69. Dubbed or Doubted! Culture-specific references and their translation strategies in the English dubbing of the Turkish TV series '*Ethos*'

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Abstract

Turkey is one of the developing countries in which the dubbed versions of media products are favored by the majority of the viewers. With this demand for dubbed media products, dubbing industries tend to opt for including dubbed versions as well and in those, the translator has the responsibility of not only focusing on the linguistic factors but also socio-cultural factors related to the source and the target language. The references in the source culture stand as one of the most troublesome elements to convey in the translation process. The translator faces the decision to select among procedures available to deal with the elements of a specific culture. In line with this issueı, the present article aims to analyze the issue of rendering culture-specific references in the context of the English dubbed version of the Turkish TV series called 'Ethos' which has been launched on Netflix. This empirical study in the aforementioned series is based on the analysis done on the lexical level and the procedures adopted by the translator. The linguistic variations allow shedding light on the emerging issues encountered during the transfer of the culture-specific references in dubbing by demonstrating the excerpts taken from the series and the ways how the translator conveys these cultural elements during the dubbing process.

Keywords: Audiovisual translation, dubbing, culture-specific references, target culture, source culture

Dublajlı mı Şüpheli mi! *'Bir Başkadır'* dizisinin İngilizce dublajındaki kültüre özgü referanslar ve onların çeviri stratejileri

Öz

Gelişmekte olan ülkelerden biri olarak Türkiye'de, medya ürünlerinin dublajlı versiyonları izleyicilerin çoğunluğu tarafından tercih edilmektedir. Dublajlı medya ürünlerine olan bu taleple birlikte, dublaj endüstrileri dublajlı versiyonları da tercih etme eğilimindedir ve bu yapımların dublaj çevirisinde, çevirmenin sadece dilsel faktörlere değil, aynı zamanda kaynak ve hedef dil ile ilgili sosyo-kültürel faktörlere de odaklanma sorumluluğu vardır. Kaynak kültürdeki referanslar, çeviri sürecinde aktarılması en zor unsurlardan biri olarak karşımıza çıkmaktadır. Çevirmen, belirli bir kültürün öğelerini ele almak için mevcut prosedürler arasından seçim yapma kararıyla karşı karşıya kalır. Bu problem doğrultusunda bu makale, Netflix'te yayınlanmaya başlayan *Ethos* adlı Türk dizisinin İngilizce dublajlı versiyonu bağlamında kültüre özgü öğelerin çeviride aktarılması konusunu incelemeyi amaçlamaktadır. Söz konusu serideki bu ampirik çalışma, sözlük düzeyinde yapılan analizlere ve çevirmenin benimsediği prosedürlere dayanmaktadır. Dilsel çeşitlilikler, diziden alınan alıntıları ve çevirmenin bu kültürel öğeleri dublaj çevirisi sürecinde nasıl aktardığını göstererek,

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> dublajda kültüre özgü öğelerin aktarımı sırasında ortaya çıkan sorunlara ışık tutulmasını sağlamaktadır.

> **Anahtar kelimeler:** Görsel-işitsel çeviri, dublaj, kültüre özgü referanslar, hedef kültür, kaynak kültür

Introduction

Given the fact that technology has developed immensely and the field of Audiovisual Translation has been affected by this development, it is natural to witness the growing demand for research in this particular area. Still, there is a need for more research from various perspectives in the audiovisual translation area.

> Translation studies is a field of research that has developed exponentially over the last two decades. During that time, screen translation has slowly emerged as a relatively new area, clearly deserving of attention, not least because of its increasingly important role in the dissemination of popular culture through the audiovisual media (O'Connell, 2007, p.120).

Dubbing is one of the subfields existing in the area of audiovisual translation and Turkey is included among the countries that predominantly prefer dubbing translation in the translation of foreign media products.

> Dubbing is a type of Audiovisual Translation mainly used in Germany, Italy, France, Spain, Austria, Switzerland, Hungary, the Czech Republic, Slovakia, Turkey, Brazil, China, Japan, most Asian countries, and some North-African countries, consisting of a replacement of the original track of a film containing the source language dialogs, for another track on which translated dialogs in the target language are recorded. The remaining tracks are kept inviolable(the soundtrack – including music and special effects– and the track containing the images) (Chaume-Varela, 2006, p. 6).

