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Ebru ÇAVUŞOĞLU* 

INVESTIGATING THE TURKISH SUBTITLES OF THE SCREEN TEXTS IN THE SERIES 'BABY REINDEER' IN TERMS OF THE TRANSLATION STRATEGIES

ABSTRACT

Audiovisual translation has gradually overtaken the role of being a bridge between cultures in today's digitalized world. Subtitle translation is one of the most common modalities of audiovisual translation and is usually preferred by viewers who would like to be exposed to the source language. Online streaming platforms like Netflix which streams in more than 30 languages in 190 countries, enable the fast circulation of visual media content worldwide. One of the latest releases of Netflix entitled "Baby Reindeer" has become quite popular with its interesting storyline based on true events in a very short time. This descriptive study aims to investigate Turkish subtitles of screen texts such as emails, Facebook posts, and text messages full of typos in the framework of Gottlieb's model in subtitling strategies. Results demonstrated that the subtitle translator strived to maintain the equivalence effect by preserving the typos in Turkish subtitles of the screen texts and dominantly used the strategy of transfer. It is hoped that this study will encourage more research on the translation of visual elements like written texts in subtitle translation.

Keywords: audiovisual translation, subtitle translation, Netflix, Baby Reindeer, subtitle translation strategies, translation strategies

'BABY REINDEER' DİZİSİNDE YER ALAN EKLAN METİNLERİNİN TÜRKÇE ALT YAZILARININ ÇEVİRİ STRATEJİLERİ AÇISINDAN İNCELENMESİ

ÖZET

Görsel-işitsel çeviri, günümüzün dijitalleşen dünyasında kültürler arasında bir köprü olma rolünü giderek daha fazla üstlenir hale gelmiştir. Altyazı çevirisi, görsel-işitsel çevirinin en yaygın yöntemlerinden biridir ve genellikle kaynak dile maruz kalmak isteyen izleyiciler tarafından tercih edilir durumdadır. Netflix gibi 190 ülkede 30'dan fazla dilde yayın yapan çevrimiçi yayın platformları, görsel medya içeriğinin dünya çapında hızlı bir şekilde dolaşımını sağlamaktadır. Netflix'in son yayınlarından biri olan "Yavru Ren Geyiği" isimli dizi gerçek olaylara dayanan ilginç hikayesiyle kısa zamanda oldukça popüler hale gelmiştir. Bu betimsel çalışma, Gottlieb'in altyazı stratejileri modeli çerçevesinde e-postalar, Facebook gönderileri ve yazım hatalarıyla dolu kısa mesajlar gibi ekran metinlerinin Türkçe altyazılarını incelemeyi amaçlamaktadır. Çalışmadan elde edilen sonuçlar, altyazı çevirmeninin ekran metinlerinin Türkçe altyazılarını çevirirken yazım hatalarını koruyarak eşdeğerlik etkisini sürdürmeye çalıştığını ve bunun yanı sıra baskın olarak aktarma stratejisini kullandığını göstermiştir. Bu çalışmanın, altyazı çevirisinde yazılı metin gibi görsel öğelerin çevirisi üzerine daha fazla araştırma yapılmasını teşvik edeceği umulmaktadır.

Anahtar kelimeler: görsel-işitsel çeviri, altyazı çevirisi, Netflix, Yavru Rengeyiği, altyazı çevirisi stratejileri, çeviri stratejileri.

* Assist. Prof. Dr., Samsun University, Faculty of Humanities and Social Sciences, Department of English Translation and Interpreting, Samsun/Türkiye. E-Mail: ebru.cavusoglu@samsun.edu.tr / Dr. Öğr. Üyesi, Samsun Üniversitesi, İnsan ve Toplum Bilimleri Fakültesi, İngilizce Mütercim ve Tercümanlık Bölümü, Samsun/Türkiye. E-posta: ebru.cavusoglu@samsun.edu.tr

Introduction

In the context of the fast development of technology, cross-cultural exchange and communication have become more frequent. Besides, many media works have entered our lives, and reaching these contents has become much easier with online streaming platforms thanks to digitalization. Concerning the language of films and shows, English has been the dominant language of media products worldwide, therefore audiovisual translation has become important by enabling the viewers to watch foreign content.

