



www.turkishstudies.net/language

Turkish Studies - Language and Literature

eISSN: 2667-5641

Research Article / Araştırma Makalesi



INTERNATIONAL
BALKAN
UNIVERSITY

Sponsored by IBU

Loss and Gain in Translation: A Study on the Translations of *The Protector*, *The Gift* and *Love 101*'s Trailers

Çeviride Kayıp ve Kazanç: Hakan Muhafız, Atiye ve Aşk 101'in Fragmanlarının Çevirileri Üzerine Bir Çalışma

Betül Özcan Dost* - Bilge Metin Tekin**

Abstract: Translation studies, as an interdisciplinary field, has been affected by the advances in different fields of life and various disciplines. There has been an increasing interest in audio-visual translation in the recent years. This interest is largely due to the advances in technology and the increase in the variety of options provided for the audience in line with these advances. On the other hand, time spent at home has increased due to the Covid-19 pandemic and people are gradually spending more time benefiting from audio-visual opportunities. Although the studies on translation of subtitles and dubbing of films are high in number, there is still lack of study on translation of trailers, which are significant for the audience while choosing the films or series to watch. Considering this rising interest in audio-visual translation and the lack of research on translation of trailers, this study aims to analyse the losses and gains in the translations of Netflix original series *The Protector* (Hakan Muhafız), *The Gift* (Atiye) and *Love 101* (Aşk 101)'s trailers from Turkish into English and interpret these losses and gains within the framework of Skopos Theory put forward by Hans Vermeer. The numbers and percentages of losses and gains in the translations were counted and the data were then interpreted. The result of the study revealed that the highest percentage of losses and gains was seen in the trailer of *Love 101* while the lowest percentage was seen in the trailer of the season 4 of *The Protector*. The data analysed in the study showed that the translators might led to losses and gains in translation based on their skopos.

Structured Abstract: Translation studies, which has been acknowledged as an independent discipline as of the 20th century, is an interdisciplinary field affected by the advances in different fields of life and various disciplines. This variety has made the translation issue more challenging, but at the same time enriched the discipline and strengthened its roots as an independent one.

Among various topics studied under Translation Studies, audio-visual translation is one of the fields, which was underrated until recently. The development of technology day by day is the main reason why

* Dr. Öğretim Üyesi, 19 Mayıs Üniversitesi, Yabancı Diller Yüksekokulu, Mütercim Tercümanlık Bölümü (İngilizce),
Asst. Prof., 19 Mayıs University, School of Foreign Languages

ORCID 0000-0003-3110-8017

betul.ozcan@omu.edu.tr

** Öğretim Görevlisi Dr., Ankara Hacı Bayram Veli Üniversitesi, Yabancı Diller Yüksekokulu
Lecturer Dr., Ankara Hacı Bayram Veli University, School of Foreign Languages

ORCID 0000-0002-0563-127X

bilgemetin@gmail.com

Cite as/ Atıf: Özcan Dost, B. & Metin Tekin, B. (2021). Loss and gain in translation: a study on the translations of the protector, *The Gift* and *Love 101*'s trailers. *Turkish Studies - Language*, 16(2), 1135-1154.

<https://dx.doi.org/10.47845/TurkishStudies.50673>

Received/Geliş: 01 April/Nisan 2021

Accepted/Kabul: 20 June/Haziran 2021

Checked by plagiarism software

Published/Yayın: 30 June/Haziran 2021

CC BY-NC 4.0

audio-visual translation has come to the fore these days. Thanks to technology, people do not have limited audio-visual options anymore. They have several options to follow films, series or any kind of programs. These options are more accessible and cheaper compared to the past. On the other hand, due to the Covid-19 pandemic, which spread around the world in 2020, people started to spend more time at home and have more time to enjoy their time watching the films and series provided to them on TV, websites or online platforms, which have gained popularity in the recent years. Netflix is one of these online platforms, which provide its audience with films and series from different languages with options of subtitling and dubbing in different languages. People have the chance to access a variety of films and series which were shot in the past or which are brand new. The interest of people on the platform encourages the producers of the platform to provide more content in more languages day by day. Turkish series shot in Turkish are one of the popular contents on the platform nowadays. The increasing popularity of Turkish series around the world has inspired the producers to provide content in Turkish with translation into different languages, especially English to reach more audience around the world and increase popularity.

This interest in Turkish series has given rise to the need for more translation from Turkish into other languages. As translation studies cannot be thought separately from its applied field, the situation started to call translation scholars' attention. The idea of this study also started with the interest in such type of content. Compared to several contents translated from English into Turkish, the number of contents translated from Turkish into English is still limited. This makes the situation even more attention grabbing and makes study in this language pair more interesting and significant to pave the way for other studies in the field. Such a study can also be helpful to give ideas and clues to the translators who work in this field. On the other hand, the studies on translation of films and series mostly focus on the translation of them only, but not their trailers. It is undoubtedly true that a trailer is one of the main factors that affect people in the process of choosing what to watch. Therefore, in the case of translated content, translation is an important factor to reach international audience and convince them to watch. All these factors make this study significant.

Within the scope of this qualitative-quantitative study, the aim is to analyse the losses and gains in the translations of Netflix original series *The Protector*, *The Gift* and *Love 101*'s trailers from Turkish into English and interpret them within the framework of Skopos Theory put forward by Hans Vermeer. It aims to answer the research questions "What are the losses and gains, their types and frequencies in the translation of the trailers of the selected series?" and "What type of losses and gains is more common in the translation of the trailers of the selected TV series?"

The 7 trailers of the 3 Turkish series mentioned above were handled in a chronological order based on the release dates of the series. After the transcription of the subtitles of the trailers both in the SL and TL, the STs in Turkish were compared to their English counterparts. The losses and gains in the translations were determined. Then they were classified as word, phrase or clause. This process was carried out by the two research authors independently to ensure credibility. The results obtained by the authors were compared and the final decisions were made. The frequencies and percentages of the losses and gains in the selected trailers were calculated. The data obtained in the study were shown in tables to be more clear and systematic. All the data obtained after this process were interpreted.

The results showed that the highest percentage of losses and gains were in *Love 101* (24,62 % and 23,9 % respectively). In terms of losses, the *Protector* followed it (14,59 %) and *The Gift* showed the lowest percentage (8,43%). In terms of gains, on the other hand, the percentages of *The Protector* (8,54 %) and *The Gift* (8,52 %) are almost equal. Considering the types of losses and gains, it was seen that the most frequent type of loss was word loss while the least frequent was clause loss. The most frequent type of gain was clause gain while the least frequent one was phrase gain. Based on the seasons, it was also seen that *Love 101* had the most frequent losses and gains while the season 4 of *The Protector* had the lowest frequency. All these results showed that by way of losses and gains, the translators sought ways to attract attention of the target audience with their translations, which can be considered as the skopos.

