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Singability and Naturalness in Opera Translation

Opera Çevirisinde İcra ve Doğallık

Alaz Pesen[1] 🆔

ABSTRACT

Singability in song translation has been a popular subject especially for the last two decades in the field of translation studies. Nevertheless, while only a few studies have satisfactorily problematized the musical aspect, even fewer have elaborated on the essential link between singability and naturalness in the target language. This study suggests a practical way to address such a shortcoming. It argues that accounting for singability in opera translation requires a theoretical approach integrating linguistics, musicology, and translation studies. Taking an actual opera translator's discourse as a point of departure, it demonstrates the importance of naturalness in creating a singable target libretto. Then, linking such practical observations to a theoretical discussion fusing linguistics, musicology, and translation studies, it argues that metadiscourse on singability and naturalness can and should go beyond intuitive interpretations and can be based on an interdisciplinary theoretical framework, which is also demonstrated in the final part through the libretto translation analysis of Leonard Bernstein's one-act opera *Trouble in Tahiti*. The study also proposes a vertically-juxtaposed musical notation and lyrics method for a detailed comparison of the source and target librettos.

Keywords: Song translation, opera translation, translation studies, musicology, prosody

ÖZ

Şarkı çevirisinde icra, çeviribilim araştırmalarında özellikle son yirmi yılda popülerlik kazandı. Ne var ki, az sayıda çalışma çevirinin müzik boyutunu sorunsallaştırabilirken, erek dilde icra ve doğallık arasındaki olmazsa olmaz bağlantıyı ele alan çalışmalara ise neredeyse hiç rastlanmıyor. Bu çalışma, böyle bir eksikliği gidermek için pratik bir yol öneriyor: Opera çevirisinde icranın dilbilim, müzikoloji ve çeviribilimi arasında köprüler kuran kuramsal bir çerçeve gerektiğini öne sürüyor. Gerçek bir opera çevirmeninin söyleminden yola çıkarak, icraya yönelik erek librettolar yaratmada doğallığın önemine ışık tutuyor. Sonrasında da pratiğe yönelik bu gözlemleri dilbilim, müzikoloji ve çeviribilimin kesiştiği kuramsal bir tartışmaya bağlıyor: İcra ve doğallığa yönelik üstsöylemin içgüdüye dayalı yorumlardan öteye taşınarak disiplinlerarası bir çerçevede ele alınabileceğini savunuyor. Çalışmanın son bölümünde Leonard Bernstein'in tek perdelik operası Tahiti Macerası'nın libretto çevirisi çözümlemesine söz konusu kuramsal çerçeve bağlamında yer veriliyor. Çalışma, bir diğer yandan da, ayrıntılı bir karşılaştırmalı opera/şarkı çevirisi çözümlemesinde, kaynak ve erek notalar ile sözlerin alt alta sıralanması yönteminin önemini uyguluyor.

Anahtar kelimeler: Şarkı çevirisi, opera çevirisi, çeviribilim, müzikoloji, prozodi

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Introduction

The introduction of the opera genre into the Turkish cultural repertoire owes much to translation and musician-translators working under the patronage of Carl Ebert (Berk 2006, p. 11; Pesen 2019, p. 124; Şahin-Soy and Şenol 2020, p. 5). The Turkish State Opera institution itself was also founded thanks to such singable translations, the first of which was staged in July 1940 ("Devlet Operasının İlk Temsili", 1940). The Turkish State Opera and Ballet still performs translated operas in Turkish today, and one of the translators that the opera culture in Turkey has benefited from the most is Gül Sabar. Since the early 1980s, she has translated more than 10 operas for the institution. As Alexandra Ozarowska rightfully argues, both opera translation and its significance are rarely acknowledged (2017, p. 259). For this reason, it is not surprising but rather unfortunate that Sabar's translations, which contribute greatly to the Turkish cultural repertoire, have gone unnoticed - academically and otherwise. In this study, taking Gül Sabar's discourse as my point of departure, I aim to contribute to the theory and practice of naturalness in singable opera translation in three parts:

(1) Discovering the potential problematic aspects of opera translation by analyzing Sabar's discourse as an experienced opera translator,

(2) Contextualizing such aspects by combining theories of translation studies, linguistics, and musicology,

(3) Exemplifying the practical implications of such theoretical findings by means of libretto translation analysis.

Methodology

In what follows, I provide a study consisting of three parts, adopting a top-down approach that proceeds from a macro-level discussion towards one at the micro-level. In the first part of the study, analyzing the translator's discourse as my point of departure, I set out to redefine translation problems and strategies of singable opera translation with a focus on naturalness from the vantage point of a practicing translator. The discourse analysis carried out in this part is based on the face-to-face interview I personally conducted with Gül Sabar.[1] In the second part of the study, I establish theoretical connections between Gül Sabar's discourse on singable opera translation and scholarly articles from the fields of musicology, translation studies and linguistics. In passing, it should be noted that the exemplification of the suggested theoretical framework in this part is language-specific, that is, particular to the Turkish language. The third part of this article is devoted to a comparative analysis of Gül Sabar's translation of Leonard Bernstein's one-act opera *Trouble in Tahiti* in the light of the issues raised in the first two parts.[2] Due to space constraints, I carry out a descriptive translation analysis of only the first 6 lines of the "Prelude," the introductory part of the opera in question, which I believe to

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1   G., Sabar, personal communication, April 09, 2019.
2   *Trouble in Tahiti* was the one-act opera written by Leonard Bernstein in the early 1950s. It premiered in Turkey almost 50 years later, in the early 2000s.

be very effective in representing the translation strategies used by Gül Sabar. This condense excerpt will allow me to further the discussion regarding singability in opera translation, mainly governed by the notions of naturalness in prosody, syllable count, musical note values, word stress and last but not least, content. In this final part, I propose a vertically-juxtaposed musical notation method to compare the source and target librettos more effectively.[3] I also provide back-translations from the Turkish libretto translation into English for informative purposes only.

Interview with the Opera Translator: Discourse Analysis

Gül Sabar, the translator of Leonard Bernstein's *Trouble in Tahiti*, studied opera at the Municipal Conservatory of Istanbul. By the time she graduated from the conservatory, she had already been accepted to the Istanbul Municipal Opera as a member of the choir, which was followed by her promotion from choir singer to solo singer (Sabar 2011, p. 4). Throughout her career, she worked with various opera teachers and artists, and also worked as an instructor for Istanbul University State Conservatory from 1981 to 2008 (Sabar 2011, p. 4). As a graduate of the German High School in Istanbul, she translates from German and English (Sabar 2011, p. 4). One of the key issues she reflects upon is the importance of syntactic differences of the languages involved.

Syntax and content

Referring to the languages she translates from, Sabar exclusively underscores the interplay between syntax and content:

> I translate from German and English, but if the original language is Italian or French, I always look at the source text to compare it with the German or English translation. Based on such renderings I try to come up with an equivalent in our language, Turkish, because in some cases *you need to focus on the content and translate it differently to match the musical notes. This is because Turkish is a head-final language. German, English and French are the opposite, they have head-initial syntax.* They also have their differences, for sure, such as accentuation and stress, something rather problematic when put to music. The translator needs to watch out for such instances.[4]

Commenting on her preferred source languages, she also underscores the importance of accessing the ultimate source language if it is not one of the two languages she is fluent in. In this way, she can also observe (1) how others translated into another language and (2) how the source librettist lyricized the context. In addition to these, Sabar is well aware of the general

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3   Klaus Kaindl rightfully points to how the musical aspect is usually neglected in translation studies (2005, p. 238). To further the discussion without neglecting music, I provide my own musical notation transcriptions for such juxtaposition in the analysis.

4   Unless otherwise stated, all utterances by Gül Sabar in the present article are my translations of the excerpts from the interview I held with her. I am very grateful to Ms. Sabar for welcoming me into her house for the interview. I also extend my gratitude to Prof. Şebnem Ünal for introducing me to Ms. Sabar and sharing the translation document, a part of which I analyze in the third part of this study.

syntactic features and stress patterns of the languages she is working from and into and how such differences in languages potentially pose translatorial problems. Given the difficult nature of her task as an opera translator, she still adopts a modest attitude:

> I actually like some of my translations, I do. I was once told by the chorus master [*korapetitör* in Turkish] once how the maestro praised my translation of *Paris Hayatı* [Parisienne Life] during the rehearsal, I wasn't among the cast. Bella Bartok translated *Mavi Sakal* [Blue Beard]. You cannot imagine how difficult it is.

The modest attitude can in fact be linked to her awareness of the *metonymics*, in Maria Tymoczko's sense, of translating (1999, p. 42). Libretto translation is more often than not a part standing for the whole; in other words, a choice made between the verbal content and the music.

Verbal content and music

Sabar describes the content and music dichotomy as follows:

> You know your rendering of the content is not right, but there is nothing you can do about it. Alternatively, you can add new musical notes, in which case you will be distorting the music… Or you can divide a note into two in order to fit two syllables.

Along with this observation, which many translators with different fields of specialization would agree with, she provides the alternative: rendering the content at the expense of modifying the melody. As an opera translator, she attaches as much importance to the content as the prosody. Another comment she makes clarifies the fact that even if she translates from the original language, she also looks at other languages the particular opera was translated into: "I also checked the French version while translating *Bir Floransa Trajedisi*." Along with the original, *Eine florentinische Tragödie* by Alexander Von Zemlinsky, Sabar also looked at the translation into French, *Une Tragédie Florentine*. Sabar's motive for doing this seems to be the desire to fully grasp the context, in other words, she is interested in discovering to what extent other agents translating the opera deal with the issue of recreating the content. However, she is also interested in the prosody. It could be asserted that two or more ways of expressing the same theme can provide Gül Sabar with a more holistic picture of the content of the scene in question. Since librettos, just like poems, are condense, it is not always easy to fully grasp the content. In such instances, Gül Sabar's strategy of benefiting from the decisions made by other translators of the same opera provides her with the opportunity to make the necessary changes in content. In this way, she learns from other translators' versions of the same opera in other languages, and more specifically, she expands the options open to an opera translator in a particular libretto. In a sense, she benefits from other (re)creations in other languages while (re)creating a particular libretto in Turkish. However, can she make all the changes, or in Toury's terms, additions or omissions that would help her to express an utterance in a better way? What are the governing factors which lead, or even force, her to make modifications? As can be seen in the excerpt above, Sabar categorizes these as different syntactic features of the languages ("unlike English, French and German, Turkish has head-final syntax") and stress

("stress patterns are completely different"). Syntactic features of the head-initial English and the head-final Turkish challenge the translator to recreate the target libretto in the opposite direction, that is, in reverse. Nevertheless, in addition to an awareness of such syntactic features, the libretto translator needs to understand and reflect the relationship between prosody and naturalness.

Prosody and naturalness

Sabar's example on such a relationship is rather direct: "while singing the word *masa*, you cannot prolong the first vowel," she comments, for the language-specific stress pattern of the Turkish language does not allow it. In other words, Gül Sabar warns against translating the word "masa" into music as follows:
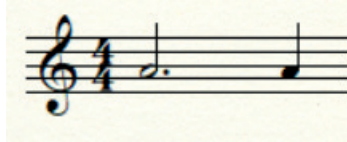
Ma- sa

She maintains that, instead of prolonging the first syllable illustrated in the transcription above, the ultimate syllable of the word should be prolonged in a sung performance:
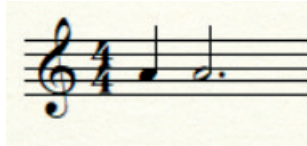
Ma- sa

This way, she explains, the naturalness of the Turkish language can be maintained when sung.

These can altogether be linked to what Gül Sabar refers to as prosody. Prosody can basically be defined as the harmony between the lyrics and the music, in other words, the form in which the music and lyrics come together. However, this poses a difficulty. Similar to the content/form dichotomy in poetry translation, song translation often urges the translator to choose between the music and the lyrics, i.e. fidelity to the lyrics or to the music. Gül Sabar is well aware of that: "You have no chance other than distorting the Turkish version." What she refers to as "bozuk yazmak" is to write target lyrics which do not conform with the stress and syllable length patterns of the target language. Such a strategy can only be overcome by changing the music: "Or, you can add new notes at the expense of distorting the music." "Bozmak/to distort" the music is the option a song translator can opt for in cases where s/he wants to remain loyal to the stress and syllable patterns of the target language into which s/he is working.

Being capable of appreciating prosody and recreating a libretto in another language therefore requires personal experience in singing. Another important aspect to consider while recreating the libretto in the target language is the ease of phonemes for certain vocal ranges. Even voices capable of delivering thrilling high notes such as the soprano for women and tenor for men might have difficulty in producing certain phonemes. The voiced uvular trill "r," for example, is extremely difficult to produce when sung on higher octaves. When translating a singable libretto, the ease of phonemes is also an important aspect to consider, and just like prosody, the ease of phonemes can be maintained thanks to the experience of the song translator herself as a singer:

> Since I sing, and I am also a singing instructor, I can almost figure out how singing can be made easier or more difficult for a particular vocal range. This is why phonemes matter. Sometimes you need to omit a word completely to ease the throat.

As a singer and a singing teacher, Gül Sabar is well aware of the partitions and phonemes which a specific voice, e.g. a tenor, can sing with ease. To increase the level of the ease of singing for the translator, another method she recommends is working in collaboration with the singer of the target text while deciding on the partition. In other words, the translator and the singer try different alternatives together and decide on the final version of the singable target text:

> We translated *Atilla* with the singer going over which letter was easier to sing, how we could tie notes more comfortably. Then he told me he sang it more easily on stage than the original Italian version thanks to our cooperation. We tried different versions of tied notes with different letters. Then, we ended up having an easily singable translation.

Collaborating with the singer of the target libretto therefore produces even more singable outcomes. This way, the singer of the particular libretto actively contributes to the translation process, which in turn results in a more singable opera libretto in terms of prosody and naturalness in the target language.

As an experienced and industrious opera translator, Sabar touches upon various aspects of singable opera translation such as syntax, content, music, prosody and last but not least, naturalness. Without doubt, a practicing translator's comments on such issues are invaluable for the field of translation studies; nevertheless, a theoretical understanding can help deepen what they might come to mean, and contribute much more extensively to both the practice and theory of opera translation. In what follows, I set out to establish links between Gül Sabar's comments on singable opera translation and scholarly works from the fields of linguistics, translation studies and musicology.

Singability and Naturalness Revisited: Towards an Interdisciplinary Theoretical Framework

Among the writers who have contributed to song translation studies since the early 2000s, two have critically underscored the interplay between naturalness and other aspects such as syntax, content, music, and prosody. In this part, after briefly reviewing their arguments

as regards singability and naturalness in translation, I will challenge them and propose an alternative framework.

Peter Low bases his approach to translating songs on Hans Vermeer's *skopostheorie*: if the skopos requires it, "source and target text may diverge from each other quite considerably" (Vermeer 2000, p. 223). Low compares translators whose *skopos* is to create singable target texts to pentathletes, who "must compete in five dissimilar events, and must optimise their scoring overall" (2005, p. 192): nobody expects the athlete to excel in all of these five games, it is the overall score that matters. These five categories in Peter Low's way of thinking are "singability", "sense", "naturalness", "rhythm", and "rhyme" (2005, p. 192). In fact, one of the shortcomings in Peter Low's argument is the logical error in his categorization. The *skopos* is already singability, it cannot receive equal ranking with the other four criteria, i.e. the other four criteria should be subsets of singability. In other words, singability is not something optional, as Peter Low himself puts forth at the very beginning of his discussion (2005, p.192), it is the *skopos*; therefore, the target lyrics should be singable. As I see it, Peter Low's approach can still be invaluable to song translation studies theories, albeit with a slight modification, which I would like to propose as "the tetrathlon approach," whereby the song translator competes in not five, but *four* events: sense, naturalness, rhythm and rhyme. Another shortcoming of Low's approach to song translation studies is his insistence on utmost fidelity to the verbal content, which he refers to as the second category under his pentathlon approach, namely "sense":

> This matter of sense still deserves high ranking, however, simply because we are talking about translation – interlingual translating. I note in passing that some people ignore sense altogether: they take a foreign song-tune and devise for it a set of TL words which match the music very well but bear no semantic relation with the ST. While this may at times be good and appropriate, it is not translating, because none of the original verbal meaning is transmitted. Such practices have no place in discussions of translation (Low 2005, p. 194).

While Low argues for notions such as functionalism and *skopos*, he ironically seems to shift his focus all of a sudden and place it on the verbal content. Furthermore, in a more recent work on the same subject, he advocates strongly against "mixing apples [adaptations] with pears [translations]", as this would "condemn us to unfocused discussions about disparate cases" (2017, p. 114). This rather prescriptive approach regresses song translation to times when the cultural turn in translation studies was not taken. Still, Peter Low is one of the few scholars underscoring the importance of naturalness in singable song translations: "Naturalness is one of the five criteria which the translator must strive for" (2005, p. 196). Linking naturalness to "various considerations" only two of which he overtly refers to as "register" and "word-order", Low explains the former as "archaisms" and the latter as "placing adjectives after nouns" (2005, p. 196). This way he establishes a connection between the naturalness of the target lyrics with the choice of words, in other words, verbal content. He also emphasizes the ordering of the parts of speech in the target language, in other words, syntax. These two concrete explanations for naturalness are still connected to Low's prioritizing verbal content.

Johan Franzon, another writer commenting on singability and naturalness, maintains that if singability is desired, there are three choices open to a translator:

- Writing new lyrics to the original music with no overt relation to the original lyrics;
- Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand new composition is deemed necessary;
- Adapting the translation to the original music (Franzon 2008, p. 376).

