

# An Analysis on Translating Idioms in the English Dubbing of the TV Series *Pera Palas'ta Gece Yarısı* in the Light of Teresa Tomasziewicz and Nida & Taber's Views\*

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## Abstract

This study is mainly concerned with the analysis of culture-specific items, particularly those lying within the domain of language. Within this context, idioms selected from the Turkish spoken track of the TV series *Pera Palas'ta Gece Yarısı* have been compared with their translations in the English dubbing of the TV series. In this article, Jan Pedersen's terminology has been adopted. Pedersen refers to culture-specific items as "Culture-bound References" and analyzes them in two categories: (1) Extralinguistic Culture-bound References (ECRs); and (2) Intralinguistic Culture-bound References (ICRs). As there are only a few examples of ECRs in the soundtrack of the TV series, the main focus of this study has been the analysis of the idioms (a subcategory of ICRs) in the original film, along with their translations. The idioms under analysis have been evaluated on the basis of the taxonomy of subtitling strategies for rendering cultural items formulated by Teresa Tomasziewicz, because it is possible to adapt the subtitling strategies to dubbing. The analysis has shown that, when rendering the idioms in the English dubbing of the TV series, the translator has mostly relied on the strategies of *generalization* and *equivalence*. Furthermore, the conclusions drawn from this study point to a marked correspondence between Tomasziewicz's strategies of generalization and equivalence on the one hand, and two of the adjustments described by Nida and Taber: from idioms to non-idioms and from idioms to idioms, on the other.

**Keywords:** Audiovisual translation, intralinguistic culture-bound references, dubbing, equivalence, generalization, translating idioms.

PERA PALAS'TA GECE YARISI DİZİSİNİN İNGİLİZCE DUBLAJINDA DEYİM  
ÇEVİRİLERİNİN TERESA TOMASZKIEWICZ VE NİDA & TABER'İN GÖRÜŞLERİ İŞİĞİNDA  
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## Öz

Esas olarak bu çalışma özellikle dil kapsamında yer alan öğeler olmak üzere kültürel unsurların analiziyle ilgilidir. Bu bağlamda *Pera Palas'ta Gece Yarısı* dizisinde geçen konuşmalardan seçilen deyimler, dizinin İngilizce dublajındaki çevirileriyle karşılaştırılmıştır. Bu makalede, Jan Pedersen'in terminolojisi benimsenmiştir. Pedersen, kültürel öğeleri "Kültüre Bağlı Unsurlar" olarak adlandırır ve bunları iki kategoride analiz eder: (1) Kültüre Bağlı Dil Dışı Unsurlar; (2) Kültüre Bağlı Dil İçi Unsurlar. Dizinin orijinalinde az sayıda kültüre bağlı dil dışı unsur bulunduğu için, çalışmada daha ziyade kültüre bağlı dil içi unsurların bir alt kategorisi olan deyimlere ve bunların çevirileri üzerine yapılan analizlere yer verilmiştir. Analiz edilmek üzere seçilen deyimler Teresa Tomaszkiwicz tarafından ortaya atılmış olan, kültürel öğelerin tercümesine yönelik stratejilerin yer aldığı sınıflandırma ışığında incelenmiştir. Esasen alt yazı çevirisi için tasarlanmış olan bu stratejilerin dublaj çevirisine de uyarlanması mümkündür. Yapılan analizler, çevirmenin dizinin orijinalinde yer alan deyimleri tercüme ederken çoğunlukla *genelleme* ve *eşdeğerlik* stratejilerini kullandığını göstermiştir. Ayrıca, bu çalışmadan elde edilen sonuçlar, Tomaszkiwicz'in genelleme ve eşdeğerlik stratejileri ile Nida ve Taber tarafından tanımlanan ve uyarlama adı verilen 3 stratejiden ikisi -"deyimden deyim" ve "deyimden deyim olmayan ifadeye" şeklinde tanımlanan teknikler- arasında belirgin bir benzerlik olduğuna işaret etmektedir.

**Anahtar sözcükler:** Görsel-işitsel çeviri, kültüre bağlı dil içi unsurlar, dublaj, eşdeğerlik, genelleme, deyim çevirisi.

## INTRODUCTION

**A**udiovisual translation (AVT) is a generic term used interchangeably with concepts such as media translation, multimedia translation, multimodal translation, and screen translation, each of which is closely associated with the others. AVT is typically suggestive of the subtitling and dubbing of audiovisual contents produced for television shows, movies, operas, plays, and advertisement videos. In general terms, dubbing refers to the process of transferring verbal components of audio or video footage from one language into another. More specifically, this procedure involves "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip-movements of the original dialogue" (Luyken et al. 1991, cited in Chiaro, 2009, p. 141). In dubbing, the original soundtrack is seen not only as a transcription of the recorded voice, but also as part of a visual experience. During the process, the translator must ensure that the audiovisual text is comprehended accurately, in a way that will have the same impact on people living in another part of the world.

The technique of dubbing is widely used in the translation of movies and TV programs into foreign languages as an alternative choice alongside closed captioning and subtitles. Since its early days in silent films, dubbing has gained popularity as a voiceover technique for a growing number of viewers for media worldwide. This particular mode of AVT has proved to be an essential component of the film and television industry, making it possible to reach a wider audience, as well as giving viewers access to audiovisual content produced in many different cultures. Dubbing

has come to be more widely used owing to technological advances and the emergence of media companies such as Netflix and Disney+, which make available a large number of popular films and TV series to audiences all across the world.