This current research aims to contribute to the research in dubbing in the context of the Turkish language by basing its analysis on the aspect of the translation of culture-specific references within the corpus acquired from a Turkish TV Series '*Ethos*'that has been produced by a commonly preferred digital media platform *Netflix*. Although the media products in English have spread in today's digital world, a considerable number of media users still prefer to enjoy those products in their native language. Subtitling and dubbing are still commonly regarded as the two main AVT modes, with voiceover being the third (Remael, 2010, p.12). In dubbing, there is an adaptation process from the source *language text/script/verbalized message to the target language script/soundtrack, where 'adapting' implies the substitution of the SL soundtrack with a TL equivalent* (Nicolae, 2018, p.51). In other words, it wouldn't be wrong to say that dubbing makes the viewers feel that the characters speak in the target language. Dubbing, as one of the translation-types, has its own adversities. Dubbing doesn't actually involve more difficulties compared to other modalities of translation. However, it is challenged by various other *ways* and *factors* (Zabalbeascoa, 1997, p. 330). During the translation process in dubbing, the translators face various challenges.

> Dubbing raises a number of theoretical and practical issues, such as cultural appropriation, narrative manipulation, censorship, lip and temporal synchronization, reception and tolerance of dubbing, synchronization between verbal and non–verbal elements, etc. (Karunarathna, 2015, p. 20).

Şahin also puts forward the difficulty of dubbing translation and according to him *in a dubbed film, to transfer everything linguistically and culturally from one language and culture to the other language and culture is relatively impossible because of the visual code. Although cultural adaptation happens*

linguistically, this is limited. Visual code poses an insurmountable obstacle for the translator (Şahin, 2012, p. 37).

Since languages are intertwined with culture, conveying the cultural elements as much as possible is also one of the issues that a translator should deal with in the process of translation. Contrary to written translation, in audiovisual translation, having the visual image that accompanies the verbal language creates hardship in terms of conveying the cultural references to the target culture as well.

It goes without saying that the nature of dubbing employs the issue of deleting the linguistic components from the source text and replacing them with that of the target text. Under this prism, during the dubbing process, the translator handles the specific challenges of conveying culture-bound elements by applying different translation strategies in need to do some adjustments. As Blazytė and Liubinienė postulates:

> Rendering of foreign linguistic and cultural differences into receiving (target) culture raises requirements for the translator to employ different acts and strategies. It is commonly agreed that in the process of translation cultural items possess as many problems as linguistic units, if not more. (Blazytė and Liubinienė, 2016, p. 46)

As mentioned, translating culture-specific references in the process of dubbing translation posits some difficulties. The fact that dubbing consists of dialog translation accompanied by visual images on screen, music, and non-verbal elements separates the practice from text translation. Hence, the nature of dubbing translation creates certain obstacles for translators. Scholars have conducted studies on these challenges *under headings such as culture-bound references, dialects and registers, and verbal humor. A reference which is bound to the source culture requires clarification* (Yau, 2014, p.494).

Methodology

In this current paper, the main objective is to explore the issues posed by culture-specific references in the process of dubbing translation and analyze the strategies applied in translating them. The methodology foundation of the research consists of Chiaro's (2009) categorization of culture-specific references and the seven strategies of Ivir (2003). The series included in the corpus is a Turkish drama series on Netflix called *Bir Başkadır*. The samples of culture-specific references are analyzed thoroughly to be able to put together a sufficiently large corpus in the whole season of a total of 8 episodes. The analysis is done linguistically on a word level and beyond a word level by taking into account the socio-cultural factors of both source and the target language. The criterion guiding the selection of samples is purposely to represent the commonly and repeatedly encountered culture-specific references in the selected series with the aim of compiling adequate data to put forward translation strategies preferred by the translator in response to obstacles created by the culture-specific references in the practice of dubbing translation. Upon the selection process of the samples, each sample is analyzed and classified according to the taxonomy of Chiaro (2009) and the strategies adopted by the translator are presented with respect to the framework of Ivir's (2003) seven strategies.

In line with the aim of the paper, in the first part, the selected series which is used as the base of the corpus study is briefly introduced. The following section primarily deals with defining the concept of culture-specific items with the presentation of the preferred definition and it also includes the theoretical basis of the study. After that, the empirical part of the study focuses on the data analysis obtained from this specific series. Finally, in the conclusion section, the textual analysis gives a contribution to shedding light on constraints encountered in the dubbing of the culture-specific

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references and mapping out the strategies and procedures that have been used by the translator in the translation of culture-specific references in the dubbing of the series.