Keywords: Translation studies, audio-visual translation; trailer, loss; gain; Skopos theory

Öz: Disiplinlerarası bir alan olan Çeviribilim hem hayatın farklı alanlarındaki hem de farklı bilim dallarındaki gelişmelerden etkilenmektedir. Görsel-ışitsel çeviriye olan ilgi son yıllarda giderek artmaktadır. Bu artan ilginin ana sebepleri teknolojiye yaşanan gelişmeler ve buna paralel olarak izleyiciye sunulan

seçeneklerin çeşitliliğinin artmasıdır. Diğer yandan, Covid-19 pandemisi sebebiyle evde geçirilen zaman artmış ve insanlar görsel-işitsel imkânlardan giderek daha fazla yararlanmaya başlamışlardır. Film ve dizilerin altyazılarının ve dublajlarının çevirisi konusunda çok sayıda çalışma bulunmasına rağmen, izleyicilerin bir film ya da diziyi izleyip izlemeyecekleri konusunda karar vermelerinde önemli yeri olan fragmanların çevirileri hakkında alanda yeterli çalışma yoktur. Görsel-işitsel çeviriye olan ilginin artışı ve fragman çevirisi alanındaki çalışmaların sayısının yetersizliği göz önünde bulundurularak yola çıkılan bu çalışma, *Hakan Muhafız (The Protector)*, *Atiye (The Gift)* ve *Aşk 101 (Love 101)* adlı orjinal Netflix dizilerinin fragmanlarının çevirilerinde yer alan kayıp ve kazançları incelemeyi ve bunları Hans Vermeer tarafından ortaya konan Skopos Kuramı çerçevesinde tartışmayı amaçlamaktadır. Çevirilerde belirlenen kayıp ve kazançların sayıları ve yüzdeleri hesaplanmış ve elde edilen veriler yorumlanmıştır. Araştırmanın sonuçları, incelenen çevirilerdeki en yüksek kayıp ve kazanç yüzdesinin *Aşk 101* dizisinin fragmanında, en düşük kayıp ve kazanç yüzdesinin ise *Hakan Muhafız* dizisinin 4. sezonunun fragmanında görüldüğünü ortaya koymuştur. Bu çalışma kapsamında incelenen veriler, çevirmenlerin skoposlarına bağlı olarak çevirilerde kayıp ve kazançta yol açabileceklerini göstermiştir.

Anahtar Kelimeler: Çeviribilim, görsel-işitsel çeviri, fragman, kayıp, kazanç, Skopos kuramı

Introduction

Since translation has been benefited in every aspect of human life, it has always maintained its significance for humanity. As technology keeps on developing and the world becomes more globalized, people need translation more and more. In the past, translation was mainly used for books and daily communication. However, nowadays, its areas of use are more varied. It is also used in various areas such as news, films, series, technological gadgets, etc.

Translation of films/series is one of the issues in audio-visual translation, which can be described as “an overlapping umbrella term that includes ‘media translation’, ‘multimedia translation’, ‘multimodal translation’ and ‘screen translation’” (Chiaro, 2008: 141). As we are living in the time of a pandemic, people have started to watch films or series more as they are trying to find ways to relax at home. Therefore, there is a growing need for translation of films and series to meet this need. This creates a need for new research on audio-visual translation, which is a part of translation studies and has become a significant field of translation studies thanks to the technological developments. Diaz-Cintas (as cited in Denton & Ciampi, 2012: 399), who states *that* “Audio-visual translation studies have definitely ‘come of age’”, describes this interest explicitly. This confirms Baker’s (200: 277) statement that “translation studies is now understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation various forms of oral interpreting, as well as Dubbing and Subtitling”. Moreover, Delabastita (1990: 97) assumes that “translation process in mass communication plays a very effective part in both the shaping of cultures and the relations between them”.

Several studies shed light on the translation of subtitles or dubbing in general. However, the study of translation of trailers in specific is a new area of research. This study was carried out considering this need in the field and relatively less number of studies on translation from Turkish into English. Therefore, this study is significant as it is one of the first studies analysing the translation of trailers and also focusing on translation of the trailers of Turkish series that are gradually gaining popularity on several platforms around the world among people who have different cultural backgrounds.

Translation of Trailers

A trailer can be described as a preview of a film or a series created to attract the attention of the audience in order to convince them to watch it. In other words, it can be considered as an advertisement of a film or series that will be released in the future. It gives some clues about the story and characters showing some important selected shots from the movie or the series. Thus, a trailer is really of great importance as people decide to watch or not to watch the film or the series

after watching it. Considering the rise in the number of films and series followed all around the world thanks to the internet and also the online platforms, translation of them and their trailers are needed. Not only must they be translated in a correct way, but also they must attract attention.

A trailer can be subtitled or dubbed just like the film and series itself. Nonetheless, there are some limitations in the translation of a trailer. As a trailer is generally no longer than 2 minutes and 30 seconds, the translators have limited options and have to come up with creative solutions with these options. Keeping the differences in the two different languages and cultures, the translators have to evaluate their options well based on their knowledge of the two languages and cultures. The role of the translators here is both challenging and significant as the decisions they make certainly have an effect on the success of the film or the series in the international arena, which is becoming more and more competitive day by day.

Information on Netflix and the Selected Series

Netflix, whose main service is video streaming based on a paid subscription, was founded by Marc Randolph and Reed Hastings on August 29, 1997 in Scotts Valley, California. The subscribers can watch a comprehensive archive of various films, series and TV shows online. Netflix reached 193 million subscribers worldwide and 73 million in the USA on April 2020. Except mainland China, Iran, Syria, North Korea and Crimea, Netflix services are watched and used worldwide. People in China cannot reach Netflix due to local restrictions, and the people in Iran, Syria, North Korea and Crimea cannot reach because of US sanctions (“Netflix”, n.d.).

Hakan: Muhafız (The Protector) is the first Netflix original series shot in Turkey. It is a fantasy, action and science fiction superhero internet TV series. The event takes place in İstanbul. The first season has 10 episodes and it started to be broadcast on December 14, 2018. The second season of 8 episodes was broadcast on Netflix on April 26, 2019; the third season of 7 episodes on March 6, 2020; and the fourth season on July 9, 2020. It was written by Jason George, Yasemin Yılmaz, Emre Özpınır, Kerim Ceylan and the directors are Umut Aral, Gönenç Uyanık, Can Evrenol, Burcu Alptekin, Gökhan Tiryaki. The actors and actresses are Çağatay Ulusoy, Hazar Ergüçlü, Okan Yalabık, Ayça Ayşin Turan, Burçin Terzioğlu, Engin Öztürk, Taner Ölmez, Funda Eryiğit (“Hakan: Muhafız”, n.d.).

Atiye (The Gift), whose genre is drama, fantasy and mystery, is the second original series of Netflix in Turkish. The event takes place generally in Göbeklitepe. Its first season was broadcast on December 27, 2019. It was adapted from the work of the author Şengül Boybaş named *World Awakening*. Like the first season, the second season has 8 episodes, and it was released on Netflix on September 10, 2020. It was written by Jason George, Nuran Evren Şit and directed by Ozan Açıktan, Gönenç Uyanık, Ali Taner. Its stars are Beren Saat, Mehmet Günsür, Metin Akdülger, Melisa Şenolsun (“Atiye”, n.d.).