One of the earliest types of AVT, dubbing has a long history that dates back to the late 1920s, when it became necessary to transmit the new sound films to other languages and nations. Before the advent of dubbing, the practice of presenting movies in various languages had been relinquished since they were found to be too costly; moreover, foreign audiences who wanted to see the original actors and actresses on screen did not like such movies. Under these circumstances, sound engineers created a new kind of revoicing called dubbing. Technically, the early dubbings were far from being adequate; so, they hardly received any positive responses from viewers. Eventually, voices in dubbing became more true to reality and lip-syncing was introduced into the process. Along with it, translators came to produce scripts that sounded more natural and convincing (Chaume, 2013, p. 288).

In the present-day world, dubbing is more prevalent than ever. Dubbed versions of cartoons are presented to children all across the world. Moreover, dubbing is commonly seen in the localization of video games, commercials, and several other modes of AVT (Chaume, 2013, p. 288). In some countries, dubbing is preferred over subtitling mainly for nationalistic reasons. In such cultures, this particular technique is often seen as a means of reducing the foreign elements in an international film -particularly ones that are considered unacceptable in the target culture. Dubbing is generally opted for due to reasons such as low literacy rates, linguistic fanaticism, and a resistance to learning new languages in nations speaking primary languages. (Shuttleworth & Cowie, 1997, p. 46). Ultimately, the decision about which type of AVT will be used (subtitling or dubbing) is influenced by a number of factors such as “availability of relevant technology, standard of literacy, interest in foreign languages, degree of cultural openness, and the strength of the local film industry” (Baker & Hochel, 2001, p. 75).

The present article is centered on the English dubbed version of the Turkish TV series *Pera Palas'ta Gece Yarısı* (*Midnight at the Pera Palace*), which consists of 8 episodes that were displayed on Netflix in 2022. The dubbed film under discussion is a historical drama television series produced in the mode of time travel. The film version of *Midnight at the Pera Palace* was adapted from the historical non-fiction book *Midnight at the Pera Palace: The Birth of Modern Istanbul* written in 2014 by Charles King, a professor of international affairs at Georgetown University.

This article is based on Pedersen's dichotomy between “Extralinguistic Culture-bound References (ECRs) and Intralinguistic Culture-bound References (ICRs)”, along with the views of several other scholars on translating cultural references. ECRs are cultural items that lie beyond the realm of language, yet are communicated through linguistic means (2011, p. 46). These are expressions that are associated with things other than language, such as “names of people, places, institutions, food, and customs”. Such items are not familiar to some people, even if one knows the language that refers to these items (Pedersen, 2011, p. 2-3). The other category -ICRs- consists of linguistic expressions such as “idioms, proverbs, slang, and dialects” (Pedersen, 2005, p. 2).

Since there are few taxonomies specially designed for dubbing, several translation scholars have suggested that translation strategies originally formulated for subtitling can be transplanted into dubbing. Among them is the French translation researcher Zoë Pettit, who, in her chapter titled “Connecting Cultures: Cultural Transfer in Subtitling and Dubbing”, argued that the strategies proposed by the Polish translation scholar Teresa Tomaszekiewicz for rendering cultural items in subtitled content can be applied “to describe the processes which occur in the dubbed versions” (2009, p. 45). Based on this argument, in this study, exemplary extracts containing a set of ECRs and ICRs have been selected from the spoken track of the Turkish TV series *Pera Palas'ta Gece Yarısı*. Audiovisual material that goes into the process of dubbing usually consists of spoken dialogue, which abounds in idiomatic expressions. In fact, the main reason for selecting this TV series for study is that it involves few ECRs, yet a good many idioms -a subcategory of Culture-Specific Items (CSI) that contains references lying within the domain of language. Within this framework, the source-language idioms under discussion, along with their dubbing translations, have been analyzed on the basis of the taxonomy of subtitling strategies proposed by Teresa Tomaszekiewicz. Then, it has been suggested that the translation strategies employed in the rendering of idioms relate closely to Eugene A. Nida and Charles R. Taber's (1982) notion of adjustments, which involves different techniques of dealing with idiomatic expressions.

## 1. DUBBING

The term dubbing (also known as lip-synchronized dubbing) is generally used in two senses. Basically, this technique describes the method of replacing the original soundtrack in a certain mode of AVT with another voice in the target language (Dries, 1995, cited in Shuttleworth & Cowie, 1997, p. 44). Actually, this is a comprehensive definition that covers all other forms of revoicing, such as voice-over, narration, or free commentary (Luyken et al. 1991, cited in Shuttleworth & Cowie 1997, p. 44). In a more specific sense, the term refers to lip-sync dubbing in particular -a process in which the original voice track is substituted for by the voices of dubbers speaking in the TL. At the same time, the target-language voice track is synchronized with the lip movements and facial expressions of the characters on screen (Palumbo, 2009, p. 39). This is a process designed to increase the satisfaction of the target audience by creating the impression that the actors whom the audience sees are actually speaking in the target language (Chiaro, 2009, p. 144).

Dubbing often refers to accurate translation with simultaneous timing; but it doesn't always mean synchronizing with the mouth movements of the characters in the footage. It should be noted that lip-synch dubbing is required, especially when the person speaking in the scene is standing close to the video camera in a way that their lip movements are clearly visible. However, in situations where the speaker is distant from the camera, there is no need to achieve synchronization between sounds and lip movements simply because the speaker's mouth will not be clearly seen by viewers. Notably, Goris (1993) points out that even in close-up shots, only the consonants that call for the lips to be closed (labial and semi-labial sounds) —need to be synchronized (cited in Shuttleworth & Cowie 1997, p. 45).

