This study seeks to examine journalistic translations of cultural news texts in BBC and Euronews in relation to omission, addition and paraphrasing. Four texts were taken as basis for the present study. According to the findings of the study it is suggested that there are a great many occasions of omissions, additions and paraphrased sentences. It is further suggested that most of the cultural elements are ignored when transferring the source texts into the target texts. Two of the underlying causes of abovementioned strategies are argued to be linguistic differences as well as background knowledge of the target audiences. It is concluded that via these strategies by text producers of the target texts, the target readers are deprived of full access to the source texts, leading to an unequal treatment related to the freedom of information.

Keywords: Journalistic translation, BBC and Euronews, Omission, Addition, Paraphrasing
KÜLTÜREL ÖĞELERİN BASIN ÇEVİRİLERİ VE MUHTEMEL FARKLILIKLAR

Öz

Bu çalışma kapsamında BBC ve Euronews haber ajanslarından elde edilmiş kültürel haber metinlerinin basın çevirileri içermeme, ekleme ve açımlama açısından incelemiştir. Çalışmadan elde edilen bulgular ışığında, içermeme, ekleme ve açıklaması yapılan cümlelerin olduğu birçok durum mevcut olduğu ileri sürülmektedir. Bunun yanı sıra, kaynak metinlerin hedef metinlere dönüşümü esnasında kültürel öğelerin göz ardı edildiği ileri sürülmektedir. Yukarıda bahsi geçen stratejilerin iki ana sebebinin dil farklıkları ve hedef kitlenin artan bilgiye dayanmaktadır. Hedef metin üreticilerinin uyguladığı stratejiler doğrultusunda hedef okulunun kaynak metinlere tam erişimden mahrum kaldığı ve böylece haber alma özgürlüğüne ilişkin olarak adaletsiz bir davranışa meydan getirdiği sonucuna varılmıştır.

Anahtar kelimeler: Basın Çevirileri, BBC ve Euronews, İçermeme, Ekleme, Açılımlama

Introduction

For the past two decades, there has been a sufficient amount of research into the field of journalistic studies. Among the arch figures that have contributed to the field are Christina Schäffner and Susan Bassnett (2010), Esperança Bielsa and Susan Bassnett (2009), Roberto Valdeon (2015) and Maria Jose Hernandez Guerrero (2016). Until the beginning of the 2000s the widely held view was that translation was not taken into account in researches on journalistic studies. Schäffner and Bassnett (2010: 9) claim that there are highly ambiguous attitudes to translation prevalent in the world of news reporting, which perhaps explains why so much research in journalism studies to date has failed to engage with translation. Notwithstanding that, things have changed for translation in the wake of the technological developments. In the age of internet, today people have the opportunity to have access to information circulating through news contents reported and translated by the international media. Today, almost every news agency has translation services from which people of different countries may obtain news. The organization of the news agency has been conceived in order to facilitate communication flow between different linguistic communities so as to reach global publics with maximum speed and efficiency (Bielsa & Bassnett, 2009: 56). For instance, media corporations such as Reuters, BBC, Sputniknews and Euronews render translation services into as many languages as possible. It is in fact a definite need to circulate journalistic contents through such services as we have a globalised world today. In this respect, Eirlys Davies suggests that

In today’s globalised world, journalistic translation does indeed provide the bread and butter for many translators. The work of many respected journalists crosses national and language boundaries; for instance, columns originally published in a single British or French newspaper may be translated into several other languages and be read by people across Europe. (2006)

As the current literature shows, the vital role of translation in news productions and their circulation has been well-understood. Accordingly, scholars have begun to give sufficient
consideration to the analysis of news contents in terms of translations and related issues such as recontextualization process and its forms. Bielsa and Bassnett (2009) point to the importance of translation by remarking that the need to deal with linguistic diversity in news production and the simultaneous circulation of news in different languages make translation an important part of news agency work. Moreover, Yves Gambier (2006) develops the abovementioned claim by suggesting that to compare national daily newspapers, to study reports in foreign press could help us to better understand how translators reproduce or change the dominant discourse in their own societies. Yet, what happens in news translation is that networks of foreign correspondents, working within or linked to news agencies, write and shape stories for designated audiences (Bielsa & Bassnett, 2009: 7). True, when news contents are translated into any other languages than the source language, various transformations occur. It is argued that the vast majority of the transformations arising from translations of the news texts occur in the form of omission, addition and paraphrasing. In BBCWorld, for instance, foreign-language services carry out several adaptations processes, including omissions and additions (Valdeon, 2009). What’s more, most of the sentences within certain news contents are paraphrased in order to either adapt the content for the target audiences or to provide extra information.