Aşk 101 (Love 101) is a Turkish teen comedy, drama and romance series starring Mert Yazıcıoğlu, Kubilay Aka, Alina Boz, Selahattin Paşalı, İpek Filiz Yazıcı, Pınar Deniz and Kaan Urgancıoğlu. There are 8 episodes in its first season. It was directed by Ahmet Katıksız and written by Meriç Acemi and Destan Sedolli. The series became available on Netflix on 24 April 2020 (“Aşk 101”, n.d.).

The Concepts of Loss and Gain in Translation

The concepts of loss and gain in translation are two of the important issues discussed by translation scholars. Nida puts these concepts forward as follows:

The basic principles of translation mean that no translation in a receptor language can be the exact equivalent of the model in the source language (SL). That is to say, all types of translation involve (1) loss of information, (2) addition of information, and/or (3) skewing of information. (1975: 27)

Lefevere (1992: vii), on the other hand, believes that translating is a rewriting process, so adding or reducing some words, phrases or sentences is inevitable. Dizdar, as cited in Tiwiyanti and Retnomurti (2), defines loss as “the incomplete replication of the ST in TT when a translator fails to render the entire CSIs and linguistic features of the TT”.

Mcguire-Bassnett (1980: 30) describes gain as “the enrichment or clarification of the source language text in the process of translation”. As-Safi claims (2011: 75), while losses are more often, gain is uncommon but applicable.

There are certainly some reasons for losses and gains. Differences between languages and cultures can be counted among them (Bassnett, 1991: 32). According to As-Safi (2011: 68), there are two kinds of losses that might occur in the process of translation. One of them is *inevitable loss* and the other one is *avertable loss*. He further clarifies the issue stating: “inevitable loss occurs because of the divergent systems of the two languages regardless of the skill and competence of the translator who cannot establish equivalence and therefore resorts to compensatory strategies”. On the contrary, an avertable loss is a kind of loss “which is attributed to translator’s failure to find the appropriate equivalence” (As-Safi, 2011: 76).

In addition to this classification of losses in terms of the inevitability, both losses and gains can be classified based on the linguistic level that they occur. They can be classified into three as *word*, *phrase* and *clause* (Agustina, 2013: 25). A word is a single unit of written or spoken language (Kim & Sells, 2007: 11) while a phrase is a group of interrelated words (Miller, 2002: 1). Moreover, the term clause is used “to refer to a complete sentence-like unit, but which may be part of another clause, as a subordinate or adverbial clause” (Kim & Sells, 2007: 11). In other words, a word is the smallest part that constitutes the phrases and a clause is a linguistic structure that has a subject and a verb.

Skopos Theory

Skopos Theory was set forth by the German linguist Hans Vermeer in 1978 based on the functionalist approach to translation. The name of the theory was derived from the Greek word *skopos*, which means “purpose” in Greek. Vermeer (2000: 230) defines the term *skopos* to designate “the goal or purpose, defined by the commission and if necessary adjusted by the translator”.

The name itself reveals that, in Skopos Theory, the purpose of the translation is of great importance. In other words, a text is translated in order to serve its purpose. Nord (1997: 27) clarifies this stating: “According to Skopostheorie, the basic principle which determines the process of translation is the purpose (*skopos*) of the translational action. The idea of intentionality is part of the very definition of any action”. Vermeer further clarifies the Skopos rule as follows:

Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function. (as cited in Nord, 1997: 29)

Holz-Mänttari (1984: 42) states: “Translation is seen as the particular variety of translational action which is based on a ST”. On the other hand, Byrne claims:

Skopos Theory is linked with the functionalist approach to translation but differs fundamentally in that where functionalist approaches such as Reiss’s (1971) and House’s (1981) maintain that the function of the target must be the same as the original, Skopos Theory recognizes that this is not always practical or desirable. (2006: 38)

Moreover, according to Vermeer, “the methods and strategies used to produce a translation are determined by the intended purpose of the target text (TT)” (1978: 100). For instance, the *skopos* of the TT decides if the ST should be translated, paraphrased or completely re-edited

(Vermeer, 2000: 231). Within the framework of this theory, the translators undertake a commission (translation) after negotiations with the commissioner/client. In their decisions, translators are free in their choices of skopos and responsible for their choices, but at the same time, they are exposed to biological and cultural limitations. After the translation commission is done, if it is understood in a way the translators expect, it means it has reached its skopos (Vermeer, 2008: 265). As is seen, ST is not ignored in Skopos Theory, but the focus is on TT and it is given more priority. TL, TT, target culture (TC) and target audience can be described as the key concepts in this translation theory.

Briefly, in Skopos Theory, the aim of the translators is to create a text in line with the needs of the target audience and to address the TT readers as the writer of ST does it in the SL and Source Culture (SC) by maintaining a connection with the ST.

Findings and Discussion

Table 1: Losses & Gains in *The Protector* - Season 1

No	Season 1	Season 1	Loss	Gain	Type of Loss/Gain
1	Hakan'ın hayatı görüldüğünden biraz daha karmaşık.	Hakan's life is a little more complicated than it seems.	-	-	-
2	Vay, Hakan ne haber ya?	Hakan, what's up?	- Vay - ya	-	Loss: Word Word
3	Bilal baba, kolay gelsin.	Uncle Bilal, have a good day.	- Baba - kolay gelsin	- Uncle - have a good day	Loss: Word Clause Gain: Word Clause
4	Al bakalım.	Here you go.	-	-	-
5	Hiç düşündün mü?	Have you ever thought...	-	-	-
6	Roller dağıtılmış herkese.	Maybe we're all predestined?	- Roller dağıtılmış herkese.	- Maybe we're all predestined?	Loss: Clause Gain: Clause
7	Bize düşen de sıramız gelince oynamak.	Our job is to play the roles when it's our turn.	- Bize düşen de - gelince	- our job	Loss: Phrase Word Gain: Phrase
8	Kim bu herif?	Who is this guy?	-	-	-
9	Muhafızın ta kendisi.	He's the Protector.	-	-	-
10	İstanbul'un kaderi ve geleceği ona bağlı.	Istanbul's destiny and future depends on him.	-	-	-
11	Yıllardır bu anı bekliyoruz.	We've been waiting for years.	- bu anı	-	Loss: Phrase
12	Biz Sadık Olanlarız.	We're the Loyal Ones.	-	-	-
13	Neye sadıksınız?	What are you loyal to?	-	-	-
14	Sana.	To you.	-	-	-
15	Eğer ölümsüz Muhafızın geri geldiğini öğrenirse, bu şehirde yaşayan herkesi yok etmek	If the Immortal finds out that the Protector is back, he will immediately take action to kill	- yaşayan	-	Loss: Word

	için bir an önce harekete geçecektir.	everyone in this city.			
16	Çocuk çok zayıf, eğitimsiz.	He is too weak and untrained.	- Çocuk	- He	Loss: Word Gain: Word
17	Onu sen eğiteceksin.	You will train him.	-	-	-
18	Artık zamanı geldi.	Now, it's time.	-	-	-
19	Eğer onunla birlikte olacaksan, bazı şeyleri göze almalısın.	If you are with him, you should afford to take a chance.	-	-	-
20	Herkesin bir sırrı vardır.	Everybody's got a secret.	-	-	-
21	Senin sırrın ne?	What's your secret?	-	-	-
22	Ne söylememi bekliyorsun?	What do you expect me to say?	-	-	-
23	Gerçeği.	The truth.	-	-	-
24	Senden hoşlanmıyorum.	I don't like you.	-	-	-
25	Sıradaki Muhafız sensin.	You are the next Protector (Netflix, (2018, November 14-a).	-	-	-