Studies on dubbing date back to 1960, when a special issue on cinema translation came into publication in the journal *Babel*. It was in 1976 that the first book written on dubbing -István Fodor's *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects* - was published. In the years to follow, little progress occurred in dubbing research until the 1980s, when a number of influential publications and the first dubbing book published in French, *Pommier* (1988), were released. The 1990s witnessed a flourishing of research on dubbing. By and large, research on dubbing has focused on a wide range of topics such as the rendering of humor and culture-bound items in dubbing, viewers' reception of comic films presented with dubbing, the foreignizing influence of "dubbese" ("a hybrid language that sounds unnatural") on the target language, the standardized discourse that characterizes the actors' dialogues, linguistic alterations that occur in dubbing, the use of dubbing as an instrument of censorship, and the specific features of children's programs that are presented through dubbing, etc (Díaz Cintas & Orero, 2010, p. 444). To cite several examples, Whitman (1992) and Gómez Capuz (1998) called attention to the importance of quality in dubbing translations, pointing out that target languages are regrettably affected by "poor dubbings", an influx of expressions imported from English, unusual grammar, and strange phrases (Chaume, 2013, p. 291). Another researcher, Mabel Richart Marset (2009) identified a particular area in dubbing about which much has been said or written, yet few studies have been done. Based on the findings from her empirical study, she concluded that translation for dubbing functions as a "palimpsest", where later translations are superimposed on earlier ones (Chaume, 2013, p. 296). Chaume emphasizes the importance of establishing a set of norms in dubbing practices, claiming that along with studies on the process of dubbing, more research is needed on the importance of norms in translation for dubbing. In fact, norms can serve to establish the degree to which "omissions, additions, changes of location and manipulations of segmentation are referred to in the translated texts" (2013, p. 296). In the field of dubbing, it was first Oliver Goris who, in his seminal article "The Question of French Dubbing" (1993), introduced three norms that govern the preferences of translators: standardization, explication, and adaptation (Chaume, 2013, p. 293).

In his seminal book, Fodor laid the groundwork for dubbing research, focusing on the professional aspect of this technique. His study centered on lip-sync and on the skills needed to conduct high-quality dubbing in the practices of interpreting, vocal performance, and mouth articulation. Fodor (1969) introduced three different categories of synchrony. *The phonetic synchrony*, most commonly referred to as lip-sync (hrony), in which the target text is matched by the mouth openings of the onscreen characters especially in close-up scenes. At this level, translators and dialogue writers must focus on syllables and letters instead of the sentence as the unit of translation. Even though the original soundtrack is phonetically different from the target text, it must be rendered in such a way that it looks like the original when embedded over the original visuals and soundtrack. Yet, it is important to keep in mind that dubbing is not a strict form of "phonological translation", where each sound in the source text is supposed to be rendered one by one. As the kind of synchronization that must be achieved should be visual rather than acoustic, it is more beneficial to think of this process as an endeavor in "visual phonetics". The

second type of synchrony has to do with the actors' movements and gestures, called *character synchrony* by Fodor (1969), and later referred to as *kinetic synchrony* by Whitman-Linsen (1992). Here, it is important to make sure that the conversations and the visuals agree with each other, and that the head shaking is followed by a negative phrase. In the process of dubbing, both what is said and how it is said are of great importance for the success of the program. The third kind of synchrony, called *isochrony*, refers to the process of ensuring that the duration of the translated spoken tracks is compatible with the duration of the original ones, and that the spoken words can be easily made to agree with the space of time the actors open and close their mouth (Díaz Cintas & Orero, 2010, p. 443).

### 1.1. Stages of Dubbing

Dubbing is a complicated process composed of various procedures. There are a number of factors that determine the quality of the dubbing, such as the translation of the recorded voice, the use of high-tech equipment, assigning dubbing actors, editorial skills, and quality of the sound engineering. Lip-sync dubbing consists of several steps. In the first stage, translators are asked to produce a script created through a word-for-word translation. Then, the adaptor or 'dubbing translator' turns the "rough" translation into a script with dialogues that sound natural in the target language (Chiaro, 2009, p. 144-145). Then, the written copy of the film script is given to a 'dialogue writer' who is responsible for finding out the possible problems that may arise in synchronization. The translation having been adapted, actors record the revoicing in the target language under the guidance of a dubbing director and a sound engineer (Palumbo, 2009, p. 39). When the recording has been finished, the dubbed tracks are combined with the foreign track and music to create a balanced effect (Chiaro, 2009, p. 145-146).

For many years, the stages of dubbing described above have been standard practice all across Europe- the traditional approach known as the *artisan* method. In today's world, however, digital technology has replaced this conventional method, offering various advantages to the figures involved in the process. While the artisan method is rather complicated and time-consuming, digital technology is cost-effective and provides dubbers with greater freedom during the recording. During this process, dubbers are no longer required to work together in the scenes in which the actors in the original film showed up together. Today, hi-tech enables the dubber to play his or her part in the film individually, without having to work together in the presence of other actors (Chiaro, 2009, p. 146). In dubbing, the use of digital technology helps producers save time and money; yet, it still remains uncertain whether the new technology can match the artisan style dubbing in terms of quality (Chiaro, 2009, p. 147).