Bir Başkadır - Ethos (2020)

[2]*Ethos*, is defined in the dictionary of Merriam-Webster, as "custom" or "character" in Greek. As originally used by Aristotle, it referred to a man's character or personality, especially in its balance between passion and caution. Today *ethos* is used to refer to the practices or values that distinguish one person, organization, or society from others.

Whereas the original title of the TV series *Bir Başkadır* means 'like no other', or in other words 'unique'. The series is directed by Berkun Oya in 2020 and its genre is drama. It is streaming on *Netflix* and on the same platform, its plot is stated as follows: a group of individuals in Istanbul transcend socio-cultural boundaries and find a connection as their fears and wishes intertwine.' The reason to choose the above-mentioned popular TV series for the corpus of analysis is that it provides a much-needed model for the research on the challenges faced by translators while handling the translation of culture-specific references. The content of the series includes terms that are diverse in terms of language use, culture-bound words used to address family members, commonly-used religious expressions, sayings in a vernacular tongue, source-culture-bound famous people, and so on. The factor that has led to the selection of this specific series is not only the large corpus that is offered but also the fact that there is limited research done on the language pair from Turkish to English. In the case of dubbing into English, the response from the translators toward the cultural constraints helps to map out some of the strategies adopted by the translators.

The plot of the series revolves around the characters who are from variegated regions of Turkey with greatly different cultural and social backgrounds. This dramatic series consists of 8 episodes, each around 40-58 minutes long and, it focuses on human psychology around customs and traditions in contemporary times.

Culture-specific references and translation strategies

The definition of *culture-specific references* can be problematic as the language itself cannot be thought separate from the culture in which it is born. By stressing this exact issue, Ranzato mentions that not many scholars in the area of Translation Studies, and also in Audiovisual Translation suggest definitions for culture-specific references. A wide range of terms is employed such as: *'culture-specific,' 'culture-bound references/elements/terms/items/expressions', 'realia', 'allusions' or, more generally, 'cultural references'*. (2016: 53) In this study, the term '*culture-specific references*' is used to define the cultural elements of the source language.

Baker offers a definition for culture-specific concepts 'The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as 'culture-specific'. (Baker, 1992: 21)

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[2]

https://www.merriamwebster.com/dictionary/ethos#:~:text=Ethos%20means%20%22custom%22%20or%20%22,organization%2C%20or%20society%20from%20others. accessed on 08.07.22

The importance and prominence of translating cultural items are notable and the strategies applied during the process of translating these items are studied in the field of translation as well since it is another part of the process that creates a hardship for the translator. As posited by Blazytė and Liubinienė:

> Rendering of foreign linguistic and cultural differences into receiving (target) culture raises requirements for the translator to employ different acts and strategies. It is commonly agreed that in the process of translation cultural items possess as many problems as linguistic units, if not more. Thus, different proposals of treating culture-specific items are suggested by linguists, translation theorists and scholars, hence the overwhelming interest in translation procedures of CSIs result in disagreements and divisions of translation strategies (Blazytė and Liubinienė, 2016, p.46).

The translators face the decision-making process while translating specific *cultural references* and there are various and countless translation procedures that are adopted by translators. Scholars offered different models for dealing with cultural items. Vinay and Darbelnet (1995) posit seven strategies employed by putting them in two main taxonomies *as direct or literal translation and oblique translation* (p.31). The procedures are stated as follows: borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. The first three are thought direct- and the remaining oblique translation (ibid).

Chiaro refers to the issues in translating culture-specific references in audiovisual translation as '*translation hurdles* and she categorizes them as follows (2009, p.155):

> 1. Highly culture-specific references (e.g., place names, references to sports and festivities, famous people, monetary systems, institutions, etc.)
>
> 2. Language-specific features (terms of address, taboo language, etc.)
>
> 3. Areas of overlap between language and culture (songs, rhymes, jokes, etc.)

The nature of culture-specific references leaves the translator with the choice in order to find the most suitable counterpart of the source culture item in the target culture. Deriving from the necessity to tackle the certain predicament of rendering these elements, various procedures are used by translators. Ivir posits seven strategies employed by the translators in practice while translating culture-specific references and these are (2003, p. 118):

> 1. Borrowing
>
> 2. Definition
>
> 3. Literal translation
>
> 4. Substitution
>
> 5. Lexical creation
>
> 6. Addition
>
> 7. Omission

In order to accomplish the analysis of translation strategies used to render culture-specific items in this specific series, the above-mentioned taxonomy of Ivir (2003) is chosen, due to its clear and distinctive definition of each translation procedure. Of these procedures, '(1) in borrowing SL expression is imported into the TL. (2) in definition, the translator defines the term or expression in detail. (3) literal translation usually occurs when there is no exact equivalent in the TL. (4) substitution means to use a TC element that replaces the SC one in a way to create no difficulty in reception. (5) in lexical creation the translator produces a new term in the TL. (6) addition is to include certain cultural information

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whilst translating cultural elements that are implied. (7) omission is preferred when there is no corresponding term to replace the SC reference into TC without hindering the communication.'