The first choice above seems to suggest that although the TT and the ST are not the counterparts of each other, in other words they are not counterparts at the semantic level, such a practice can still be included within the framework of song translation. This shows that, for Franzon, what is important is regarding a song as consisting of various levels, and song translation as a compromise between those levels: "a singable song translation is inevitably a compromise between fidelity to the music, lyrics and performance" (2008, p. 377). Emphasizing the multidimensionality of singable song translation Johan Franzon, suggests three different criteria the song translator has to compete in: prosody, poetics and semantics (2008, p. 390). Among these, prosody is of utmost importance in relation to Gül Sabar's comments quoted and discussed above. Johan Franzon describes prosody as comprehensible lyrics that sound *natural* (2008, p. 390), and according to him, such naturalness is dependent upon "syllable count", "rhythm", "intonation", "stress", and "sounds for easy singing" (2008, p. 390). Johan Franzon overtly refers to various aspects a song translator needs to take into consideration for a natural performance in the target language. Among these, "syllable count" is in fact not new to translation studies. Writing on poetry translation, André Lefevere offers the term "metrical translation" for a target text consisting of the same number of syllables with the source text (2008, p. 37). This term is, in fact, directly applicable to song translation studies. However, metrical translation does not guarantee naturalness in singable translations on its own. "Stress," another aspect Franzon enumerates above, should also be considered together with metrical translation and the musical note values assigned to the syllables. Furthermore, "stress" poses a language-specific problem: a theoretical understanding of the stress patterns in the target language can offer translators insights into *why* certain patterns of stress can be preferred over others for the sake of naturalness. This way, not only the practicing translator but also the translation critic can adopt a descriptive approach rather than one that is prescriptive. In other words, Gül Sabar's "natural" and "unnatural" examples regarding the word "masa" in Turkish can be better accounted for from a scholarly approach.

Naturalness in singable translation

How can naturalness in singable translation be defined? To reformulate the question taking Gül Sabar's examples above as a point of departure, why *cannot* we sing "masa" as follows?
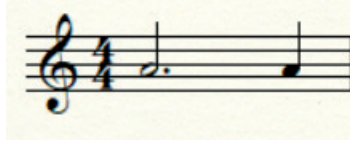
Ma- sa

And why *can* we sing it as follows?
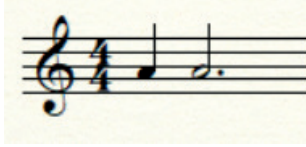
Ma- sa

Moreover, are there any other natural ways to sing the same word in Turkish? To address all these questions from a scholarly perspective, we "need something other than the current mixture of intuition and practice" (Baker 2018, p. 5). In fact, to account for naturalness in both existing and future singable translations, we need a fuller understanding of how language works when combined with music. To do that, first, how a language *naturally* allows certain stress patterns needs to be detected. Then, how such *naturalness* can be kept when the word in question is put to song needs to be analyzed. In what follows, I turn to linguistics and musicology respectively to account for natural stress patterns in the Turkish language.

From the perspective of linguistics, stress can be defined as "the high pitch and loudness with which a syllable is pronounced relative to others in the same word or sequence of words" (Göksel and Kerslake 2005, p. 26). Prolonged syllable patterns can be divided into various categories in the Turkish language (Güldaş 2003, p. 50). However, in general terms, it usually falls on the last syllable of native words in Turkish (Göksel and Kerslake 2005, p. 26). Words such as "ka*dın*" (woman), "kalaba*lık*" (crowd), "cumhuri*yet*" (republic), "has*ta*" (ill/patient), "ku*tu*" (box), "bek*le*" (wait) and "öğ*ren*" (learn) can be given as examples of that rule (Göksel and Kerslake 2005, p. 26). The trisyllabic word "saklam*baç*" (hide and seek) is another such example. From the perspective of musicology, this fundamental rule in Turkish phonetics can have two kinds of repercussions when it comes to singing words naturally in the Turkish language. One of these options to ensure naturalness in Turkish is to assign equal note values to each syllable and disregard which one is to be stressed (Arel 1997, p. 36).

For example:

Or
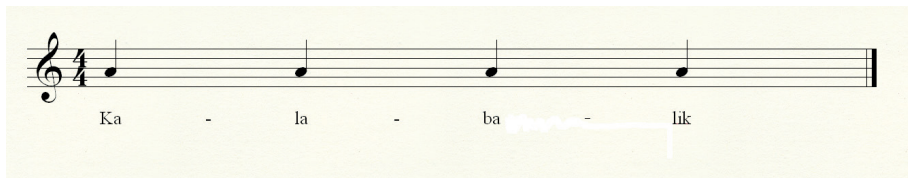
In the two examples above, equal note values are assigned to the trisyllabic word "saklambaç" and to the quadrisyllabic word "kalabalık", both of which have stress on their final syllable. Another possible way of reflecting natural stress patterns into lyrics in Turkish is to assign shorter note values to the syllables which are not stressed, and longer note values to those which are stressed (Arel 1997, p. 36). Here is the application of the latter rule to the same two words above:
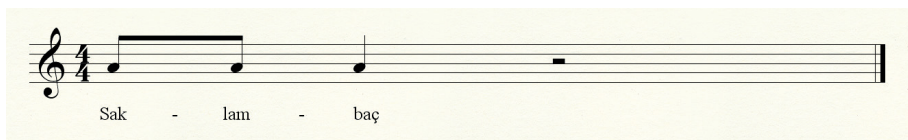
Or:
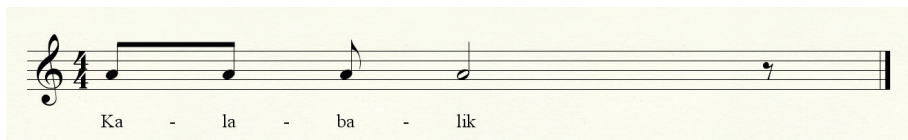
This time, the first two syllables of the trisyllabic word "saklambaç" and the first three syllables of the quadrisyllabic word "kalabalık" are assigned eighth notes, while final syllables, which are stressed, are assigned a quarter note and a half note respectively. This is exactly the reason why Gül Sabar intuitively states that the word "masa" *cannot* be sung as follows.
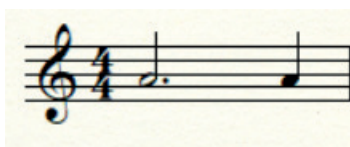
The reason why it cannot be sung this way, as discussed from the perspective of linguistics and musicology, is because the first syllable is assigned a longer note value than its ultimate syllable, which violates the stress rule, hence resulting in unnaturalness. Sabar's suggestion for a natural musical composition of the word was assigning a longer note value to the ultimate syllable of the word:
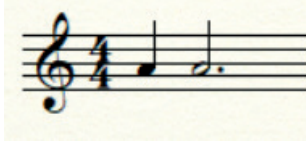
In addition to Gül Sabar's rendering of the word that achieves naturalness, we now know that another possible way to sing "masa" naturally, as discussed in relation to Arel, is to assign equal note values to both syllables of the word as follows:

In what follows, I will analyze Gül Sabar's translation of "Prelude" from Leonard Bernstein's *Trouble in Tahiti*, focusing mainly on the interplay between naturalness on the one hand, and prosody, stress, syllable count, and last but not least content on the other.

Libretto Translation Analysis

Leonard Bernstein began to write the one-act opera *Trouble in Tahiti* in 1951. It can be summarized as a close look at the troubled marriage of a young couple living in the suburbs ("Background"). The opera was first performed in Turkey in 2003 ("Tahiti Macerası", 2003). Here is the juxtaposition of the source and target lyrics of the "Prelude":

Source libretto	Target libretto	Back-translation[5]
1 Morning sun	Sabah güneşi	Morning sun
2 Kisses the windows	Sanki öpüyor	As if (it) kissed
3 Kisses the walls	Penceresi	(Its) windows
4 Kisses the windows	Ve duvarıyla	And (together with) its wall
5 Kisses the walls	Her yerini	Every single part of it
6 Of the little white house	Şu küçük hoş evin	Of the little nice house

5   I use the term back-translation to refer to the translation I made from Gül Sabar's Turkish version into English with the sole purpose of informing those who do not speak Turkish. The purpose here is to reflect the syntax, the suffixes and the verbal content of the Turkish version as closely as possible into English. For this reason, as Mona Baker states as regards back-translation, "the English used in the back-translations is not necessarily correct and not to be confused with natural English" (2018, p. 9).

The excerpt sets the stage for the entire plot of the one-act opera: the little white house in this musical piece is actually the home where Sam and Dinah, the husband and wife, live. They are going through a difficult time in their marriage, hence the "Trouble" in the title of the opera, as in troubled marriage. The first line "Morning Sun" (three syllables) is translated as "Sabah Güneşi" (five syllables) which changes the meter, apparently for the sake of a content-focused translation. Since the sun here is an element carefully inserted into the source libretto by Leonard Bernstein, functioning as if it were a camera rising over the house where the main characters live, Gül Sabar must have preferred a content-focused translation over one that is metrical. Note the differences in number of syllables and changes in note values in the source and target versions below:

Line 1: the trisyllabic source libretto

Mor- ning sun

Line 1: the pentasyllabic target libretto

Sa- bah gü- ne- şi

The three syllables in the source libretto are translated into five syllables. As a result, the corresponding notes and their values also change. The quarter fa and the eighth si that "morning" is sung on are turned into an eighth fa and an eighth fa respectively ("sabah") to make room for the two-syllabic "güneş" and its possessive marker "-i," turning the monosyllabic "sun" in the ST into a trisyllabic word. This content-focused singable rendering, I must add, achieves naturalness since only the last syllable is prolonged in the target libretto, which is in conformity with the rules discussed above as regards linguistics and musicology. The compound noun "Morning sun" in line 1 is in fact the subject of all the other lines quoted in the excerpt above, and hence carries out a critical function for the rest of the plot. Here, Leonard Bernstein makes use of the personification of the sun, and it kisses the different parts of the house: the windows, the walls, the roof, the door and even the doorknob. Such imagery is critical in appreciating Sabar's translation in the second line: she renders "kisses the windows" as "sanki öpüyor" [as

if it kissed], which at first sight does not seem to be a content-focused rendering. However, that is not exactly the case. "Sanki" [as if] is not entirely an addition to the source text, it just reinforces the personification of the sun. The reason for adding such an item is by no means arbitrary, but stems from both syntax and the number of syllables. Since English is head-initial and Turkish is head-final, the translator makes use of an inverted sentence to render the source as closely as possible. However, she still cannot translate the second line ("kisses the windows") entirely, for the literal translation would necessitate adding even more syllables to the already wordy line consisting of five syllables: "kisses" would literally translate as "ö-pü-yor" (three syllables), and "windows" as "pencerelerini" (six syllables), amounting to a total of nine syllables. It is impossible to sing so many syllables without modifying the melody to the point of writing it from scratch. For this reason, the translator decides to move the noun to the next line. This is not enough to sort out the problem and "öpüyor" is left alone as a trisyllabic line. At this point, Sabar finds a very skillful solution by adding "sanki" both to reinforce the personification applied by Bernstein and to match the syllable count in the line, hence formulating a simultaneously metrical and content-focused translation:

Line 2: the pentasyllabic source libretto
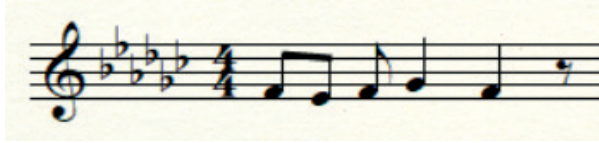
Kiss-es the win-dows

Line 2: the pentasyllabic target libretto
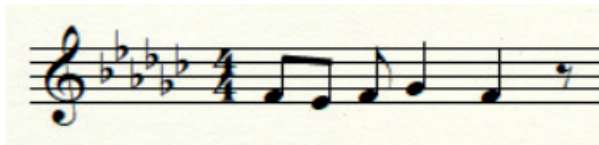
San-ki ö- pü- yor

Still, a metrical translation does not always guarantee naturalness. If the penultimate syllable "-pü" in "öpüyor" exactly follows the note values of the source melody when sung, since all three syllables are not assigned equal note values, this does not sound natural in Turkish. As discussed with regard to word stress in Turkish determined by studies in linguistics and musicology above, to maintain naturalness in a sung performance, either only the ultimate syllable "-yor" can be prolonged as in:
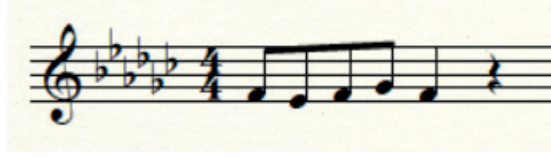
San-ki ö-pü-yor

Or all the syllables should be assigned completely equal note values as follows:

San-ki ö-pü-yor

Even though there is no new note added, this is an example of Sabar's "distorting the melody" in her own words stated above. Or in Franzon's words, it can be given as a typical example of "translating the lyrics and [slightly] adapting the music" (2008, p. 376). I would like to note here that slight modifications of the note values assigned in the composition of any melody are always possible; therefore, the performance of the singer is also key in maintaining the naturalness of the target libretto. As can be seen so far, the solution of one translation problem leads to another, but Sabar skillfully displays the mastery of a good chess player calculating every single move. This is why she translates Line 3 as follows:

Line 3
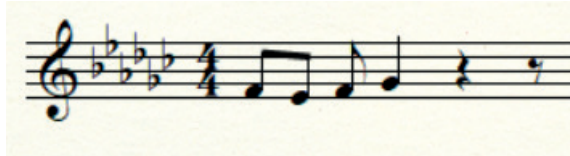
ST Kiss-es the walls
TT Pen-ce- re-si

Because she does not have enough room to insert the quadrisyllabic "pencere" [window] into Line 3, she moves it a line down and achieves not only a metrical but also a natural match for the quadrisyllabic "kisses the walls" in Line 3, even without sacrificing the content, i.e. a content-focused match at the same time. In Line 4, the sentence still goes on, and Sabar is still one line behind.

Line 4

ST Kiss-es the win-dows
TT Ve du-va- rıy- la

Here she makes up for ST Line 3 ("the walls"), a domino effect stemming from the word she was not able to translate in Line 2 due to too many syllables ("pencere" [windows]). Therefore, in Lines 3 and 4, she translates words from the previous Lines 2 and 3 from the source text. While making up for the missed content from previous lines, at the end of the word "duvar" she also makes use of the suffix "-la", which is the contracted marker for "and" in Turkish. This very clever maneuver not only serves as a metrical pentasyllabic match, but also modifies the formation of the sentence stretching from Line 1 to Line 6. At this point, Sabar uses Bernstein's repetition of Lines 2 and 3 in Lines 4 and 5 to her advantage and comes up with a very creative and content-focused, metrical and natural translation at the expense of such repetition. Instead of repeating "the walls" and "the windows," she excellently demonstrates what she must have meant above by grasping the overall content:

Line 5
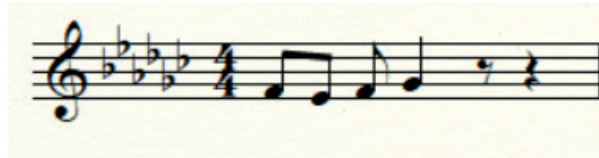
ST Kiss-es the walls
TT Her ye-ri- ni

This creative transposition both renders the content and the meter of the ST, also resulting in a completely natural translation into Turkish: the prolonged quarter note falls on the ultimate syllable of "her yerini" [everywhere]. Completely deconstructing the source text, Sabar reconstructs it in a way only a master opera translator could, and completely catches up with the source libretto in Line 6:

Line 6
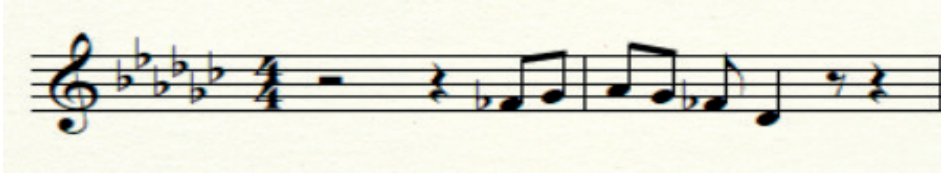
ST Of the lit-tle white house
TT Şu kü- çük hoş e- vin

Line 6 is a metrical and prosodic match: it consists of six syllables just like the source text and the equal eighth note values, except for the ultimate syllable, result in a natural singing performance without requiring any individual effort by the singers. The only difference in content in Sabar's target libretto is the adjective "hoş" [pretty, nice] used in the source libretto to describe the house. The original source word written by Bernstein is "white," which could be translated into Turkish as "beyaz". Making such a choice would have required a modification in the melody as follows:

Şu kü-çük be-yaz e-vin

Such a choice on part of the translator would also have required starting the D minor arpeggio with a D note instead of the original F flat, substantially modifying the music at the expense of the content. An alternative choice Sabar must definitely have thought of would be using the shorter Turkish synonym "ak" ["white"] to translate "white," but this time the voiceless velar plosive "k" in "ak" would have followed two already existing "k"s in the same line, resulting in a difficult line to sing: "şu *küçük ak* evin." Cancelling out these two possible choices, Sabar apparently prefers singability over content for this word, and replaces it with another word Bernstein uses to describe the house in the second verse of the Prelude: "pretty". There is by all means more than one way to render "pretty" in Turkish, but the one Sabar prefers is not surprisingly monosyllabic and easy to sing, especially as it forms a liaison: its final consonant S-cedilla ("ş") can be easily sung linking it to the first vowel of the word "ev": "Şu küçük ho*ş e*vin." In addition the S-cedilla also forms alliteration with the same letter at the very beginning of the line ("Şu"), forming a poetic match at the same time.

All in all, focusing on an exclusive line-for-line comparison of her translation might give the impression that Gül Sabar entirely sacrificed content at the expense of singability; however, the exact opposite can be argued: in an attempt to render the syntax and syllable patterns in

a singable translation in Turkish, she uses inverted sentences, reinforced personification and paraphrasing. In this way she achieves a prosodic match in terms of syllable count, rhythm, stress and above all, naturalness.

Conclusion

Syntax, content, music, prosody and last but not least, naturalness, have come to the fore as the key aspects of singable opera translation. The study has also revealed that among these, naturalness has not been satisfactorily accounted for from the perspective of translation studies. Problematizing the example given by the practicing translator in the first part, I set out to make a more concrete definition of naturalness in singable translation. Since the notion is directly related to syllables and stress, in other words, the language itself, adopting an interdisciplinary approach, I turned to linguistics and then musicology for a fuller understanding of naturalness. Revisiting the example given by Gül Sabar in the first part, I crosschecked her rather intuitive suggestion based on experience from a theoretical perspective. In fact, her suggestion overlapped with the theoretical approach of musicology. Still, musicology suggested an alternative possible musical composition of the same word. Integrating this expanded concept of naturalness with other aspects of singability, I demonstrated how singable translation analysis can be carried out from an interdisciplinary framework. In my analysis of Sabar's translation, I used a vertical juxtaposition notation and lyrics method to compare the note values and the lyrics of the source and target librettos more effectively.