Upon a detailed review of the literature available, it wouldn't be wrong to say that much research has been conducted in the field of audiovisual translation, especially on subtitle translation. Diaz-Cintas and Remael (2007) provided a work that can be defined as a resource that focuses on subtitle translation from a wide range of aspects by covering the code of good subtitling practice, technical features, and key notions. Gottlieb (1994) emphasized the complex nature of subtitle translation and the importance of the role of the subtitle translator in interlingual subtitles for television and DVD. Bittner (2011) concentrated on the quality assessment of translation in subtitling. Ghia (2012) stressed the impact of subtitle translation strategies on subtitle reading via experiments with eye-tracking technologies. Antonini (2005) pinpointed the notion of humor in subtitling and its perception. Nedergaard-Larsen (1993) drew attention to the issues emerging from the culture in the subtitle translation process.

As one of the modalities of audiovisual translation, a sort of translation known as subtitles involves translating a play or movie from its original language into the target language. Typically, this translation includes text that summarizes the information found in the play or movie, both audible and visual, to aid viewers in following the story (Xinfei, 2024, p. 169). For this reason, the translation of the film dialogue should allow the viewers to follow the storyline comfortably.

In many ways, subtitle translation differs from literary translation. Since subtitle translations interpret the original character dialogues, they are more informal than translations of novels or poems, which tend to be more static and literary. It must therefore have the usual characteristics of spoken English, free of esoteric vocabulary or convoluted sentence structures (Y. C. Sheng et al., 2019, pp. 2-3).

1. Theoretical Framework

The theoretical basis of the current study includes the concept of *translation strategies*. In order not to confuse the strategy with the technique it would be appropriate to mention that translation strategy stands as a general base for the adopted term in this paper as in the definition of the process of discovering an appropriate solution to a translation unit and is facilitated by the specific methods employed to make the solution a reality during the process of translation. As a result, strategies and techniques have different roles in issue-solving: strategies influence the outcome, whereas techniques are a component of the process (Molina and Albir, 2002, p.508).

The compiled data is handled in the framework of Gottlieb's typology of subtitling strategies (1992) following the aim of exploring the most commonly used strategy in the process of subtitling screen texts that carry specific linguistic features that have a direct effect on the perception of the film as they are part of the storyline of the media product. Moreover, in times these specific cases create hindrances at the stage of transferring the same effect to the viewer.

1.1. Translation Strategies

In the translation process, the translators face decisions on how to render the meaning from the source to the target. The term translation strategy should only be used to describe a broad or general choice a translator makes before beginning any kind of translation. Such a broad choice might address whether the translation would be free, oblique, domesticated, target-text-oriented, literal, foreignized, or source-text-oriented (Tardzenyuy, 2016, p. 56).

Procedures for resolving translation issues are known as translation strategies. These can include a subject realizing a translational problem and working through it to its solution or realizing a problem is insoluble at a certain point. They are made up of those basic steps in problem-solving (Lörscher, 2008, p. 101).

Numerous scholars have studied on translation strategies specifically in the area of audiovisual translation there are various models offered by scholars such as Gottlieb (1992), Tomaszewicz (1993), Vinay & Darbelnet (1995), Díaz-Cintas & Remael (2007), Pedersen (2011).