Table 2: Losses & Gains in *The Protector*- Season 2

No	Season 2	Season 2	Loss	Gain	Type of Loss/Gain
1	Ölümsüzün kanı işe yarar.	The blood of the Immortal worked.	-	-	-
2	Hayata döndün.	You came back to life.	-	-	-
3	Bu dünya ne kadar delirirse delirsin bizim mutlu bir sonumuz olacak.	No matter how crazy this world gets, we will have a happy ending.	-	-	-
4	Yedi Ölümsüz de uyanmış, İstanbul'da cirit atıyor.	The Seven Immortals are awake and among us in İstanbul.	- de - cirit atıyor	- and - among us	Loss: Word Phrase Gain: Word Phrase
5	Muhafızsız İstanbul'un Yedi Ölümsüz karşısında hiçbir şansı yok.	Without the Protector, Istanbul stands no chance against the Seven Immortals.	-	-	-
6	Hedefimiz önce bu şehri ardından da tüm insanlığı yok etmek.	Our goal is to destroy this city and then the whole of humanity.	- önce	-	Loss: Word
7	Önce şu Muhafızdan kurtulalım.	Let's get rid of the Protector first.	-	- Let's	Gain: Word
8	Bu hiç bitmeyecek bir rüya bizim için.	This is a never-ending dream for us.	-	-	-

9	Ben bu işi tek başıma yapamam.	I can't handle this on my own.	- iş - yapamam	- handle	Loss: Word Word Gain: Word
10	Sana ihtiyacım var.	I need you.	-	-	-
11	Hakan, sen benim tek umudumsun.	Hakan, you are my only hope.	-	-	-
12	Hakana bir söz verdim, onu korumaktan başka bir amacım yok.	My only purpose is to protect him, I made a promise to Hakan.	- başka - yok	- only	Loss: Word Word Gain: Word
13	Sana niye inanalım?	Why should we believe you?	-	-	-
14	Muhafız soyundan olduğum için olabilir mi?	Because I'm a descendant of the Protector line?	-	-	-
15	Her an harekete geçebilirler.	They may take action at any moment.	-	-	-
16	Çok büyük bir saldırı planlıyorlar.	They are planning a huge attack.	-	-	-
17	Senin hayatın da tehlikede.	Your life is in danger.	- da	-	Loss: Word
18	Herkesin hayatı tehlikede.	Everyone's life is in danger.	-	-	-
19	Seninleğim.	I'm with you.	-	-	-
20	Artık savaş başladı, savaş.	The war has begun.	- Artık - savaş	-	Loss: Word Word
21	Ve ben bu savaşı mutlaka kazanacağım.	And I will win this war.	- mutlaka	-	Loss: Word
22	Sizinle ya da sizsiz.	With or without you (Netflix, 2019, March 27-b).	-	-	-

Table 3: Losses & Gains in *The Protector*- Season 3

No	Season 3	Season 3	Loss	Gain	Type of Loss/Gain
1	Eğer yapabilseydim, her şeyi başa alırdım.	I'd take everything back if I could.	-	-	-
2	İlk defa görünen bu virüsün etkileri ve bulaşma yolları üzerine araştırmalarımız devam etmektedir.	Research is continuing on the effects of this virus that has been seen for the first time, and its mode of transmission.	-	-	-
3	Panzehir için yardımına ihtiyacımız var.	We need your help with the antidote.	-	-	-
4	Şimdi siz diyorsunuz ki biz bu şehri kurtarabiliriz, öyle mi?	You're saying you can save this city?	- Şimdi - biz - öyle mi?	- You	Loss: Word Word Word Gain: Word

5	Beni kaçıranların başında bir kişi vardı.	There was a guy. He was in charge of my kidnappers.	-	-He was	Gain: Phrase
6	Nasıl biriydi?	What did he look like?	-	-	-
7	Üzerinde bir işaret vardı.	There was a symbol on him.	-	-	-
8	Vezir.	The Vizier.	-	-	-
9	Yedinci ölümsüz.	The seventh immortal.	-	-	-
10	Vezir diğer ölümsüzlerden biraz daha farklı.	The Vizier is a bit different than the other immortals.	-	-	-
11	Tamam, o bugüne kadar liderimizdi.	He was our leader till now.	- Tamam	-	Loss: Word
12	Bugünden sonra da öyle olmak zorunda mı?	Does he always have to be?	-Bugünden sonra da	- always	Loss: Phrase Gain: Word
13	Eğer şeytanın bile aklına gelmeyecek bir fikrin yoksa sakın çıkma karşısına.	If you don't have a plan even the Devil wouldn't think of, don't challenge him.	- fikrin - çıkma karşısına	- plan - don't challenge him	Loss: Word Phrase Gain: Word
14	Yüzyıllardır süren bir savaşı bitirmek için toplandık.	We'll end a war which has gone on for centuries.	- için toplandık	-	Loss: Phrase
15	Bu anahtarın ne kadar mühim olduğunu hepimiz idrakindesiniz.	You all know how important this key is.	- idrakindesiniz	- know	Loss: Word Gain: Word
16	Gayıptan gelenlerin eline bir daha geçerse, halimiz nice olur.	If it falls into the hands of those from the invisible world, we're doomed.	- bir daha		Loss: Phrase
17	Her yere sessiz ve usulca sızabilen biri işinize yaramaz mı?	Wouldn't someone who can break in quietly be useful?	- her yere - usulca	-	Loss: Phrase Word
18	Bir hırsızdan mı bahsediyorsun?	You mean a thief?	-	-	-
19	Sen ne yapacaksın?	What are you going to do?	-	-	-
20	Bir tek benim yapabildiğim şeyi yapacağım.	I'll do what only I can.	-	-	-
21	Ya sen bu şehri kurtarabilirim demedin mi?	You said you could find a cure and save this city.	- ya - mi?	- find a cure - and	Loss: Word Word Gain: Phrase Word
22	Sana bir nefes kadar yakınam.	I'm as close to you as your breath.	- bir	- your	Loss: Word Gain: Word
23	Ben diğerlerinden biraz farklıyım çünkü ben seni öldürmek için buradayım.	I'm a bit different from the others because I'm here to kill you (Netflix, (2020, February 13-	-	-	-

c).