At a language-specific level, the study expands the understanding of naturalness in singable opera translations. As a practical implication, this can serve as a practical guide to those willing to engage in singable translation as translators into Turkish. Furthermore, considering the resemblence of song translation and lyrics writing, it can also be of help to those engaging in lyrics writing in Turkish. From an international perspective, it can also serve as an example for future studies in other languages: taking this study as an example, similar studies on naturalness in singable translation into other languages can be carried out.

Taking all these into consideration, the study also has a salient theoretical implication: reviewing and challenging theories on singable translation, it expands not only the practical but also the theoretical understanding of the relationship between singability and naturalness from the perspective of an interdisciplinary approach integrating musicology, linguistics and translation studies. Naturalness in singable opera translation as well as singable translations of other genres is a notion begging to be further discovered. I can only hope this study will be an inspiration and motivation for studies wishing to do so.

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A Comparison of Feminist Term Translation Practices in Academic Journals of Gender and Women's Studies in Turkiye*

Türkiye'de Akademik Toplumsal Cinsiyet ve Kadın Araştırmaları Dergilerinde Feminist Terim Çevirisi Uygulamalarının Karşılaştırılması

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ABSTRACT

Feminist term translation brings both linguistic and pragmatic sides of translation together and turns the act of translation into a function-driven process rather than a solely form-based transfer. Translators, who join it under different roles such as academics, activists, or field experts, sometimes all at the same time, try to make up for the information loads and contextual definitions regarding the source terms in the target language and culture system with various translation strategies during the process of translation. This study aims to reveal practical tendencies in the feminist term translation activities in academic journals of gender and women's studies in Turkey. In this respect, feminist term translation practices in selected texts from three journals, namely Feminist Approaches in Culture and Politics [*Kültür ve Siyasette Feminist Yaklaşımlar*], Kaos Q+, and Feminist Imagination: Journal of Academic Studies [*Feminist Tahayyül: Akademik Araştırmalar Dergisi*], which have published the most recent translations in the field, will be discussed from a comparative perspective, starting from Istanbul University Journal of Women's Studies [Istanbul Üniversitesi Kadın Araştırmaları Dergisi], the first academic journal of gender and women's studies in Turkey. In the analysis, the main focus is on feminist term translation strategies, while an evaluative framework will be drawn on the connections between journals' areas of focus and feminist term translation practices applied under them.

Keywords: Academic feminist publishing, feminist terminology, feminist term translation, translation strategies, gender studies

ÖZ

Feminist terim çevirisi, çeviri etkinliğinin hem dilsel hem de edimsel yanlarını bir araya getirir ve çeviri eylemini yalnızca biçime dayalı bir aktarımdan ziyade işlev odaklı bir sürece dönüştürür. Akademisyen, aktivist veya alan uzmanı gibi farklı rollerle, bazen de bu kimliklerin tamamıyla çeviriyi gerçekleştiren çevirmenler, çeviri sürecinde uyguladıkları çeşitli çeviri stratejileri ile kaynak dildeki terimlere ilişkin bilgi yüklerini ve bağlamsal tanımları erek dil ve kültür dizgesinde telafi etmeye çalışırlar. Bu hususta, bu çalışma, Türkiye'de toplumsal cinsiyet ve kadın çalışmaları alanında yayıncılık faaliyetleri yürüten akademik dergilerde feminist

terim çevirisi uygulamalarında öne çıkan pratik eğilimleri ortaya çıkarmayı amaçlamaktadır. Bu bağlamda, Türkiye'nin ilk akademik kadın ve toplumsal cinsiyet araştırmaları dergisi olan İstanbul Üniversitesi Kadın Araştırmaları Dergisi'nden [Istanbul University Journal of Women's Studies] başlayarak Türkiye'de bu alanda faaliyet yürüten ve en güncel çevirileri yayımlamış olan Kültür ve Siyasette Feminist Yaklaşımlar [*Feminist Approaches in Culture and Politics*], Kaos Q+ ve Feminist Tahayyül: Akademik Araştırmalar Dergisi [*Feminist Imagination: Journal of Academic Studies*] gibi yayınlardan seçilen çevirilerdeki feminist terim çevirisi uygulamaları karşılaştırmalı olarak incelenecektir. Yapılacak değerlendirmelerin odağında ağırlıklı olarak feminist terim çevirisi stratejileri yer alacak olsa da, dergilerin faaliyet alanları ile dergilerden seçilen çevirilerde öne çıkan feminist terim çevirisi uygulamaları arasındaki bağlantılar da değerlendirmeye dahil edilecektir.

Anahtar kelimeler: Akademik feminist yayıncılık, feminist terminoloji, feminist terim çevirisi, çeviri stratejileri, toplumsal cinsiyet araştırmaları

Introduction

The number of academic journals in the field of gender and women's studies is relatively low in Turkey. Since the research in the field can be easily integrated into studies from different fields due to its interdisciplinary nature, it is not surprising that the number of journals directly focusing on the field and aiming to be limited to it is low. However, the desire of women and gender studies researchers to work in an autonomous discipline paved the way for the emergence of independent women's studies journals or academic journals specializing in women, gender, and queer studies in Turkey.

According to research conducted by Savaş et al. in 2018, there are women (and family) studies research centers at eighty-five (85) universities in Turkey.[1] Based on the report published on 29 December 2020 by the Women's Studies Unit in the Academy, affiliated to the Higher Education Institution, there is a total of 107 women's studies centers in Turkey, 78 of which are in state universities and 29 in foundation universities. When the data from these two studies are compared, it is noticed that the number of gender and women's studies centers increased by almost a quarter in the two-year period between 2018 and 2020, while the number of journals is the same as before 2018.

The number of academic feminist journals active in Turkey is fourteen, six of which can be directly accessible from the Dergipark platform.[2] All but one of the journals in Dergipark are published by research centers affiliated with universities. Of the eight journals that are not registered in the Dergipark database, half operate within non-governmental organizations, while the other four operate within research centers affiliated with universities.

In this study, feminist term translation strategies in selected translations from academic journals of women and gender studies will be examined with a focus on three journals, Feminist Approaches in Culture and Politics [*Kültür ve Siyasette Feminist Yaklaşımlar*], Kaos Q+, and Feminist Imagination: Journal of Academic Studies [*Feminist Tahayyül: Akademik Araştırmalar Dergisi*] which have published the most recent translated articles in their issues. Hence, translations from Istanbul University Journal of Women's Studies [*İstanbul Üniversitesi Kadın Araştırmaları Dergisi*], Kadın/Woman 2000, Fe Journal [*Fe Dergi*], and Masculinities Journal [*Erkeklikler: Kimlik ve Kültür Dergisi*] are omitted from the scope of analysis in this paper.

Although Mimoza, KADEM Journal of Women's Studies [*KADEM Kadın Araştırmaları Dergisi*], Marmara University Journal of Women and Gender Studies [*Marmara Üniversitesi Kadın ve Toplumsal Cinsiyet Araştırmaları Dergisi*], Mediterranean Journal of Gender and Women's Studies [*Akdeniz Kadın Çalışmaları ve Toplumsal Cinsiyet Dergisi*], Advances in Women's Studies [*Atatürk Üniversitesi Kadın Araştırmaları Dergisi*], Ondokuz Mayıs University Journal of Women's and Family Studies (JOWF) [*Ondokuz Mayıs Üniversitesi Kadın ve Aile Araştırmaları Dergisi* (OKAD)], and Şırnak University's Woman and Family

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1   Savaş et. al., 2018, p. 1531.
2   Dergipark. (2021, October 12) Kadın. *Dergipark*. Address: https://dergipark.org.tr/tr/search?q=kad%C4%B1n &section=journal.

Bulletin [*Şırnak Üniversitesi Kadın ve Aile Bülteni*] can be duly counted among academic journals of gender and women's studies in Turkey, no translations have been included in their issues so far. Thus, these journals are also excluded from the analysis.

This paper focuses on term translation strategies applied to twenty-three feminist and LGBTQIA+ terms widely used among the activists from both movements such as sex/gender, male/female, feminine/masculine, femininity/masculinity, patriarchy/matriarchy, paternal/maternal, patrilineal/matrilineal, homosexual, lesbian, gay, bisexual, transsexual, transgender, intersexual, queer, and asexual. In the first part of the paper, terminological principles in translation are briefly introduced while, in the second part, term translation strategies will be broadly discussed from the lens of translation scholar Peter Newmark with reflections from the functionalist approach in translation theory. The third part is reserved for a comparative evaluation of feminist term translation practices in three academic journals of gender and women's studies in Turkey, namely Feminist Approaches in Culture and Politics [*Kültür ve Siyasette Feminist Yaklaşımlar*], Kaos Q+, and Feminist Imagination: Journal of Academic Studies [*Feminist Tahayyül: Akademik Araştırmalar Dergisi*].

1. A Brief Introduction to Terminological Principles in Translation

The concepts of term and terminology have been discussed by translation scholars working on the scopes, objectives, and effects of translation in the development of specific-domain terminology on many occasions. While specific-domain terms do not seem to be sharply distinct from general words in a language, the degree of freedom applied to their translation is a critical aspect that prevails itself in terminology-oriented translation research. For example, translation scholar Marcel Thelen identifies the translation process of general words with a higher degree of freedom in non-technical texts, while restricting translatorial interventions in the recreation of specific-domain terms with equivalence in the target language system (2002, p. 194).

The given distinction in the specifications of translation requires different social, cultural, and linguistic aspects to be considered, which creates extra difficulties in the dissemination processes of specific-domain terms because they are not commonly used in social life except for the technical contexts they are related. From the formation of a term to its prevalence in the target language, terminologists or translators dealing with terminology are to follow some basic steps to increase the practicality of specific-domain terms in technical contexts. By focusing on the terminology processing in a given language, Juan C. Sager defines the four stages of terminology development as follows (1996, p. 88):

> "(1) collect and disseminate new scientific terminology as it evolves, thus avoiding duplication, distortion and misunderstanding; (2) plan the systematic collection and dissemination of the terminology of industrial development; (3) design the terminology required for writing product or service documentation in one or several parallel language versions; (4) guarantee terminological consistency in documents and their translations."

The aforementioned stages are essential in avoiding the emergence of multiple uses and diminishing incomprehensibility arising from the connotative meanings added to the central meaning of a term. In this manner, the terminology formation and development processes are to be elaborately planned and designed by considering the parallel texts and other documents where specific-domain terms may have other potential uses. For linguist M. Teresa Cabré, this process is governed by the principle of ensuring terminological equivalence in accordance with multilingual terminology, as "the way the real world is reflected in the structure of a special language may not be the same across languages, especially in fields that are not highly structured such as arts and social sciences" (1999, p. 48).

Thus, translators, as multilingual agents of communication among various cultures, have vital roles in resolving practical issues associated with contextual variations in special language use across language systems. Translation scholars Silvia Montero Martínez and Pamela Faber suggest the following strategies to be carried out in the translation of specific-domain terms (2009, p. 92):

> "- the identification and acquisition of specialized concepts activated in discourse;
> - the evaluation, consultation, and elaboration of information resources;
> - the recognition of interlinguistic correspondences based on concepts in the specialized knowledge field;
> - the management of the information and knowledge acquired and its re-use in future translations."

Based on the strategies above, it can be inferred that translators bear the responsibilities of observing the elements of register and discourse in the source text, assessing suitable information sources for the specific domain to which the source text is related, recreating equivalence between the source and target language terms in the translation process, and maintaining the information load in the target texts for future use. Therefore, translation strategies are deemed to vary according to the degree the elements like register, discourse, conceptual basis and information load are reflected in the specific-domain text.

Such implications derive from the textual qualities as "*intentionality* ([…] intention/purpose of the author […]*), acceptability* (or recognisability as a meaningful text), *situationality* (or the location of a text in a discreet socio-cultural context […]), *informativity* ([…] information content […]), *coherence* (semantic […] cohesion), *cohesion* (surface cohesion), and *intertextuality* ([…] pre-existing cognitive templates abstracted from experience) (Thelen, 2002, p. 196). So, whenever translators are involved in a term translation process, they step into a world of ideas that is shaped by an author's intention to create informative content through intertextual items by reflecting on the surface and deep structures of a text in another socio-cultural context. In this respect, analyzing textual elements of such quality is of great help for translators in accommodating which translatorial strategies to follow for the recreation of specific-domain features, terminology in particular, in the target language and culture system.

In the next part, term translation strategies will be broadly discussed from the lens of translation scholar Peter Newmark with reflections from the functionalist approach in translation theory before moving on to the evaluation of feminist term translation strategies in academic journals of gender and women's studies in Turkey.

2. A Broad Discussion on Peter Newmark's Translation Strategies

Different tendencies prevail in theoretical approaches to translation strategies. While some scholars focus on creating word-for-word level equivalence in the translation process (Vinay and Darbelnet, 1995 [1959]; Catford, 1965), an array of scholars center their theoretical views around the concept of functionality (Nida, 1964; House, 1977; Newmark, 1988; Rey, 1995; Baker, 2018 [1992]; Yazıcı, 2022). The main distinction between these views is the former featuring translators as mediators of the source text, thus reducing translation to the notion that the source language/author/text is superior to the target language/translator/text, the latter positioning translators as recreators of the source text according to the norms specified by the target system, attributing them an equal value as the authors of the 'original' text in the target language. When specific-domain translation is considered, the differences in technical terminology and technical writing traditions create major concerns for a text to refunction in a given language and culture system. Thus, functional approaches framed by the latter group of scholars have the potential to provide a better outlook on the question of how these technical ambiguities will be resolved to a large extent. For this reason, the second part of this paper is limited to the contextualization of translation strategies that may be applied to specific-domain terminology in the functionalist approach.

The history of the functionalist translation approach goes back to the early 1960s when translation was taken as an act of recreating the source text elements in relation to a cultural function in another language. Studying the translations of sacred texts, translation scholar Eugene Nida bases the concept of translation on the proximity of source/target culture by stating that "direct transfer of the formal elements of the source text (formal equivalence)" or "reinterpretation of the source text in the context of the target system (dynamic equivalence)" affects the function of the text in the target system (1965). This idea laid the grounds for the handling of cultural elements from a functionalist perspective in translation theory.

In the functionalist approach, whose scope has expanded since the 1970s, the function of the translated text has been defined through its position in the target language and culture system. Using the concept of "skopos" in the context of function in this period, translation scholar Hans Vermeer defines the act of translation as "[…] a complex series of actions in which the translator gives information about the source language material under new functional, cultural and linguistic conditions and in a new context" (2000 [1989], p. 226). Although Vermeer does not specify what translation strategies may be applied in the translation of technical texts, his elaborative approach to the evaluation of translation projects in professional settings,

mainly translation bureaus, provided a strong basis for the sociological (economic, political, communicative, etc.) aspects to be considered in translation research and theory. In this manner, he is a prominent translation researcher in bridging the gap between the functional approach and the sociological turn in translation studies.

Considering translation strategies, Peter Newmark has become one of the leading translation scholars to draw a detailed theoretical framework on the issue in this period. While Newmark makes a clear distinction between the literal translation and the other 'freer' notions of translation, he emphasizes various functions of the source text elements in the target language. He defines the literal translation strategy as "the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context" (1988, p. 46), and gradually moves toward the free translation, the other end of the spectrum. Despite its distinguishable affinity to the formal equivalence, loan translation is a common option among translators, which Newmark puts as "the literal translation of common collocations, names of organisations, the components of, and perhaps, phrases (compliments de la saison, 'compliments of the season')" (1988, p. 84). This strategy is based on the direct transfer of textual elements to the target language, which diminishes its distance to the source text and creates a foreignizing effect on the target readers. Hence, it is deemed to be the ultimate procedure in the literal translation strategy.

For Newmark, the initial step out of the literal notion of translation is a shift or transposition, which "[…] involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth" (ibid., 86). This strategy generally relates to the changes in word-type, thus stands on the more formal side of literal translation. But the synonymy strategy takes it one step further "[…] in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist" and highlights that "this procedure is used for an SL word where there is no clear one-to-one equivalent […]" (ibid., p. 84). It not only brings about the interpretation of textual elements in terms of their connotations but also necessitates their associative qualities to be taken into account in the translation process. So, it opts out of literal translation for being further associated with derivative meanings of words and phrases in both source and target languages.

The other end of the spectrum is free translation, in which a translator "reproduces the matter without the manner, or the content without the form of the original" (ibid., 40). In this strategy, making compensation in form, manner and/or both ways are significant acts as technical terms tend to be interchangably used in different fields. When Peter Newmark's suggested translation strategies are considered as a whole, it is clear that his approach concentrates on communicative aspects, defined by the distinctive requirements of each translation situation.

In the next part, a detailed outlook on feminist term translation strategies will be presented with examples from three academic journals of gender and women's studies in Turkey, namely Feminist Approaches in Culture and Politics [*Kültür ve Siyasette Feminist Yaklaşımlar*], Kaos Q+, and Feminist Imagination: Journal of Academic Studies [*Feminist Tahayyül: Akademik Araştırmalar Dergisi*].

3. Feminist Term Translation Strategies in Academic Journals of Gender and Women's Studies in Turkey

While Istanbul University Journal of Women's Studies is the first academic feminist journal in Turkey with its first issue published by the Istanbul University Centre for Practice and Research in Women's Studies [*İstanbul Üniversitesi Kadın Sorunları Araştırma ve Uygulama Merkezi*] in 1993,[3] the number of translations from the journal, which are collected in the 6th issue, presents a very limited perspective on the scope of feminist term translation practice and translators' identities. The 6th issue of the journal, published in 1999, brings together the papers presented at the conference titled "Mediterranean Women and Democracy" held in Istanbul on 3-4 May 1997. In this issue, a total of nine (9) translated articles appear, which collectively focus on democracy, politics, civil society, and law. The selected topics are also in line with the feminist debates of the period. Although Prof. Dr. Necla Arat increased the visibility of translators (Esra Tınaz Ermert, İsmet Gürmeriç, Nazan Moroğlu, Altan Şahinoğlu and the Congress Translation Bureau) by thanking them in the editorial page, translators' information is not included in each text, thus the visibility of their effort seems to have been interrupted. In addition, there is no access to the source texts since all the texts were deciphered from the oral presentations in the conference. As a result, the scope of translation practice is largely interrupted due to the fact that the translations were limited to the 6th issue and that the visibility of translators was in the second place, making it difficult to comment on feminist term translation strategies applied in the translated articles from the journal.