In the case of the current study, the strategies adopted while doing the subtitle translation of the screen texts are described in the framework of the subtitling strategies model suggested by Henrik Gottlieb (1992, pp. 161-170). According to him, there are ten subtitling strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. Short definitions of the mentioned subtitle strategies are as follows:

1. When there is a cultural nuance in the original that cannot be found in the target language, "**expansion**" is utilized to provide the necessary explanation.
2. When the original phraseology cannot be recreated in the target language in the same syntactic sense, "**paraphrasing**" is employed.
3. The term "**transfer**" describes the method of precisely and fully translating the original material.
4. "**Imitation**" keeps the same forms, usually adding names of individuals or locations.
5. When a term is odd even in the original text—such as when it's employed in nonsense or a third language—"transcription" is used.
6. When the original uses a special effect of some kind—a humorous song in a cartoon movie, for example—"dislocation" is adopted because the translation of the effect is more significant than the text.
7. "**Condensation**" is the process of reducing the text's length in the least noticeable way. This may appear to be the standard approach.
8. "**Decimation**" is a severe type of condensation in which even potentially significant details are dropped, sometimes to expedite the conversation.
9. The term "**deletion**" describes the complete removal of a text's portions.
10. The term "**resignation**" refers to the tactic used when there is no way to translate something without meaning being lost.

Source Text: Baby Reindeer

Baby Reindeer (Yavru Ren Geyiği) (2024) is a limited series based on a true story, produced by Netflix and released in April 2024. The story of the series revolves around a bartender named Donny and his stalker Martha. To summarize, one act of compassion from a failing comedian to a helpless woman sets off a chokehold obsession that has the potential to destroy both of their lives.

It was created by Richard Gadd and adapted from his autobiographical one-man show. The genre of the series is TV Drama. It is worth noting that the maturity rate of the series is the age 18 and up since the content of the series includes sex, nudity, language, substances, and sexual violence. The compiled data of screen texts from the series reflects these features on the text level as seen in the messages and emails sent from the protagonist Martha who is obsessed with the other main character Donny. The series is captivating psychologically, and it has become popular very quickly. According to the website Deadline, The British mini-series *Baby Reindeer* is bolstered by Netflix's viewing statistics. With 13.3 million views in the week leading up to April 21, the series was at the top of Netflix's English-language TV chart. In its first few days on the streamer, it received 2.6 million views.

Overall, the foremost reason to choose this specific British mini-series is that it has numerous screen texts, and the curiosity raised by the features of these texts being full of typos on the form level and containing elements of obscenity on the content level.

2. The aim and the methodology

In an attempt to fill in the gap of research on the phenomenon of subtitle translation of screen texts, this paper aims to analyze the strategies adopted by the subtitle translator while translating screen texts that include text messages, Facebook posts, and e-mails in the series named Baby Reindeer. The reason for choosing this specific series is that the samples of screen texts are full of typos from the aspect of linguistic features.

The central approach of the current paper is empirical research in a way that it conversely looks for fresh information obtained by data observation and experimentation; it looks for proof that either validates or refutes theories or produces new ones (Williams and Chesterman, 2002, p.58). The technique to be followed is a corpus-based method that allows working on a set of data and eliciting samples to examine descriptively and qualitatively. In this twofold approach, the first step is to collect the samples of screen texts and examine the samples based on Gottlieb's typology of subtitling strategy.

While conducting this research, the case study consists of the selected samples from the case of the series Baby Reindeer. The main reason why the case study research is adopted is that the phenomenon of the subtitle translation of screen texts revolves around the samples gathered from a specific series. As in case study research, a case is selected, and a thorough description of the case setting is compiled by the investigator to highlight a point. Thus, a case study would be the most appropriate method for doing a thorough analysis of a bounded system, one case, or several cases. The case study depicts an integrated system that is both purposeful and has a distinct and tangible identity. It is a bounded "object" or system with working "parts" arranged around "issues" (White and Cooper, 2022, p. 258).

The overall aim of the study is to put forward highly used translation strategies in the process of subtitle translation of screen texts since the samples carry a communicative and semiotic value to the perception of the film.

2.1. Data Analysis

There is no doubt that films combine texts with visual elements. Therefore, it wouldn't be wrong to say that subtitle translation by its nature, is not just a task of translating dialogues since the visual elements may contain written texts such as screen texts. Subtitles are written texts that translate supposedly spoken source texts, like conversations from movies or television shows, into written target texts. They include a description of the actors' dialogue together with additional language that is conveyed through visual images and soundtracks, like songs, graffiti, letters, and captions (Metin Tekin, 2019, p. 344).