In the light of the foregoing facts, this paper seeks to examine journalistic translations of the cultural elements in BBC and Euronews in relation to the strategies of omission, addition and paraphrasing. In this context, translations from English to Turkish will be taken into account in order to manifest potential transformations that rise to the surface. This section has attempted to provide a brief introduction to the literature relating to journalistic translation as well as to the present study. The second and the third section will respectively include the objectives and the research questions of the study, and a brief literature review in journalistic translations into Turkish regarding cultural news contents in BBC and Euronews. Within the fourth section we will carry out the analysis of examples with extracts obtained from the news texts in BBC and Euronews. And finally, we will reach a conclusion.

Objectives and Research Questions of the Study

Little attention has been devoted to the analysis of translations of cultural elements in news texts into the Turkish language. There has been insufficient research on the studies related to journalistic translations into Turkish. Thus, we aim to scrutinize translations in view of the strategies of omission, addition and paraphrasing to contribute to the existing literature and to draw firm conclusions about the possible transformations that occur during the circulation of cultural news contents in the media. Furthermore, there seem to be discrepancies between the source and the target texts in view of translations. To find out how, to what extent and on what reasons these discrepancies emerge, we will analyse a corpus obtained from two international online news agencies. In this respect, several research questions will be addressed:

1. To what extent cultural elements are translated literally and in accordance with the target language style?
2. What are the difference and similarities between the strategies employed by BBC and Euronews?
3. What aspects of the target audiences affect the way and the extent transformations occur?
A General Overview on Journalistic Translations into Turkish

In this section we will emphasize some aspects of journalistic translation into Turkish in relation to the two news agencies. Besides, we will touch upon the running of these agencies to shed light on translations of cultural elements. As noted earlier, there has been scant research in the field of journalistic translations into Turkish. However, over the past few years this trend has changed and a great many Turkish-based and international media have launched translation services. Before proceeding to examine the two news agencies on which the present study is based, it is essential to cast a glance on Turkish-based news agencies that circulate news internationally. Among the mainstream media agencies with translations services are TRT World, Hürriyet Daily News and Anadolu Agency. These agencies mainly draw upon other sources such as Reuters, CNN. In fact, though news contents are reported in English, main topics are related to Turkey and its neighbours. In this sense, it is hard for the Turks who look for the source texts about international events given that the vast majority of the news contents about other countries are not available in Turkish-based media. As a result, readers generally draw upon the international media among which are BBC and Euronews.

BBC Türkçe (BBC Turkish), a subsidiary of BBC, has been reporting contents in the form of both translations of various contents of BBC and its own news contents. The establishment of the Turkish Service dates back to the early 1900s when news circulated through radio broadcasting. Today, under the name of BBC Türkçe and a separate website, reports are presented to the audiences. As regards the objects of analysis of the present study, cultural news contents are usually given under the Dergi (magazine) and the Fotoğraf (Photograph) tabs, the contents of which will be analysed. On the basis of the observation on the number and content of the cultural texts, it seems fair to suggest that some of the texts are translated into Turkish and that in most cases transformations appear within the target texts. On the other hand, it is clear that a major part of the source text is present in the target text.

Euronews is another international online news agency that provides translations into many languages among which are English, Russian, Italian and Turkish. As Turkish Radio Television (TRT) partnered with Euronews organization with a purchase of nearly one-fifth of the shares, more media coverage was devoted to the news contents in Turkish. In fact, it seems that most of these contents are in the form of translations though it is also essential to note that there is not exact information about the source language in the vast majority of the texts as there is no explanation related to the mastheads. One of the striking features of Euronews is that it offers a considerable amount of translations when compared to the other news agency or any other ones. It reports the cultural elements under the tab of Kültür (Culture). Considering the transformations occurring within the translations of the source texts, it can be claimed that there is a plethora of paraphrasing, not to mention omissions and additions.

Thus far, we have detailed the running process of the two news agencies in relation to translations of cultural elements. The next section will contain information about the selected news texts and criteria for the relevant corpus.