However, translation practice has been turned into a feminist activist venture with the establishment of Feminist Approaches in Culture and Politics [*Kültür ve Siyasette Feminist Yaklaşımlar*] in 2006. Published by Boğaziçi Performing Arts Organization, Education and Publishing Services [*Boğaziçi Gösteri Sanatları Organizasyon, Yayıncılık ve Eğitim Hizmetleri Limited Şirketi*], the journal combines feminist activism and theory with an anti-militarist and democratic line.[4] The journal's advisory board contains leading national and international feminist figures, such as Cynthia Enloe, Fatmagül Berktay, Jale Parla, Joan Wallach Scott, Judith Butler, Nükhet Sirman, Shahrzad Mojab, Sibel Irzık, Şemsa Özar, and Zeynep Çağlayan Gambetti. Since the first issue, there have been articles on the connection between women's associations and feminist activism, anti-militarism and feminist struggle, the position of women

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3   Arat, 1993, p. 6.
4   Feminist Yaklaşımlar. (2021, October 12). Hakkımızda. *Feminist Yaklaşımlar*. Address: http://www. feministyaklasimlar.org/hakkimizda/.

in political life, violence against women, sexual harassment, solidarity opportunities between feminist and LGBTQIA+ movements, and women's representation in the media. Among the articles in the journal, the number of translations draws attention.

Two texts are chosen for the analysis of feminist term translation strategies in the journal. The first text evaluated is also the first translated text from the first issue, namely "Unraveling the Invisible and Highlighting the Connection to the Visible: Among Women in Multi-Communal Cyprus" written by Maria Hadjipavlou[5] and translated by Ayten Sönmez under the title of "*Kıbrıslı Kadınlar Arasında: Görünmeyeni Ortaya Çıkarmak ve Görünenle Bağlantısını Kurmak*".[6] Both the author Hadjipavlou and the translator Sönmez are feminist activists and specialize in research on feminist theory, working on reflections of feminist activism in political and social sciences. In this manner, they share similar backgrounds in terms of their approach to feminist theory, which is also reflected in the subject area and content of the article published in the journal. When the translated text is evaluated, it has been determined that seven (7) of the twenty-three (23) terms related to the context of the feminist agenda and LGBTQIA+ movement are included in the text. The term translation strategies applied in the text can be listed as follows:

Table 1. Term translation strategies in Feminist Approaches in Culture and Politics (Issue 1).

Feminist Approaches in Culture and Politics	2006	Gender equality (2)	*Toplumsal cinsiyet eşitliği* (71)	Literal translation
Feminist Approaches in Culture and Politics	2006	Sex (5)	*Cins* (74)	Literal translation
Feminist Approaches in Culture and Politics	2006	Patriarchy (2)	*Ataerki* (71)	Literal translation
Feminist Approaches in Culture and Politics	2006	Masculine discourse (2)	*Eril söylem* (71)	Literal translation
Feminist Approaches in Culture and Politics	2006	Patriarchal order (4)	*Ataerkil düzen* (72)	Literal translation
Feminist Approaches in Culture and Politics	2006	Male-dominant culture (2)	*Erkek egemen kültür* (71)	Literal translation
Feminist Approaches in Culture and Politics	2006	Female student (4)	*Kadın üniversite öğrencileri* (72)	Literal translation

According to the table above, all the terms seem to have been translated into the target language with the literal translation strategy based on their definitions and central meanings in the dictionary. In this regard, it can be thought that target readers' familiarity with the translation is improved by choosing the widespread use of the terms in question, which also contributed to the accessibility of the text in the target language and culture.

5   Hadjipavlou, 2004.
6   Hadjipavlou, 2006.

The second text evaluated for feminist term translation strategies is "Tracking This Body: Transsexuality, Pharmacology and Capitalism" written by Michelle O'Brien[7] and translated by Seda Saluk as "*Bu Bedenin İzini Sürmek: Transseksüellik, Farmakoloji ve Kapitalizm*"[8] for the 42nd issue of the journal. It is seen that the author Michelle O'Brien is a feminist academic who is committed to transgender activism, while the translator Seda Saluk is generally engaged in medical anthropology and transnational feminism in her research. In this manner, their academic backgrounds show parallels to one another, which is also reflected in the subject area and content of the article published in the journal. It has been determined that six (6) of the twenty-three (23) terms related to the feminist agenda and LGBTQIA+ movement are included in the text. The term translation strategies are listed as follows:

Table 2. Term translation strategies in Feminist Approaches in Culture and Politics (Issue 42).

Feminist Approaches in Culture and Politics	2020	Gender (57)	*Cinsiyet* (55)	Synonymy
Feminist Approaches in Culture and Politics	2020	Patriarchy (64)	*Ataerki* (66)	Literal translation
Feminist Approaches in Culture and Politics	2020	Patriarchal (64)	*Ataerkil* (66)	Literal translation
Feminist Approaches in Culture and Politics	2020	Lesbian (63)	*Lezbiyen* (65)	Loan Translation
Feminist Approaches in Culture and Politics	2020	Transgender (56)	*Trans* (54)	Abbreviation
Feminist Approaches in Culture and Politics	2020	Transsexual (58)	*Trans* (57)	Abbreviation

According to the table above, four different strategies were used in the translation of feminist terms in the text. The first of these is the synonymy strategy. In this strategy, the term "gender" was translated into the target language based on the semantic universe of the term "sex," which means "biological sex" in the source language. By this way, the difference between gender and sex is eliminated, which reinforces the feminist notion that both gender and sex are socially constructed concepts prevailing in the society, and adds a feminist aspect to the translated text.

The second strategy is literal translation, which was applied to translate the terms "patriarchy" and "patriarchal" with their central meanings in the dictionary. This not only contributed to target readers' familiarity with the terms but also increased the accessibility of the translated text for them, which is also in line with the journal's approach to expand the intersectionality and footprints of feminism and feminist thought in Turkey.

The third strategy is loan translation, which was applied to the term "lesbian" in the translated text. Translated in accordance with its pronunciation in the source language, the

7   O'Brien, 2013.
8   O'Brien, 2020.

term accommodates the unity of terms with the source language and culture, which increases the visibility of lesbian orientation in return.

The fourth strategy is abbreviation. This strategy is used to eliminate the difference between "transgender" (non-surgical) and "transsexual" (surgical) individuals. The abbreviation of both terms is a crucial step toward increasing the inclusiveness of the text by resolving the difference between trans individuals, which has the tendency to create a hierarchical dichotomy between trans individuals with/without gender affirmation surgeries. In this regard, the preference for more common and inclusive uses of terms provides a basis for the accessibility of the text for the target readership.

In both translations, there is a strong motive toward increasing the accessibility of the text and creating an egalitarian perspective in the society. Also, the translators' imprint information is included to highlight their efforts and visibility throughout the translation process. In this regard, the Feminist Approaches in Culture and Politics can be described as feminist in accordance with the links established between the feminist agenda and the texts selected to be published, translation strategies applied to the feminist and LGBTQIA+ terms, and the visibility of translator identity in the journal.

The second journal to be included in this paper is Kaos Q+. Having published its first issue in 2014, Kaos Q+ is an academic journal focusing on social, economic, and political issues in relation with the representation of the LGBTQIA+ movement under the queer theory. On the journal website, the objectives of the journal are listed as follows:[9]

> "Kaos Q+ aims to touch upon the leap that the queer concept has made over time in theoretical and practical fields at home and abroad, as well as the micro-policies that may arise in relation to this field in the future. In this sense, Kaos Q+ takes queer theory far beyond being an identity policy specific to LGBTI+s and seeks to question theorizing itself. It is among the aims of the journal to focus on the relationships or points of disagreement between queer theory and other social and cultural theories that discuss/criticize power, marginality, privilege, and normativity. As such, the journal's content intersects with critical theories of race and identity, anthropology, Marxism, Anarchism, feminist theory, masculinity studies, disability studies, contemporary art theories, and all kinds of philosophical and political texts that fall within this concept."

It is clearly seen that the journal aims to address the representation of LGBTQIA+s with an interdisciplinary perspective, and tries to achieve this by transcending given categories of race, language, religion, nationality, and gender with a theoretical framework drawn from the queer theory. Additionally supported with academics such as Aksu Bora, Alev Özkazanç, Elifhan Köse, Judith Butler, Melek Göregenli, Sibel Yardımcı, Simten Coşar, Şahika Yüksel, and Yusuf Eradam in the advisory board of the journal, the interdisciplinary approach of the journal is reflected in the journal issues covering queer theory, body, desire, border, labor,

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9   KaosQueer+ Queer Çalışmaları. (2021, October 12) Çağrı. *KaosQueer+ Queer Çalışmaları*. Address: http://www.kaos-q.com/anasayfa.php.

education, cinema, queer literature, and history with many translated texts. While translations generally focus on the topics of philosophy, politics, sexuality, and history, the theoretical debates are closely related to the feminist agenda of the period, which gives it an up-to-date feature to it regarding the feminist and LGBTQIA+ struggles in Turkey.

Two texts were selected for the evaluation of feminist term translation strategies. The first text evaluated is the first translated text from the first issue of the journal published in 2014, namely "Thinking Sex: Notes For a Radical Theory of The Politics of Sexuality"[10] written by Gayle Rubin and translated by Berkay Ersöz under the title of "*Cinsellik Üzerine Düşünmek: Cinsellik Politikalarına Dair Radikal Bir Kuram Üzerine Notlar*".[11] Both the author Gayle Rubin and the translator Berkay Ersöz have similar backgrounds in that Rubin conducts research on sexuality and gender in the field of cultural anthropology, while Ersöz, as a translator, generally works on the translation of books on culture, history, religion, political science and history of science in Turkey. In this context, they share similar backgrounds, which is also reflected in the subject area and content of the article published in the journal. It has been determined that twelve (12) of the twenty-three (23) terms related to the feminist and LGBTQIA+ movements are included in the text. The term translation strategies can be listed as follows:

Table 3. Term translation strategies in Kaos Q+ (Issue 1).

Kaos Q+	2014	Gender (157)	*Toplumsal cinsiyet (28)*	Literal translation
Kaos Q+	2014	Male (159)	*Erkek (31)*	Literal translation
Kaos Q+	2014	Female (159)	*Kadın (31)*	Literal translation
Kaos Q+	2014	Masculine (163)	*Eril (33)*	Literal translation
Kaos Q+	2014	Femininity (175)	*Kadınsılık (43)*	Literal translation
Kaos Q+	2014	Patriarchal (183)	*Patriarkal (49)*	Loan translation
Kaos Q+	2014	Homosexual (151)	*Eşcinsel (24)*	Literal translation
Kaos Q+	2014	Gay (170)	*Gey (39)*	Loan translation
Kaos Q+	2014	Bisexual (164)	*Biseksüel (34)*	Loan translation
Kaos Q+	2014	Lesbian (175)	*Lezbiyen (43)*	Loan translation
Kaos Q+	2014	Queer (179)	*Queer (46)*	Loan translation
Kaos Q+	2014	Transsexual (164)	*Transseksüel (34)*	Loan translation

According to the table above, two strategies are applied to the translation of feminist and LGBTQIA+ terms, which bear an equal number in the target text. The first of these strategies is the literal translation strategy. This strategy was used to transfer the terms based on their central meanings and widespread uses in the target language and culture. The terms "gender," "male," "female," "masculine," "femininity" and "homosexual" are respectively translated

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10   Rubin, 2006.
11   Rubin, 2014.

as *toplumsal cinsiyet*, *erkek*, *kadın*, *eril*, *kadınsılık*, and *eşcinsel* according to their definitions in the dictionary. With this motive, the translator increased the accessibility of the translated text and contributed to target readers' familiarity with the terms, which seems to be in line with the journal's approach to expand the visibility of the LGBTQIA+ struggle in Turkey.

The second strategy is loan translation. This strategy is used in the translation of gender identities and sexual orientations such as "gay," "bisexual," "lesbian," "queer" and "transsexual" with their transcription in the target language. In this respect, their semantic universe in the source language is preserved with their direct transfer into the target language, which accommodates the unity of terms with the source language, and increases the visibility of sexual orientations in the translated text.

The second text evaluated for term translation strategies is from the 9th issue of the journal, published in 2020. Written by Valerie Traub under the title of "The New Unhistoricism in Queer Studies",[12] the text is translated by Ece Durmuş with the title of "*Queer Çalışmalarında Yeni Gayritarihselcilik*"[13] in the journal. Both the author Valerie Traub and the translator Ece Durmuş share similar backgrounds in their relation to feminist thought in that Traub, as an academic, is engaged in feminist research in the intersectionality of sexuality, gender and race, while Durmuş is a prominent editor and translator at Otonom Publishing House, which is one of the leading contributors to the dissemination of feminist philosophy texts and terminology in Turkey. In this way, it can be suggested that the subject area and content of the article published in the journal is in line with their background. It has been determined that nine (9) of the twenty-three (23) terms related to the feminist agenda and LGBTQIA+ struggle are included in the text. The term translation strategies are as follows:

Table 4. Term translation strategies in Kaos Q+ (Issue 9) text.

Kaos Q+	2020	Gender (58)	*Toplumsal cinsiyet* (7)	Literal translation
Kaos Q+	2020	Male gender (63)	*Eril toplumsal cinsiyet* (10)	Transposition
Kaos Q+	2020	Female (66)	*Kadın* (12)	Literal translation
Kaos Q+	2020	Masculinity (68)	*Erkeklik* (13)	Synonymy
Kaos Q+	2020	Homosexual identity (62)	*Homoseksüel kimlik* (9)	Loan translation
Kaos Q+	2020	Gay identity (76)	*Eşcinsel kimliği* (18)	Literal translation
Kaos Q+	2020	Bisexual (76)	*Biseksüel* (18)	Loan translation
Kaos Q+	2020	Lesbian (76)	*Lezbiyen* (18)	Loan translation
Kaos Q+	2020	Queer (76)	*Queer* (18)	Loan translation

According to the table above, four strategies were applied to the translation of feminist terms. The first and most common one is the loan translation strategy. This strategy was

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12   Traub, 2013.
13   Traub, 2020.

mostly used to transfer the LGBTQIA+ terms into the target language in accordance with their pronunciation in the source language. In this context, the semantic universe of these terms is preserved with a direct transfer, which accommodates the unity of terms with the source language, and increases the visibility of sexual orientations in return.

The second strategy is the literal translation, which is based on the transfer of terms in accordance with their central meanings in the dictionary and common usage in the target language and culture. The terms "gender," "female" and "gay identity" were respectively translated as *toplumsal cinsiyet*, *kadın*, and *eşcinsel kimliği*, which not only increased the accessibility of the translated text but also contributed to the target readers' familiarity with the terms. In this manner, this is in line with the journal's approach to expand the visibility of the LGBTQIA+ struggle in Turkey.

The third strategy is transposition, which is based on the changes of the word type in the translation process. An example of this is the term "male gender," in which "male," normally used as a noun in the source language, is changed to *eril* in translation, meaning "masculine" and having the adjective form in the target language. By this way, the structural differences between source and target languages are resolved, and the distinction of a person (male) and a gender identity (male gender) is highlighted, which helps to clarify the term in the minds of the target readers.

The fourth strategy is synonymy. In this strategy, the term "masculinity" is translated with the help of the semantic universe of "male" meaning *erkek* (a male person), rather than "masculine" meaning *erkeksi* (having features of a male) in the target language. By this way, the difference between masculinity and male is eliminated with a clear reference to the domination of male gender over female gender in the society, which adds a feminist aspect to the translated text in turn.

The high number and variety of terms provide a significant basis for them to circulate among the target readers. In addition, translators' imprint information in both articles serves to highlight the visibility of translators and translation in the journal. In this regard, the term translation practice in Kaos Q+ can be described as feminist in the light of the theoretical links established between the feminist agenda of the period and the texts selected to be published, translation strategies applied to the feminist and LGBTQIA+ terms, and the visibility of translator identity in the journal.

The third journal to be included in this paper is Feminist Imagination: Journal of Academic Researches. The journal started to be published in 2020 and has been published twice a year (February and August) since then. Under the section "About the journal" on its website, the objectives of the journal are listed as follows:[14]

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14 Feminist Tahayyül. (2021, October 13). Dergi Hakkında. *Feminist Tahayyül*. Address: http://www.feministtahayyul.com/?page_id=860.

"The journal, which strives to follow contemporary national and transnational theoretical and methodological debates in the production of feminist academic knowledge, aims to realize this by;

critically looking at various forms and relations of gender,

dedicating itself to understanding and subverting inequality between the sexes,

addressing the differences in the process of shaping gender and social life,

considering the relations between gender and other inequalities through intersectional approaches,

trying to open up questions of feminist research through the lens of critical theory,

publishing studies that deal with the relations between knowledge from everyday life, emotions and experiences and the production of 'scientific' knowledge."

In the excerpt above, it is stated that the scope of the journal is not limited to femininity, and that it focuses on various issues regarding gender by including the intersectional approaches to other forms of inequality in the journal. In this respect, the journal pays regard to third-wave feminist arguments under a holistic framework that highlights the concept of inequality from various perspectives. This is traced in the advisory board of the journal, which includes leading feminist researchers from different fields such as Aksu Bora, Alev Özkazanç, Funda Şenol Cantek, Joan W. Scott, Serpil Çakır, and Serpil Sancar. This not only increases the representation of the journal in the academic world, but also strengthens its bonds with feminist research and theory. Since its first issue, the journal has published issues on "new" themes in Ottoman gender studies, the imagination of emotions in feminist studies, feminist pedagogy, and current themes focusing on current issues in the feminist movement in Europe and the world.