Regarding the subtitle translation in a general sense, the target audience must be made aware of the plot and the characterization by an accurate translation of the dialogue (and, if required, printed material on screen) in the original language. The viewer's attention is periodically drawn away from the rest of the screen and what is happening there by this translation, which is often displayed at the bottom of the screen (Chu, 1990, p.98). The translator must consider the difference between the speed of spoken language and the viewer's reading speed. Given the time and space constraints in subtitle translation, translation strategies must deal with these issues that emerge during the translation process.

In short, the data collection process is initiated by watching each episode closely in order to collect the samples and write them down as the source dialogue and its Turkish subtitle translation. There are 22 screen texts throughout the series which dominantly contain text messages. Then, each screen text is categorized under the related episode along with its type, whether it is an email, a text message, or a Facebook post. The following stage is the examination of the translation strategies. Firstly, the compiled data is read thoroughly before applying Gottlieb's taxonomy to identify which one of the strategies is employed during subtitle translation of the screen texts. It is worth remembering at this point, that the primary goal of the study is to demonstrate the strategies applied to these specific cases, each sample is also matched with the strategy used during the translation in table format. As the final step, data analysis is concluded.

In most instances of the translation of the messages, the strategy of transfer is used to render the same sense of effect on the viewer by trying to maintain the style of the original text. In Turkish translation, similar typos are conveyed in different parts of the dialogue, therefore, the strategy of dislocation may be considered.

Table 1. Episode 1. Text Messages

Source Text (English)	Target Text (Turkish)	Subtitling Strategy
I need a <i>ncie</i> boy <i>totake</i> care of me, he who looks <i>like a</i> baby reindeer	Bana <i>eyyi</i> bir erkek <i>l</i> zım, Minik ren geyiğ <i>ine</i> benzeyen biri	Transfer
Baby reindeer. Roses are <i>to</i> clich <i>aythh</i> ink outside the box for me, i can <i>cum</i> several times in one sitting <i>wil</i> teach you, all in <i>the</i> <i>fingers</i> . I've gotto go. M.	Minik ren geyiği. Güller aşırı klişe, <i>kallıpların</i> dışına çık tek postada birkaç kez gelebilirim öğretirim, olay <i>par</i> <i>maklarda</i> . Kaçmam lazım. M.	Transfer

coffee <i>funtimesoh</i> yes!! <i>i</i> almost bought a thong for you then <i>i thoughts</i> who ami sixteen?! didn't that <i>thng</i> riding up me <i>gash</i> splitting me in two!!	kahve keyfi yaşasın!! senin için tanga <i>alçaktım</i> Sonra dedimki yaş 16 mı?! o şeyinkukumagirip beni ikiye yarmasını <i>istmedim!!</i>	Transfer
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Table 2. Episode 1. Facebook posts

<i>savng</i> the <i>dayagains!</i>	<i>gene</i> günü <i>krardı!</i>	Transfer
he'd be lost <i>withot</i> me	ben <i>olmazamneyapardı</i>	Transfer
<i>I m et</i> someone today, my very own baby reindeer to have <i>andtowhold.</i>	<i>Bu gün</i> <i>briyle</i> tanıştım müstakbel hayat arkadaşım minik <i>ren</i> <i>geyik</i>	Imitation

In Table 2, apart from the transfer, the strategy of imitation is applied in the sense that the expression “to have andtowhold” is given by an equivalent cultural expression “müstakbelhayatarkadaşım”.