### 1.2. Advantages of Dubbing

There are several factors that lead film producers to choose dubbing instead of subtitling or another type of AVT. In the first place, dubbing produces "a more homogeneous discourse"; it is a

verbal rendering of a verbal source text, one that spares viewers the trouble of having to switch between the scenes and the subtitles. Thus, the audience can watch the scenes without losing their concentration, for they do not have to focus on reading the conversations (Baker & Hochel, 2001, p. 75). In fact, when watching a dubbed film, less mental effort is needed than when viewing one with subtitles (Delabastita, 1989, cited in Shuttleworth & Cowie, 2014, p. 46). Besides, with dubbing it is possible to preserve the visual quality of the images displayed on screen (O'Connell, 2007, p. 126). Viewers who have become accustomed to seeing dubbed films rarely realize that they are viewing a dubbed movie (Chiaro, 2009, p. 147). Furthermore, children, illiterate viewers, and people with little knowledge of the original language enjoy the experience of watching foreign movies. Another advantage of dubbing is that it involves a greater degree of professionalism, along with common practices of post-synchronization, and necessitates less textual reduction than subtitling (Baker & Hochel, 2001, p. 75). In fact, dubbing offers the highest degree of "filmic uniformity" that can be achieved with the original movie, simply because one does not have to cut or shorten the dialogues in the original film, as in the case of subtitling (Chiaro, 2009, p. 14). Moreover, dubbing provides people with the opportunity to watch the best content from around the world in their local language. Danan takes the issue further by pointing out that the choice of dubbing over subtitling can be viewed as "an attempt to hide the foreign nature of a film by creating the illusion the actors are speaking the viewer's language [ ] an assertion of the supremacy of the national language and its unchallenged political, economic and cultural power within the nation boundaries ..." (O'Connell, 2007, p. 127).

### 1.3. Constraints of Dubbing

Along with the advantages cited above, there are also several constraints associated with dubbing. In the first place, dubbing is more expensive and time-consuming than the other forms of AVT, subtitling in particular. This is simply because dubbing necessitates the participation of several professionals in the process all the way through- among them a dubbing director, translator, dubbing translator, adaptors/dialogue writers, actors, sound engineers, etc. (Palumbo, 2009, p. 39). Another point to be made is that whereas subtitling both promotes the use of a foreign language and creates an interest in a foreign culture, dubbing mainly operates within the confines of the target language and culture (Danan, 1991, cited in O'Connell, 2007, p. 126). With subtitling the original soundtrack is preserved, while dubbing is usually criticized for distorting the original dialogue and, consequently, for depriving viewers of the chance to listen to the voices of the original actors (Chiaro, 2009, p. 147). So, viewers who have little knowledge about the language of the host country- such as tourists and other visitors- become deprived of the opportunity to follow the original soundtrack of the film and to receive input in the foreign language (Herbst, 1995, cited in Baker & Hochel, 2001).

Another constraint with dubbing is that when watching dubbed films, one does not have the chance to see the original text on screen and check the language used. On the other hand, since texts with interlingual subtitling involve two languages, viewers who know both languages can check the accuracy and appropriateness of the translation. Also, during the process of dubbing, the

spoken track may become subject to censorship or other forms of "textual manipulation" (O'Connell, 2007, p. 126). To illustrate this point, Ana Ballester (1995) cites the example of the political manipulations at work behind dubbing activities in Spain under the rule of Franco. (O'Connell, 2007, p. 127). Another downside of dubbing is that a dubbed film often proves to be less true to life than a subtitled one. In fact, dubbing is characterized by "loss of authenticity" due to the necessity of replacing the voices of original characters by those of a small number of actors (Goris, 1993, cited in Shuttleworth & Cowie, 2014, p. 45-46). Considering the visual elements such as the setting and characters, one can hardly disguise the foreignness of the original film in the process of dubbing. While dubbing attempts to create the illusion that people on screen speak the same language as the viewer's by hiding the translation act, it is rather difficult to create the impression that this is an authentic performance. Additionally, dubbing is "less flexible" than subtitling and it is more difficult to insert explanations into the dubbed text (Goris, 1993, cited in Shuttleworth & Cowie, 2014, p. 46).

A crucial point that should be noted is that, compared with subtitling, lip-synch dubbing is much more complex and time-consuming, for it takes a great deal of time and effort to synchronize voices with lip movements (Baker & Hochel, 2001, p. 75). Frederic Chaume maintains that a significant part of the criticism directed against films with poor dubbing is based on "deficiencies in isochrony, as it is there that the viewer is most likely to notice the fault". Shortcomings of this kind might be reduced to a minimum by the help of digital handling of the image. Thanks to the use of digital technology, it has become possible to twist the actors' lips in such a way as to match the target-language soundtrack (Díaz Cintas & Orero, 2010, p. 443). Also, ensuring lip synchronization from the beginning to the end -a process that proves to be highly demanding for the translator- is a major constraint as regards deleting lexical items that sound "incomprehensible or insignificant" (Goris, 1993, cited in Baker & Hochel, 2001, p. 75). Peter Fawcett draws attention to this particular constraint claiming that, when watching the dubbed version of a film, viewers are always reminded of "the presence of a foreign language and culture" by the images and mouth movements that do not match with the dubbed soundtrack. Hence, in the dubbing process, serious problems may arise when rendering culture-bound references including dialect (Baker & Hochel, 2001, p. 76). This leads Fawcett to conclude that dubbing is a typical example of "overt translation" in Juliane House's terminology. To put it in another way, a dubbed film or television program is always "overtly" displayed and recognized as a translation (Baker & Hochel 2001, p. 76).

## **2. APPLICATION OF TERESA TOMASZKIEWICZ'S STRATEGIES FOR SUBTITLE TRANSLATION TO DUBBING**

Teresa Tomasziewicz proposed a taxonomy of strategies for subtitle translation, particularly for rendering CSIs. She claimed that some specific terms peculiar to particular cultures cannot be translated, and that the decision as to which strategy should be used in a given situation is to be determined by the nature of the CSI in question (Díaz Cintas, 2009, p. 45).

Below are seven strategies that can be employed when dealing with CRs:



(1) **Literal Translation** (Direct Translation): This strategy refers to the procedure of using the closest possible equivalent of the original cultural reference in the target language. (Diaz). This method of translation is based on establishing lexical correspondences between two languages (Palumbo, 2009, p. 49).

