»).

For France, it can be observed that the perceptions are established as 'France is a beautiful country', 'French people are both bad and stupid', 'White people cannot cook pot dish', 'France pillaged, colonized Africa'.

While 'Black' is being given as the African symbol, a perception is being created as 'Africa which embraces black white, rich poor everybody' (*Chez nous en Afrique, c'est porte ouverte ! Tout le monde rentre. Y a pas de Blancs, y a pas de Noirs. C'est l'humain avant tout.*); and this perception is also reinforced through the sentences 'Blacks are sex machines', 'Blacks Achilles' heel are women/have weaknesses towards women', 'Blacks are thieves', 'Blacks are not civilized' (*En quoi c'est moderne, un Noir ?*).

Architecture is given as a perception of civilization. This is seen in the sentences 'Bedouins sleep in the tent', 'Abijans sleep in the solid/stone houses'. (*C'est des Bédouins ça, ils sont habitués. Nous à Abidjan, on dort dans des maisons en dur.*)

It is observed that how wives perceive their husbands is reflected as 'Men do not care about anything.', 'They might as well wear king costume', 'too big for one's booths'.

Besides it has been detected that the terms such as 'aunty, sister's husband, groom, bride', which are nomenclature in kinship relations in our culture, are being used. However, in the subtitle translation of the film, it has been observed that the word 'gendre' was translated as 'son' instead of 'I am his groom' and therefore, it leads to confusion in the context.

Verb, '(She) zumbas', is derived from 'zumba dance' and it is used in the form of 'zumba-ing' to mean '(she) zumbas/talk nonsense'. (*Elle zumbé dans mes oreilles toute la journée. Moi, ça me fout les oreilles en boules.*)

#### 4. CONCLUSION

In the subtitle translation of the film 'Qu'est-ce qu'on a fait au bon Dieu?' from source language French into the target language Turkish, the cultural components was examined with regard to geographical, ethnographic and socio-political components. It stands out that:

- it can be concluded that idioms were translated through target-oriented strategy (domestication) and cultural components were translated through sources-oriented strategy (foreignizing) such as names of the local drinks and food, names related to regional life etc.

- It can be noted that while strategies of condensation, compression, intensification, deletion, alteration, simplification and localization were frequently used due to time and space constraints in the translation of subtitles, it also draws attention that usually the strategy of rendering the original word through changing its spelling (retention) or leaving the original word without translating it (specification) are often used in the translation of cultural components.

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