Table 3. Episode 2. Facebook Messenger Messages

<i>U ther?</i> tonight was so romantic <i>reindee!</i> <i>jeezso!!!!</i> best date <i>evr!!</i> so are we <i>official</i> then? <i>uwere</i> typing? <i>ydidu</i> stop?! is <i>thersoneon</i> else? is that it?! reindeer is <i>ther</i> someone else?	çok <i>ormantik</i> bir <i>aşmdı!</i> adını <i>koyalmmı?</i> <i>yazyiodun?</i> nye durdun? <i>Bşka</i> biri mi var? rengeyiği <i>bşkası</i> mı var?	Condensation Dislocation
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In Table 3, condensation is also used for the space constraint. Moreover, dislocation is employed by adjusting the content by adding a vernacular expression “ormantik” which refers to a person or a slightly romantic situation. The humorous effect is created by adding this word.

Table 4. Episode 2. Text messages

<i>u</i> didn't answer <i>tehquetsion</i> baby reindeer	sorumu <i>ceaplamadin</i> minik rengeyiği	Transfer
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Table 5. Episode 3. Text messages

<i>u</i> not <i>ben</i> in pub for a <i>whil e</i> reindeer? <i>whatsgoing</i> on	bir süredir pub'da yoksun <i>rengeyiği??</i> <i>noluyor</i>	Transfer
baby reindeer if <i>udidnt</i> want me <i>cominto ur</i> house then why <i>u</i> keep <i>waklingthcanal</i> home?	minik ren geyiği <i>evine glmemi istemiyorsan</i> <i>ozman niye kanaldn yürüyorsun?</i>	Transfer
<i>dont</i> call the <i>polise!!</i> that party happened to be on when I turned up but I <i>dont</i> even like <i>cookin</i> so <i>whatsverill</i> get take out	<i>polizi</i> arama!! <i>Yemeq</i> partisine tesadüfen denk geldim zaten yemek yapmayı sevmem, <i>dışardan söylem</i> artık	Transcription
<i>I hate that Keeleysbitchs</i> so <i>much,</i> <i>iswdeI</i> keep seeing her places	Keeley sürtüğünden o kadar <i>tiskinyom</i> ki onu <i>her yerde</i> görüp <i>duruyorm</i>	Imitation Transfer
bereffed empty... <i>i</i> know you means it too, <i>smethingin</i> you eyes... <i>soi</i> gess this is <i>goodby..</i> <i>ilvoes</i> you wicklereindeeforevrs in my <i>hearts</i>	hiçlik, boşluk... <i>samimiyydin, gzlerinden</i> anladım... <i>snırım</i> veda zamannı <i>svyorum</i> seni <i>minnak</i> rengeyiğ <i>dayma</i> kalbimdesin	Transfer
<i>wer u wit</i> someone <i>jus ther?</i>	<i>deminyındabiri</i> mi <i>vardı?</i>	Transfer

In Table 5, there is a sample of transcription with the word “yemeq” because it is not a standard word in Turkish. The correct word is “yemek” meaning “food” in Turkish. However, this word is made up by adding the letter “q” at the end to match the sound of the letter “k”.

Table 6. Episode 5. Text messages

<i>don thnk ill stop baby reindeer</i>	<i>sakınn durcağımı sanma minik ren geyiği</i>	Transfer
<i>havnt seen u on urStreet in a whylefckncowarded off hav u??cant handle addrssin me like a man? lil bitch</i>	<i>Seni sokkakta pek göremeyirom ödleğ gibi kaçtınmı?? erkkek gibi karşma çıkamyormsun sümsük?</i>	Transfer