Corpus and Methodology

The corpus was chosen from four cultural texts. Two texts were obtained from each of the news agencies. The reason why we chose these news agencies is that they both give media coverage to the cultural elements through translations of them on their websites. Besides, after a
comprehensive and long-continued analysis on cultural news contents we have observed transformations that stem from omission, addition and paraphrasing. In general, the corpus was selected among those published in 2016 and 2017 related to any cultural issues in Turkey and around the world. As we have not reached a definition conclusion related to whether the source text is English or any other language, we have taken English as the source language—which is the case in general- when analysing the texts. Besides, as we do not exactly know who translates the texts, we will use “the text producer/s” to refer to those who translate the texts. Examples will be taken from the texts taken from the two agencies in the form of short or long extracts. Within the examples, the source text (a), the target text (b) and back translation of the target text (c) will be given to determine and to shed light on potential discrepancies in relation to the strategies of omission, addition and paraphrasing. Before moving on to examine the examples, it is significant to accentuate and explain the three strategies which will provide us a methodology.

Firstly, omission refers to deletion of a complete sentence or some parts of the source text. Clifford Landers (2001: 95) describes omission as “the equivalent of unconditional surrender, an admission that a certain word, phrase or construction is beyond the translator’s ability to render.” In fact, the only reason of deletion of a part or any other sentence, word or phrase of the text does not seem to be an inability of the translator. The proximity of the source culture for the target culture, words that are considered by the translators as redundant and some other specific reasons may lead to omission. In this respect, Gambier puts forward that the percentage of the source material to be deleted depends on the number of facts, the degree of accuracy, the redundancy of the source text (2006: 14). What is certain is that in some way or another omission manifests itself within translations of cultural news contents.

Secondly, addition is a strategy that is used by text producers when transferring the source texts into the target texts. The text producers may expand some parts of the texts to provide extra information for the target audiences with an eye to background knowledge related to the issue reported. Or else, the target audiences might not be able to grasp the main idea emphasized.

Finally, one of the frequently used strategies is paraphrasing in journalistic contents. It refers to expression of a sentence in another form but without losing its original meaning. Besides, as the journalese used by reporters may change from person to person, expressions may occur in different structures and usages. Schäffner (2009: 120) suggests that any attempt to accommodate the purpose of a translation will involve using strategies that are often listed under adaptation, for example reformulation, paraphrase and textual explication. She describes the paraphrasing as an adaptation conducted in accordance with the aim of translation.

**Analysis of the Cultural Elements**

Within this section, we will examine the extracts taken from the cultural news texts in detail in order to find out how and to what extent the strategies of omission, addition and paraphrasing are conducted through possible explanations and illustrations.

**Example (1)**

(a) Pirates of the Caribbean have been a source of fascination for more than 300 years – and they express an anxiety about modern society, writes Roger Luckhurst. (BBC I, 21 June 2017)
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(b) Karayip korsanları 300 yıldan fazladır popüler kültürü etkilemeye devam ediyor. Bunun altında yatan nedenler ile modern toplum arasında nasıl bir ilişki var?

(c) Pirates of Caribbean keep fascinating the popular culture for more than 300 years. What kind of relationship exists between the underlying causes of this and the modern society?

As can be observed in the example (1), the source and the target texts are slightly different from each other, particularly in terms of style. First off all, whereas the source text explains the fascination of the pirates with an affirmative sentence, the Turkish version turns into an interrogative sentence, thereby prompting the readers to find an answer. Secondly, the text producer paraphrases the first sentence. While the source text contains an issue of fascination as a source for a period of time, the target text relates the issue to the popular culture by changing the focus. Finally, the word ‘anxiety’ in the original text is omitted in the target text. Though the writer of the source text seems to express a concern regarding the pirates for today’s community, the target text producer neglects it and leads to a lack of full interpretation as well as a slight deviation from the main topic.

Example (2)

(a) Johnson’s book has been the source of nearly every cultural representation of the pirate ever since. It is easy to see why, from passages like this:

“He assumed the cognomen of Blackbeard from that large quantity of hair which, like a frightful meteor, covered his whole face and frightened America more than any comet that has appeared there a long time. The beard was black, which he had suffered to grow of an extravagant length; as to breadth it came up to his eyes. He was accustomed to twist it with ribbons, in small tails.”

