Audiovisual Translation: A Case Study of *What We Wanted*

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Abstract

This study examines the English and Turkish subtitles of the German Netflix film *Was Wir Wollten* based on its dubbed version. In the film, main characters Alice and Niklas speak Standard High German (Hochdeutsch), while Christl communicates in South Tyrolean German, a distinct dialect, with her husband Romed and their children. To highlight cultural contrasts between the families, Saran Digital Studios, responsible for the Turkish subtitles and dubbing, made a notable localization decision: they replaced South Tyrolean German with Aegean Turkish in the dubbed version. According to interviews with Saran Digital Studios and Netflix officials, various Turkish dialects, including the Black Sea accent, were considered before finalizing the dubbing by the officials. The Aegean dialect was, however, chosen for its comprehensibility, as many Turkish viewers might be unfamiliar with regional dialects. As known, the Aegean dialect is closely associated with comedy in Türkiye, potentially creating a mismatch since *Was Wir Wollten* is a drama. This study explores how these localization choices affect Turkish audiences' interpretation of the film's themes. It investigates whether the use of the Aegean dialect leads viewers to perceive the drama as comedic, how effectively the film's message is conveyed in Turkish dubbing, and whether Eastern or Southeastern dialects might have better preserved the original dramatic tone providing that they were chosen by the officials. The research aims to contribute to audiovisual translation studies, examining the role of dialects in localization and audience reception.

Keywords: (Audio-visual) translation, AVT, subtitle translation, dubbing, localization

Introduction

In recent years, audiovisual translation (AVT) has gained significant attention as the digital age continues to shape our daily lives and bring new paradigms within Translation Studies (TS). AVT encompasses various modes, such as dubbing, subtitling, and audio-description, and has become a specialized area of translation associated with multimedia content. One particular aspect of AVT is the translation

of movies and series for platforms like Netflix, which requires careful consideration of cultural differences and linguistic adaptations.

This study aims to analyze the English and Turkish subtitles of the German Netflix movie *What We Wanted* (*Was Wir Wollten*) based on its dubbed version. The movie portrays two main families with distinct linguistic backgrounds: Alice and Niklas speak Standard High German ("Hochdeutsch"), while Christl communicates in South Tyrolean German with her husband, Romed, and their two children. To emphasize the cultural contrast and conflict between these families, Saran Digital Studios, responsible for the subtitle and dubbing production on behalf of Netflix, made an intriguing decision. They chose to voice the South Tyrolean German dialogue in the Turkish dubbed version using the Aegean Turkish dialect.

During the initial research phase, Saran Digital Studios and Netflix officials evaluated various dialects and accents, including the Black Sea dialect. Ultimately, they opted for the Aegean dialect, considering it more suitable for the portrayed characters. In the light of the interview we made with them, it can be said that Saran Digital Studios thought the Aegean dialect might be easily understandable by Turkish audiences who may not be accustomed to hearing different dialects. However, while the original production of *What We Wanted* is a drama genre movie, the general association of the Aegean dialect with comedy in Türkiye raises intriguing research questions regarding the impact of this dubbing decision.

The study explores whether the Turkish audience might perceive the movie as a comedy despite its original production as a drama. It discusses the impact of Saran Digital Studios' decision to use the Aegean dialect on the Turkish audience, particularly regarding the portrayal of the nature and the depiction of conflict between the two families in the movie. Additionally, it investigates how effectively the central message of the movie is conveyed to the audience through the dubbed version. In this way, the influence of localization choices in the English and Turkish subtitles and dubbing on the audience's understanding and interpretation of the main

message of the movie is tried to be shown. Localization choices refer to the decisions made during the translation process, including cultural adaptations, linguistic nuances, and the portrayal of the characters' identities. It is crucial to explore how these choices shape the audience's perception of the movie and their interpretation of its central themes and messages. Therefore, the impact of localization choices in the English and Turkish subtitles and dubbing of *What We Wanted* on Turkish audiences' understanding and interpretation of the main message of the movie is analyzed throughout the research. By investigating this hypothesis, a deeper understanding of the role of localization in AVT and its influence on audience reception and comprehension might be gained.

Undoubtedly, the use of a local dialect or accent in dubbing poses challenges, especially when trying to convey the difference between two German dialects to the audience. The association of the Aegean dialect with the comedy genre in Türkiye further complicates the choice. Consequently, alternative dialects and accents spoken in Türkiye, such as Eastern and South-eastern dialects, could be considered more appropriate choices to reflect the drama-genre atmosphere of the original. In connection with the statements above, the hypothesis of the study posits that the decision to use the Aegean dialect in the Turkish dubbed version of *What We Wanted* may lead to a perception of the movie as a comedy, even though the original production is a drama. By exploring this hypothesis, a deeper understanding of how dubbing choices influence audience perception and interpretation of genre in audiovisual translation (AVT) can be grasped.

Literature Review

The digital age profoundly impacts our everyday lives in different respects compared to other ages, and it can be stated that it is conducive to the emergence of different areas of expertise in translation by generating new paradigms or turns within TS. One of these specialized areas is audiovisual translation, or AVT, associated with multi-media content such as dubbing, subtitling, audio-description, etc. Interest in

this field has grown day by day (Algryani, 2021). While some translation scholars may consider audiovisual translation a sub-type of localization, this area is also discussed as a form of translation on its own or "adaptation" (see Díaz Cintas & Remael, 2007), "screen trans-adaptation" (see Gambier, 2003), "constrained translation" (qtd. in Munday, Ramos Pinto & Blakesley, 2022, from Mayoral et al. 1988; Titford 1982), "film translation" (qtd. in Munday, Ramos Pinto & Blakesley, 2022: 233 from Snell-Hornby 1988/1995), "screen translation" (qtd. in Munday, Ramos Pinto & Blakesley, 2022:233 from Mason 1989), "film and TV translation" (qtd. in Munday, Ramos Pinto & Blakesley, 2022:233 from Delabastita 1989) or "(multi)media translation" (qtd. in Munday, Ramos Pinto & Blakesley, 2022:233 from Gambier & Gottlieb 2001). Some scholars even think AVT is a discipline (see Díaz Cintas, Matamala & Neves, 2010, Bolaños-García-Escribano, Díaz-Cintas & Massidda, 2021) or a subdiscipline (Valdeón, 2022) within TS (see Çoban, 2022). In reality, the roots of audiovisual translation (AVT) date back much further than its newfound popularity in this century. From the era of silent films, AVT has undergone significant evolution, with the remarkable advancements, particularly due to the impact of the COVID-19 pandemic, which disrupted traditional educational practices in 2020 and prompted its widespread adoption as a tool for online teaching in educational institutions (Tomei & Chetty, 2021: 56).