Translations of two interviews and an article have been published in the issues of the journal so far. In order to examine the translation strategies applied to the feminist terms, the text, written by Joan W. Scott under the title of "Unanswered Questions"[15] and translated by Çağlar Karaca as "*Cevaplanmamış Sorular*" for the 1st volume of the 1st issue in 2020, was chosen.[16] While the author Joan W. Scott is one of the prominent academic figures in the area of feminist history and politics, the translator Çağlar Karaca is engaged in the translation of political science texts into Turkish, suggesting that both have similar interests in feminist theory, which is also reflected into the subject area and content of the article from the journal. It has been determined that ten (10) of the twenty-three (23) terms from the feminist and LGBTQIA+ movements are included in the text. The term translation strategies are as follows:

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15   Scott, 2008.
16   Scott, 2020.

Table 5. Term translation strategies in Feminist Imagination (1/1).

Feminist Imagination	2020	Sex (1422)	*Cinsiyet* (92)	Literal translation
Feminist Imagination	2020	Gender (1422)	*Toplumsal cinsiyet* (91)	Literal translation
Feminist Imagination	2020	Male (1427)	*Erkek* (99)	Literal translation
Feminist Imagination	2020	Female (1427)	*Dişi* (99)	Literal translation
Feminist Imagination	2020	Masculine (1427)	*Erkeksi* (99)	Literal translation
Feminist Imagination	2020	Feminine (1427)	*Kadınsı* (99)	Literal translation
Feminist Imagination	2020	Masculinity (1428)	*Erkeksilik* (101)	Literal translation
Feminist Imagination	2020	Femininity (1428)	*Kadınsılık* (101)	Literal translation
Feminist Imagination	2020	Homosexuality (1424)	*Eşcinsellik* (94)	Literal translation
Feminist Imagination	2020	Lesbian (1424)	*Lezbiyen* (94)	Loan translation

According to the table above, two translation strategies were applied to the feminist and LGBTQIA+ terms in the text. The first and most common one is the literal translation strategy. In this strategy, the terms "sex," "gender," "male," "female," "feminine," "masculinity," "femininity," and "homosexuality" are translated into the target language in accordance with their central meanings and definitions in the dictionary. This decision increases the intelligibility of the text and creates a more accessible text for the target reader. In this respect, this is in line with the journal's approach to expand the visibility of feminist thought and activist struggle in Turkey.

The second strategy is loan translation. In this strategy, the term "lesbian" is translated as *lezbiyen* into the target language in accordance with its pronunciation in the source language. This motive accommodates the unity of terms with the source language and culture, and increases the visibility of lesbian orientation in return, as the same term is used beyond the borders of the transnational LGBTQIA+ struggle around the world.

As a result, it can be deduced that the text chosen for the evaluation of feminist term translation strategies has close links with the feminist agenda in Feminist Imagination: Journal of Academic Studies. In addition, as the translator's imprint information is shared in the article, his/her efforts are made visible in the target language and culture system. Both the selection of a text in line with the feminist debates in the country and the emphasis on the translator's visibility are indicators of the feminist nature of the journal's approach to translation practices. However, the low ratio of translated texts in the issues shows that the main focus is on the development and dissemination of feminist thought with the local experience and knowledge, which limits the scope of translation in the journal.

Conclusion

In Turkey, feminist academic publishing started with Istanbul University Journal of Women's Studies in 1994, and has advanced to this day in terms of the number of publications and the variety of topics published so far. The links established with the feminist agenda and the efforts

of academic/activist agents, who have a share in translation activities to transfer the knowledge and experiences abroad to the target system, have helped to place academic journals in an important position in the country.

When the positions of academic journals of gender and women's studies are compared, it is recognized that Feminist Approaches in Culture and Politics, published by BGST since 2006, has a central position in the academic publishing in Turkey. Represented by forty-two (42) issues published between 2006-2020, the journal has followed a close line of thought with the feminist agenda by including translated articles of Tanya Reinhart, Cynthia Cockburn, Sharzad Mojab, and Judith Butler, who are considered pioneers of feminist theory around the world. The high ratio of translated articles in the journal issues not only helps to diversify the feminist concepts in the target system but also consolidates relations with the transnational feminist struggle in the world. These goals are realized through the literal translation strategy, which is the most frequently applied strategy in the translated texts. It is generally applied to the translation of feminist terms such as "gender equality," "sex," "patriarchy," "masculine discourse," "patriarchal order," "male-dominant culture," and "female student" into the target language in the journal. It increases the accessibility of the translated texts and target readers' familiarity with the feminist concepts, which reflects the journal's will to advance the footprints of feminist thought in Turkey. In this manner, it can be inferred that the act of translation is used as a practical tool for the development of translational feminist ties with the outside world in Feminist Approaches in Culture and Politics.

The second journal after Feminist Approaches in Culture and Politics is Kaos Q+. The journal aims to improve the representation of LGBTQIA+s in the society with an interdisciplinary perspective supported by academics from various fields of research. Within the journal, there are translations from the topics of theory, philosophy, politics, sexuality, and history, which are closely related to the feminist agenda of the period. Among the feminist term translation strategies, both literal and loan translation strategies draw attention. While the literal translation strategy is mostly applied to the translation of feminist terms, loan translation is at the center of translation of LGBTQIA+ terms into the target language. The presence of terms from both movements in the translated texts helps to disseminate the feminist and LGBTQIA+ concepts in the target language and culture. In this respect, the term translation practice within the journal is used to establish theoretical and practical links with the feminist agenda of the period by including the LGBTQIA+ activist struggle, as well.

The third journal in terms of its positionality in the target language and culture is Feminist Imagination: Journal of Academic Studies. The journal follows an intersectional approach in a holistic framework that focuses on the concept of inequality from various perspectives. While there is a strong emphasis on the current feminist agenda in the journal issues, the number of translations is limited, which is reminiscent of the fact that the journal's priority is on the development of feminist thought with local experience and knowledge in Turkey. In return, this tendency restricts the scope of feminist term translation practice in the journal.

As a result, it can be concluded that there is a strong motive for the development of feminist thought in the academic journals of gender and women's studies in Turkey. As for the journals, the ratio of translated texts may change; however, the will to disseminate and circulate transnational and intersectional feminist concepts in the target system is substantially enforced with the term translation practice in the journals' issues. In this respect, when it comes to the transfer of feminist knowledge and experience from the outside world, the translation practice is perpetually deemed to be an integral part of academic feminist publishing and activism in Turkey.

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Chick Lit ve Çeviri: Diyet Diyarından *Sıfır Beden Cehennemi*'ne

Chick Lit in Translation: From *Dietland* to *Sıfır Beden Cehennemi*

Hilal Erkazancı Durmuş[1]

ÖZ

Bu çalışma, bazı alışılagelmiş chick lit söylemlerini yapısöküme uğratarak kadın bedeninin metalaştırılmasına karşı ayaklanma niteliği taşıyan ve Sarai Walker tarafından 2015 yılında chick lit türünde yazılmış bir roman olan *Dietland*'in Türkçe çevirisi *Sıfır Beden Cehennemi*'ni incelemek üzere yola çıkmıştır. Çalışmanın amacı (i) kadın bedenini ötekileştiren söylemlerin nasıl üretildiğine ışık tutan romanda yer alan söylem stratejilerini tespit etmek; (ii) bu stratejilerin erek metin söylemine nasıl yansıtıldığını incelemek ve (iii) incelenen örnekleri feminist çeviri açısından değerlendirmektir. Çalışma, chick lit türüne feminizmin bakış açısından bakarak türe özgü dil ve metin düzeyindeki özellikleri incelemektedir. Bu bölümü takip eden aşamada söylem stratejileri ve feminist çeviri stratejilerine yer verilerek inceleme bölümüne geçilmektedir. İnceleme bölümünde, kaynak ve erek metinler üzerinde karşılaştırmalı bir çalışma gerçekleştirilmektedir. Çalışmanın sonunda, kaynak metinde yer alan ötekileştirme stratejilerinin çeviride de korunduğu, metnin anlamını tamamlayacak eklemelerin yapılmasına dayanan feminist çeviri stratejilerinin kullanıldığı, yanmetin desteği alındığı ve kaynak metnin yapısöküm etkisinin yeniden oluşturulduğu vurgulanmaktadır.

Anahtar kelimeler: Chick lit, Feminizm, Ötekileştirici söylem stratejileri, Feminist çeviri stratejileri, *Dietland*

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ABSTRACT

This study seeks to analyze *Sıfır Beden Cehennemi* [Size Zero Hell], the Turkish translation of *Dietland*, a chick lit novel authored by Sarai Walker in 2015, to deconstruct some traditional chick lit discourses and the commodification of the female body. The aim of the study is threefold: (i) to illustrate how the discourse strategies of otherness that subvert the marginalization of the fat female body are immersed in *Dietland*, (ii) to examine how these strategies are reflected in the Turkish translation, and (iii) to analyze the examples from the perspective of feminist translation. The study first focuses on the chick lit genre within the context of feminism and sheds light on the genre's linguistic and textual features. It further carries out a comparative analysis on the source and target texts. Ultimately, the study concludes that the source text's deconstructive discourse has been recreated in the Turkish translation through discursive othering strategies and paratextual materials, as well as through the feminist translation strategy of supplementing.

Keywords: Chick lit, Feminism, Discursive strategies of othering, Feminist translation strategies, *Dietland*

EXTENDED ABSTRACT

This study explores the othering strategies used in *Dietland*, a chick lit novel penned by Sarai Walker (2015), in order to deconstruct the female body that has been propagated as an aestheticized object in the motifs of the chick lit genre. By favoring feminism's political activism, Walker's work differs from other chick lit novels by virtue of its disruptive power on the patriarchal control over women's beauty. The work critiques various female representations in the media and their role in disseminating a beauty myth produced by patriarchy. Against this background, the study seeks to analyze how the Turkish translation of the work recreated the novel's othering strategies that serve to heighten awareness of the marginalization of women who do not fit in the mold of the so-called perfect body image.

To contextualize Walker's novel within the chick lit genre, the study first dwells on how different feminist studies approach the fictionalization of cosmopolitan, stylish, and sexually active single women in their twenties or thirties who depict their preoccupation with their weight, career, shopping, and dates. The study sheds light on why various studies raise eyebrows to the categorization of chick lit within the framework of feminism, portraying their uneasiness and frustration with women's obsession with consumption, beauty, and romance, which they claim contribute to the image of disempowered women who cannot live without men.

Secondly, the study moves on to categorizing the othering strategies proposed by Justine Coupland (2010), who adopted the approach of critical discourse analysis toward the socially constructed in-group and out-group representations. The study argues that Coupland's (2010) discursive strategies of othering are conducive to the comparative analysis of the marginalization discourse in the source and target texts because these strategies reveal that the image of the 'other' has been created both overtly and tacitly through homogenization, pejoration, suppression/minoritization, displaying liberalism, and subverting tolerance. The study further delves into Luis von Flotow's (2019, 2020) feminist macro- and micro-strategies to identify whether the target text's reproduction of the 'other' leads to a translation that champions the source text's feminist overtones.

Thirdly, the analysis starts with the exploration of paratextual materials such as the book cover and title of both the source text and the Turkish translation. The analysis further probes into which discursive strategies have been deployed in the (re)production of the othering discourse in the source and target texts. The statements in which othering strategies are manifested have been tagged to carry out purposive sampling. Because of space constraints, the study has chosen the most representative examples out of the entire corpus, after which it analyzes the examples regarding which translation strategies have been employed throughout the target text.

Ultimately, the study underscores that three of the five strategies sketched out by Coupland (2010) are identified in both the source and target texts: homogenization, suppression, and

subverting tolerance. The study also states that both the feminist macro-strategy of strategic text selection and the micro-strategy of supplementing have been used to channel the target reader's awareness toward how body images are marshalled in the construction of female stereotypes and how patriarchy portrays fat women as having deviant bodies. Lastly, the different book cover and title of the Turkish translation illustrate how semiotic resources can be fruitfully exploited as an alternative translation strategy to convey feminist messages in the translation of chick lit novels.

Giriş

Chick lit romanları kadınların modern hayatta karşılaştıkları zorlukları, iş, aşk ve aile ilişkilerini mercek altına alan, mizahi bir üsluba dayanan ve gerçek hayattan kesitler sunan bir yazın türüdür (Mlynowski ve Jacobs, 2006, s. 10-14). Bu türün en önemli özelliği, kadınların günlük hayatta verdiği mücadeleler hakkında okurda farkındalık uyandırmasının yanı sıra cinsellik gibi konularda kadınların özgürlüğünü vurgulamasıdır. Anglo-Amerikan kültürünün ürünü olan chick lit romanlar zamanla farklı kültürlerin etkisi altında ulusal yazın eserleri olarak da üretilmiştir. Chick lit türü Türk yazın çoğul dizgesine çeviriler yoluyla girmiş ve türe özgü söylem ve üslubuyla Türk kültür dizgesini etkileyerek özgün eserlerin de üretilmesine yol açmıştır. Bu durumun en çarpıcı örneği, Sophie Kinsella'nın chick lit serisinin (örn. *Confessions of a Shopaholic* [*Bir Alışverişkoliğin İtirafları*]) çeviriler yoluyla Türk okurla buluşmasından sonra Ekin Atalar'ın *Selindrella* serisine (örn. *Selindrella: İstanbul Usulü Külkedisi Masalı*) imza atmasıdır (Canseven, 2015, s. 1-7). İki seri arasında yer alan biçem ve söylem yönünden benzerlikler, *Selindrella* serisinin yeniden yazım ürünü olduğu sonucuna varılmasına neden olmuştur (Canseven, 2015, s. 7-9). Chick lit türünün "tam ithali" yoluyla özgün romanlar da yazılmıştır (Canseven, 2015, s. v). Vefa Enver'in (2013) *Çocuk da Yapmadım Kariyer de* ve Şebnem Burcuoğlu'nun (2014) *Kocan Kadar Konuş* romanları bu romanlara örnektir.

Ülkemizde chick lit çevirileri konusunda sınırlı sayıda çalışma bulunmaktadır. Ira Galic'in (2012) "Yazın Çevirisinde ve Görsel-İşitsel Çeviride Söz Sanatları: *Bridget Jones'un Günlüğü* Adlı Kitabın ve Filmin Hırvatça ve Türkçe Çevirileri", Cansu Canseven'in (2015) "Çeviriden Bakmak: Chick Lit'in Çeviriler ve/veya Yeniden Yazımlarla Türkiye'ye İthal Edilmesi" ve İlknur Baytar'ın (2020) "Mizah Çevirisi Bağlamında Chick-Lit Türünde Yazılmış Romanlardaki Mizah Unsurlarının Türkçeye Aktarımının İncelenmesi" adlı tezleri chick lit çevirisi üzerine yapılmış akademik çalışmalardandır.

Ülkemiz dışında yapılan çalışmalara bakacak olursak, chick lit çevirilerinin akademik dünyada diğer araştırma konuları kadar ilgi çekmediği görülebilir (Leonardi, 2021, s. 158). Mevcut çalışmalar arasında Anne-Lise Feral'in (2011) "Sexuality and Femininity in Translated Chick Texts" ["Çeviri Chick Metinlerde Cinsellik ve Kadınlık"], Ilaria Parini'nin (2015) "Does *Bridget Jones* Watch *Eastenders* or *The Love Boat*? Cultural and Linguistic Issues in the Translation of Chick Lit Novels" [Bridget Jones *Eastenders* ya da *The Love Boat* izler mi? Chick Lit Romanların Çevirisinde Kültür ve Dil], Laura Cantora'nın (2016) "What Can Proper Names Tell Us about Corpus-Based Translation Studies?" [Özel İsimler Bütünce Temelli Çeviribilim Hakkında Bize Ne Söyler?], Lisi Liang'ın (2020) "Subtitling *Bridget Jones's Diary* (2001) in a Chinese Context" [Çin Kültürü Bağlamında *Bridget Jones'un Günlüğü*'nü (2001) Altyazılamak] ve Vanessa Leonardi'nin (2022) "(Un)Successful Feminisms?: Mapping Chick Lit Fiction in Europe" [Başarılı(/sız) Feminizmler?: Avrupa'da Chick Lit Kurgusunun Haritasını Çıkarmak] çalışmaları karşımıza çıkmaktadır.

Bu çalışmalarda, kadın cinselliğine erkek egemen yaklaşımları eleştiren ifadelerin bazı çevirilerde birtakım değişikliklere uğradığı (Feral, 2011, s. 197-200); Anglo-Amerikan popüler kültür öğelerine yapılan referansların yerlileştirilmesinin kaynak metindeki kadın imgesi üzerinde önemli bir değişime neden olduğu (Parini, 2015, s. 209-213); chick lit türü romanlarda geçen özel isimlerin aktarımında metnin anlamını etkileyecek tarzda değişikliklerin yapılmadığı (Cantora, 2016, s. 7-11); cinsiyet kimliği inşasının amaç edinildiği çevirilerde kaynak metindeki argo üslubun yer yer örtmeceli olarak oluşturulduğu (Liang, 2020, s. 3-8); ve chick lit türünün uyarlamaya en uygun yazın türlerinden biri olması sebebiyle özgün dilde chick lit eserler veren yazarların, bu türü kendi sosyo-kültürel ve tarihsel özelliklerine uyarlayarak erek okurun kendi hayatından bir kesit bulmasını sağladığı ortaya çıkmıştır (Leonardi, 2021, s. 174-176).