Going into battle, Johnson says, Blackbeard adorned his beard with lit matches to make himself appear “like a fury, from hell.” Brutal punishment and death is of course the outcome of his rogue adventures, but even Johnson ambiguously declares the murderous Blackbeard a “courageous Brute”. Ian McShane has memorably played Blackbeard in the Pirates films, but these evocative details already suggest sources beyond the shambolic style of Keith Richards for Johnny Depp’s Jack Sparrow. (BBC I, 21 June 2017)


(c) This book has ever since been the source of every cultural representation of the pirates. This was mainly due to the depictions within the book. For instance, he wrote about Blackbeard as follows: “He adorned his beard with lit matches to make himself appear “like a fury, from hell.” However, Johnson did not hide his admiration for his courage.

One of the most salient features of the above example is that the vast majority of the source text has been omitted. First of all, the passages, which are given in the source text laden with cultural descriptions to illustrate how depictions are great and stupendous, are omitted in
the target text and surely cause the target audiences to be deprived of a crucial part of the text which is full of metaphoric usages and cultural elements. Furthermore, information about the background of the illustration on Blackbeard by Johnson is missing as the text producer does not mention whether Blackbeard was trying to adorn himself before going to the battle. As this pre-battle time is an essential stage that can provide a better understanding of what is illustrated, its absence gives rise to an imperfect interpretation of the source text. Finally, the last long sentence of the source text given above is missing in the target text as it seems fair to suggest that the text producer of the target text has summarized the source text with a plethora of omissions.

Example (2)

(a) **A lost kingdom**

A rugged, remote area where unforgiving rocky crags give way to green oases, north-east Turkey is home to magnificent Georgian monasteries from the medieval principality of Tao-Klarjeti, a former feudal state ruled by the Bagrationi royal family. Tao-Klarjeti was once a part of the United Kingdom of Georgia that thrived during the 12th and 13th Centuries. However, repeated incursions by the Turco-Mongol conqueror Timur in the late 14th Century led to the demise of the kingdom, and in the mid-16th Century, Tao-Klarjeti came under Ottoman rule, which lead to it becoming a part of modern-day Turkey. (BBC II, 15 July, 2017)


(c) These monasteries built in medieval times belonged to Tao-Klajerti principality. This principality was a part of Georgian Kingdom ruled by the Bagrations. Incursions by Mongols in the 14th century led to the demise of the kingdom. From the mid-16th century, Tao-Klarjeti came under Ottoman rule.

Example (3)

(a) **A crumbling church**

Oshki Monastery in Erzurum Province is one of region’s grandest Georgian Orthodox sites. Built between 963 and 973 AD during the reign of Georgian prince Bagratid David III Kuropalates, the expansive, cruciform-shaped monastery is now mostly roofless, yet the open sky emphasizes the splendour of the soaring central dome. The southern facade, which serves as the church’s main entrance, is decorated with various motifs rendered in bas-relief sculpture, such as an archer hunting sheep, an eagle with an animal in its mouth and leaders presenting their churches to God.

(b) Erzurum'daki Öşk Manastırı, Gürcü Ortodoks yapılarının en görkemlilerinden biri. 963-73 yılları arasında inşa edilen manastırın çatısı bugün büyük ölçüde yıkılmış. Gişiste yer kabartma şeklindeki bir kartal ve koyun avlayan okçu gibi rölyefler hala görülebiliyor.