Table 7. Episode 6. Emails

<i>filthysfker!! I cansmake it rough, scold u drag sharp items acruss u, chain uup so u nevrget ourt,nauty boys wil be punisheded</i>	<i>pis hriğ!! Seni hırpallarım, üztünde keskin cisimler gezdiririm, sıkıca zincirlerimm, yarmaz çucuklar cezalandırılır</i>	Transfer
<i>police just cam roudnhaha gimps told us hes washing his hands of itand to leaves each otehrs alone, haaaah hah ha! fat chance mate fat chance!!! ohbtw I record eveythign</i>	<i>az önce polis geldi haha mallar dediki birbrimizi rahat bırakcakmışız haaaahhah ha! avucunu yalasin dostum!!!! buarada her şeyi kaydediyorum</i>	Transfer Imitation
<i>I am done withoiuu after I have written this email you hav upset me mor than its possibl to comprehened you hav an ugly face with stupid intentions, anaive career and brought up badly by shit parents and a terribl school, this is me being kind!!! ido not make enemies easeely but you have realy eaten the biscuit re me, or taken the buscuit, whatever tehphrase.. why dont u mov back to fife? full of workshyfenians like you and peados and criminals like your family, why come here? we were happy here stay away, my contacts are considerable and they are all very angrywith you sent from my ihpon</i>	<i>bu e-postadan sorra senle işim bitti beni tahmin edemeyecen kadar kırdın çikin suratın, aptal hedeflerin dandik işin var ve boktan ana babayla berbat okulda büyümüşsün ağır konuşablirdim!!kolay düşman edinmem ama geçrekten busefer sıcıp savdın ya da sıvadınmıydı, neyse işte.. memleketine dönsene sen snin gibi tenbel kuzeyliler, sübyancılar ve annenler gibi suçlu dolu niye geldin? mutluyduk, uzak dur, yügsek mevkideki dostlarım sana gızgın ihpon'unmdan gönderildi</i>	Transfer Condensation

In Table 7, there is an instance of imitation with the expression “fat chance” meaning it is not possible, which is given with an adjusted expression in Turkish “avucunuyalasin” to convey a similar message in a similar style. In the same table, condensation is used since the space at the bottom of the screen doesn’t allow the translation of the whole message that appears as written text on the screen.

Table 8. Episode 6. Text messages

<i>1 day itll be just me n u reinddeer just me n u</i>	<i>1 gün sadce ikimiz kalcaz reneyiği sadce ikimiz</i>	Transfer
<i>ps I love you, that nevr changes</i>	<i>not seni seviyorum, o değşmez</i>	Transfer

Table 9. Episode 7. Text message

<i>baby reindeer, thot uwere rid of me??</i>	<i>minik ren geyiği, kurtuldun mu sandın??</i>	Transfer
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In Gottlieb's view, only subtitling will offer the necessary realism when discussing expressive genres that center on people rather than objects or abstract occurrences, such as human-interest tales, TV fiction, and feature films (1994, p. 103). A similar focus occurs in *Baby Reindeer* as the translation of screen texts, without any visual image present on the screen, carries a valuable insight into the representation of the character.

Looking back at Gottlieb's ten subtitling strategies, as the tables above propose *transfer* is the most commonly utilized strategy by the subtitle translator. In tables, the instances of the typos are demonstrated in italics to put forward the specific words in an obvious manner. The comparison of the source text and the target text showed that the errors are as follows:

1. spelling errors
2. improper separation of the words
3. addition of extra letters
4. punctuation errors
5. incorrect use of capital letters
6. missing punctuation marks
7. writing in the form of spoken language
8. constant use of acronyms
9. unnecessary blanks

The style of Martha in writing all these messages is quite significant in representing the image of her as a character. Therefore, the screen texts have an important role in the whole storyline of the series. In the online issue of Glamour magazine published in April 2024, there is an article on Martha's texts, and it is mentioned that one of the main features of the show is Martha's frantic texts, which serve as a constant reminder of her presence and highlight the various ways in which she intrudes into Donny's day-to-day activities. The messages can be frightening, disorienting, and downright unclear at times. Verifying this information and keeping in mind that this specific Netflix series is based on true events, Richard Gadd's stalker sent him 41,071 emails, 350 hours of voicemail, 744 tweets, 46 Facebook messages, and 106 pages of letters. For this reason, it makes sense that the Netflix show places such a strong emphasis on correspondence.

As Georgakopoulou postulates language transfer in subtitling occurs in two ways: from spoken to written, from the soundtrack to the subtitles. It is challenging to preserve the cinematic illusion in the final result due to a number of processing and cohesion problems caused by this mode transition (2009, p. 22). Hence, the translation of the screen texts, as another mode transfer is a crucial part of subtitle translation process. At times, although screen texts are another mode integrated in subtitle translation, it may not be taken into consideration as a vital element.