Chick lit eserler feminist dünyayı iki gruba bölmüştür: eserlerin feminist hassasiyetleri gündeme getirmek yerine romantizmi ve tüketici toplumu ön plana çıkardığını düşünenler (Ommundsen, 2008, s. 331-333) ile hâlihazırda büyük bir başarı kaydeden feminizm için cinsiyet eşitliği mücadelesine gerek kalmadığını iddia ederek kadınların cinsel özgürlüğünü ön plana çıkarmanın yeterli olduğunu düşünenler (Brooks, 1997; Hollows, 2000, s. 132-134). Bu konuda herhangi bir fikir birliğinin olmaması sebebiyle chick lit türü tartışmalı hale gelmiş bir postfeminist tür olarak karşımıza çıkmaktadır. Kadın bedeninin "güzelliğini" ve "cinselliğin hazzını" ön plana çıkarmakla suçlanan postfeminizme getirilen bazı eleştirilerin ışığında (Negra, 2009, s. 2), güzellik, zayıflık, kozmetik ve estetik gibi kavramların chick lit romanlarda ele alınış şekline karşı bir tepki geliştirilmiştir (Morris, 2015). Sarai Walker tarafından yazılan *Dietland* adlı roman bu tepkinin sonucunda ortaya çıkmıştır (Morris, 2015). Roman, kadınların kendi kendilerini keşfetme macerasına dayanan bazı chick lit temalarını yapısöküme uğratarak kadın bedeninin metalaştırılmasına karşı bir ayaklanma niteliği taşımaktadır (Morris, 2015).

Bu çalışmanın amacı, (i) kadın bedeninin marjinalleştirilmesine başkaldıran *Dietland* romanında ötekileştirme söylemlerinin nasıl üretildiğine ışık tutan söylem stratejilerini tespit etmek; (ii) bu stratejilerin erek metin söylemine nasıl yansıtıldığını incelemek ve (iii) incelenen örnekleri feminist çeviri açısından değerlendirmektir. Bu bağlamda, inceleme Coupland'ın (2010) ötekileştirici söylem stratejilerine ve Luise von Flotow'un (2019, 2020) feminist çeviri stratejilerine dayanmaktadır. Çalışmada chick lit türü, feminizmin bakış açısıyla ele alınarak türe ait dil ve metin düzeyindeki özellikler incelenecektir. Bu bölümü takip eden aşamada söylem stratejileri ve feminist çeviri stratejilerine ışık tutularak analiz bölümüne geçilecektir. İncelemede kaynak ve erek metinler üzerinde karşılaştırmalı bir çalışma gerçekleştirilecektir. Son aşamada, çeviride alınan kararlara ilişkin olarak genel bir sonuca varılacaktır.

Feminizmin bakış açısından chick lit

Chick lit, kadın okurlar için genellikle kadın yazarlar tarafından yazılan bir yazın türüdür (Gormley, 2009). Elde edilen satış başarısı nedeniyle, chick lit romanlar "ticari tsunami" olarak da adlandırılmaktadır (Zernike, 2004, s. 1). Chick lit romanlarda yirmili ya da otuzlu

yaşlarında yalnız yaşayan, kariyerini düşünen ve kişisel ilişkilerini geliştirmeye çalışan kadınlar konu edilmektedir. Geleneksel aşk romanlarından farklı olarak, bu tür romanlarda kadınların zaman zaman "aşağılanmasıyla" okurların "eğlendir[ilmeye]" çalışıldığı iddia edilmektedir (Ferriss ve Young, 2006, s. 3). Chick lit türü her ne kadar İngiliz ve Amerikan romanları (örn. Helen Fielding'in (1996) *Bridget Jones's Diary* [*Bridget Jones'un Günlüğü*] başlıklı romanı) ile başlamış olsa da farklı kültürler zaman içinde kendi chick lit eserlerini vermeye başlamıştır. Örneğin, Endonezya'da "sastra wangi" adı altında yazılan chick lit romanlar kültürel özelliklerin büyük bir etkisi altında kalmaktadır (Ferriss ve Young, 2006, s. 6). Chick lit türünde yazan Macar yazarlar ise komünizm dönemi sonrasında dönüşüm geçiren Macar kültüründe toplumsal cinsiyet rolleri bağlamında yaşanan kaygı ve sıkıntıları ön plana çıkarmaktadır (Sellei, 2006, s. 174).

Chick lit kitap kapaklarında özellikle pembe, kırmızı ve mavi gibi renklerin oluşturduğu zeminin üzerinde tüketici toplumun odak noktası haline gelen "topuklu ayakkabılar, ince kadın bacakları, ruj veya güzel kadın figürleri" bulunmaktadır (Mabry, 2006, s. 194). Kadınların kendi kimliklerini arama ve inşa etme sürecine ayna tutan chick lit türü romanlarda (Mabry, 2006, s. 205), günlük dil kullanımı ve argo bir üslup ön plana çıkmaktadır (Baratz-Logsted, 2005; Ferriss ve Young, 2006; Harzewski, 2011). Romanlar genellikle birinci tekil şahıs anlatısı ile yazılmıştır. Chick lit romanların hemen hemen hepsinde ortaya çıkan en temel özellik kadın karakterlerin daha şık bir dolaba, daha güzel bir bedene ve daha mükemmel bir erkeğe sahip olmak istemesidir. Bu nedenle, bu romanların "şuh", "fingirdek" ve "seksi" bir kadın imajı çizerken oluşturdukları stereotiplerle kadınlara büyük bir zarar verdiği düşünülmektedir (Mazza ve Jeffrey DeShell, 1995, s. 19). Chick lit romanlar, yazın eserlerinin aktivizme katkıda bulunması gerektiğini savunarak güçlü bir kadın imgesi çizmeyi hedef edinenler ile modern hayatın gerçekleriyle yüz yüze gelen kadınların iyi ya da kötü her haliyle yazın alanında yer alması gerektiğini savunanlar arasında yaşanan gerilim nedeniyle yazın dünyasını ikiye bölmüştür.

Bu bağlamda şu soru karşımıza çıkmaktadır: chick lit türü güçlü ve özgüvenli bir kadın imgesi yaratarak feminizmin davasına mı hizmet etmektedir, yoksa feministlerin reddettiği imgeleri erkek egemen sistemin aşk ve romantizm anlatılarıyla gündeme taşımaya mı çalışmaktadır? (Ferriss ve Young, 2006, s. 9). Bu sorunun ışığında, bu tür romanların kadınları "cinsel objeler" olarak ön plana çıkardığı tartışması da ortaya çıkmaktadır (Ferriss ve Young, 2006, s. 10). Chick lit romanların alışveriş, moda ve tüketimi ön plana çıkarması, bu türün dış güzelliğe verdiği önemi de göstermektedir (Ferriss ve Young, 2006, s. 10-12). Bu bağlamda sorulan diğer bir soru ise şudur: bu romanlar kadınların aşağılanmasına katkıda bulunarak "obsesif bir tüketim kültürü[ne]" mi hizmet etmektedir, yoksa sadece tüketici toplumun isteklerine paralel olarak hareket etmeye mi çalışmaktadır? (Ferriss ve Young, 2006, s. 11).

Chick lit romanlarda kadınların takıntılı bir şekilde kilo vermeye çalışması, güzel görünme kaygısı ve estetik operasyonlara olan düşkünlüğü kadınların kurban gibi görünmesine sebep olabilir. Bu bağlamda, özellikle de ikinci dalga feminizm ile her ne kadar eskiden var olan kadınlık

algısı yıkılmaya çalışılsa da güzellik kadınları hâlâ derinden etkileyen bir olgu olarak karşımıza çıkmaktadır (Wolf, 1991, s. 10-11). Birçok toplumda kadınlar "ev hanımlığı" ve "namus" gibi konularda büyük bir uyanış yaşamış olsa da "güzellik olgusu" konusunda feminist bilincin aynı düzeyde gerçekleştirilemediği iddia edilmektedir (Wolf, 1991, s.11). Feminizmin başarılı olmasını istemeyenlerin "güzellik efsanesini" sürdürmeye çalışarak "beslenme bozukluklarını", "estetik operasyonları", "fiziksel takıntıları" ve "yaşlanma korkusunu" tetiklediğini öne süren Naomi Wolf (1991, s. 278), kilolarından nefret eden kadınların, kadınlığından da nefret ettiğini çünkü açlığın en güçlü ve başarılı kadınları bile zayıf düşürdüğünü belirtmektedir.

"Zayıf bir bedenin", "dolgun dudakların" ve "kusursuz bir cildin" güzelliğin birer parçası olarak gösterilmesinden dolayı kozmetik cerrahi normalleştirilmekte, gençlik ve güzelliğin kadına kariyer, romantik bir sevgili ve güç kazandırdığı düşünülmektedir (Norberg, 2012, s. 183). Şişmanlık söyleminin kadınları zaman zaman sessizliğe ve görünmezliğe mahkûm ettiği, toplumdan soyutladığı ve güçsüz kıldığı bilinmektedir (Norberg, 2012, s. 180-182). Bu nedenle, kozmetik cerrahinin bir tür toplumsal baskı olduğu düşünülmektedir (Cooper, 2016, s. 7-19). Bu bağlamda, değişim basın ve medyada başlamalı ve kadınlar arasında güzellik konusunda yeni ittifaklar kurulmalıdır (Wolf, 1991, s. 278). Bu noktadan hareketle, "şişman kadın bedeninin temsil şekli politik bir faaliyet" olarak görülebilir (Murray, 2020, s. 99). Şişmanlığın "normal" kadın bedeninden "sapma" olarak değerlendirildiği bir toplumda "temsil" söylemlerinin tarafsız olduğunu söylemek imkânsızdır (Murray, 2020, s. 100). Diyet endüstrisinde kadın bedeninin zayıf olması gerektiğine dair söylemlerin altında yatan nedenin kadının güzel olmasına dair geliştirilen "takıntı" değil, "kadının itaatkâr olmasını sağlama arzusu" olduğu düşünülmektedir (Wolf, 1991, s. 187). Bu nedenle, "erotikleştirilen" imgenin sadece zayıf kadın bedeni olmadığı, "erotikleştirilen" imgenin "zayıflık algısına boyun eğen ve güzellik korkusu ile kontrol altında tutulabilen" bir kadın imgesi olduğu düşünülmektedir (Wolf, 1991, s. 187).

Sarai Walker, romanını bu imgeleri yapısöküme uğratmak için yazmıştır (Murray, 2020). Chick lit romanlarda geçen stereotip kadın imgesine bir başkaldırı olarak Walker tarafından kaleme alınan *Dietland* yukarıda belirtilen imgenin yapısökümü olarak değerlendirilebilir (Murray, 2020, s. 101). Ataerkil kültürlerde zayıflığın güzellik ve arzulanma isteği gibi kavramların gölgesi altında kadınları kontrol altında tutma isteği ile eşdeğer görüldüğünü vurgulayan romanda feminist bir söylem hâkimdir (Murray, 2020; Basu 2021). Walker'ın amacı ataerkil tahakküm söylemlerine karşı güzellik efsanesinin "tiranlığını" yıkmak ve "feminist ittifakı" sağlamaktır (Basu, 2021, s. 291). Bu nedenle, romanda diyet endüstrisinin "manipülatif" özelliği vurgulanmakta ve güzellik algısının kadınlara zarar vermekten öteye geçemediği belirtilmektedir (Basu, 2021, s. 291).

Analiz

Analiz için seçilen roman, çevresi tarafından Balkabağı olarak adlandırılan Alicie Kettle'ın çocukluğundan bu yana kilolarından kurtulmak için sarf ettiği çabayı, bir kadın kolektifi ile

anlaşarak yaşadığı dönüşüm sürecini, erkek egemen sistemin kadın bedenini metalaştırmasına ve kadını cinsel obje haline getirmesine karşı düzenlenen eylemleri, erkek egemen sistemin bu eylemler karşısında ne kadar tedirgin olduğunu, ve bu sistemin dayattığı güzellik algısını yıkmaya karar veren Alicie'in kiloları ile barışık yaşamaya başlamasını konu almaktadır. Romanın olay örgüsü, erkek egemen toplumda şişman kadınların nasıl ötekileştirildiğini ve zayıf kadın bedeninin nasıl cinsel bir obje haline getirildiğini eleştirmek üzere geliştirilen çarpıcı bir söylemin etkisi altında ilerlemektedir. Romanın sonunda, Alicie "politik bir bilince sahip şişman bir feminist aktiviste dönüş[müştür]" (Huff, 2016).

Yöntem

Ötekileştirme, bir bireyin ya da topluluğun dil yoluyla toplumun geri kalan kısmından ayrıştırılması ve "normalden sapmış", "aykırı", ve "olağandışı" olarak gösterilmesidir (Coupland, 2010, s. 241). Söylem yoluyla temsil, toplumsal "bütünleşmeye" ve "uyuma" katkıda bulunduğu gibi, toplumsal "ayrışmaya" ve "dışlanmaya" da neden olabilir (Coupland, 2010, s. 242). Bu nedenle, ötekileştirmeye yönelik söylemlere eleştirel söylem çözümlemesi bakış açısıyla bakılması ötekileştirilen kişilerin hangi stratejilerle toplumdan ayrıştırıldığına ışık tutmaktadır. Dilin sosyal bir edim olduğu düşüncesini temel alan eleştirel söylem çözümlemesi ışığında (Fairclough ve Wodak, 1997), ötekileştirme stratejileri (i) aynılaştırma (İng: *homogenization*), (ii) anlam kötülenmesi (İng: *pejoration*), (iii) bastırma/azınlıklaştırma (İng: *suppression/ minoritization*), (iv) özgürlükçü ve hoşgörülü görünme (İng: *displaying liberalism*), ve (v) hoşgörüyü saptırma (İng: *subverting tolerance*) başlıkları altında incelenebilir (Coupland, 2010).

Aynılaştırma ya da benzeştirme olarak ifade bulan ilk ötekileştirme stratejisinde tektipleştirme çerçevesinde insanların "ten rengi, genel görüntüsü, duruş şekli, dini inançları ve üslubu" gibi özellikler yoluyla nitelendirildiği görülmektedir (Coupland, 2010, s. 243). Karim (1997, s. 155), Müslümanlar için Batılı gazetelerde kullanılan "Müslüman kökten dinci" ve "İslamcı radikal" gibi ifadelerin bu kategoriye girdiğini belirtmektedir. Kullanılan bu tür söylemler zaman içinde "kültürel referanslar" haline gelmektedir (Coupland, 2010, s. 248). Aynılaştırma stratejisinin dayandığı en önemli unsur kendisi gibi olanı "normalleştirme", kendi özelliklerine sahip olmayanı "anormalleştirme" esasına dayanmaktadır (Coupland, 2010, s. 249).

Anlam kötülenmesi stratejisi, bir bireye ya da gruba olumsuz özellikler atfedilmesine dayanmaktadır. Bazı topluluklar için "barbarlık", "uyuşukluk" ve "yetersizlik" gibi özelliklerin kullanılması bu stratejinin bir örneğidir. Hakaret ya da aşağılama amaçlı olarak kullanılan ve "siyahi" ifadesinden farklı bir boyut kazanan "zenci" ifadesi de bu strateji yoluyla anlam kazanmıştır (Coupland, 2010, s. 252). Bastırma/azınlıklaştırma stratejisi ise kullanılan ifadelerle bazı bireylerin azınlıkta kaldığı çağrışımı yapmaktadır. "Dilenci" ve "çingene" gibi ifadeler bu stratejinin birer örneğidir (Coupland, 2010, s. 253). Kadınlar için reklamlarda kullanılan "ev hanımlığı" imgesi "özgür kadın" imgesini "bastır[an]" ataerkil toplum anlayışına dayandığı için bu strateji çerçevesinde düşünülebilir (Coupland, 2010, s. 253; Talbot, 2000).

Özgürlükçü ve hoşgörülü görünme stratejisi, bir yandan ön yargı taşımama iddiasında bulunarak diğer yandan kaçamaklı ifadeler ve dolaylı sözlerle eleştiri yapmayı ve ötekileştirmeyi temel almaktadır. "Irkçı değilim ancak", "önyargılı gibi görünüyor ama" gibi söylemler bu stratejinin en çarpıcı örneğidir (van Dijk, 1999, s. 544). Bu stratejiyi kullanan kişi, sahip olduğu olumlu özellikleri ön plana çıkarırken, ötekileştirdiği kişi ya da grubun olumsuz bir özelliğini vurgulamaya çalışmaktadır. Hoşgörüyü saptırma stratejisi ise, bir önceki stratejiden farklı olarak, olumlu bir imge oluşturmaya çalışırken mizah yoluyla aşağılama ya da ötekileştirme söylemi kullanılmasına dayanmaktadır. "Ellisinde bile hâlâ çok havalı" ifadesi, "bile" ve "hâlâ" gibi sözcüklerin kullanımı nedeniyle bu strateji kapsamında ele alınabilir (Coupland, 2010, s. 254).

Yukarıda bahsedilen ötekileştirme stratejileri, basın ve medya (reklamlar, haber metinleri, vb.) çevirisinde önem taşıdığı kadar yazın çevirisinde de büyük bir öneme sahiptir. Çevirmenlerin hangi söylem stratejisinin ne amaçla kullanıldığının farkında olması, çevirinin toplumsal dönüşüme katkıda bulunan politik ve ideolojik bir edim olarak rol oynamasında büyük bir önem taşımaktadır (Baker, 2013; Tymoczko, 2007, 2010; Wolf, 2012). Böyle bir rol üstlenen çeviri, aktivist bir boyuta sahiptir ve özellikle de ötekileştirici "temsil pratiklerini reddederek çeşitliliğe ve çoğulculuğa kucak açar" (Baker, 2016, s. 10). Bu bağlamda aktivist çevirinin en önemli işlevi, aktivizme katkıda bulunacak söylemleri "görünür" kılmaktır (Baldo, 2020, s. 43). Bununla birlikte, çevirinin aktivizme katkıda bulunması hedefini, erek metnin ötekileştirici stratejilerden tamamen arındırılması noktasına indirgeyemeyiz. Özellikle yazın çevirmeninin bu stratejileri kullanarak ötekileştirici söylemleri erek metinde yeniden oluşturması ve yanmetinlerle bu söylemleri tamamlaması, bu stratejilere karşı toplumsal bir bilinç ve farkındalık yaratılması açısından da büyük bir önem taşımaktadır. Çevirmenin ötekileştirmeye karşı farkındalık yaratmak için kaynak metinde geçen söylemler kadar sert ve çarpıcı bir söylem oluşturması, erek okuru adeta uyandırıp harekete geçirerek toplumsal dönüşüme katkıda bulunabilir.