(2) **Borrowing** (Using a Loanword): This strategy is employed in situations where the translator encounters a word or expression that has no direct equivalent in the target language and culture. In this case, the best method might be to transfer the original word or phrase to the source text without changing it. Through lexical borrowing, elements of the source language may eventually become part of the target language. For the strategy of borrowing, terms such as preservation, repetition, transference and cultural borrowing are also used. Among loanwords can be cited foreign words such as "spaghetti", "internet", "metro", and so on.

(3) **Omission**: This strategy is used when the cultural reference is untranslatable, problematic, obscure, not relevant enough to be worthy of the reader's effort to understand it, or "unacceptable on ideological or stylistic grounds" (Aixelá, 1996, p. 64).

(4) **Equivalence**: This strategy refers to the procedure of finding out a target-language equivalent with a similar meaning and function in the target language and culture- the attempt to produce a kind of translation that sounds natural in the target language. The aim of a translation is to create the same or a similar impact on TL readers that the source text had on source-language readers (Palumbo, 2009, p. 44). Vinay and Darbelnet describe equivalence as "the result of which replicates the same situation as in the original, whilst using completely different wording" (1995, p. 342). Another definition of equivalence is provided by Delisle et al. who define this strategy as "the relation of identity established by a (translator) between two (translation units) whose discourse function is identical or almost identical in their respective languages" (1999, p. 144). Establishing equivalences is a result of the attempt to interpret the source text with the purpose of extracting the *sense* of the original text within the framework of a certain objective set for that particular text. Equivalences are formed by activating both intra-linguistic and extra-linguistic knowledge to achieve a clear understanding of the source-text message, taking into consideration all factors related to communication (Delisle et al., 1999, p. 137).

(5) **Generalization**: This strategy refers to the process of replacing culturally specific references with more neutral or universal expressions, ones that are understandable to audiences from a wider range of cultural backgrounds. For the strategy of generalization, Davies and Aixelá use the terms *globalization* and *universalization*, respectively (Davies, 2003, p. 82-83).

(6) **Adaptation**: This term describes a form of translation characterized by a marked tendency to get away from formal and lexical features of the source text. More specifically, adaptation refers to the strategy of tailoring the source-text items to the target language and culture with the intention of conveying meanings similar to the original (Palumbo, 2009, p. 6-7).

(7) **Explication**: This strategy refers to a situation in which a translation communicates information in a more explicit manner than the original text, for instance by including "connectives" or "explanatory phrases" (Palumbo, 2009, p. 47). Typically, this procedure involves the use of "paraphrase" as a means to clarify a cultural term in the source text (Díaz Cintas, 2009, p.

45). However, if used unsparingly, explication may lead to “overtranslation” (Vinay and Darbelnet, 1995, p. 342).

### 3. INTRALINGUISTIC CULTURE-BOUND REFERENCES (ICRS): TRANSLATING IDIOMS

Culture-specific items (CSIs) are concepts peculiar to a certain culture, ones that are related with such categories as “flora, fauna, food, clothes, housing, work, leisure, politics, law, and religion, among others” (Persson, 2015, p. 1). Emphasizing the difficulties involved in translating CSIs, Franco Aixelá (1996) defined CSIs as “those textually actualized items whose function and connotations in a source text (ST) involve a translation problem in their transference to a target text” (p. 58). Various scholars have introduced definitions about the term CSI, among them Mona Baker, who described it as “an abstract or concrete source language concept” unfamiliar to the target culture and associated with “religious belief, a social custom, or even a type of food” (1992, p. 21). Writing to the same effect, Ritva Leppihalme noted that culture-specific expressions refer to the concepts of a specific source culture which do not have exact equivalent expressions in a specific target culture (2011, p. 126).

A significant component of ICRs, idioms can be defined as “a string of words whose meaning is different from the meaning conveyed by the individual words” (Larson, 1984, cited in Al-kadi 2015, p. 513). Mona Baker (1992) defines idioms as “frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components” (p. 63). Idiomatic expressions are usually employed to communicate a given message more emphatically, as well as to describe an idea in an original and interesting way. Idioms enable readers to better visualize a scene or object being presented; also, they sometimes serve to add humor to the content being introduced. In her book *In Other Words: A Coursebook on Translation*, Baker proposed her own taxonomy of strategies for translating idioms as employed by professional translators. She listed six strategies for translating idioms: (1) Using an idiom of similar meaning and form; (2) Using an idiom of similar meaning but dissimilar form; (3) Borrowing the source language idiom; (4) Translation by paraphrase; (5) Translation by omission of a play on idiom; (6) Translation by omission of entire idiom (p. 72-77).

Like Baker, Nida, and Taber addressed the issue of rendering idioms. In their book *The Theory and Practice of Translation* (1982), the two scholars introduced the term “adjustments” (p. 106), which were defined as a set of techniques (used in Bible translation) designed to “produce correct equivalents” for source-language idioms (1964, p. 226). Adjustments are changes that can be made in translating idioms to minimize any possible loss that may occur in semantic content. Techniques of adjustment are comprised of procedures such as addition or subtraction of material, alteration, using footnotes (clarifying word-for-word translations which have been retained in the text), and tailoring the language so that it becomes more suited to the experience of the target audience. (Shuttleworth & Cowie, 1997, p. 6-7).