(c) Oshki Monastery in Erzurum Province is one of region’s grandest Georgian Orthodox sites. The monastery built between 963 and 973 AD is now mostly roofless. At the entrance you can still observe bas-reliefs such as an eagle and an archer hunting sheep.
It is pretty important to take care of every single word when transferring the cultural elements as each of them bears a meaning without which the full sentence would be interpreted wrongly or insufficiently. Along similar lines, Duranti (1997: 46) claims that words carry in them myriad possibilities for connecting us to other human beings, other situations, events, acts, beliefs, feelings. In this sense, the translator’s role becomes clearly a transcultural mediator between communities (Durdureanu, 2011: 52). In this respect, translators, be it journalists or professional translators in the case of journalistic translations, is not supposed to be relinquishing any words or statements available within the source text. However, it is clear within the two examples above (2 and 3) that the text producer has vastly disregarded this crucial role of translator as the mediator of two different cultures. Firstly, in the example (2) most of the sentences are omitted. Though there is information related to the situation of the relevant monasteries in the source text, the target text sees an omission of these descriptions, thereby trivializing the monasteries in view of visual description. Consequently, in a literary sense the explanation is dark and barren. Secondly, while the source text highlights that there were repeated incursions and that these incursions were carried out by the Turco-Mongol, there is no sign of the term ‘Turco’ within the target text. Furthermore, the text producer does not mention about the conqueror Timur, who was also an important character at that time. It seems quite obvious to suggest that the Turkish version has been a result of a summarized version of the source text. Finally, considering the example (3) it is observed that the specific descriptive adjectives and the peculiar literary language are totally ignored when transferring the source text into the target text. It should be noted that the target readers are subjected to an inequality in relation to having access to such an expressionism, which may not be overlooked notably in conveying cultural figures and elements.

Example (4)

(a) The French Alpine town of Annecy is the equivalent of Cannes when it comes to animated movies. (Euronews I, 14 June 2017)

(b) Fransa’nın Annecy şehrinde düzenlenen uluslararası animasyon film festivali her sene yüz binlerce sinemaseveri şehre çekiyor.

(c) The international Animation Festival held in the French town of Annecy attracts hundred thousands of movie lovers to the city each year.

One of the frequently used strategies by text producers in translations is addition based on the background knowledge or for other reasons such as clarification. As indicated in the example above, the text producer adds to the source text that the city where the festival is held attracts picture-goers due to an event related to animation movies. Though there is no information about the amount of people that visit the city in the source text, the target readers are provided with extra information for better understanding.

Example (5)

(a) Some of the team behind ‘Loving Vincent’ – the world’s first fully painted feature film, about troubled Dutch artist Vincent Van Gogh – made the journey to Annecy for its world premiere. Co-director Hugh Welchman told Euronews: “We shot the film with actors, mainly against green screen because obviously you can’t find Van Gogh paintings in the real world, and then that was the reference for the painters, and then they painted over the actors one frame at a time and tried to keep the performance of the ac-
tors, but at the same time bring the brushstrokes of Vincent Van Gogh and the style of Vincent Van Gogh onto the real actors.”


Film için toplamda 65 bin farklı yağlı boya tuval kullanıldı ve dünyada resimlerle meydana getirilen ilk animasyon yapım olma özelliği taşıyor. Tanıtım filmi internette tıklanma rekorları kıran ‘Loving Vincent’ adlı animasyon sonbaharda 100’ü aşkın ülkede gösterime girecek. Kendi alanında dünyanın en kapsamlı organizasyonu olan Annecy Animasyon Film Festivali bu sene yaklaşık 100 bin izleyiciyi ağırladı.

(c) One of the featured films at the festival is ‘Loving Vincent’ which is about the last days of famous Dutch Artist Van Gogh. The film, which is 1 hour 35 minutes long, got the full marks with ten minutes of applause by the audience following the screening. Hugh Welshman, The Director: “We shot the film with actors against green screen because you can’t find Van Gogh paintings in the real world. Yet, these paintings were the reference for our painters. They prepared the frame for the actors and we placed them on the actors. Of course we brought the brushstrokes of Vincent Van Gogh and his style onto the real actors.”

65 thousands different oil on-canvas paintings were used for the film and it is the first animation movie to have been created with paintings in the world. With a record-breaking trailer view on the internet, the animation called ‘Loving Vincent’ will release in over 100 countries in fall. The most comprehensive in-field organization of the world, the Annecy Animation Festival hosted about 100 thousands cinemagoers.

It is clear in the example (5) that the text producer has drawn upon the strategy of addition while transferring the source text into the target text. In fact, nearly one-third of the target text is an addition. Besides, there is the sign of paraphrasing align with added parts. To clarify the relevant additions and the paraphrased sentences, it is essential to elaborate them. First of all, the first sentence of the source text does not mention the last days of Van Gogh, whereas the target text is paraphrased by adding information related to the period of the movie ‘Loving Vincent’. Secondly, the second paragraph of the target text is not available within the source text, the reason of which is unknown. One of the possible motives for such an addition may be text producer’s intention to expand the explanation to compensate the potential insufficient knowledge about the festival, which may be regarded unfamiliar to the target audiences. Finally, the last part of the target text seems to be a futile addition as it already appears in the first paragraph of the cultural text taken from Euronews (see example 4).
Example (6)