Localization implies adapting audiovisual content to suit the cultural, linguistic, and socio-contextual specificities of the target reader. It involves making strategic decisions regarding translation, cultural adaptation, and linguistic nuances to ensure the maximum comprehension and engagement of the target viewers. The localization process aims to preserve the original message and intention while making it accessible to the local culture and language. Several scholars have explored the concept of localization in audiovisual translation. Gambier & Gottlieb (2001) discuss the complexities of (multi)media translation and highlight the importance of considering cultural practices and research in the process.

Pérez-González (2014) provides a comprehensive overview of audiovisual translation, addressing theoretical frameworks and practical considerations. The evolving landscape of audiovisual translation and localization is examined in Remael & Poggi's (2018) edited volume, which explores the changing dynamics and practices across Europe.

Di Giovanni (2008) introduces the concept of film as translation, emphasizing the interplay between text and image in audiovisual translation. Such literature references provide a comprehensive understanding of the principles, theories, and methods involved in the localization process within audiovisual translation. They cover subtitling, dubbing, cultural adaptation, and the challenges of translating audiovisual content for different target audiences.

As Di Giovanni puts it, subtitling, a form of AVT, is regarded as the first activity that falls within current definitions of audiovisual translation to have been the focus of scholarly interest. In this respect, Jan Ivarsson's book Subtitling for the Media (1992) is the first monography published in Europe (see Di Giovanni, 2016:58). Nevertheless, other fundamental elements of audiovisual translation, such as dubbing and voice-over, emerged to meet the demand in Europe and worldwide (see Janecová, 2012:18). As a matter of fact,

> *the dubbing is highly complex then and involves a great many factors. It is virtually inevitable that the translation initially delivered by the translator will undergo modifications. Indeed, audiovisual translation is probably the discipline in which the text undergoes most change from start to finish. All the stages of the process involve manipulation to some extent of the text submitted by the translator. As already pointed out, after the translator submits the completed translation, the text may be sent to a proof-reader and then may undergo synchronization. These two phases involve modifications of the text, which sometimes may be necessary and sometimes not particularly so. It must also be borne in mind that in most cases, neither the proof-reader nor the synchronizer understands the original language* (Martínez, 2004:5)

New or "merging modalities" in AVT also stem from established practices. For

instance, the emergence of audio subtitling as a mixture of voice-over and subtitling and as a complement to audio description is relatively new within AVT (Di Giovanni, Orero, & Agost, 2012:10). These findings from the literature show that new AVT modes have been popularizing each day, and through such platforms as Netflix, Ted Talks, YouTube, etc., the interest in this area has been growing. Based on its popularity, audiovisual translation might be evaluated as a part of crowdsourced translation or, in other words, user-generated/fan/voluntary (see O'hagan, 2009 & 2012) or amateur translation, even though translators also gain substantial money through the platforms mentioned above.

With respect to this brief information, AVT can be defined as the translations of audiovisual texts produced by considering two channels, the acoustic and the visual. The other distinctive feature is the nonverbal element, acoustic in the form of noises and music, or visual, i.e., images (see Sokoli, 2009). The translation of such texts can be performed interlingually to transfer the audiovisual texts from their source to the target reader, or it can be done intra-lingually "mainly for the use of people with hearing or sight disabilities. In these forms the language is not altered, but the semiotic code is, e.g., from spoken to written in subtitles for the deaf and hard-of-hearing, or from visual to spoken as in audio description" (see Pedersen, 2010:1). Nowadays, intralingual translation of audiovisual texts is seen on platforms such as Netflix or TV shows, primarily to raise awareness against the disabled.

In connection with the emergence of new forms of AVT and a variety of written literature on this topic, it can be asserted that audiovisual translation has started to occupy a more central position in theoretical thinking regarding translation because of its dissemination within society and influence on people. AVT can also be studied to show how general theories of translations might be applied to this specialized area by integrating descriptive and case studies and to have an idea of the nature of translation and perhaps communication, including testing, questioning, and development of general theories of translation (Zabalbeascoa, 2010:36). However,

this specialized area of translation seems still to be underestimated. As Adrián Fuentes-Luque puts it, this seems to be true in official institutions and non-profit organizations (see Piñero & Díaz Cintas, 2015:2).

The use of dialects and accents in audiovisual translation (AVT) adds a layer of complexity to the translation process and can significantly impact audience perception and interpretation. Different dialects and accents can evoke specific cultural associations or genre-specific connotations, shaping the reception and understanding of the translated content. García (2015) explores the portrayal of regional accents in Spanish dubbing, emphasizing the importance of audience-oriented choices that enhance authenticity and cultural representation. The study highlights how selecting appropriate dialects and accents in AVT can contribute to a more immersive and relatable viewing experience for the target audience.

Similarly, Díaz Cintas & Remael (2007) discuss the challenges and considerations involved in adapting dialects and accents in audiovisual translation. They argue that the decision to use specific dialects or accents should be guided by the familiarity of the target audience and comprehension of regional variations. This aligns with the notion that choosing dialects or accents that resonate with the target audience can enhance their engagement and understanding of the translated content. Moreover, Gambier (2003) introduces the concept of "screen trans-adaptation," emphasizing the importance of cultural adaptation in AVT. This study underscores how the choice of dialects and accents can contribute to portraying cultural differences and enhance the authenticity of the translated content, offering ample and various experiences.

In summary, the literature on the impact of dialects and accents in AVT emphasizes the importance of audience-oriented choices that enhance authenticity, cultural representation, and viewer engagement. By considering the familiarity, comprehension, and cultural associations of the target audience, translators can effectively adapt dialects and accents to convey the intended meaning and enhance the viewing experience. Following a brief explanation of AVT, this study carries out

an analysis of English and Turkish subtitles of the German Netflix movie entitled *What We Wanted* (*Was Wir Wollten in German*), considering its dubbed version[i].

The Plot of the Movie

The plot of the movie *What We Wanted* (*Was Wir Wollten* in German) begins when two families from Austria become neighbors during their vacation on the island of Sardinia. The movie reflects the differences between these two families regarding their worldviews, living standards, income, and education levels. Two characters in the movie, Romed and Christl, are Catholic, whereas Alice and Niklas are not very religious. Romed and Christl represent a rough family. On the other hand, Alice and Niklas make their living at the middle-class level but barely finance the house construction they undertook. Romed and Christl have a slightly lower education level than Alice and Niklas. As seen from the language used by Romed and Christl, it can be stated that they come from a lower-level and rustic family. Accordingly, Alice and Niklas speak Standard High German ("Hochdeutsch), while Christl and Romed speak South Tyrolean German.

The Influence of Dialect and Genre in the Turkish Dubbed Version of *What We Wanted*: Research Questions and Research Significance

In this section, the research questions are introduced, and the significance of the study is highlighted. Accordingly, the impact of dialect and genre on the perception and understanding of the Turkish dubbed version of *What We Wanted* was investigated by analyzing the localization choices and their effects on audience reception. The study contributes to the field of audiovisual translation, specifically in the context of Turkish audiences.