Bu bilgilerin ışığında, chick lit türündeki romanlarda yer alan ötekileştirici söylemlere karşı farkındalık oluşturmak amacıyla, Luise von Flotow'un (2019, 2020) feminist çeviri stratejileri başlığı altında sıraladığı (i) çevirmen notları, önsözleri ve açıklamaları (İng. *translator's notes, prefaces and explanations*), (ii) yok çeviri (İng. *non-translation*), (iii) yeniden çeviri (İng. *retranslation*), (iv) stratejik metin seçimi (İng. *strategic text selection*); ve (v) ücretsiz çeviri (İng. *gratis translation*) gibi makro stratejiler ile (i) çıkarma (İng. *omission*), (ii) metnin anlamını tamamlama (İng: *supplementing*), (iii) biçem ve gramer düzeyinde düzenlemeler yapma (İng. *stylistic and grammatical adjustments*), ve (iv) söz türetimsel çeviri (İng. *neologistic translation*) gibi mikro stratejiler göz önünde bulundurulabilir. [1]

Çevirmen notları, önsözler ve açıklamalar yazma stratejisinin en çarpıcı örneklerinden biri Octavia Estelle Butler'ın (2003) *Kindred* adlı eserinin 2019 yılında yapılan Türkçe çevirisine

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1   Luise von Flotow, 2019 ve 2020 tarihli çalışmalarında, 1991 tarihli makalesinde yer alan feminist çeviri stratejilerine farklı stratejiler eklemiş ve yaptığı son çalışmalarda feminist bir söylem ve/veya biçeme sahip olmayan metinlerde kadını görünür kılmak için değişiklikler yapılmasına dayanan strateji için daha önceden kullandığı şekliyle "gasp etme" (İng. *hijacking*) başlığını kullanmamıştır (von Flotow, 1991, s. 78-80).

[*Yakın*] feminist çevirmen Emek Ergün tarafından yazılan önsöz ve dipnotlardır (Karabulut, 2020). Yok çeviri, her ne kadar erkek egemen toplumun etkisi altında yazılan metinleri ya da erkekler tarafından kaleme alınan metinleri çevirmeyi reddetme stratejisi olarak bilinse de kadınları ötekileştiren yazarların "susturulması" yerine bu yazarların eserlerine karşı farkındalık oluşturulması da önem kazanmaktadır (von Flotow, 2019, s. 233). Yeniden çeviri, çevrilmiş olan bazı eserlerin feminist bir bakış açısı ile çevrilmesidir (von Flotow, 2019, s. 234). Bu noktadan hareketle, yeniden yazma (İng. *rewriting*) da feminist bir strateji olarak görülebilir. Angela Carter tarafından Charles Perrault'un (1891) "Little Red Riding Hood" ["Kırmızı Başlıklı Kız"] adlı hikâyesinden hareketle yazılan "The Werewolf" ["Kurtadam"] (1995a) ve "The Company of Wolves" ["Kurtlar Arasında"] (1995b) başlıklı hikâyeler bu stratejinin en çarpıcı örneklerindendir. Stratejik metin seçimi ise "feminizme ilişkin olarak faydalı, ilham verici ve bilgilendirici" metinlerin seçilerek çevrilmesine dayanmaktadır (von Flotow, 2019, s. 233). Feminist metinleri gönüllü ve ücretsiz olarak çevirme stratejisinin amacı toplumda feminist bir bilinç uyandıracak ve ücretsiz olarak çevrilmezse belki de hiç bir zaman çeviriye kavuşamayacak olan metinleri çevirmektir (von Flotow, 2019, s. 234); ancak, bu strateji ücretsiz çeviri esasına dayandığından von Flotow (2019, s. 234) tarafından "kısmen utanç verici" bir strateji olarak tanımlanmaktadır.

Çıkarma stratejisi, erkek egemen anlayışı güçlendiren belirli sözcüklerin feminist bakış açısı doğrultusunda çeviriden çıkarılması anlayışına dayanır (von Flotow, 2019, s. 238). Tamamlama stratejisi, cinsiyetçi söylemleri zayıflatmak ve bu söylemlere bir son vermek için metnin anlamının çevirmen ya da diğer çeviri eyleyicileri tarafından tamamlanması ve güçlendirilmesidir (von Flotow, 2019, s. 238). Biçem ve gramer düzeyindeki düzenlemeler ise italik yazım, büyük harf kullanımı, harf değişiklikleri gibi değişiklikler sayesinde metne farklı müdahalelerde bulunulmasını sağlar (von Flotow, 2019, s. 235). Bay ve bayan (BAYan) sözcüklerine büyük harf kullanımı ile getirilen vurgu bu başlık altında ele alınabilir. Söz türetimsel çeviri stratejisi büyük bir yaratıcılık gerektirmekte ve erkek egemen söylemlerin yapısöküme uğratılması anlayışına dayanmaktadır (von Flotow, 2019, s. 236). Sinem Bozkurt'un (2014) "Türkiye'de El Değmiş Çeviriler: Çeviriye Feminist Bir Yaklaşım" ve Kübra Çelik'in (2022) "Çeviride Kadın İzi: Feminist Çeviri Stratejileri" başlıklı çalışmaları feminist çeviri stratejilerini Türkçe çeviriler bağlamında ele alan çalışmalara verilebilecek dikkat çekici örneklerdendir.

Dietland romanı ve romanın Türkçe çevirisinde kullanılan ötekileştirme stratejilerini tespit etme amacını taşıyan bu çalışmaya, Coupland'ın (2010) söylem stratejileri kılavuz olacaktır. Bununla birlikte, erkek egemen toplumlarda şişman kadınların hem kadınlar hem de erkekler tarafından ötekileştirilmesinin çeviriye nasıl yansıdığını göstermek amacıyla von Flotow'un (2019, 2020) feminist çeviri stratejileri irdelenecektir. Analiz, çeviride sistematik olarak tekrarı bulunan ve bir örüntü oluşturan örneklerin içinden temsilî olarak seçilen örneklere dayanmaktadır. Başka bir ifadeyle, çalışmanın örnek seçimi, (i) ötekileştirme söylemlerinin

bulunduğu örneklerin tespitini temel alan amaçlı örneklemeye dayandırılmıştır ve (ii) bu örneklemin içinden temsilî örnekler seçilerek çalışmada kullanılmıştır (bkz. Saldanha ve O'Brien, 2014, s. 133).

Dietland ve *Sıfır Beden Cehennemi*'nde Söylem

Analizin ilk örneği bir yanmetin türü olan kitap kapağı ve kitap başlığıdır. Kitap kapağının, temsil edilen metnin göstergelerarası çevirisi olduğunu düşünürsek (Sonzogni, 2011; Mossop, 2018),[2] çeviri kitapların kapaklarında yapılan herhangi bir değişikliğin belirli bir motivasyonla yapılmış olabileceği düşüncesini de göz önünde bulundurmuş oluruz. *Dietland*'in üç farklı kitap kapağı bulunmaktadır. Bu kapaklardan ilki Houghton Mifflin Harcourt Yayınevi'nin 2015 yılı baskısına aittir. Bu kapakta, mavi bir zemin üzerinde pimi çekilmemiş bir el bombasının krema olarak süslediği bir kapkek bulunmaktadır. İkinci kapak ise aynı yayınevinin 2016 yılı baskısına aittir. Bu kitap kapağında, mavi bir zemin üzerinde patlamasına az kalmış bir fitilin bağlı olduğu bir vişne yer almaktadır. Bu kapakta *Bustle* adlı kadın dergisinin "Dövüş Kulübü Margaret Atwood ile karşılaşıyor" ve *O, The Oprah Magazine*'nin "[b]aşkaldıran ilk roman" kritiği yer almaktadır. Üçüncüsü ise, Atlantic Books'un 2018 baskısına aittir. Bu kitap kapağında, siyah bir arka fon üzerinde, elinde kırmızı renkli büyük bir kapkek taşıyan ve bu keki ileriye doğru bir bomba gibi fırlatmaya hazırlanan şişman ve kırmızı elbiseli bir kadın figürü bulunmaktadır.[3] Kapakta *Glamour* dergisinin "[ö]fkeli olduğu kadar komik" ve Margaret Atwood'un "[v]ahşi ve eğlendirici" kritiğine yer verilmiştir. Kapaklarda, kadın dergilerinin yanısıra Atwood'a yer verilmesinin nedeni yazarın feminist mesajları ile tanınıyor olmasıdır.

Kitabın Altın Kitaplar'dan 2016 yılında çıkan Türkçe çevirisindeki kapağa gelecek olursak, sarı bir zemin üzerinde sadece siyah bir gövdeden oluşan terzi prova mankeni ve mankene doğru sallandırılarak darağacı ilmeği haline getirilmiş bir terzi mezurası bulunmaktadır. Türkçe kitap kapağındaki bu farklılık, kaynak metin kapaklarındaki eğlenceli ve mizahi imgelerin daha ciddi ve daha trajik bir imge olan darağacı imgesine dönüştürülmesine dayanmaktadır. Bu farklılığın en önemli nedenlerinden biri, çeviri eyleyicilerinin (örn. çevirmen, editör, kapak tasarımcısı) chick lit romanlarına tepki olarak gelişen ve aktivist bir amaç taşıyan *Dietland*'in sadece eğlence amacı taşımadığını göstermek istemesi ile birlikte, kitabın feminist ve aktivist bir bağlama sahip olduğu vurgusunu okura yansıtmak istemesi olabilir. Bu bakış açısı doğrultusunda, çevirinin kapağında sarı rengin baskın olmasının da özel bir nedeninin olduğu düşünülebilir. Sarı renginin kadın hakları (örn. seçme ve seçilme hakkı) hareketinin sembollerinden biri (örn. sarı çiçek ve sarı kurdaleler) olduğunu göz önünde bulundurursak,

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2   Kitap kapaklarının birer çeviri olarak görülmesi, çeviri kavramının nasıl bir bakış açısı ile ele alındığına bağlıdır (Mossop, 2018, s. 14). Çeviri, "yüksek bir değişmezlik" düzeyine bağlı kalınarak gerçekleştirilmesi gereken bir edim olarak düşünüldüğünde, kitap kapakları çeviri olarak görülemez (Mossop, 2018, s. 14). Çeviri kavramına daha geniş bir perspektiften bakıldığı durumlarda, kitap kapakları birer çeviri olarak görülmektedir (Mossop, 2018, s. 14).

3   Kaynak metnin üç farklı kapağı için, bkz. https://www.saraiwalker.com/dietland/

çeviri kapağı için sarı renginin tercih edilmiş olmasının önemini de anlamış oluruz. Bu noktada, chick lit romanlarının kapaklarında genellikle pembe ya da mavi renginin tercih edildiğini de yeniden vurgulamak gerekir (Mabry, 2006, s. 194). Yukarıda bahsedilen özelliklere benzer bir değişiklik, kitap başlıklarında da görülmektedir:

Örnek 1
KM
Dietland (Walker, 2015).
EM
Sıfır Beden Cehennemi (Walker, 2016a).

Kaynak metinde *Alice in Wonderland* (*Alice Harikalar Diyarında*) adlı esere sistematik bir gönderme bulunmaktadır. Örneğin, kitap, Lewis Carrol'ın şu cümleleri ile başlamaktadır:

> [S]he waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; 'for it might end, you know,' said Alice to herself, 'in my going out altogether, like a candle. I wonder what I should be like then?'" (Carrol, [1866] 2020, s. 11).

> [B]irkaç dakika boyunca küçülüp küçülmeyeceğini görmek için bekledi. Bu durum onu biraz tedirgin ediyordu, 'bu herşeyin sonu olabilir, biliyorsun,' dedi Alice kendi kendine. 'Yani mum gibi sönüp yok olabilirim. O zaman nasıl birşeye benzerim acaba?' (Walker, 2016a, s. iii).

Kaynak metnin başlığı, "harikalar diyarı" (İng: *wonderland*) sözcüğüne bir gönderme yapmak üzere *Dietland* olarak belirlenmiştir. Erek metinde kelimenin tam karşılığı olan Diyet Diyarı yerine *Sıfır Beden Cehennemi* başlığının kullanılmasının nedeni, kitap kapaklarındaki farklılığın nedeni ile aynı olabilir: sıfır beden ve cehennem sözcüklerinin bir arada kullanılması ile erek okurda farkındalık yaratmak ve tepkisel bir karşılık oluşturmaya çalışmak.

Bu bakış açısından bakıldığında, çeviride feminist bir strateji kullanılarak metnin anlamını tamamlama yoluna gidilmiş ve sıfır beden takıntısının hayatı cehenneme çevirdiğine dair kitap başlığı aracılığıyla metnin anlamı güçlendirilmiştir. Walter Benjamin'in (1977) de belirttiği üzere, kaynak metin, çeviri sayesinde nasıl "tamamlanır", "olgunlaşır", "gelişir" ve "yeni bir hayat kazanır[sa]", feminist çeviri de kaynak metni öyle "tamamlar" (von Flotow, 1991, s. 75). Aradaki fark, feminist çevirinin politik bir göreve bürünmesi ve kaynak metne "gönüllü" olarak müdahalede bulunmasıdır (von Flotow, 1991, s. 75). Yanmetin analizinden de görülebileceği gibi çeviride kaynak metnin anlamını tamamlayacak ve hatta bu anlamı daha da güçlendirecek bir müdahalede bulunulmuştur. Yanmetinlerin daha okuma süreci başlamadan okuru yönlendirme ve etkileme gücüne sahip olduğu dikkate alınırsa (Tahir-Gürçağlar, 2002), bu müdahalenin önemli bir amaca hizmet ettiği de ortaya çıkar. Bu noktada, çeviride göstergesel kaynakların metin söylemini tamamlayıcı etkisinden yararlanıldığı da söylenebilir (bkz. Kress ve van Leeuwen, 2001, s. 6).

Kaynak metnin anlamını güçlendirmek için çeviri yoluyla yapılan başka bir müdahale de şişman insanların toplumda normal kabul edilmediğine ve anormal insanlar olarak

ötekileştirildiğine dikkat çekmek için yapılan örüntünün oluşturulmasıdır. Aşağıdaki örneklerde de görüldüğü üzere, "normal" sözcüğü, kaynak metinde kullanılmadığı durumlarda bile çeviriye eklenmiş ve metnin anlamını tamamlamıştır:

Örnek 2
KM
I didn't shop in person; when someone my size went into a **regular clothing store**, people stared. I had done it once after I'd spotted a dress in a store window that I couldn't resist. I went inside and paid for it, then had it giftwrapped as though it were for someone else (Walker, 2015, s. 24).

EM
Gidip de dükkânlardan bir şey almıyordum; benim bedenimde biri **normal kıyafetler satan bir dükkâna** girdiğinde herkesin gözleri üzerine çevriliyordu. Bir keresinde karşı koymayacağım kadar güzel bir elbise gördüğümde dükkânın içine girmiştim. İçeri girip elbiseyi aldıktan sonra başka biri için alıyormuş gibi hediye paketi yaptırmıştım (Walker, 2016a, s. 26).

Örnek 3
KM
"Verena," I said in a tone that let her know I was tired of this game, "you know what I mean. I'm not **a generic female**. I cannot be set up on dates (Walker, 2015, s. 141).

EM
"Verena," derken bu oyundan sıkılmaya başladığımı sesime yansıtmıştım. "Ne demek istediğimi biliyorsun. Ben **normal kadınlar** gibi değilim. Bana flört ayarlamak öyle kolay değil" (Walker, 2016a, s. 151).

İkinci örnekte yer alan "regular cloth[es]" sözcüğü için "günlük kıyafetler" yerine "normal kıyafetler" vurgusunun yapıldığını; üçüncü örnekte ise "generic female" için "tipik" yerine "normal kadın" vurgusu oluşturulduğunu görmekteyiz. Çeviride anlamı tamamlayan böyle bir vurgu, kaynak metinde verilen (a)normallik mesajını da tamamlar niteliktedir:

Örnek 4
KM
"Because I'm fat, I know how horrible everyone is. If I looked like **a normal woman**, if I looked like *you*, then I'd never know how cruel and shallow people are. I see a different side of humanity. Those guys I went on the blind dates with treated me like I was subhuman. If I were thin and pretty, they would have shown me a different side, a fake one, but since I look like this, I know what they're truly like" (Walker, 2015, s. 213).[4]

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4   Makale boyunca alıntılanan İngilizce ve Türkçe örneklere eklenen italik vurgu kaynak ve erek metinlere aittir. Koyu vurgu ise örnekleri anlamlandırmak için makale yazarı tarafından yapılmıştır.

EM

"Şişman olduğum için herkesin ne kadar korkunç olduğunu biliyorum. **Normal bir kadın** gibi görünseydim eğer, *senin* gibi görünseydim, insanların ne kadar zalim ve sığ olduğunu bilmeyecektim. Ben insanlığın farklı bir yanını görüyorum. Tanışma randevum olan o adamlar bana insan değilmişim gibi davrandılar. İnce ve güzel olsaydım, bana başka bir yanlarını, sahte olanı göstereceklerdi ama ben böyle göründüğüm için aslında gerçekte nasıl biri olduklarını biliyorum" (Walker, 2016a, s. 230).

Örnek 5

KM

I felt feeble and fragile, unfit to be in a world of **normal people** (Walker, 2015, s. 134).

EM

Kendimi takatten düşmüş ve kırılgan hissediyordum, **normal insanların** dünyasında yer alacak halde değildim (Walker, 2016a, s. 145).

Kaynak metinde en sık kullanılan söylem stratejilerinden biri de van Dijk'ın (1995, s. 29) insani özelliklerden arındırma (İng: *dehumanization*) adını verdiği ve Coupland'ın (2010) bastırma stratejisi başlığı altında ele aldığı stratejidir:

Örnek 6

KM

The next day on page three of the *Daily Sun* there were **no tits**, but a naked **man** instead (Walker, 2015, s. 103).

EM

Ertesi gün *Daily Sun*'ın üçüncü sayfasında **meme** yerine çıplak bir **adam** vardı (Walker, 2016a, s. 112).

Örnek 7

KM

The bus pulled away, taking the **breasts** with it (Walker, 2015, s. 243).

EM

Kısa bir süre sonra otobüs giderken **memeleri** de alıp götürdü (Walker, 2016a, s. 261).