The strategies have been scrutinized as a research topic by many scholars, namely Pedersen (2005), Davies (2003), Vinay and Darbelnet (1995), and so on. A vital point discerned among these *strategies* or interchangeably used term *procedures* is the fact that the tendency of the translator to adopt any type of strategy varies in order to be able to bridge the cultural gap and also manage to produce the communicative translation.

Data analysis

In this part of the paper, while classifying the culture-specific references throughout the series along with the strategies used for each case are analyzed and identified. The samples are explored from a theoretical point of view in the light of Chiaro's classification which is explained in detail in the previous chapter. The guidance for the selection of the samples consists of the guidance of frequently occurring cultural references throughout the series with the aim of neat classification within a large corpus.

Highly culture-specific references

In this group of culture-specific references, the samples include place names, references to sports and festivities, famous people, monetary systems, institutions, and so on. The samples above are selected to represent this very group of culture-specific references. After each sample, the translation strategy employed is also mentioned in the framework of Ivir's strategies during the translation of culture-specific elements.

CONTEXT: Meryem tells the psychiatrist Peri about the times that she has fainted and one of them was while she was watching TV.

ORIGINAL FILM DIALOGUE

MERYEM: Bir sefer de evde bayıldım televizyon seyrederken.

PERİ: Ne seyrettiğini hatırlıyor musun?

MERYEM: *Esra Erol*'a bakıyordum.

PERİ: Evlilik programı, değil mi?

ENGLISH TRANSLATION

MERYEM: And once when I was sitting at home watching TV.

PERİ: You remember what you were watching?

MERYEM: *Esra Erol*. Are you familiar with it?

PERİ: The wedding program, is that right?

'*Esra Erol*' is the name of a very famous reality show host in Turkey.

Example 1: Season 1 Episode 1

Example 1 falls under the category of highly culture-specific references as it sets an example for *proper nouns* and famous people. In this case, the strategy *borrowing* is observed since the case requires leaving the SC item with the absence of the reference in TC. The second part of the dialogue serves as a brief explanation by mentioning the type of the program and in this way, the reception of the profession of the specific name is implied. Hence, the strategy that is used by the translator doesn't create a hindrance to the communicative function of the translation.

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CONTEXT: Meryem compliments Peri and when she replies with another compliment.

<u>ORIGINAL FILM DIALOGUE</u>

PERİ: Teşekkür ederim. Sen de çok güzelsin.

MERYEM: *Allah razı olsun abla*?

<u>ENGLISH TRANSLATION</u>

PERİ: Thank you very much. You are very pretty, too.

MERYEM: Thanks, sweetheart.

In Turkish culture, the religious expression *'Allah senden razı olsun'*, means *'May the God bless you'*. However, as seen in the translation above, the expression used doesn't include any religious meaning.

<p align="center">Example 2: Season 1 Episode 1</p>

The second example above may also be considered in the classification of highly culture-specific references by being bound to the religion. Here the translator prefers to substitute the specific expression with a neutral saying by totally taking out the religious feature of the specific reference.

CONTEXT: Hodja's daughter gets bitten by a stray dog and Yasin witnesses it. He tries to give her directions to the nearest hospital for her to go to.

<u>ORIGINAL FILM DIALOGUE</u>

YASİN: *Ticaret Lisesi*'ni biliyor musun?

<u>ENGLISH TRANSLATION</u>

YASİN: Do you know the trade school?

'Ticaret Lisesi' is the name of a business and commerce high school that provides students with vocational education.

<p align="center">Example 3: Season 1 Episode 3</p>

Example 3 as in the category of highly culture-specific references, falls under the classification of the name of places or institutions. This specific type of high school is included in the Turkish education system. A literal translation is chosen here by the translator since the word is translated directly with no exact equivalent in English.

Language-specific features

In the classification of language-specific features, the samples are related to terms of address, taboo language, etc. Specifically, terms of address are a frequent type of culture-specific reference. The procedure is either omitting the word completely or replacing it with the name of the character.