Table 4: Losses & Gains in *The Protector*- Season 4

No	Season 4	Season 4	Loss	Gain	Type of Loss/Gain
1	Ya bize katılırsınız ya da kendinizi kaçınılmaz sona hazırlayın.	You can either join us, or prepare yourselves for the inevitable end.	-	-	-
2	Tarafınızı seçme zamanınız geldi.	The time has come for you to choose a side.	-	-	-
3	Kimsenin hesap sormadığı, sınırların olmadığı...	Imagine a life where no one holds you accountable.	-sınırlarının olmadığı	- imagine a life	Gain: Phrase Loss: Phrase
4	Zeynep ve Aylin o ilaçtan kullanmışlar.	Zeynep and Aylin used that drug.	-	-	-
5	Baksanıza şu geldiğimiz noktaya.	Look where we are.	- Şu geldiğimiz noktaya	- where we are	Loss: Phrase Gain: Phrase
6	Ya ilk Muhafız Veziri öldürdü de ne oldu?	The first Protector killed Vezir and what happened?	- Ya	-	Loss: Word
7	Tarihi tekrarlamayacağız arkadaşlar.	We are not repeating history, my friends.	-	-	-
8	Bu işi geçmişte çözeceğiz.	We will solve this issue in the past.	-	-	-
9	İksir çok önemli.	The potion is very important.	-	-	-
10	Zeynep için, İstanbul için.	For Zeynep and for İstanbul.	-	-and	Gain: Word
11	İnsanların en büyük zaafı yufka yürekleri.	The biggest weakness of good people is their soft hearts.	-	- good	Gain: Word
12	Size bir kehanet daha vereyim mi?	Should I tell you another prophecy?	-	- Should	Gain: Word
13	İyiler her zaman kazanır.	The good always win.	-	-	-
14	O zaman dövüş başlasın!	Then let the fight begin!	-	-	-
15	Şimdi bir şansımız var.	Now we have a chance.	-	-	-
16	Her şeyi düzeltebilecek bir şans.	A chance to fix everything.	-	-	-
17	Yanlış yola adanmış bir hayat sana sadece acı verir.	A life dedicated to the wrong path will only give you pain.	-	-	-
18	Hangi yolu seçersen seç, İstanbul yok olacak.	Whatever path you choose, İstanbul will be destroyed.	-	-	-

19	Bu artık Muhafızlarla Ölümsüzler arasındaki bir savaş değil.	This is not a fight between Protectors and Immortals anymore.	-	-	-
20	Artık kişisel bir mesele.	It is personal now (Netflix, (2020, June 17-d).	- bir mesele	-	Loss: Phrase

Table 5: Losses & Gains in *The Gift*- Season 1

No	Season 1	Season 1	Loss	Gain	Type of Loss/Gain
1	Hepimiz ilahi planın parçalarıyız.	We all are part of the divine plan.	-	-	-
2	Hepimiz birbirimizin devamıyız.	We are all a continuation of one another.	-	-	-
3	Arkeolojinin amacı, gerçek arkeolojinin amacı, aslında geleceği anlamaya çalışmaktır.	The aim of the archaeology, the aim of “real” archaeology, is actually to try to understand the future.	-	-	-
4	Yani geçmişteki bulguların üzerine koyarak bugünü yorumlarız.	By uncovering the past, we can interpret the present.	- Yani -geçmişteki bulguların üzerine koyarak	- By uncovering the past	Loss; Word Phrase Gain: Phrase
5	Daha önce kimsenin böyle bir şey bulduğunu sanmam.	I don't think anyone has ever found something like this.	-	-	-
6	Ben kendimi bildim bileli bu sembolü çiziyorum.	Ever since I can remember, I have drawn this symbol.	-Ben kendimi bildim bileli	- Ever since I can remember	Loss: Phrase Gain: Phrase
7	Canım. Ne oldu?	Honey? What happened?	-	-	-
8	Yaşlı bir kadın gördüğünüzü söylemişsiniz.	You spoke of seeing an old woman.	-	-	-
9	Hanımfendi!	Madam!	-	-	-
10	Evet, gördüm.	Yes, I saw her.	-	- her	Gain: Word
11	Özel olduğunuzu düşünür müsünüz, Atiye Hanım?	Do you think you are special, Atiye?	- Hanım	-	Loss: Word
12	Önemli biri olduğunuzu?	That you are important?	-	-	-
13	Her insan inanmak istemez mi özel olduğuna?	Don't we all want to believe we're special?	-	-	-
14	Atiye, sen... Kimsin sen?	Atiye, you... Who are you?	-	-	-
15	Ablan nerede	Where is your	-	-	-

	senin?	sister?			
16	Atiye kafasına eseni yapar.	Atiye does whatever she wants.	- kafasına eseni	- whatever she wants	Loss: Phrase Gain: Phrase
17	Bunu sen de biliyorsun.	You know that, too.	-	-	-
18	Atiye anlamaya çalışıyorum.	Atiye, I'm trying to understand.	-	-	-
19	Ben de öyle, anlamaya çalışıyorum.	I'm trying to understand, too.	- öyle	-	Loss: Word
20	Ne biliyorsan unut kızım, tamam mı?	Forget about it, alright?	- Ne biliyorsan -kızım	- it	Loss: Phrase Word Gain: Word
21	İnsan bazen bildikleriyle değil, bilmedikleriyle mutlu olur.	Sometimes people are happy with what they don't know, not what they do know.	-	-	-
22	Hepsinin bir anlamı var.	All of this means something.	-	-	-
23	Bir anlamı olmalı.	It has to.	- anlamı	-	Loss: Word
24	Bana deli muamelesi yapmayın.	Don't treat me like I'm crazy.	-	-	-
25	Eğer bu işin peşini bırakmazsan...	If you don't let this go...	-	-	-
26	Koş!	Run!	-	-	-
27	Biz daha çok ceset gömeriz.	We will bury more bodies.	-	-	-
28	Her sır açığa çıkmak için çağrısını bekler.	Every secret waits for its calling to come out (Netflix, (2019, December 13-e).	-	-	-

Table 6: Losses & Gains in *The Gift*- Season 2

No	Season 2	Season 2	Loss	Gain	Type of Loss/Gain
1	Buraya niye Göbeklitepe diyorsunuz?	Why do you call this place Göbeklitepe?	-	-	-
2	Gebe bir kadının göbeğine benzetirlermiş.	They thought it resembled the belly of a pregnant woman.	-	-thought it	Gain: Phrase
3	Cansu.	Cansu.	-	-	-
4	Biriyle karıştırdınız galiba.	You've confused me with someone else.	galiba	- me	Gain: Word Loss: Word
5	Elif ben.	I'm Elif.	-	-	-
6	Elif?	Elif?	-	-	-
7	Kusura bakmayın, içeride biraz işim var.	I'm sorry, I have some work to do inside.	-	-to do	Gain: Phrase