The following research questions guided the study:

- To what extent can the Turkish audience perceive *What We Wanted* as a comedy, even though the original production is a drama when watching the

dubbed version in the Aegean dialect?

- What is the core message of *What We Wanted*, and how effective is it conveyed to audiences when they watch the dubbed version in Turkish?
- How does the choice of the Aegean dialect for dubbing the movie influence Turkish viewers' understanding of cultural differences and conflicts depicted between the two families?
- Considering the association of the Aegean dialect with the comedy genre in Türkiye, would other dialects or accents, such as Eastern or South-eastern dialects, have been more suitable for reflecting the original drama-genre atmosphere of the movie?

This study holds significant importance in audiovisual translation and the broader field of translation studies. Firstly, it addresses a notable research gap concerning the influence of dialect and genre in audiovisual translation, mainly focusing on the perception/interpretation of the Turkish audience. This research provides valuable insights into how linguistic choices in dubbing can shape genre expectations by investigating the extent to which the Turkish audience might perceive the movie as a drama or as a comedy due to the use of the Aegean dialect. Secondly, the study explores the effectiveness of conveying the central message of *What We Wanted* in the Turkish dubbed version. By examining audience reception and interpretation, the research offers insights into the challenges and opportunities of preserving the original message while adapting it to the target language and culture.

Furthermore, this research investigates the impact of the Aegean dialect on understanding the cultural differences and conflicts depicted in the movie regarding the Turkish audience. By analyzing the influence of the chosen dialect on reflecting cultural nuances, the study sheds light on the localization process and its implications for audience perception and engagement. It also prompts a critical examination of alternative dialect choices and their suitability in maintaining the original genre atmosphere of the movie. By considering other dialects or accents, such as Eastern

or South-eastern dialects, the research broadens the discourse on the role of dialects in audiovisual translation and encourages further exploration in this domain.

The research questions presented in this study delve into the influence of dialect and genre in the Turkish dubbed version of *What We Wanted*. By addressing these questions, the study contributes to the field of audiovisual translation and offers insights into audience reception, interpretation, and cultural adaptation in the Turkish context. The findings of this research have the potential to inform future practices in audiovisual translation and deepen our understanding of the intricate relationship between language, culture, and genre in this domain.

Methodology: AVT Subtitle and Dubbing Analysis of *What We Wanted*

In this section, the methodology for analyzing the audiovisual translation (AVT) in the subtitle and dubbing of the movie *What We Wanted* with a specific focus on utilizing the Aegean dialect is presented. A systematic approach was followed to examine the localization choices and their impact on audience perception and interpretation. The key steps involved in the analysis are as follows:

-   Data Collection: Turkish and English subtitles[ii] were accessed and obtained for every scene in the movie. These subtitles served as the primary sources of analysis, providing insights into the translation and cultural adaptation decisions made in the AVT process.
-   Identification of Aegean Dialect Samples: Specific scenes in the dubbed version where the Aegean dialect was utilized were carefully identified as samples for further examination. These scenes were selected to highlight the cultural differences and conflicts between the two families portrayed in the movie.
-   Determination of Aegean Dialect Instances: Within the dubbed version, a close examination was conducted to determine the presence and characteristics of the Aegean dialect in the identified scenes. Linguistic

features, pronunciation, and other markers of the dialect were analyzed to assess its accurate representation in the translated version.

- Comparison of English Subtitles and Turkish Subtitles: The selected samples of English subtitles were compared with their corresponding Turkish subtitles. This comparison aimed to identify any variations or modifications made during the translation process, particularly concerning the portrayal of cultural differences and conflicts.

- Presentation of Findings: The findings of the comparison between the selected samples of Turkish subtitles and Turkish dubbing with the Aegean dialect (are) presented in Table 1 in the findings section. This table provides a comprehensive overview of the specific scenes and their corresponding translations, highlighting any discrepancies or similarities between the two versions.

- Analysis of Selected Samples: Each selected sample translation in Turkish subtitles and dubbing, along with its corresponding scene number, was subjected to an analysis. This analysis delved into the linguistic choices, cultural adaptation strategies, and the potential impact of the Aegean dialect on character portrayal and the overall comprehension of the movie.

By following this methodology, a systematic and comprehensive exploration of the AVT subtitle and dubbing choices in *What We Wanted*, specifically focusing on utilizing the Aegean dialect, was ensured. This approach facilitated a deeper understanding of the localization process and its implications for audience reception and interpretation.

Findings and Discussion

This section focuses on analyzing selected Aegean dialects used in the Turkish dubbing of the movie. These dialects are presented in Table 1, which provides a comprehensive overview of the linguistic choices made in the dubbing process. The

table includes notes that explain the context and significance of each scene where the dialects are utilized. These notes serve as valuable references for readers, offering a deeper understanding of the cultural and narrative implications associated with using specific Aegean dialects.

The table presents various sentences from the dubbing dialogues, indicating the inclusion or exclusion of these sentences in the Turkish and English subtitle translations. Notably, some sentences in the table signifying those particular partswere excluded in the subtitle translations. These omissions are significant as they may impact the viewers' understanding and perception of the movie. By examining the dialects and their corresponding scenes, this section aims to evaluate the effectiveness of Turkish dubbing in conveying the intended message and creating a distinct cultural experience for the target audience.

Table 1. English and Turkish subtitles and Turkish dubbed version of *What We Wanted*

Digital Platform: Netflix Date: 2020/09/28 German Original	Digital Platform: Netflix Date: 2020/09/28 Turkish Subtitle	Digital Platform: Netflix Date: 2020/09/28 English Subtitle	Digital Platform: Netflix Date: 2020/09/28 Turkish Dubbing
111 00:10:12,041 --> 00:10:16,041 [Frau] Mein Auto hätten wir an die Steckdose anstecken müssen.	87 00:10:12.041 --> 00:10:16.041 >İyi ki benim arabamı almadık > >Şarj etmemiz gerekirdi.	83 00:10:12.041 --> 00:10:16.041 >Lucky we didn't take my car.> >We would have had to charge it.>	Romed (R)-Eveet Christl (C)- Eyii ki benim arabamı alıgoymamışıız. Her istasyonda şarzetmemiz gerekirdi.
112 00:10:17,791 --> 00:10:19,500 [Mann von Fähre] Nur aufm iPhone.	88 00:10:17.708 --> 00:10:19.333 >Sürekli iPhone'da.>	84 00:10:17.708 --> 00:10:19.333 >He's always on the iPhone.>	R- habire telefonuna baktı durdu.
113 00:10:21,333 --> 00:10:23,291	89 00:10:21.375 --> 00:10:24.458	85 00:10:21.375 --> 00:10:24.458 >	C-Daviid, telefonu bırak çık dışarı. Geldik gaari.