In their seminal book, Nida and Taber (1982) mention three types of adjustments that can be made in the process: “(a) from idioms to non-idioms, (b) from idioms to idioms, and (c) from non-

idioms to idioms” (p.106). In the first place, idioms are phrases or syntactic structures that cannot be rendered through a literal translation, for their meanings and connotations are quite different from the sense conveyed by the words that constitute them (Baldick, 2001, p. 121). When rendering the original dialogue, the translator often has no other choice but to convert an idiom into a non-idiom, simply because the source-text idiom cannot be matched by an idiom in the receptor language. On the other hand, trying to literally render each word in the idiom would often result in an awkward translation. In such cases, the translator often resorts to non-idiomatic translation. To cite an example, for the Turkish idiom *ağzından bal akmak*, it is hard to find an English idiom with the same meaning. So, this idiomatic phrase is usually translated as *speaking sweetly*, focusing on the semantic content of the original idiom.

Though on rare occasions, sometimes it may turn out that an idiom in the source language, when literally translated, has a corresponding equivalent (idiom) in the receptor language –one that has the same form. To cite an example, for the Turkish idiom *zaman öldürmek*, there is a corresponding idiom in English: *to kill time*. Sometimes, the literal translation of the original idiom, with a slight change in wording, can function as the literal equivalent of the original phrase. For instance, the idiom *bir taşla iki kuş vurmak* can be literally translated into English (with a slight change) as *to kill two birds with one stone* to convey exactly the same message. Likewise, the idiom *Yüreğim ağzıma geldi* can be literally translated as *My heart jumped into my mouth*. Similarly, the idiom *iğneyle kuyu kazmak* can be translated into English with a literal equivalent (idiom), *to dig a hole with a needle*.

Another possibility is that, for an idiom in the source language, one may come up with an idiom (with a different form) in the target language, which proves to be the equivalent of the original, one that is equally capable of creating almost the same semantic and emotional effect (Nida & Taber, 1982, p. 106). For example, the Turkish idiom *kırk yılda bir* can be translated into English with the idiom *once in a blue moon*, with exactly the same meaning. Similarly, the Turkish idiom *bir çuval inciri berbat etmek* can be matched in English by the idiom, *to upset the applecart*, just as the idiomatic phrase *bardağı taşıran son damla* can be translated into English with the idiom *the last straw*.

Still, another possibility is that for a non-idiom in the source language, an appropriate idiom can be found in the receptor language. Nida and Taber argue that it is possible, even more desirable, to convert a non-idiom into an idiom in translation. If it properly fits into the context, the idiomatic expression used in the translated text not only accurately communicates the source-text message, but also creates a powerful impact on the target audience (1982, p. 106). For instance, in informal situations, the Turkish verb *sıkı çalışmak* can be translated into English with the idiomatic expression *hit the books*, whereas one may as well render the same verb as *study hard*.

#### 4. DATA ANALYSIS

In this section, exemplary idioms selected from the series and their translations have been analyzed in the light of Tomaszewicz’s strategies for subtitle translation, some of which find an echo in Nida and Taber’s adjustments for rendering idioms. In the original soundtrack of the TV

series under discussion, there are also a few examples of ECRs, among which can be cited *zaptiye* (police), *paşa* (general), *zabit* (officer), *şerik* (partner), *komiser* (captain of the police), *mütekait darphane emini* (ex-warden of the mint), *akşam ezanı* (evening prayer). Translation of the word *zaptiye* with a generic term (*police*) is an example of generalization in that here the word police functions as a general term that includes all kinds of security personnel. Except for the word *zaptiye*, all the other ECRs have been translated with corresponding items in the target culture. While there are not many ECRs in the original soundtrack, the TV series abounds in Intralinguistic Culture-bound References (ICRs), idiomatic expressions in particular.

In rendering idioms, the translator of the TV series has mostly applied the strategies of *generalization* and *equivalence*, with the former predominating over the latter. Notably, the strategy of generalization finds its parallel in one of the three kinds of adjustments described by Nida and Taber: translating *an idiom with a non-idiom*. Below are several examples of this strategy:

**Table 1: Samples of generalization**

Original Film Dialogue	Dubbed Version	Strategy
1) Ya bakın, İstanbul'un <i>altını üstüne getirip</i> katili o polislerden önce bulmazsam...	But I can-- I promise you I'll get the killer for you. I mean, even before the police can get hold of him.	Generalization through omission
2) Ama pek <i>yola gelecek</i> gibi değildi.	But he wouldn't <i>listen to reason</i> .	Generalization
3) ... Bayan Christie bu odada kalırken tam 11 gün <i>sırta kadem bastı</i> .	... while she was a guest in this room, Mrs Christie <i>disappeared</i> for 11 full days.	Generalization
4) ... bütün <i>dünyanın ağzı açık</i> kalacak.	... <i>the whole world will be in a awe</i> .	Generalization
5) Konakta <i>kıyamet kopmuş</i> .	<i>There's been uproar</i> in the mansion.	Generalization
6) <i>Kabak benim başıma patladı</i> ...	... <i>I had to take the blame</i> for you.	Generalization
7) ... ama belli ki ona <i>sükutun altın olduğunu</i> öğretmemiş.	... but he obviously never taught her that <i>silence is a virtue</i> .	Generalization
8) ... harp vakti soframızdan <i>kuş sütü</i> eksik olmadı.	... even in wartime, <i>we have wanted for nothing</i> at our table.	Generalization
9) <i>Yakayı ele verdin</i> sandım.	I thought maybe <i>you'd been found out</i> .	Generalization
10) ... ya da Britanyalı dostlarınızla, sadece biraz dalga geçip eğlendiğimi, o önemsiz subayla alakalı <i>dönen dolapların</i> zerre umurumda olmadığını idrak ettiniz.	... or you've realised that I don't take your British friends seriously. Nor do I care about the <i>ridiculous games</i> you've been playing with that nobody of an officer.	Generalization
11) <i>Haysiyetimi iki paralık etmene</i> müsaade etmem!	<i>I will not have dishonour in my own home!</i>	Generalization
12) <i>Eceline mi susadın?</i>	Do you <i>have a death wish</i> or something?	Generalization
13) Birkaç vakittir <i>sesi sedası çıkmamıştı</i> . Ben de <i>işkillenmişim</i> zaten.	Well, <i>it's a long time since I heard from my brother</i> . But he's been very busy, I <i>know</i> .	Generalization
14) Babanız pek mühim bir adammış. Gavurlarla da arası pek <i>sıkı fıkıymış</i> .	Apparently, your father is a very important man. Also <i>deals closely with</i>	Generalization & Omission