CONTEXT: Meryem visits a psychiatrist named Peri because her doctor advised her to do so.

<u>ORIGINAL FILM DIALOGUE</u>

MERYEM: Bir şey yapmam lazım mı '*<u>abla</u>*'? (She sits and stares out of the window for a while and asks 'Do I have to do something sister?')

<u>ENGLISH TRANSLATION</u>

MERYEM: I am not sure what I am supposed to be doing?

'*abla*' in this context, in Source Culture used to address someone older and female.

[3]As stated in the contemporary dictionary of the Turkish Language Institution, the first two definitions of '*abla'* are as follows:

1. Older sister.

2. A girl or woman who is treated with respect and love like an older sister.

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[3]   https://sozluk.gov.tr/ accessed on 14.07.22

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Example 1: Season 1 Episode 1

The example proposed above illustrates the culture-specific reference related to *the terms of address* in the category of language-specific features. Throughout the series, the strategy used by the translator is to omit the word completely.

CONTEXT: Meryem tells the psychiatrist Peri about the illness of her brother's wife.

ORIGINAL FILM DIALOGUE

MERYEM: Hoca efendi dedi zaten, " Doktorla moktorla olacak iş değil." dedi.

ENGLISH TRANSLATION

MERYEM: Our Hodja told us it wasn't something a doctor could do anything about.

The expression 'doktor moktor' is a linguistic feature (duplication of words by using the letter -m and it is called *yansıma- echoic word*) of Turkish and in this context the exact meaning is that it is not an issue that any doctor could solve.

In the English translation, it is imported with a sentence that gives the same meaning without any wordplay.

Example 2: Season 1 Episode 1

Above in Example 2 what is witnessed is a language-specific feature in the source language Turkish. Generally, the subgroup of grammar-based linguistic features as in this example raises the issue of culture-specific references. The translator chooses to use literal translation and conveys the meaning of the sentence without trying to use lexical equivalent in the target language.

CONTEXT: Yasin talks about the time when he was at the hospital waiting for his wife's doctor and the doctor tells him that she is fine.

ORIGINAL FILM DIALOGUE

YASİN: *Gözün aydın* diyormuş.

ENGLISH TRANSLATION

YASİN: *You really are one lucky guy.*

The expression in the source language means 'congratulations!'.

In the English translation, a longer sentence is used to explain the meaning of the source language expression in a more detailed way.

Example 3: Season 1 Episode 2

Example 3 can be dealt with in the category of language-specific features as an expression used to express congratulatory wishes. The translator here chooses the strategy *definition* by giving the meaning in detail in the target language.

Areas of overlap between language and culture

In this category, the samples are related to culture-specific elements such as songs, rhymes, jokes, idioms etc. As long as, the time and the synchronization allow the translator applies the strategy of substitution with the equivalent of the idiom in the target language or the strategy of definition by adding a piece of extra information with the objective of easing the perception of the viewer as much as possible.

CONTEXT: Another psychiatrist Gülbin's sister named Gülan and her husband Civan argues in the car.

ORIGINAL FILM DIALOGUE

CİVAN: Tamam canın sıkılmış senin. Tamam. Aha kapattım ağzımı. (Civan responds Gülan by emphasizing that she is already upset with him and he will shut his mouth).

ENGLISH TRANSLATION

CİVAN: You are upset with me. So, I will just be quiet then. No problem. I won't make a peep.

'kapattım ağzımı' in this context, in Source Culture used to express that I will just my mouth and not talk anymore.

As in the English translation, it is stated with an idiom in English. '*I won't make a peep.*'

Example 1: Season 1 Episode 1

Example 1 can be handled in the taxonomy of areas of overlap between language and culture as it is an idiom used in the source culture and by using the procedure of *substitution* the translator chooses to use another idiom that carries a similar meaning in the target culture. In this way, the viewer actually feels like a part of the represented culture.

CONTEXT: Meryem asks the psychiatrist Peri about her education and the job and mentions her ideas on Peri's profession.

ORIGINAL FILM DIALOGUE

MERYEM: Zor vallahi abla, sizin işiniz de zor. Pazarda limon satsan bile zor. *Ekmek aslanın ağzında.*

ENGLISH TRANSLATION

MERYEM: Well, I just think it would be hard. That's all. Even selling lemons on the street isn't easy. *Money doesn't grow on trees.*

The idiom here means that making money for a living is extremely hard. The literal meaning is that: the bread is in the stomach of the lion.