David, leg das Kastl weg und steig aus.	>Bırak şu telefonu David. Geldik.>	>David, come on.> >Put the phone down, get out. We're here.>	R-<u>tamaam</u> gelin <u>bakaam</u> (x)
117 **00:10:40,041 --> 00:10:42,916** **-[Nachbarin] Brutal schönes Haus!** **-[Nachbar] Ja?**	91 00:10:40.041 --> 00:10:42.916 > >-Muhteşem bir evimiz var.> >-Öyle mi?>	87 00:10:40.041 --> 00:10:42.916 > >-Wow, we got an amazing house.> >-Did we?>	C- <u>annaaam</u>,hakketten pek güzelimiş ev. R-<u>ööle</u> mi?
121 **00:11:01,750 --> 00:11:03,208** **[Nachbar] Beim Eingang.**	95 00:11:01.750 --> 00:11:03.083 >Girişe yakın.>	91 00:11:01.750 --> 00:11:03.083 >Near the entrance.>	<u>R- yokarda girişte</u> <u>C- Gaari yarın</u> <u>yerleştiriyiz. (x)</u>
133 **00:11:45,125 --> 00:11:47,250** **Die Frage ist falsch. Wir brauchen das.**	105 00:11:45.125 --> 00:11:47.500 >Yanlış soru. Buna şimdi ihtiyacımız var.>	101 00:11:45.000 --> 00:11:46.458 >Wrong question. We need this.>	R- arabadaki <u>herşeyü</u> <u>indüüdün deemü,</u> <u>eeesük vaamu?</u>(x) C- <u>yook</u> sen <u>gine</u> bak <u>isteeesen</u>(x)
147 **00:12:40,166 --> 00:12:42,666** **[Nachbarin] Kannst du nicht einmal Ruhe geben?**	114 00:12:40.166 --> 00:12:42.291 >Biraz sessiz olamaz mısın?>	110 00:12:40.166 --> 00:12:42.291 >Can't you be quiet for one second?>	C- <u>Sus gaari!</u>
155 **00:13:04,541 --> 00:13:08,208** **[Mädchen] Nicht einmal um halb elf bringt mich jemand ins Bett.**	122 00:13:04.541 --> 00:13:08.375 >Saat 22.30'da bile kimse beni yatırmıyor.>	118 00:13:04.541 --> 00:13:08.375 > >Nobody will tuck me in.> >Not even at 10:30. Not even then.>	Denise (D)- saat 10 buçuk olsa bile beni kimse <u>yatırmıyooo</u>… D- annee! Yanıma <u>geliveee</u> (x)
	NOTE 1: In Scene 123 of Turkish dubbing; Niklas speaks like their neighbours in order to make fun of their neighbours' South Tyrolean German dialect.		
158 **00:13:15,833 --> 00:13:20,166** **[Nachbar] Hör auf mit dem Theater. Immer das Geschiss. Ab in die Heia.**	12400:13:15.666 --> 00:13:17.416 >Abartmayı kes.>	120 00:13:15.666 --> 00:13:17.416 >Stop with the drama.>	R- <u>Deniiiz, bu gadaaa</u> <u>dırama yeteee</u> R- kes hadi kes!, <u>yörü</u> <u>yataaana (x)</u>

159 00:13:20,250 --> 00:13:22,333 **[Mädchen] Das müssen wir mitnehmen.**	125 00:13:18.333 --> 00:13:22.416 > >-Hep mızmızlanıyorsun. Doğru yatağa.> >-Onu da yanımıza almalıyız.>	121 00:13:18.333 --> 00:13:22.416 > >-Always such a fuss. Off to bed. Quick!> >-We have to take that with us.>	D- ama onları da <u>götüreem</u> R- Haydi <u>güzeeel</u> <u>gızııım</u> güzelce <u>uuuyuuu</u> a <u>gızııım</u>, Haydi <u>güzeeel</u> <u>gızııım</u> güzelce <u>uuuyuuu</u> a <u>gızııım</u> <u>Hayydii</u> 3 gün <u>olduuu</u>, uyumadım <u>gızııım</u> uyumadıın <u>Hayydii</u> 3 gün <u>olduuu</u>, uyumadım <u>gızım</u> uyumadıın (gaydırıguppak Cemilem türküsü gibi ninnileştirir) (x)
	NOTE 2: In Scene 125 of TR dubbing, while Romed is trying to put their daughter named Deniz to sleep, he sings "Cemilem", a folk song peculiar to the Aegean region. This part is not present in the subtitles. Instead, it it is only seen in TR dubbing ("gaydırıguppak Cemilem türküsüni ninnileştirir").		
164 00:14:22,791 --> 00:14:25,125 **[Mädchen] Mama, kann ich ein Eis?**	126 00:14:22.791 --> 00:14:24.875 >Dondurma yiyebilir miyim anne?>	122 00:14:22.791 --> 00:14:24.875 >Mom, can I have ice cream?>	D- <u>Anneee!</u> Dondurma <u>alıveram</u> <u>miii?</u>
178 00:15:13,208 --> 00:15:15,125 **Darf ich einmal beißen?**	137 00:15:13.208 --> 00:15:15.000 >Bir ısırık alabilir miyim?>	133 00:15:13.208 --> 00:15:15.000 >Can I have a bite?>	D- <u>bi ısırık alıveram</u> <u>mi heeaa?</u>
189 00:15:40,875 --> 00:15:43,250 **Total nett. Tschuldige, gell?**	148 00:15:40.875 --> 00:15:43.250 >Çok naziksiniz. Kusura bakmayın.>	144 00:15:40.875 --> 00:15:43.250 >Very kind of you. Sorry.>	C- <u>Ne gadan da eyisin! Kusura kalma!</u> C-neden <u>bööle</u> arsızlık <u>yapıyon?</u> <u>Bi</u> rahat <u>vermiyon bene?</u> (x)
193 00:15:53,916 --> 00:15:58,000 **-[Nachbar] Die Mama muss Bananayama…**	152 00:15:53.541 --> 00:15:56.125 > >Gel, Denise.> >Annen "bananayama" yapacak.>	148 00:15:53.541 --> 00:15:56.125 > >Denise, come!> >Mom has to do her bananayama…>	R- Denis <u>geee bura!</u> Annen <u>bananayama</u> <u>yapçekmiş!</u> R- Ne <u>yapçem</u> <u>dediiydin?</u> (x)