This study puts forward the significance of written elements on screen since they may have a direct influence on the perception of the media product as witnessed in this specific series.

Conclusion

No matter what type of translation it is, hindrances emerge from the rendering of certain elements and subtitle translation is no different. Given the constraints of subtitling in terms of space and time, this fact can create various challenges for subtitle translators.

At times subtitle translation is not a mere conveying of the dialogues. Even though it is classified under audio-visual translation, the load of the text in the content of the media product may lead to a similar process experienced in written text translation. Therefore, the multimodality of subtitle translation must be taken into account as well since the films or series are a combination of several forms. Chuang pinpoints that various semiotic modes provide the film text with different sorts of meanings. Therefore, in terms of the semiotic mode idea, subtitle translation deals with many-to-many relationships rather than one-to-one relationships. In order to achieve a similar sense of wholeness between the source and target texts, the translator must also take into account the distribution and integration of the meanings of several modes due to the multi-modal interactions (2006, p. 381).

Considering the fact that besides the textual component, the visual image carries great significance in films, it is again needed to emphasize the fact that the subtitle translation process does not solely involve the translation of the texts. The film combines the text with the audio and visuals. This combination of various forms makes the subtitle translation unique by itself. Among the many signifying codes involved in the film, screen texts, meaning the written elements other than the dialogues have been used commonly. Filmmakers have continued to frequently employ insert shots of newspaper headlines, letters, telegrams, notifications, and other written texts (and, more recently, phone and computer screens) for dramatic impact and to highlight important story points (O'Sullivan, 2013, p.125).

The multimodal feature of media products is a fundamental component to be considered in the process of audio-visual translation. A large portion of the texts being translated nowadays are multimodal, ranging from user manuals, websites, textbooks, and comics to audiovisual goods like movies and video games. Multimodality is therefore very crucial to translation. Such texts require careful study of the various meaning-making resources involved as well as how they combine to produce a multimodal entity during translation and translational inquiry (Tuominen, 2018, p.1). In this study, audio-visual features of the series, combining both the aural and visual modes of translation create challenges for the translator at times and influence the translator's decision.

Gambier mentions 14 semiotic codes of a film in order to draw attention to the multimodality of a film. The screen texts are evaluated under *the verbal elements(signs)- visual channel - graphic code (written forms: letters, headlines, menus, street names, intertitles, subtitles*. Gambier focuses on the effect of these various modes on the subtitle translation process and the translator's strategy. All of the codes are arranged in a delicate relationship. When subtitling dialogues, translators must consider the many purposes of the verbal elements in the system of mixing signs before determining what to remove, simplify, or make more obvious (Gambier, 2023, p. 6-7).

As the findings in the above samples show, it can be concluded that the *transfer* strategy is the most frequently one adopted by the subtitle translator. In view of this conclusion, the translator of the series strived to create *the equivalent effect* (Jakobson, 1959). It is also indicated that, in subtitle translation, screen texts may play a crucial role and profound value in influencing the

translation strategies and most significantly the effect that is created on the viewer since the component of the certain screen texts play a crucial role in the way the storyline of the media product is presented.

Upon the detailed examination of the data derived from the current research, it can be said that the results serve to disseminate the significance of the involvement of written texts in audio-visual translation by highlighting the strategies employed while translating those texts that are inevitable to omit even the existing difficulty of translating linguistically specific units.

Taking everything into account, the inclusion of different translation strategies in media products recalls more research in this area. It is expected that this study will pave the way for future research on the translation of written text (visual) modalities in subtitle translation.

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Ethical Statement/Etik Beyan: It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited. / Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

Çatışma Beyanı/Declaration of Conflict: It is declared that there is no conflict of interest between individuals or institutions in the study. / Çalışmada kişi ya da kurumlar arası çıkar çatışmasının olmadığı beyan olunur.

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