8	İyi günler.	Good day.	-	-	-
9	Burada kimse beni tanımıyor, hatırlamıyor.	No one knows me here. No one remembers.	-	- No one	Gain: Phrase
10	Anne.	Mom.	-	-	-
11	Burada olmanın bir sebebi var.	There is a reason you are here.	-	-	-
12	Göbeklitepe yok.	Göbeklitepe is gone.	- yok	- is gone	Loss: Word Gain: Phrase
13	Hamile kadınlar ölüyor.	Pregnant women are dying.	-	-	-
14	Bunu değiştirebilirsin.	You can change it.	-	-	-
15	Sie ist hier.	She is here.	-	-	-
16	Erhan Kurtiz.	Erhan Kurtiz.	-	-	-
17	Adımı nereden biliyorsun?	How do you know my name?	-	-	-
18	Erhan, ben babanın bulduğu mağarayı arıyorum.	Erhan, I'm looking for the cave your father found.	-	-	-
19	Tapınak hikâyesi çok eski bir rivayet.	This temple story is a very old rumor.	-	- This	Gain: Word
20	Sen ortaya çıktığından beri her şey altüst oldu.	Everything has turned upside down since you showed up.	-	-	-
21	Noluyor Atiye?	What's going on, Atiye?	-	-	-
22	Hadi canım!	No way!	-	-	-
23	Bütün kadınlar için, onların şifası için sen toprağın rahmiyle bulduğunda...	Childbirth will occur when you unite the earth's womb for every woman.	- onların şifası için	-	Loss: Phrase
24	Kapıyı bulmak onun kaderi.	Finding the door is his duty!	- kaderi	- duty	Loss: Word Gain: Word
25	Açmak senin görevin!	Opening it is yours!	- senin görevin	- it - yours	Loss: Phrase Gain: Word Word
26	Sen yıldızlı kadınsın!	You're the woman with the star!	-	-	-
27	Kurtar bizi ne olur!	Please, save us! (Netflix, 2020, August 25-f).	-	-	-

Table 7: Losses & Gains in *Love 101*- Season 1

No	Season 1	Season 1	Loss	Gain	Type of Loss/Gain
1	Osman.	Osman.	-	-	-
2	Allah'ın cezası Osman.	Bloody Osman.	-	-	-
3	İneklerden çete kurmuşsun, Osman.	You put together an army of nerds.	- çete - Osman	- army	Loss: Word Word Gain: Word

4	Utanmıyor musun lan, ödev ticareti yapmaya bok herif!	Aren't you ashamed to sell homework, you prick!	- lan - ticaret - yapmaya	- sell	Loss: Word Phrase Gain: Word
5	Hele Eda!	Epecially Eda...	-	-	-
6	Annesi kusura bakmasın da taş doğurmuş.	I'm sorry but her mother gave birth to the devil.	- kusura - bakmasın - taş	- I'm sorry - devil	Loss: Clause Word Gain: Clause Word
7	Sinan! Sinan! Ayol deli o çocuk!	Sinan! He is obviously insane!	-Sinan - Ayol - o çocuk	- obviously - He	Loss: Word Word Phrase Gain: Word Word
8	Vallahi ben bir numaraya Kerem'i koyarım.	I would say Kerem hits the top.	- Vallahi - ben bir numaraya koyarım	- would say	Loss: Word Clause Gain: Phrase
9	Korkuyorum çocuktan ya!	I am scared of that kid!	-ya	-that	Loss: Word Gain: Word
10	Can güvenliğimiz yok resmen.	We're truly not safe.	- Can - güvenliğimiz yok	- We're... not safe.	Loss: Clause Gain: Clause
11	Sorun ne?	What's the deal?	- Sorun	- deal	Loss: Word Gain: Word
12	Burcu Hoca'nın tayini çıkmış.	Miss Burcu is getting relocated.	- Hoca	- Miss	Loss: Word Gain: Word
13	İki aya gidiyor son kalemiz.	Our last castle is falling in two months.	- gidiyor	- falling	Loss: Word Gain: Word
14	O gidince de şutlarlar bizi.	They'll definitely expel us when she leaves.	-	- definitely	Gain: Word
15	Ben gidince siz bu çocuklarla hiç uğraşmazsınız değil mi?	You won't be messing with those kids when I'm gone, will you now?	- hiç	- now	Loss: Word Gain: Word
16	Alakası yok!	No way!	- Alakası yok	- No way	Loss: Phrase Gain: Phrase
17	Direkt atacağım.	I'll directly kick them out.	-	- them	Gain: Word
18	Nasıl yani?	How come?	-	-	-
19	Baya.	Just like that.	- Baya	- Just like that	Loss: Word Gain: Phrase
20	Direkt kırmızı.	Red card!	- direkt	- card	Loss: Word Gain: Word
21	Eda'ya en kötü diyorlar.	They call Eda "The worst one."	-	- one	Gain: Word
22	Kerem'e de. Osman'a da. Sinan'a da.	And Kerem, and Osman. Sinan, too.	-	-	-
23	Sizce onlar kötü mü?	Do you think they are bad?	-	-	-
24	İyilik demek, böyle	Does goodness	- demek	-being another	Loss: Word

	bir düzene ayak uydurmak demek mi?	mean being another brick in the wall?	- böyle bir düzene ayak uydurmak	brick in the wall	Phrase Gain: Phrase
25	Sıradan olmak hiç kötü bir şey değil ki anneciğim.	There's nothing wrong with being ordinary, honey.	- Kötü bir şey - anneciğim	- wrong - honey	Loss: Phrase Word Gain: Word Word
26	Tam tersine.	On the contrary.	-	-	-
27	Bu bize konfor sağlar hayatta.	It gives us comfort in life.	-	-	-
28	Dışarıda yaptığımız tavır hiç hoş değildi.	Your behaviour outside was not appropriate.	- hiç hoş	appropriate	Loss: Phrase Gain: Word
29	Yani, sonuçta eğitimciyiz biz.	We are educators after all.	- yani	-	Loss: Word
30	Eğitimci değilim ben, tavrım da bu.	I am not an educator and this is how I behave.	- tavrım da bu.	- and this is how I behave	Loss: Clause Gain: Clause
31	Abi, tamam işte!	Guys, that's it!	- Abi	-Guys	Loss: Word Gain: Word
32	Aşk!	Love!	-	-	-
33	Aşık edeceğiz kadını.	We're going to make Burcu fall in love.	- kadını	-Burcu	Loss: Word Gain: Word
34	Nasıl olacak o iş?	How is that supposed to happen?	-iş	-	Loss: Word
35	Yani, aşk çok zor bir şey değil aslında.	Love is not such a difficult thing, indeed.	-	-	-
36	Hepimiz aşık olmak için doğuyoruz.	We are all born to love.	-	-	-
37	Kitaplar, filmler hep bunu anlatır.	It's what books and films always talk about.	-	-	-
38	Korkmamak lazım.	You shouldn't be scared.	-	-	-
39	Yaşamak lazım ne varsa.	You have to go through it, whatever that is.	Yaşamak lazım ne varsa.	You have to go through it, whatever that is.	Loss: Clause Gain: Clause
40	Öyle mi diyorsun?	You think so?	- diyorsun?	- think	Loss: Word Gain: Word
41	Öyle.	I do.	-	-	-
42	Hani anlamıyordun aşk meşk dalgalarından?	I thought you didn't know about love.	- Hani anlamıyordun aşk meşk dalgalarından?	- I thought you didn't know about love.	Loss: Clause Gain: Clause
43	Zaaflardan anlıyorum.	I know about weaknesses.	-	-	-
44	Aşk da zaafların en kötüsü.	And love is the worst of weaknesses.	-	-	-
45	Yeter!	Enough!	-	-	-
46	Bugünkü sen, o günkü sen ile	If you were to meet your younger self	- bugünkü	- her - your younger	Loss: Word Gain: Word

karşılaşsa ne söylerdin?	from those days, what would you say to her? (Netflix, (2020, April 6-g).	self	Phrase
--------------------------	--	------	--------