-[Nachbarin] **Pranayama mach ich.**	153 00:15:56.208 --> 00:15:57.583 >Pranayama yapacağım.>	149 00:15:56.208 --> 00:15:57.583 >I have to do pranayama.>	C- <u>pranayame</u> <u>yapçam</u>.
195 **00:16:02,000 --> 00:16:05,291** **[Nachbar] Denise, lass die Mama. Die muss Bananarama machen.**	154 00:15:57.666 --> 00:15:59.791 >Banarama yapıyor.>	150 00:15:57.666 --> 00:15:59.791 >She's doing her banarama.>	R- <u>denis geel!</u> Annen <u>bananarame yapçeek!</u>
	NOTE 3: In scenes 152 and 154, conversations take place between Romed and his family. Christl will cook food called "bananayama" for her daughter. Romed has difficulty pronouncing the name of the dish and articulates it as he hears it. Of course, these are performed with the Aegean dialect.		
206 **00:16:29,583 --> 00:16:31,708** **[Denise]** **Können wir das Dokrodil aufblasen?**	167 00:16:29.583 --> 00:16:31.583 >"Tismah"ı şişirebilir miyiz?>	163 00:16:29.583 --> 00:16:31.583 >Can we blow up the docrodile?>	D- <u>babaaa!</u> Şu tinsahı <u>Şişiriversenee</u>
207 **00:16:31,791 --> 00:16:34,083** **[Nachbar]** **Krokodil" heißt das.**	168 00:16:31.666 --> 00:16:34.083 >"Tismah" değil timsah.>	164 00:16:31.666 --> 00:16:34.083 >It's "crocodile," not "docrodile.">	R- <u>onung</u> adı timsahh! Tinsah <u>deeel!</u> C-Bak <u>gine</u> tinsah dedi! (x)
	NOTE 4: In scenes 167 and 168, Romed is inflating the crocodile-shaped float for swimming. However, he has difficulty saying the word Crocodile. This situation, which stands out in ENG and TR subtitles, is also reflected differently in TR dubbing. *(TR subtitle tismah)* *(TR dubbing: tinsah)* *(ENG subtitle: docrodile)*		
208 **00:16:34,625 --> 00:16:37,291** **[Nachbar]** **Ah, die Wiener sind auch schon munter.**	169 00:16:34.625 --> 00:16:37.291 >Viyanalılar da uyanmış.>	165 00:16:34.625 --> 00:16:37.291 >Oh, the Viennese are up as well.>	R- <u>Aaahaa!</u> Viyanalılar da <u>galkmış</u>
214 **00:16:48,041 -->** **00:16:51,541**	175 00:16:48.041 --> 00:16:51.541 >	171 00:16:48.041 --> 00:16:51.541 >	C- sen <u>koymıcen</u> onu <u>biliyoz!</u>

-[Christl] Du sicher nicht. -[Nachbar] Muss ich das jetzt aufblasen?	>-Sen toplamadın.> >-Ben mi şişireceğim yani?>	>-Well, not you.> >-Do I have to blow this up myself now?>	R- şindi bunu ben mi şişiricem?
215 **00:16:51,625 --> 00:16:53,250** **Brauchst nicht in dem Ton reden.**	176 00:16:51.625 --> 00:16:53.250 >Benimle o tonda konuşma.>	172 00:16:51.625 --> 00:16:53.250 >Cut out that tone.>	C- benlen apır sapır gonuşma! Benlen öyle gonuşma
	NOTE 5: Christl's reaction to Romed in scene 176 is translated with the literal translation in the Turkish subtitle. However, in TR dubbing, Christl uses the Turkish idiom "apır sapır konuşmak" with the Aegean dialect, which evokes domesticating translation strategy.		
221 **00:17:08,250 --> 00:17:12,125** **-[Christl] David, jetzt komm mal raus.**	182 00:17:08.250 --> 00:17:10.416 >Çık oradan David.>	178 00:17:08.250 --> 00:17:10.416 >David. Come out of there.>	C- Daaviiid! Hadi accık gıpraa!
242 **00:17:57,958 --> 00:17:59,875** **Äh, Moment. Ist das wegen uns?**	201 00:17:57.958 --> 00:18:02.333 > >-Bekle. Bizim yüzümüzden mi?>	195 00:17:57.958 --> 00:17:59.875 >Hold on. Is it because of us?>	R- Bi dakka! Bizden ötürü mü?
263 **00:18:54,333 --> 00:18:56,708** **[Romed]** **Bei euch Stadtlern weiß man nie, gell?**	220 00:18:54.333 --> 00:18:56.791 >Siz şehirlilerde belli olmaz, değil mi?>	215 00:18:54.333 --> 00:18:56.791 > >Well, you never know with you city people,> >right?>	R- Siz şeeerliler alışık deelsinizdir… D- Anneee, hadi denize gireeem (x)
268 **00:19:32,833 --> 00:19:35,333** **Die traurige Frau.**	222 00:19:32.833 --> 00:19:34.791 >Üzgün kadın.>	217 00:19:32.833 --> 00:19:34.791 >The sad woman.>	D- yaani üzgün gadın
273 **00:19:51,041 --> 00:19:54,500** **Wenn ich mal groß bin,** **werd ich Skiabfahrtsläuferin.**	227 00:19:51.041 --> 00:19:54.500 >Büyüdüğümde kayakçı olacağım.>	222 00:19:51.041 --> 00:19:54.500 > >And when I grow up,> >I'm going to be a downhill skier.>	D- … ve büyüdüğümdee gayak yarışçısı olceem.
284	236	231	

00:20:36,041 --> 00:20:37,625 **Und sie reden saulustig.**	00:20:36.041 --> 00:20:37.625 >Aksanları da çok komik.>	00:20:36.041 --> 00:20:37.625 >And their accent is hilarious.>	Alice (A)- ve çok komik konuşuyorlar
293 00:20:58,041 --> 00:20:59,916 **[Denise] Ich will wieder ins Wasser.**	242 00:20:58.041 --> 00:21:00.000 >Yine suya girmek istiyorum.>	237 00:20:58.041 --> 00:21:00.000 >I want to go back in the water.>	R- <u>bi</u> sabredemediniz (x) D- denize girmek <u>istiyoom</u>! C- <u>du çocuuum</u> dur
298 00:21:31,458 --> 00:21:32,625 **Trurtschn…**	244 00:21:31.458 --> 00:21:32.416 >Lass…>	239 00:21:31.458 --> 00:21:32.416 >Lass…>	R- ver <u>bakeeem</u> şunu… başıma güneş <u>geççek</u>… bak <u>bakaam</u> <u>nası olduu</u>? Oldu mu? (x)
306 00:22:14,166 --> 00:22:15,833 **[Romed] Trau dich rein! Geh eini!**	251 00:22:14.166 --> 00:22:15.625 >Korkma. Gir.>	246 00:22:14.166 --> 00:22:15.625 >Don't be afraid! Go in!>	R- <u>Güven gendineee</u>!
307 00:22:19,458 --> 00:22:21,416 **Brauchst keine Angst haben vorm Wasser.**	252 00:22:19.541 --> 00:22:21.416 >Sudan korkmana gerek yok.>	247 00:22:19.541 --> 00:22:21.416 >No need to be afraid of the water.>	R- <u>ne gorkup durun sudaan</u>?
308 00:22:23,958 --> 00:22:25,333 **[Christl] Das ist Urlaub!**	253 00:22:24.041 --> 00:22:25.166 >Tatildeyiz!>	248 00:22:24.041 --> 00:22:25.166 >That's a vacation!>	C-oh bee canımıza <u>değğsin</u>!
312 00:23:55,500 --> 00:23:57,458 **[Romed] Du, aber ihr seid Wiener, oder?** 313 00:23:57,541 --> 00:24:02,291 **Also, ihr habt ein Wiener Kennzeichen, aber ihr klingt nicht grad wie Wiener.**	255 00:23:55.458 --> 00:23:59.208 > >Viyanalısınız değil mi?> >Viyana plakanız var.> 256 00:23:59.291 --> 00:24:02.291 > >Ama konuşmalarınız> >pek Viyanalı'ya benzemiyor.>	250 00:23:55.458 --> 00:23:59.208 > >You're from Vienna, right?> >Your license plate is from Vienna.> 251 00:23:59.291 --> 00:24:02.291 > >But you don't sound Viennese,> >I have to say.>	R- eveet sen ve eşiniz Viyanalısınız <u>deel mi</u>? Plakanız viyana <u>emmeee</u>, pek te Viyanalı gibi <u>gonuşmuyonuz</u>?