(a) Over twenty indigenous communities are regularly flooded in the Amazon basin of Bolivia. That’s the case of Capaina, near San Buenaventura, along the river Beni. About 25 families of the Tacana ethnic group live there. Natural disasters can isolate communities for months, and traditional medicine then turns out to be the most effective first response to diseases. Doña Juanita and Doña Antonia are curanderas, or local healers: they know how to use plants to look after people. (Euronews II, 20 July 2017)


(c) More than 20 villages in the Amazon basin of Bolivia are regularly flooded. That is the case of Capiana along the river Beni where 25 families live. In the case of any natural disasters, people are isolated from the rest of the world. To help the wounded, traditional medicine is the first to come to the succour. Juanita and Antonia, the local healers know the plants used in the treatment well.

As can be observed in the example (6), paraphrasing has been dominant in the majority of the target text. Though it seems clear that the text producer has been attentive to take care of the main message, some of the crucial parts of the source texts have been paraphrased. Firstly, the second and the third sentence of the source text have been combined and paraphrased by omitting the local area called San Buenaventura and the ethnic group called Tacana. Secondly, though there is no information about whether the relevant disasters keep the local communities from the rest of the world, and indeed these communities isolate for months, this is totally given in a different way within the target text. Thirdly, whereas the source text gives information on traditional medicine being the most effective response, the target text emphasizes the lifesaver ability of the relevant medicine. Finally, within the last sentence of the source text related actors are given with full and vernacular names as well as their abilities to use the medicine for healing people, while the target text solely sheds light on their ability to have knowledge about them and ignores the full and original names.

Conclusion

This study has focused on the discrepancies between the journalistic source texts and their translations in relation to the cultural elements. The 21st century has seen the rise of online international news services which render translations services to disseminate information all around the world. However, on the basis of the available evidence it seems that text producers of the target texts employ a number of strategies which give rise to discrepancies between the source and the target texts.

The present study has shed light on the discrepancies in journalistic translations of the cultural elements into the Turkish language. According to the findings of the study, it has been concluded that most of the translations are conducted through the strategies of omission, addition and paraphrasing among others. Furthermore, it is claimed that these strategies show similarity in BBC and Euronews news agencies. Though the amount of transformations and the
strategies used vary across the text and in each agency, the text producers rearrange the source text contents in a similar manner. While peculiar language styles and structures may be instrumental in such changes, background knowledge and geographical issues may also contribute to the transformations that are conducted by the text producers when transferring the source texts into the target texts.

One of the issues that need to be addressed following the findings of the present study is that not all the transformations are carried out solely due to the linguistic divergences. In fact, in some parts the vast majority of the source text is summarized. Thus, it seems fair to suggest that the target audiences are deprived of the full access to the source text contents. The text producers should take into account all the parameters of the cultural differences to deliver the messages in the source texts to the target readers and translate the texts from this point of view. Otherwise, the target readers would be facing a text which wouldn’t have equal value as the source text. News agencies should pay utmost attention to the needs of the target audiences when it comes to the equal freedom of information. Unless they manage to do that, the target audiences will be treated unfairly.

This study has taken care of cultural elements in two news agencies. A future research may be conducted into the translations of journalistic cultural texts in other news agencies. What’s more, other areas of news texts such as political texts may be compared to the cultural texts in relation to discrepancies in their translations.

Notes:
The contents were obtained from following websites:

**English:** http://www.bbc.com/culture/story/20170621-the-timeless-allure-of-pirates
**Turkish:** http://www.bbc.com/turkce/vert-cul-40385363

**Turkish:** http://www.bbc.com/turkce/vert-tra-40657356

**English:** http://www.euronews.com/2017/06/14/the-annecy-festival-animation-in-the-alps
**Turkish:** http://tr.euronews.com/2017/06/14/annecy-uluslararasi-animsasyon-film-festivali

**English:** http://www.euronews.com/2017/07/20/inside-the-rainforest-s-medicine-cabinet
**Turkish:** http://tr.euronews.com/2017/07/20/bolivya-dunyadan-kopuk-kirsal-kesimlerin-dogal-afetlere-karsi-tek-dostu

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