	the infidels.	
15) Akli muvazenesi yerinde değil. Böyle adlandırmaya dilim varmıyor.	It is a <i>mental condition</i> . Please <i>let's put it in a different form</i> .	Generalization
16) "100 altını Britanyalı dostlarına peşkeş çektiğin depoya bırak ve oradan ayrıl". Yalnız geleceksin.	"Go alone to the warehouse which you have <i>given</i> to your British friends". Leave 100 gold coins.	Generalization
17) Şu an çoğunuz onu tanımıyorsunuz. Ama çok yakında tarihe adını altın harflerle yazdıracak olan Mustafa Kemal Paşa bugün 9. Ordu Müfettişliğine atanmıştır.	Most of you don't know his name yet. But soon, you will do. <i>He will be exalted as the father of our great country</i> . Mustafa Kemal Paşa will be the inspector of the Ninth Army from today.	Generalization
18) Gözünü hırs bürümüş onun.	He's <i>greedy for power</i> , you know.	Generalization
19) Eli kulağımdadır, gelir şimdi.	He'll be here in a <i>minute</i> .	Generalization
20) Ateş de bacayı sarmış.	And they seem to be <i>getting intimate</i> .	Generalization
21) Abimle Fahrettin'in tek derdi paraydı. Maksatları silahları satıp voliyi vurmaktı. Ben o depoyu soymak için fırsat kolluyordum.	My brother and Fahrettin only cared about money. They wanted to sell the guns and <i>get rich quick</i> . I'd been <i>waiting for a chance</i> to rob that warehouse.	Generalization
22) Hay aklınla bin yaşa, Ahmet abi.	<i>That's absolutely brilliant</i> , Ahmet!	Generalization

When the strategy of generalization is at work, the message underlying the idiom is conveyed in broad terms. For example, in Turkish, the expression "peşkeş çekmek" (extract 16) is used specifically in situations where somebody sells an item at a price much lower than its real value. The translator has rendered this idiom with the verb "give", which conveys the meaning in a general sense. Similarly, in extract 3, the translator has rendered the idiom "Sirra kadem bastı" with a non-idiom, "(She) disappeared", instead of matching an idiom in SL with a TL idiom -e.g. "vanish off the face of the earth". Yet, this cannot be regarded as a translation error; rather, the translator has opted for rendering the original idiom with a verb that has a general meaning. This strategy can be illustrated by several other examples. In extract 2, the dubber has rendered the idiom "Ama pek yola gelecek gibi değildi" with a non-idiom "But he wouldn't listen to reason", instead of translating an idiom in SL with a TL idiom -e.g. "We talked to her for an hour, but we couldn't make her see sense". In extracts 5 and 6, instead of matching an idiom with an idiom, the dubber has opted for using the strategy of generalization to communicate the sense underlying the source-language idioms. Thus, the idiomatic expression "Konakta kıyamet kopmuş" has been rendered (with a non-idiom) as "There's been uproar in the mansion"; "Kabak benim başıma patladı", as "I had to take the blame for you". Actually, it would have been possible to render original idioms with corresponding idioms in the target language, and to translate the idiom "Konakta kıyamet kopmuş" as "The hell has broken loose". Likewise, the idiomatic expression "Kabak benim başıma patladı" could have been rendered as "I was left holding the baby". In extract 7, the dubber has rendered the idiom "... ama belli ki ona sükutun altın olduğunu öğretmemiş" with a non-idiom "... but he obviously never taught her that *silence is a virtue*",

instead of using a corresponding idiom in the TL –e.g. “*speech is silver, silence is gold*”. In extract 8: the translator has rendered the idiomatic expression “*Soframızdan kuş sütü eksik olmadı*” with a non-idiomatic expression “*we have wanted for nothing at our table*”, instead of matching an idiom in SL with a TL idiom –e.g. “*a table flowing with milk and honey*”. In extract 9, the dubber has rendered the idiom “*Yakayı ele verdin sandım*” with a non-idiom “*I thought maybe you’d been found out*”, instead of using a corresponding idiom in the TL –e.g. “*I thought you had been busted*”. In extract 18, the translator has rendered the idiomatic expression “*Gözünü hirs bürümüş onun*” with a non-idiomatic expression “*He’s greedy for power, you know*”, instead of matching an idiom in SL with a TL idiom –e.g. “*He’s on the make*”. In extract 19, the dubber has rendered the idiom “*Eli kulağındadır, gelir şimdi*” with a non-idiom “*He’ll be here in a minute*”, instead of using a corresponding idiom in SL with a TL idiom –e.g. “*It is only a matter of time that he will be here*”. In extract 21, the translator has rendered the idiom “*Maksatları silahları satıp voliyi vurmaktı*” with a non-idiom “*They wanted to sell the guns and get rich quick*”, instead of matching an idiom in SL with a TL idiom –e.g. “*They made a bundle selling their business*”. In each of these examples, the strategy of generalization has been used to convey the sense underlying the original idiom through a non-idiomatic translation intended to communicate the message in broader terms.