	NOTE 6: In scenes 254 and 256, Romed/Christl and Niklas/Alice talk together for the first time. Romed here refers to the conversations between Niklas/Alice and mentions that although they come from the same region, they do not speak like a native. (In Turkish dubbed version of the movie, Niklas and Alice do not speak Turkish with Aegean dialect. They were dubbed with a clearer and official Turkish voice which sounds like Hochdeutsche)		
332 00:24:42,041 --> 00:24:42,916 **Prost!**	272 00:24:42.041 --> 00:24:42.916 >Şerefe.>	267 00:24:42.041 --> 00:24:42.916 >Cheers!>	C-yarasın
359 00:25:55,583 --> 00:25:56,833 **Bis dann.**	297 00:25:55.583 --> 00:25:56.416 >Görüşürüz.>	292 00:25:55.583 --> 00:25:56.416 >See you.>	R- Haydin görüşürük
408 00:29:54,708 --> 00:29:57,875 **[Romed] Ich find einfach keinen Zugang zu dem.**	333 00:29:54.708 --> 00:29:57.625 >Onunla anlaşamıyorum.>	327 00:29:54.708 --> 00:29:57.625 >I just can't get through to him.>	R- Heeeç laftan anlameyoo..
414 00:30:14,250 --> 00:30:15,583 **Er ist kein Kind mehr.**	338 00:30:14.166 --> 00:30:15.541 >O artık çocuk değil.>	332 00:30:14.166 --> 00:30:15.541 >He isn't a kid anymore.>	R- Gocaman adam oldu.
421 00:30:36,916 --> 00:30:38,291 **Der kriegt sich wieder ein.**	345 00:30:36.916 --> 00:30:38.250 >Atlatacaktır.>	339 00:30:36.916 --> 00:30:38.250 >He'll get over it.>	C- O da yakında düzelii, düzeliii.
422 00:30:40,083 --> 00:30:41,750 **[Romed] Er war so ein toller Bub.**	346 00:30:40.083 --> 00:30:41.458 >Eskiden çok iyiydi.>	340 00:30:40.083 --> 00:30:41.458 >He used to be so great.>	R- küçükken ne eyiydi…
438 00:32:05,250 --> 00:32:08,000 **[Christl] Romed? Kannst mir das Nussöl bitte bringen?**	360 00:32:05.250 --> 00:32:09.000 > >Romed, canım,> >bana fıstık yağını getirebilir misin?>	353 00:32:05.250 --> 00:32:09.000 > >Hey, Romed, could you be a dear> >and bring me the nut oil?>	C- Romeed! Bana güneş yaağını getiriveecen mi D- şimdi gel sen burayaaa, şunu da alalıım (x)

483 00:35:41,041 --> 00:35: 46,208 **Tschuldigt, gell?** **Wo ist der David** **schon wieder hin?** **Komm, Denisel-** **Kind.** **Die Alice muss** **arbeiten.**	402 00:35:41.041 --> 00:35:46.208 > >Pardon. David nerede?> >Denise, gel canım. Alice çalışacak.>	395 00:35:41.041 --> 00:35:46.208 > >Sorry. Where is David again?> >Come on, Denise, honey. Alice has to work.>	C- <u>Gusura galma.</u> <u>Burdamıdın</u> sen? Hadi gel Deniis! Alice'in çalışması gerek <u>gızım</u>
489 00:35:54,375 --> 00:35:58,458 **Jetzt, Den… jetzt** **komm.**	407 00:35:54.375 --> 00:35:58.458 >Gel hadi Denise.>	400 00:35:54.375 --> 00:35:58.458 >Come, Denise, come on.>	C- <u>Deniiiz yörü,</u> <u>yörü..</u>
490 00:35:59,166 --> 00:36:00,791 **Immer rennst du** **mir weg.**	408 00:35:59.166 --> 00:36:01.208 >Her zaman kaçıyorsun.>	401 00:35:59.166 --> 00:36:01.208 >You're always running away.>	C- ne <u>gaçıyon</u> benden hadi <u>yörü, yörü…</u>
491 00:36:01,958 --> 00:36:03,250 **Pfüat euch.** **Tschuldigst!**	409 00:36:01.958 --> 00:36:03.250 >Hoşça kalın. Pardon!>	402 00:36:01.958 --> 00:36:03.250 >Take care, sorry!>	C- <u>Golay</u> gelsin size
517 00:38:28,333 --> 00:38:30,541 **Gehst du in den** **Kinderchor?**	430 00:38:28.333 --> 00:38:30.541 >Çocuk korosunda mısın?>	423 00:38:28.333 --> 00:38:30.541 >Are you in a children's choir?>	De- Seen çocuk <u>gorosuna</u> gidiyon mu?
548 00:40:09,125 --> 00:40:11,791 **Sag einmal, spinnst** **du? Ohne Flügel!**	456 00:40:09.125 --> 00:40:11.791 > >Deli misin sen?> >Kolluklar olmadan yüzülür mü?>	450 00:40:09.125 --> 00:40:11.791 > >Are you mad?> >No swimming without water wings!>	C- <u>Golluklar</u> olmadan ne işin var denizde
557 00:41:09,750 --> 00:41:10,916 **[Romed] Du Sau!**	464 00:41:09.750 --> 00:41:10.916 >Yavşak!>	458 00:41:09.750 --> 00:41:10.916 >Jerk!>	R- <u>Hasssiktir</u>
558 00:41:11,000 --> 00:41:14,291 **'N Weinkeller hab** **ich gebaut,**	465 00:41:11.000 --> 00:41:14.291 > >Bir şarap mahzeni yaptım. Yani yaptırdım.>	459 00:41:11.000 --> 00:41:14.291 > >I built a wine cellar, had one built.>	R- <u>Gendime</u> bi <u>dene</u> şarap mahzeni yapdım <u>aakideş</u> yani <u>göörmen</u> lazım.