In the English translation, the idiom is imported with another idiom in the target language that gives the same meaning.

Example 2: Season 1 Episode 2

Example 2 represents the areas of overlap between language and culture since it includes an idiom in the source language. The strategy that is preferred by the translator is to use *substitution* by conveying a similar meaning in the target language.

CONTEXT: Yasin tries to calm his wife down since she keeps crying.

ORIGINAL FILM DIALOGUE

YASİN: Işim gücüm bozuldu ağladım mı?

ENGLISH TRANSLATION

YASİN: Did I cry when the business went south?

'işim gücüm' is a rhyming pair of words used for someone's profession in the source language

Example 3: Season 1 Episode 8

In the example above we witness the case of rhyming words. In the English translation, the word and the meaning of the whole sentence are imported with an idiom in the target language that gives the exact meaning. Thus, the strategy implemented here is *substitution*.

An overall observation of the data provided with the analysis of the series has guided my attempts to draw appropriate general categories in rendering the culture-specific references after assorting the cases encountered in the rendition of these cultural elements in the dubbing of Ethos from Turkish into English. In the present corpus, the following types of culture-specific references and types of strategies have been identified.

    a) Religious terms

    b) Idioms

    c) Items of popular culture

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   d) Language-specific grammatical features

   e) The terms of address

Notably, the strategy of *omission* is tended to be the prevailing one in the cases of religious terms and the term of address, probably with the reason for prioritizing the aim of comprehension by the target culture. The idioms observed are imported by rendering the same meaning with a suitable idiom that pertains to the target culture. Hence the strategy of *substitution* is inclined to be preferred. Items of popular culture are preserved with the strategy of *borrowing*. The language-specific items are rendered with a *literal translation strategy*.

Conclusions

In total, the whole season consisting of 8 episodes of approximately 40-58 minutes is analyzed. This adds up to a total of 387 minutes of the series. Also mentioned in the part dedicated to the introduction of the series, this specific series has been selected for the corpus because of the variety of casting profiles with different social, educational, and cultural backgrounds in Turkey. Moreover, the series is expected to provide a quite wide range of data in *culture-specific references* with the feature of including subjects related to politics, popular culture, religion, and so on.

Along with the methodological procedure, the series has been meticulously watched both in the original Turkish version and English dubbed version with the objective of investigating the translation strategy adopted for each culture-specific reference. My intention has been to compile sufficient data to be able to present the most common strategies for conveying culture-specific references during dubbing translation. The nature of my study proves to be unique since it is conducted in a language pair from Turkish to English. The results indicated that the intentional selection of the specific series worked quite well with its rich content from cultural, religious, political, and educational perspectives.

As for each episode, the total number of culture-specific references is as follows: Ep 1: 57, Ep: 2: 40, Ep: 3: 72, Ep: 4: 66, Ep: 5: 82, Ep: 6: 92, Ep: 7: 126, Ep: 8: 82. All in all, the whole first season include 617 culture-specific references mostly from idioms, religious expressions, terms of addresses, names of places, and so on.

The data analysis revealed and also confirmed the fact that, although cultures have many points in common, the particularity of cultural content may create hardship in order to render the unmatched element between the source and target culture. In these specific cases, the translator strives for applying the most suitable procedure to be able to manage the cultural transfer. The inclination of the translator in which strategy to use may depend on various variables such as the cultural background, language competency, the requirements imposed by the target culture, and so on.

As foregrounded by Ivir:

> 'The translator's choice, or his/her strategy, is determined by his understanding of the communicative function of an element of source culture incorporated in the original message, his understanding of the position (value) of that element in the source culture, his knowledge of the contrastive relationships between the source and the target culture, his knowledge of the translational traditions of the target culture, and his overall capability for cultural mediation (that is, for reducing the unknown cultural content to the known).' (Ivir, 2003, p. 119)

The present descriptive study demonstrated that throughout the series under scrutiny, the adopted strategies in order to render the culture-specific references in the process of dubbing translation from Turkish into English have a tendency to use *omission,* especially in the translation of highly culture-specific references that are generally grouped under the category of religious expressions. Moreover, the songs, Kurdish dialogues, and prayings in Arabic are left as in the target language.

The findings of this research may be taken a step further in the area of audiovisual translation and specifically in dubbing by focusing on the transfer of accents and dialects during dubbing translation. The corollary of studying these features can lead to fascinating results in AVT reception research by centralizing another perspective on the cultural factors in dubbing.

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