Table 8: The frequency and percentage of losses & gains in the translations of the selected trailers

TV Series	Season	Loss	Gain	Percentage (Loss)	Percentage (Gain)				
<i>The Protector</i>	1	Word	6/25	Word	2/25	Word	24 %	Word	8 %
		Phrase	2/25	Phrase	1/25	Phrase	8 %	Phrase	4 %
		Clause	2/25	Clause	2/25	Clause	8 %	Clause	8 %
	2	Word	10/22	Word	4/22	Word	45,45 %	Word	18,18 %
		Phrase	1/22	Phrase	1/22	Phrase	4,54 %	Phrase	4,54 %
		Clause	-	Clause	-	Clause	0 %	Clause	0 %
	3	Word	10/23	Word	6/23	Word	43,47 %	Word	26,08 %
		Phrase	5/23	Phrase	2/23	Phrase	21,7 %	Phrase	8,69 %
		Clause	-	Clause	-	Clause	0 %	Clause	0 %
	4	Word	1/20	Word	3/20	Word	5 %	Word	15 %
		Phrase	3/20	Phrase	2/20	Phrase	15 %	Phrase	10 %
		Clause	-	Clause	-	Clause	0 %	Clause	0 %
<i>The Gift</i>	1	Word	5/28	Word	2/28	Word	17,85 %	Word	7,14 %
		Phrase	4/28	Phrase	3/28	Phrase	14,28 %	Phrase	10,71 %
		Clause	-	Clause	-	Clause	0 %	Clause	0 %
	2	Word	3/27	Word	5/27	Word	11,1 %	Word	18,5 %
		Phrase	2/27	Phrase	4/27	Phrase	7,4 %	Phrase	14,8 %
		Clause	-	Clause	-	Clause	0 %	Clause	0 %
<i>Love 101</i>	1	Word	22/46	Word	23/46	Word	47,8 %	Word	50 %
		Phrase	6/46	Phrase	5/46	Phrase	13,04 %	Phrase	10,86 %
		Clause	6/46	Clause	5/46	Clause	13,04 %	Clause	10,86 %

As is shown in Table 8, the most frequent losses and gains occurred in *Love 101*. The total percentage of the losses and gains in this series are 24,62 % and 23,9 % respectively. In terms of loss, the second one is *The Protector* with the percentage of 14,59 % and the last one is *The Gift* with the percentage of 8,43 %. In terms of gain, there is an interesting result. The percentage of *The Protector* (8,54 %) is almost the same as the percentage of *The Gift* (8,52 %).

Moreover, as it can be seen in Table 8, the percentage of losses are more than gains. Besides, the most frequent type is word losses and the least one is clause gains. The second most frequent one is phrase losses and word gains is following it. Finally, clause losses and phrase gains are the least frequent ones.

When Table 8 is examined based on seasons, it can be seen that even though *Love 101* has only one season, the most frequent losses and gains occurred in this series' trailers. This trailer has 46 lines, which is approximately two times longer than the other trailers. This might partly explain the highest frequency. On the other hand, the high frequency of the cultural elements and the use of daily language might be the other factors. On the other hand, the season 4 of *The Protector* (Loss: 6,6 %, Gain: 8,3 %) is the trailer in which the lowest frequency of losses and gains were encountered. As it is the season 4, it can be stated that the audience is already acquainted with the topic and the special uses of language in the series. Therefore, there was less need for losses and gains in the translation.

Conclusion and Suggestions

Translation is a human activity covering a variety of fields. This variety has enriched its nature, but at the same time brought its own challenges. It is obvious that the differences between two different languages and cultures pose inevitable challenges in the translation process. Especially when the languages and cultures are distant just like in the Turkish-English language pair studied within the scope of this study, the situation is even more complicated. However, being conscious of their role and responsibility, the translators seek ways to come up with solutions to the problems they encounter while translating.

Every text to be translated has its own aims, challenges and sometimes specific solutions to overcome these challenges. Within the framework of Skopos Theory, the aim is to produce translations that are mainly shaped by target language and culture that constitute of belief structures, value systems, moral norms, and political expediencies of the target audience. In other words, target audience's knowledge (if the translation is suitable for the target audience's knowledge level), expectations (if the translation attracts their attention and meets their expectations) and values and norms (if they are suitable for their manners and customs) shape the translators' preferences. Therefore, the translator is expected to keep all these factors in mind while translating. In the case of audio-visual translation, the translators are accountable to the producers, actors, actresses, etc. for their production to attract attention of the target audience. Hence, there is no doubt that the translators should be competent in both languages and cultures. This is especially important for the productions of languages and cultures that have not received the attention they deserved, but are gaining popularity. Therefore, it is evident that translations of films, series and their trailers in Turkish are of great importance for the Turkish language and culture to be recognized internationally. Online platforms are a big chance to reach this aim. Thus, via trailers translated from Turkish, translators are expected to do their best to attract attention of the international audience. Here, the translators should have concrete information about their target audience. They should also be aware of the expectations of the client, who is mostly the production company or sometimes mediators who establish connection between the company and the translators. In each case, it is important that all the actors in the translation process know each other's expectations and aims, as is stated within the framework of Skopos theory. Any misunderstanding or miscommunication in the process might lead to failure for the production and the translators, which might mean loss of money and prestige. Therefore, the translators undertake a critical responsibility in the process and they have an active role in it. As trailers constitute parts of a film or series, they certainly have an effect on the audience's decisions. A carefully handled translation process will certainly help the production to succeed.

Translations of the trailers analysed in this study revealed some attention-grabbing results. *The Protector* has 4 seasons and therefore 4 trailers- which makes it the longest among the trailers analysed here. Due to having more seasons, there might be some differences between the frequencies and percentages of losses and gains. The Skopos in the trailer of the first season might not be the same as the Skopos in the last season. In the first season, the aim is to attract attention of the audience to promote the series. In the leading seasons, especially in the fourth season, the series already has certain audience. This might explain some of the differences in the percentages between the seasons. On the other hand, the word "Vezir" was translated as "Vizier" in the third season while it was translated as "Vezir" in the fourth season, which suggests that the translator or the expectations of the client from the translator might have changed. This might also explain the changes in the percentages of loss and gain between the seasons.

In the translations of *The Gift*'s both seasons, the translator mostly preferred to translate literally, which explains the low percentage of losses and gains. Despite the general tendency to translate literally, the title of the series was translated freely. As the title *Atiye* might be hard to remember and pronounce for the international audience, the translator might have chosen to

translate it as *The Gift*. The translator also chose a title that is gripping, which shows that the Skopos here is to attract attention of the target audience for the series to gain popularity internationally.