bauen lassen, das war's mir wert.	>Buna değdi.>	>It was worth it.>	
560 **00:41:15,541 --> 00:41:19,625** **Das schaut super aus. Da haben wir so… Vulkanischen Tuff haben wir da reingetan.**	467 00:41:15.541 --> 00:41:19.625 > >Harika görünüyor.> >İçine volkanik tüf koyduk.>	461 00:41:15.541 --> 00:41:19.625 > >It looks great. We've got…> >we put a volcanic tuff in there.>	R- İçine <u>Bööle volkanik daşlaaar maaaşlaar</u> yani <u>ööle bööle deeeğel</u> yani
570 **00:41:42,916 --> 00:41:44,958** **Der Keller ist mein Reich, sag ich dir.**	477 00:41:42.916 --> 00:41:44.958 >Mahzen benim krallığım.>	471 00:41:42.916 --> 00:41:44.958 >The cellar is my kingdom.>	R- <u>Gıral</u> gibi bişeyim orda..
571 **00:41:45,041 --> 00:41:47,625** **Wenn ich meine Ruhe haben will, geh ich da rein.**	478 00:41:45.041 --> 00:41:48.625 > >Huzur istersem oraya gidiyorum.> >Hepsi benim. Harika bir şey.>	472 00:41:45.041 --> 00:41:48.625 > >If I want peace, I go in there.> >It's all mine. It's fantastic.>	R- <u>garıdan çocukdan başım şişdimi</u> direk ordayım. Yok <u>böööle</u> bişey
656 **00:52:32,291 --> 00:52:33,750** **Na, du wirst's schon wissen.**	541 00:52:32.291 --> 00:52:33.750 >Eh, öyle diyorsan...>	535 00:52:32.291 --> 00:52:33.750 >Well, if you say so.>	R- <u>Eyii sen daaa iyi biliiisiin</u>
701 **00:57:09,875 --> 00:57:11,250** **Ein kleiner Schritt…**	572 00:57:09.875 --> 00:57:11.166 >Bir küçük adım...>	563 00:57:09.875 --> 00:57:11.166 >One small step…>	R- <u>güccücük</u> bi adım daha
750 **01:01:03,666 --> 01:01:05,916** **Neptun am MC, na pfüat dich Gott.**	619 01:01:03.666 --> 01:01:05.916 >Neptün tepe noktasına ulaşmış. Eyvah.>	610 01:01:03.666 --> 01:01:05.916 >Neptune conjunct Midheaven. Oh, dear.>	C- Neptüün gene yükselişe geçmiş <u>görüyonmu</u>
752 **01:01:07,125 --> 01:01:08,916** **Der Öffner ist ein Witz.**	621 01:01:07.125 --> 01:01:08.916 >Açılış şakası.>	612 01:01:07.125 --> 01:01:08.916 >The opener is a joke.>	R- çoh da <u>golay</u> açılıyo
758 **01:01:25,000 --> 01:01:26,291**	627 01:01:25.000 --> 01:01:26.291	618 01:01:25.000 --> 01:01:26.291	C- <u>abdal abdal gonuşma</u> beee

Du bist so deppert.	>Çok aptalsın.>	>You're such an idiot.>	
792 **01:03:15,750 -->** **01:03:19,458** **Nicht jede Frau** **muss Mutter** **sein dafür,** **dass sie ein ganzer** **Mensch ist.**	660 01:03:15.750 --> 01:03:19.458 > >Her kadının tam olmak için> >anne olması gerekmez.>	651 01:03:15.750 --> 01:03:19.458 > >Not every woman has to be a mother> >to be a complete	C- her gadının çocuuu olcek diye bişi yok.

Inferred from Table 1, the translation of the original movie subtitle into Turkish can be said to be carried out based on a source-oriented approach, resulting in a literal translation that did not effectively convey the difference between Standard High German and South Tyrolean German. Although faithful to the original production, this approach may not adequately familiarize the Turkish audience with German culture and may hinder their understanding of the (central/core) message. More appropriately, literal Turkish translation can be said to block watchers from seeing the differences between different dialects of German. On the other hand, the Turkish dubbing of the movie using the Aegean dialect successfully highlighted the cultural differences and social status between the two families in the movie, though it is not a faithful way of conveying messages. Accordingly, it is clear that source-oriented translation approaches in subtitle translations are primarily associated with adequate translation, which is among Toury's initial norms (1995).

The audience may not be familiar with German culture and may not understand the central message sufficiently with such subtitle translation approaches because literal translation, as mentioned before, may hinder understanding of the original message in the Turkish-translated versions. This can be one reason why Saran Digital Studios radically decided on the Aegean dialect for the dubbing, though it is more associated with the comedy genre in Türkiye. The choice of the Aegean dialect for the Turkish dubbing resulted in a clear reflection of the difference between two German dialects compared to Turkish subtitle in the dubbed version. It is thought that the Turkish

audience at least understood the cultural discrepancies and the social status between the two families in the movie, thanks to the dubbing preference. Some examples of the Aegean dialects can be seen in Table 1 including the English versions, such as; *"gaari", "bakaam", "güzelimiş", "yokarda", "herşeyü indüüdün deemü", "eeesük vaamu", "geliveee", "bu gadaaa dırama yeteee", "yörü", "gızıım", "golay", "gaçıyon", "alıverem", "goro", "golluk", "aakideş", "gendime", "deeeğel", "gıral", "garıdan çocukdan başım şişdimi", "eyii sen daaa iyi biliiisiin", "abdal", "güccücük", "gadın", "gonuşma", "accık gıpraa", "şeeerliler", "gireem", "gayak", "bakeeem", "ne gorkup durun sudaan", "emmeee", "görüşürük", "heeç", "gocaman", "düzelii", "gusura galma", "getiriveecen", "burdamıdın"* etc. All these are also good for showing cultural differences and social status between the dialects of German in Turkish dubbing.

In Scene 125 of the Turkish dubbing, while Romed is trying to put their daughter Deniz to sleep, he sings *"Cemilem"*, a folk song specific to the Aegean region. This part (is not, however, present/is not seen/is not shown) in both subtitles. Moreover, it is also evident in the Turkish dubbing that the folk song of *"gaydırıguppak Cemilem"* is sung by David as a lullaby. This shows that dubbing was carried out in a way that is target-oriented. Hence, it can be put forward that the acceptable translation, which is among Toury's initial norms (1995), was followed in Turkish dubbing to reflect the original message in a different form to the target audience. It would also not be wrong to say that free translation, domestication, and sense-for-sense translation approaches were used in dubbing. In addition, there are some deliberate linguistic deviations in dubbed version that are not suitable for Istanbul Turkish: *"Eveet", "biliyoz", "tamaam", "yook", "bööle", "anneee", "bi", "yapçam", "hadi", "gine", "bişi", "babaaa","yaani", "burayaaa", "alalıım", "bööle", "ööle"* etc. Such deviations might constitute a typical situation in terms of the reflection of the colloquial language in the dubbing.