### Table 2: Samples of equivalence

In the translation of idiomatic expressions, after generalization, equivalence is the second most widely used strategy in this TV series. The table below includes various examples of this particular strategy:

Original Film Dialogue	Dubbed Version	Strategy
23) Şansınızı fazla zorlamayın.	Now, you’re pushing your luck.	Equivalence
24) İşler sarpa sarsın istemem...	I just don’t want people to mess things up...	Equivalence
25) Laftı çevirme...	don’t mess about with me.	Equivalence
26) Eski dostunla iki tek atmayacak mısın?	You’re not gonna have a few with your old friend?	Equivalence
27) İki çift lakırtı ettik.	Just having a little talk.	Equivalence
28) Hangi rüzgâr attı sizi buraya?	What are you doing in these parts?	Equivalence
29) Fahrettin’le ne dolap çeviriyordunuz...	Fahrettin and you were up to something.	Equivalence
30) El âlemin diline düşeceğiz.	We will be the laughing stock of Istanbul.	Equivalence + Explication
31) Pera’daki en güçlü adam olmak için 15 rauntluk kıran kırana bir boks maçı!	A 15–round slugfest for bragging rights as the toughest man in Pera!	Equivalence
32) Bir şeyi de elime yüzüme buluşturmayayım ya!	I’ve messed up everything, like I always do!	Equivalence
33) Size abayı yakmış ahbab.	She’s quite taken with you, old boy.	Equivalence
34) Başına bir hal geldi diye öldüm öldüm dirildim.	I was beside myself, worrying about what had happened to you.	Equivalence
35) Samanlıkta iğne aramak gibi bir şey bu.	It’s like looking for a needle in a haystack!	(Literally) Equivalence

36) Gözü kulağı gibiydim onun.	I was <i>his eyes and ears</i> .	(Literally) Equivalence
37) Kırk takla attım. Elinden zor kurtuldum.	To get away from him, I had to <i>lie through my teeth</i> .	Equivalence
38) Armut dibine düşermiş.	Well, <i>the apple doesn't fall far from the tree</i> , does it?	Equivalence

Ideally, the strategy of equivalence involves matching a source-language idiom with an idiomatic expression in the target language –one that is considered to be the closest possible equivalent of the original. Here, it should be noted that the strategy of equivalence corresponds to one of the adjustments suggested by Nida and Taber: “from idioms to idioms”. This is a type of translation that either looks like a literal rendering of the original idiom or comes close to being so in terms of both meaning and form. To cite several examples, in extract 35, the idiom “samanlıkta iğne aramak gibi bir şey bu” has been matched by an idiom that conveys exactly the same message: “It’s like looking for a needle in a haystack!”. Likewise, the idiomatic expression in extract 36 “Gözü kulağı gibiydim onun” has been translated as “I was his eyes and ears”, and the idiom “Şansınızı fazla zorlamayın” in extract 23 has been rendered as “Now, you’re pushing your luck”. Notably, in both cases, the original idioms have been matched by the corresponding ones in English (literal or almost literal equivalents of the original idioms).

Alternatively, an idiom in the source language may have a corresponding idiom in the target language, one that has a similar meaning but a different form. To cite a few examples from the TV series, the idiom in extract 24, “İşler sarpa sarsın istemem” has been rendered as “I just don’t want people to *mess things up*”; the idiomatic expression in extract 25, “Lafı çevirme” has been dubbed as “*don’t mess about with me*”; the idiom in extract 30, “El âlemin diline düşeceğiz” has been translated as “We will be *the laughing stock of Istanbul*”. The idiom in extract 32, “Bir şeyi de elime yüzüme bulaştırmayayım ya!” has been dubbed as “I’ve messed up everything, like I always do!”; in extract 28, the idiom “Hangi rüzgâr attı sizi buraya?” has been rendered as “What are you doing in these parts?”; in extract 37, the idiomatic expression “Kırk takla attım” has been translated as “I had to lie through my teeth”. Similarly, in extract 38 “Armut dibine düşermiş” has been dubbed as “Well, *the apple doesn’t fall far from the tree*, does it?”. In each of these examples, the source-language idioms have been matched by corresponding idioms (with a similar meaning but different form) to achieve equivalence at semantic level and to create a similar effect on the target audience.

## CONCLUSION

Whatever the type of translation, there are various difficulties involved in rendering culture-bound references, and translation of original film dialogues for dubbing is no exception. This is partly because original soundtracks often contain a good deal of spoken dialogue, and hence, quite a few extra-linguistic and intra-linguistic items. Among the most common kinds of intra-linguistic references are *idioms*, which can be rendered by employing various translation procedures. The analysis of the original soundtrack and its dubbed version has shown that, in the rendering of

idioms, two of Tomaszewicz's strategies -generalization and equivalence- have been used more frequently than the others. Also, it has been found that, when dealing with idioms, the translator of the TV series has mostly used the strategies of generalization and equivalence, with the former predominating over the latter. Notably, these strategies correspond to two of Nida and Taber's techniques of adjustment: (1) *from idioms to non-idioms*; (2) *from idioms to idioms*, respectively. Undoubtedly, when translating idiomatic language, the ideal strategy is to match a source-language idiom with an equivalent idiom in the target language. Yet, it is not always possible to find a target-language idiom that corresponds to the idiom in SL. In view of this fact, the translator of the TV series has primarily aimed at establishing correspondences at semantic level by relying mainly on the strategy of generalization, which finds a parallel in one of Nida and Taber's techniques of adjustment: from idiom-to-non-idiom. One may assume the translator has done so in order to ensure that, despite differences between the two languages at linguistic and extra-linguistic levels, the message and feelings inherent in source-language idiom are accurately communicated to the target viewer.

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