The trailer of *Love 101* contains several uses of slang and daily language. As it is the trailer with the highest percentage of losses and gains, it can be stated that the translator did not want to lose the effect the original trailer created on its audience, so looked for ways to convey the message, but also to have a similar effect on the target audience in English. As teenagers mainly constitute the target group of the series, the translator wanted to reach English-speaking teenagers using slang and daily language just like in the original one. Due to the distant nature of both languages and cultures, a high percentage of losses occurred. However, the translator also compensated these losses by leading to a high percentage of gains. It is obvious that the translator's Skopos was to attract attention of the teenagers by doing so.

Considering all the trailers analysed in the study and the types of loss and gain, it can be seen that there are clause losses and clause gains only in the first season of *The Protector* and *Love 101*. This suggests that the translators avoided radical changes in the translation. This reveals that their skopos was keeping the taste of the original as much as possible with little changes.

Finally, it can be concluded that the losses in the translations of the selected trailers were mainly avertable. This shows that the translators' skopos was to find alternative ways to attract attention of the audience in the TL.

This research might give opinion for further studies in the field. Even though a general inference was made based on the classification as *inevitable* or *avertable*, detailed data were not provided as it was not the focus of the study. Therefore, a study based on this classification can be carried out on trailers to reveal which losses were inevitable and which ones were the translator's own choice. The connection between losses and gains and cultural elements can be studied. The reasons for the losses and gains can also be studied with the help of interviews with the translators. Furthermore, a series with more seasons can be chosen to compare the differences in frequencies of losses and gains in each season.

References

- Agustina, S. (2013). *Loss and gain in translation process of a comic 'The adventures of Tintin: Tintin in America' into Indonesian version 'Petualangan Tintin: Tintin di Amerika'* [Bachelors dissertation, Dian Nuswantoro University]. Core Open. <https://core.ac.uk/download/pdf/35373874.pdf>
- Aşk 101*. (n.d.). Internet movie database. <https://www.imdb.com/title/tt10516352/>
- As-Safi, A. (2011). *Translation theories; strategies and basic theoretical issues*. Petra University.
- Atiye*. (n.d.). Internet Movie Database. <https://www.imdb.com/title/tt10075318/>
- Baker, M. (2001). *Routledge encyclopedia of translation studies*. Routledge.
- Bassnett, S. (1991). *Translation studies*. Routledge.
- Byrne, J. (2006). *Technical translation: usability strategies for translating technical documentation*. Springer. <https://doi.org/10.1007/1-4020-4653-7>
- Chiaro, D. (2008). Issues in audiovisual translation. In J. Munday (Ed.), *The Routledge Companion to Translation Studies* (pp.141-165). Routledge. <https://doi.org/10.7202/1017094ar>
- Delabastita, D. (1990). Translation and the mass media. In S. Bassnett & A. Lefevere (Eds.), *Translation, History and Culture* (pp. 97-109). Pinter.

- Denton, J. & Ciampi, D. (2012). A new development in audiovisual translation studies: focus on target audience perception. *Lingue e letteratura d'Oriente e d'Occidente*, 1(1), 399-422. <https://doi.org/10.13128/LEA-1824-484x-12469>
- Dizdar, D. (2014). Instrumental thinking in translation studies. *Target: International journal on translation studies*, 26(2), 206–223. <https://doi.org/10.1075/target.26.2.03diz>
- Hakan: Muhafiz*. (n.d.). Internet Movie Database. <https://www.imdb.com/title/tt7668518/>
- Holz-Mänttari, J. (1984). *Translatorisches handeln: theorie und methode*. Suomalainen Tiedeakatemia.
- Kim, J. & Sells, P. (2007). *English syntax: an introduction*. University of Chicago Press.
- Lefevere, A. (1992). *Translation, rewriting and the manipulation of literary fame*. Routledge.
- Mcguire-Bassnett, S. (1980). *Translation studies*. Methuen.
- Miller, J. (2002). *An introduction to English syntax*. Edinburgh University Press.
- Netflix. (2018, November 14-a). *The Protector Official Trailer* [Video]. YouTube. https://www.youtube.com/watch?v=80dqOwAOhbo&ab_channel=Netflix
- Netflix. (2019, December 13-e). *The Gift Trailer* [Video]. YouTube. https://www.youtube.com/watch?v=qXE7MkPXicM&ab_channel=Netflix
- Netflix. (2019, March 27-b). *The Protector Season 2 Official Trailer* [Video]. YouTube. https://www.youtube.com/watch?v=zhibn56EwRGM&ab_channel=Netflix
- Netflix. (2020, April 6-g). *Love 101 Official Trailer* [Video]. YouTube. https://www.youtube.com/watch?v=EINTw8RecjI&ab_channel=Netflix
- Netflix. (2020, August 25-f). *The Gift S2 Official Trailer* [Video]. YouTube. https://www.youtube.com/watch?v=WgUt8epzB8A&ab_channel=Netflix
- Netflix. (2020, February 13-c). *The Protector Season 3 Official Trailer* [Video]. YouTube. https://www.youtube.com/watch?v=Uk6wo9cE3hE&ab_channel=Netflix
- Netflix. (2020, June 17-d). *The Protector Season 4 Official Trailer* [Video]. YouTube. https://www.youtube.com/watch?v=tHC9ml-TOXg&ab_channel=Netflix
- Netflix. (2021, February 20). In *Wikipedia*. <https://tr.wikipedia.org/wiki/Netflix>
- Nida, E. (1975). *Language, structure and translation*. Stanford University Press.
- Nord, C. (1997). *Translating as a purposeful activity functionalist approaches explained*. St. Jerome.
- Reiss, K. (1971). *Möglichkeiten und grenzen der übersetzungskritik*. Max Hueber.
- Tiwiyanti, L. & Retnomurti, A. B. (2017). Loss and gain in translation of culture-specific items in Ahmad Tohari's *Lintang Kemukus*: a semantic study. *Lingua cultura*, 11(1), 1-6. <https://doi.org/10.21512/lc.v11i1.1820>
- Vermeer, H. J. (1978). Ein rahmen für eine allgemeine translationstheorie. *Lebende Sprachen*, 23(3), 99-102. <https://doi.org/10.1515/les.1978.23.3.99>
- Vermeer, H. J. (2000). Skopos and commission in translational action. In L. Venuti (Eds.), *Translation Studies Reader* (pp. 227-238). Routledge.
- Vermeer, H. J. (2008). 'Çevirinin doğası'-Bir özet. (Ş. Bahadır, D. Dizdar, Trans.). In M. Rıfat (Eds.), *Çeviri(bilim) nedir? Başkasının bakışı* (pp. 257-267). Dünya Kitapları.

Beyan ve Açıklamalar (Disclosure Statements)

1. Arařtırmacıların katkı oranı beyanı / Contribution rate statement of researchers: 1. Yazar/First author %50 2. Yazar/Second author %50
2. Yazarlar tarafından herhangi bir çıkar çatışması beyan edilmemiřtir (No potential conflict of interest was reported by the authors).