Although the Aegean dialect seems to be a good choice in terms of preserving the

source message in the target culture, this dialect, as mentioned before, may also lead to a different perception of the Turkish audience, as can be seen from the examples and due to the genre of the original movie because the Aegean dialect is used chiefly for comedies in Turkish cinema culture. *What We Wanted* is, on the other hand, a drama movie. While the German audience is watching the movie in German, they can clearly understand the difference between two German dialects. However, Turkish viewers might, first have perceived the movie as a comedy due to the dialect chosen in Turkish. This can cause the genre of the movie to be misunderstood. Although different German dialects can be reflected well in Turkish dubbing, making such a bold decision might also be risky. Because it is observed that many scenes in which the Aegean dialect was preferred for Romed and his family overshadow the other scenes in the movie on the basis of the distinctive linguistic accents of the Aegean dialect in the dubbed version. Instead of the Aegean Dialect, the dialect from the Eastern or (South-eastern) region of Türkiye could also have been a choice to foreground the actual genre of the original movie because the dialect from the Eastern or South-eastern region of Türkiye is more technically associated with drama genre compared to the Aegean dialect. In addition, when considered from the viewer's point of view, the use of the Aegean dialect in some scenes of the movie leads to the loss of seriousness of the plot. This also might mean the formation of a tragicomic narrative in terms of the language that is heard by the Turkish audience. Still, it can be stated that the decision taken by Saran Digital Studios for the Turkish dubbed version is an admirable approach in terms of reflecting the difference between South Tyrolean German and Standard High German.

It is necessary to mention another critical point between Turkish dubbing and subtitles. As seen in Table 1, the background dialogues in Turkish dubbing in scenes 125 and 244 were not kept in the Turkish subtitle. Adding new dialogues that were not in the original script might bring into mind that these scenes were dubbed. These possible additions can be evaluated under an extreme type of translation or adaptation as defined by Vinay & Darbelnet (1958/1995). In addition, the possible

additions to the dialogues in the Turkish dubbing can be categorized under optional shifts of expressions, a type of shift of expressions as put forward by Popovic (see Van den Broeck, 1985).

These accented parts are also among the prominent forms of the above Aegean dialect examples. If the audience chooses Turkish subtitles to watch the movie, the dialogues that were (translated/kept/represented/shown) in dubbing but not subtitled may cause them not to catch the distinctive atmosphere that the Aegean dialect adds to the movie. The Turkish dubbing is, therefore, a bold step with the adoption of the Aegean dialect, and it can be said that all the background dialogues in the movie were kept in this way, giving the audience a privileged experience. However, it should also be discussed whether the lack of these background dialogues in the Turkish subtitled translation has positive and/or negative effects on the flow of the movie for the audience because these missing translations in the subtitle translation seem likely to cause some disconnections in the story of the movie, almost like missing pieces of the puzzle.

Conclusion

In this study, an analysis was conducted in the (audio-visual) translation of dubbed version of the German Netflix movie *What We Wanted.* The primary objective was to assess the extent to which the original subtitles were transferred into Turkish, and the approach taken in the dubbing process. The findings of the study revealed that the original subtitles were adequately transferred into Turkish through source-oriented translation approaches, which are generally considered safe and reliable for translators. However, this approach might fail to effectively convey the central theme of the movie, namely the distinction between different German dialects in terms of the Turkish audience. As an alternative and more daring approach, Saran Digital Studios opted to dub the movie in Turkish using the Aegean dialect, aiming to emphasize the differences between two German dialects. The use of the Aegean dialect in the dubbed version proved to be more successful in achieving this objective

and was regarded as a creative translation choice, though it first brings into mind the comedy genre. Therefore, *What We Wanted* is an excellent example in terms of its dubbed version that allows the Turkish audience to immerse themselves in the movie more realistically, if some imperfections regarding the use of Aegean Dialect are ignored.

To achieve this target-oriented approach, various translation strategies, such as adaptation, domestication, and free translation, were employed in the dubbing process, deviating from the Turkish subtitle version. However, this decision may have inadvertently altered the genre of the movie, potentially shifting it from drama to comedy or even a tragicomic narrative. The choice of the Aegean dialect, which is commonly associated with comedy in Turkish cinema culture, may have contributed to this genre shift. Moreover, the inclusion of scenes featuring the Aegean dialect seemed to overshadow other parts of the movie due to the distinct linguistic accents associated with this dialect. Consequently, the decision to prioritize preserving the original message at the expense of altering the genre raises important questions that warrant careful consideration: "Is it worth sacrificing the original genre in favor of preserving the message?"

At this point, it should be noted that there is a potential risk that Turkish viewers may perceive the movie as a comedy due to the association of the Aegean dialect with comedic films in Turkish cinema culture. This could lead to a misunderstanding of the intended genre of the movie. Additionally, the dominance of the Aegean dialect in some scenes may overshadow the seriousness of the plot, resulting in a tragicomic narrative for the Turkish audience though the dubbed version seems more successful than subtitle translation.

Considering the genre of the movie and the need to maintain a sense of seriousness, an alternative approach could have been to choose a dialect from the Eastern or (South-eastern) region of Türkiye. This would have better aligned with the original genre of the movie and avoided potential misinterpretations caused by the

association of the Aegean dialect with comedy. Another notable difference between the Turkish dubbing and subtitles lies in the background dialogues. Some parts in the dubbing are not present in the subtitles and may have been added during the dubbing process. These additions can be seen as extreme types of translation or adaptation (Vinay & Darbelnet, 1958/1995). Including these background dialogues in the dubbing provides a privileged experience for the audience, while their absence in the subtitles may create disconnections in the story and affect the overall flow of the movie. Considering all aspects, the decision to adopt the Aegean dialect in the dubbing process can, however, be said to be appropriate in terms of highlighting the differences between two German dialects and preserving the source message in the target language.

Last but not least, this study highlights the complexities of translation and dubbing processes, particularly when considering cultural nuances, genre preservation, and viewer perception. It emphasizes the need to carefully evaluate translation choices and their potential impact on audience understanding and interpretation. Future research in this area need to perform more investigation with regard to the reception and audience responses to different translation approaches, offering more profound insights into the effects of localization choices on the cinematic experience as a whole.

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[i] Similar to this study, Balirano has concluded research on *The Bing Bang Theory* and its (audio-visual) translation using a multimodal corpus-based analysis. He found that the the humorous text of the original text is primarily constructed around some geeky in jokes, the Italian (audio-visual) dubbed version seems to completely change the situation, hindering the subtle humour for the Italian audience to grasp (see Balirano, 2013).

[ii] German subtitles were also included but the analysis was performed between English and Turkish subtitles considering the dubbed version.