Altıncı örnekte, "kadın" yerine "meme" (*tits*) sözcüğünün kullanılması, kadının basında "memeye" indirgenmesine verilen bir tepkinin yazın metnine yansımasıdır. Çeviride de bu sözcüğün aynen korunması, kaynak metinde oluşturulan etkinin -başka bir ifadeyle, kadının, bedenini oluşturan parçalara indirgenmesinin yarattığı etkinin- erek okur üzerinde de oluşturulmasını sağlamaktadır. Kadının insani özelliklerinden arındırılarak bedeninin belirli bir parçasına indirgenmesi yoluyla oluşturulan bastırma

stratejisi yedinci örnekte de ("kadını alıp götürdü" ifadesinin yerine "memeleri de alıp götürdü") görülmektedir.

Kaynak metinde şişman kadınları ötekileştirmek üzere kullanılan söylem stratejilerinden biri de aynılaştırmadır. Şişman kadınların hayvanlara benzetilerek tektipleştirilmesi, kaynak metnin geneline sistematik olarak yansıyan bir stratejidir:

Örnek 8
KM
"You're **like an animal** without her fur" (Walker, 2015, s. 155).

EM
"Kürkü olmayan **bir hayvan gibisin**" (Walker, 2016a, s. 167).

Kaynak metinde sistematik olarak kullanılan ve şişman kadınları birer hayvan olarak tektipleştiren (aynılaştıran) bu söylem stratejisinin çeviriye yansıması da erek metne yapılan eklemelerde ön plana çıkmaktadır. Aşağıdaki örnekte görüldüğü üzere, kaynak metindeki kalın tabaka (*slabs*) ve baldır (*calf*) sözcüklerine eklenen "fil ayağı" ifadesi kaynak metinde kullanılan söylem stratejileri ile uyum içindedir ve okurda farkındalık oluşturmak adına metnin anlamını tamamlayan stratejinin başka bir örneğidir.

Örnek 9
KM
I saw my white legs, my bulbous knees, the **slabs of my calves**. I never put them on display (Walker, 2015, s. 238).

EM
Tam karşımda aynada beyaz bacaklar, şiş dizler ve **fil ayağı gibi baldırlarım** vardı. Şimdiye dek onları hiç sergilememiştim (Walker, 2016a, s. 256).

Kaynak metinde kullanılan diğer bir söylem stratejisi ise Coupland'ın (2010) hoşgörüyü saptırma adını verdiği stratejidir. Zayıf ve güzel kadınların basında ve sosyal medyada ideal bir imge olarak gösterilmesi kaynak metinde mizahi yollardan eleştirilmekte ve bu duruma ironik bir şekilde yaklaşmak için ötekileştirme söylemi kullanılmaktadır. Aşağıdaki örnekte zayıf ve güzel bir kadın olmaya çalışmak için gösterilen çabalar bir yandan olumlu bir davranış gibi gösterilirken, diğer yandan da mizah (örn. borsada işlem gören hisse senedi benzetmesi) yoluyla eleştirilmektedir:

Örnek 10
KM
[B]eing **fuckable** is about more than that. It's about having a high **fuckability quotient** on the **open market**, as if we're **stocks** with a value that **rises and falls** (Walker, 2015, s. 154).

EM
[Becerilebilir görünmek], [b]u **serbest piyasada değeri bir artıp bir azalan hisselermişiz gibi becerilebilir** olmak ve **becerilebilirlik oranına** sahip olmak demektir (Walker, 2016a, s. 166).

Aynı şekilde, aşağıda yer alan örnekte de kadın bedeninin daha güzel bir hâle getirilmesi için yapılan estetik ameliyatlar bir yandan olumlu bir bakış açısıyla ele alınırken, diğer yandan bu ameliyatların özendirilmesi mizah yoluyla eleştirilmektedir. Kaynak metindeki bu söylem stratejisi, vücut şekillendirme ameliyatlarının çeviride "vücudun deşilmesi" olarak tanımlanmasına neden olmuştur. On birinci örnek -kaynak metinde ironi yapma amacıyla sıkça kullanılan- hoşgörüyü saptırma stratejisinin çeviriye yansıyan çarpıcı bir örneğidir. Erek metne "deşilme" sözcüğünün eklenmesi ile oluşturulan bu söylem, kaynak metne ekleme yapılmasıyla ön plana çıkan bir çeviri stratejisinin örneğidir.

Örnek 11
KM
There was **Plum's body** with black lines showing how **Alicia would be carved out**. I'd look like Frankenstein by the time it was over (Walker, 2015, s. 339).

EM
Balkabağının vücudunda deşilecek ve **Alicia'nın bir heykel gibi yontulurcasına ortaya çıkmasını sağlayacak** o çizgileri görebiliyordum. Her şey bittiğinde sonunda Frankenstein gibi görünecektim (Walker, 2016a, s. 173).

Analiz bölümünün son iki örneği, Walker'ın şişmanlıkla ilgili metin dışı söylemlerinin de çeviri sürecinde dikkate alındığını göstermektedir. Linda Morris tarafından 2015 yılında gerçekleştirilen bir söyleşide, Walker, "şişman" sözcüğünün romanda özellikle kullanılması gerektiğini belirtmiştir; başka bir deyişle, Walker "kilolu", "tombul" ve "iri yarı" gibi sözcüklerin "şişman" sözcüğünün yerine geçemeyeceğine dikkat çekmiştir. Walker'a göre, "kilolu" ifadesinin kullanımı üstü örtülü olarak da olsa "ideal kiloyu" çağrıştırmaktadır (Morris, 2015). Yazarın "obez" sözcüğünü kullanmayı reddetmesinin nedeni ise bu sözcüğün "şişman[lığı] bir hastalık" olarak gösterdiği düşüncesidir (Morris, 2015). Walker'ın sözcükler konusunda gösterdiği bu hassasiyeti dikkate alacak olursak şişman sözcüğünün kaynak metindeki gibi sistematik olarak kullanılmasıyla çeviride de bir örüntü oluşturulduğu ortaya çıkmaktadır:

Örnek 12
KM
"If you've never been—" I couldn't say the **f-word**, I couldn't say **fat**; I never said it out loud, hating the way it sounded (Walker, 2015, s. 96).

EM
"Peki, sen hiç…" **Ş'yle başlayan o kelimeyi** söylemiyordum, **şişman** diyemiyordum; bunu yüksek sesle dile getirmeyi hiç sevmezdim ve bunu duymaktan bile nefret ediyordum (Walker, 2016a, s. 105).

Örnek 13
KM
When I was a kid I wanted to be **fat**, just as a fuck-you to Mama. **Fat** as a form of subversion. My nanny was **fat** (Walker, 2015, s. 96).

EM
Çocukken **şişman** olmak isterdim, sırf annemi *gıcık etmek için*. Yani **şişmanlık** benim için bir tür başkaldırı olacaktı. Bakıcım **şişmandı** (Walker, 2016a, s. 105).

On ikinci ve on üçüncü örneklerde, çeviride "şişman" sözcüğünün tekrarından kaçınılmadığı ya da şişman sözcüğünün yerine geçebilecek örtmece sözcükler aranmadığı görülebilir. Başka bir deyişle, çeviride örtmece (İng: *euphemism*) yapılmamıştır. Özellikle de çeviri evrenselleri (İng: *translation universals*) göz önünde bulundurulduğunda, çevirmenlerin genellikle sözcük tekrarlarından kaçınma eğiliminde olduğu farklı çalışmalarla gösterilmiş olsa da (Baker, 1995; Laviosa, 1998),[5] *Dietland*'in Türkçe çevirisine baktığımızda böyle bir durumun söz konusu olmadığını görmekteyiz.

Kaynak metin örneklerinden de anlaşılacağı üzere, Walker (i) şişman kadınlardan neden nefret edildiğine; (ii) şişman bir bedenin neden "marjinalleştirildiğine"; ve (iii) kadınların kiloları konusunda neden takıntılı olduğuna cevap bulmak için başladığı yazma macerasının sonunda, sorulara tek ve basit bir cevap bulamadığını belirterek roman yazma sürecinin "felsefi bir soruya dair yapılan bir keşfe" benzediğini dile getirmiştir (Morris, 2015). Analizde ortaya çıkan en önemli tespit, çevirinin bu keşif sürecini erek okura çarpıcı bir şekilde yansıtmaya çalışmasıdır.

Sonuç

Bu çalışma, kadın bedeninin chick lit türü romanlarda metalaştırıldığını düşünen Sarai Walker (2015) tarafından kaleme alınan *Dietland*'in Türkçe çevirisini incelemek üzere yola çıkmıştır. Feminizmin politik aktivizm boyutunu destekleyen Walker'ın chick lit türündeki romanı, kadın güzelliği üzerindeki ataerkil baskıyı yapısöküme uğratmaktadır. Romanda, basın

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5   Çevirmenlerin sadeleştirme, tekrarlardan kaçınma, açıklama yapma ve normalleştirme gibi pratiklere yatkınlık göstermesine işaret eden çeviri evrenselleri, bu yatkınlığın evrensel bir değer olarak gösterilmesinden rahatsızlık duyan araştırmacıların çalışmaları ile birlikte tartışmalı bir hal almıştır (Chesterman, 2004, s. 40).

ve medyada yer alan kadın temsili ve bu temsil şeklinin erkek egemen yapı tarafından oluşturulan güzellik algısı üzerindeki etkisi ön plana çıkarılmaktadır. Bu bilgilerin ışığında, çalışma, basın ve medyada ideal tanımı yapılan bedene sahip olmayan kadınların ötekileştirilmesini ön plana çıkaran söylem stratejilerinin kaynak metinde nasıl kullanıldığını ve bu kullanımın çeviriye nasıl yansıdığını incelemiştir.

Coupland (2010) tarafından eleştirel söylem çözümlemesi çerçevesinde tanımlanan ötekileştirme stratejilerini temel alan çalışmada aynılaştırma, bastırma ve hoşgörüyü saptırma söylemlerinin kaynak metin ve çevirisine hâkim olduğu sonucu ortaya çıkmıştır. Chick lit türünün feminizm bağlamında ele alınması nedeniyle, von Flotow'un (2019, 2020) feminist çeviri stratejilerini de incelemeye dâhil eden bu çalışmada, kaynak metinde üretilen anlamın, çeviride yapılan eklemelerle tamamlanmasına dayanan mikro stratejinin kullanıldığı sonucuna varılmıştır. Ayrıca, çalışma, renk ve yazı karakteri gibi görsel materyallerin chick lit türünde yazılan romanlarda önemli bir role sahip olduğunu da göz önünde bulundurmuştur. Bu doğrultuda, farklı bir kitap kapağı ve başlığının kullanılarak feminist mesajın çeviride çok daha etkili bir şekilde oluşturulabileceği ve göstergesel kaynakların alternatif bir feminist çeviri stratejisi olarak kullanılabileceği sonucu ortaya çıkmıştır.[6] Feminist çevirinin en önemli özelliği, aktivizme katkıda bulunacak söylemlerin görünürlüğünü sağlamaktır (Baldo, 2020, s. 43). İncelenen çeviri, metin ve yanmetin düzeyinde gerçekleştirilen birtakım değişikliklerle böyle bir görünürlüğü sağlamıştır. Ayrıca, çeviri eyleyicileri tarafından Walker'ın çalışmaya konu olan romanının seçilmesi, makro çeviri stratejileri bağlamında stratejik metin seçimi başlığı altında değerlendirilmektedir.

Chick lit türü için göz önünde bulundurulması gereken başka bir konu da mizahi unsurların bu romanlar için önem taşımasıdır. Bu nedenle, alışılagelmiş chick lit türü romanlardan farklı bir niteliğe sahip olan *Dietland*'de mizahi üslubun ne şekilde kullanıldığı ve mizahi unsurların çeviride ne şekilde karşılık bulduğu gelecekte yapılacak çalışmalar için verimli bir araştırma konusu olacaktır.

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6   Bu farklılık -her ne kadar kaynak metin kapağı ve başlığında yer alan mizahi unsuru ortadan kaldırmış olsa da- metnin anlamını güçlendirmiştir.

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Analysis of Designificative Tendencies in Turkish Translations of the Book *a Tale of Two Cities* by Charles Dickens Throughout Semiotics of Translation

Charles Dickens'ın *İki Şehrin Hikayesi* Adlı Romanının Çeviri Göstergebilimi Yöntemiyle Türkçe Çevirilerindeki Anlam Bozucu Eğilimlerin İncelenmesi

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ABSTRACT

The aim of this study is to analyse the book *A Tale of Two Cities* by Charles Dickens in terms of semiotics of translation. In this respect, the original book and two Turkish translations were analysed qualitatively through the "Theory of Instances of Enunciation" by Jean-Claude Coquet (2007) and relatively evaluated in the light of Systematics of Designificative Tendencies suggested by Sündüz Öztürk Kasar. Sixteen striking examples were chosen and categorized according to the selected six designificative tendencies which are *overinterpretation, darkening, sliding, alteration, perversion, and under-interpretation of the meaning*. According to the results, both translators transferred the meaning universe of the original book to the target texts somehow; however, it was inevitable for them to lean towards the designificative tendencies. Thus, it was concluded that both translators used designificative tendencies due to the fact that each language has its own cultural, structural, and sociological features. In this sense, it is significant to convey the meaning universe of the book especially for the literary works that contain many descriptions and offer readers the opportunity to imagine what they read. Therefore, in such a field that is governed by descriptions and by signs which create the meaning, the translator must make the decisions consciously.

Keywords: Emiotics, translation, written translation, semiotics of translation, designificative tendencies

ÖZ

Bu çalışmanın amacı Charles Dickens'ın *İki Şehrin Hikayesi* adlı kitabını çeviri göstergebilimi açısından incelemektir. Bu doğrultuda, orijinal eser ve iki Türkçe tercümesi Jean-Claude Coquet'in (2007) "Söyleyenler Kuramı" üzerinden nitel olarak incelenmiş ve Sündüz Öztürk Kasar tarafından ortaya konulan çeviride anlam bozucu eğilimler dizgeselliği ışığında değerlendirilmiştir. Çalışma için, kitap çevirilerinden on altı çarpıcı örnek seçilmiş ve bu örnekler *aşırı yorumlama, karartma, kaydırma, değiştirme, saptırma ve anlamın eksik yorumlanması* gibi çeviride anlam bozucu eğilimler temelinde sınıflandırılmıştır. Çalışmanın

sonuçlarına göre, her iki çevirmen de orijinal kitabın anlam evrenini bir şekilde hedef metinlere aktarmıştır; ancak her iki çeviride de anlam bozucu eğilimlere başvurmanın kaçınılmaz olduğu görülmüştür. Bu nedenle, her iki çevirmenin de her dilin kendine özgü kültürel, yapısal ve sosyolojik özelliklere sahip olması nedeniyle anlam bozucu eğilimlere başvurdukları sonucuna varılmıştır. Bu anlamda özellikle çok sayıda betimleme içeren ve okuyucuya okuduklarını hayal etme fırsatı sunan edebî eserler için, kitabın anlam evrenini en iyi şekilde aktarmak oldukça önemlidir. Dolayısıyla anlamı oluşturan betimlemelerin ve göstergelerin yönettiği böyle bir alanda çevirmen bilinçli kararlar vermelidir.
Anahtar kelimeler: Göstergebilim, çeviri, yazılı çeviri, çeviri göstergebilimi, anlam bozucu eğilimler

1. Introduction

Literary translation is taking a text and giving it life in another language. This definition includes culture, identity, self-awareness, emotion, and empathy. When you read a novel you associate yourself with the characters, their lives, their emotions, and their acts by saying probably "if I were him/her…". In other words, you empathize with the character because what you are reading is not just the words that are randomly written; you set out a journey with books and what makes this possible is translation. Even if the way of expressing emotions is different in every language, what is felt is the same. Here the translator has the greatest responsibility. Literary translators must make the reader feel what the source text reader feels. This is only possible with the imagination and what makes the reader imagine are the signs in the text. At this point, semiotics steps in and becomes a part of the translation process.

The aim of this study is to identify the designificative tendencies applied by the translators of the book *A Tale of Two Cities* by Charles Dickens relying on "Jean-Claude Coquet's Theory of Instances of Enunciation" (2007) (Gürses Sanbay, 2021) and The Systematics of Designificative Tendencies coined by Sündüz Öztürk Kasar (Öztürk Kasar & Güzel, O.E. 2022). To achieve this, the selected chapters of the source book (book one chapter I, book two chapter IX and X and book three chapter VI) and two different translations by Meram Arvas and Zeynep Didar Batumlu were read and analysed comparatively. In this process, the designificative tendencies applied by two translators were detected and evaluated. In the evaluation part, the content was divided into six categories according to the selected designificative tendencies of *overinterpretation of the meaning, darkening of the meaning, sliding of the meaning, alteration of the meaning, perversion of the meaning and under-interpretation of the meaning.*

The importance of this study is to stress how important semiotics of translation is and present how the designificative tendencies that are applied by translators make a difference. This study shows how large the part of the designificative tendencies is in understanding, analysing, and conveying the signs and the meaning universe.

1.1. Semiotics

As a field of science, semiotics is shortly defined as the study of signs (Chandler, 1994). Semiotics has developed as a subject of study during the last century, with Swiss linguist Ferdinand de Saussure as its forerunner. Saussure (2001) who pioneered the growth of semiotics as a field of science expressed that a sign consists of two elements: "signifier" and "signified"; defining the term "sign", which is the study area of semiotics. He proposed the term "auditory image" for the signifier and the term "concept" for the signified. He suggested that this case, which presents the signs, is the combination of the relationship between auditory image and the concept (Öztürk Kasar & Kuleli, 2016). Many linguists, including Saussure, researched semiotics, a branch of linguistics, such as American philosopher Charles Sanders Peirce (sic, pronounced 'purse') (1839-1914) and behaviorist semiotics offered by Charles William Morris

(1901-1979). Theorists such as Roland Barthes (1915-1980), Algirdas Greimas (1917-1992), Yuri Lotman (1922-1993), Christian Metz (1931-1993), Umberto Eco (b 1932), and Julia Kristeva are part of the contemporary semiotics movement (b 1941) (Chandler, 1994).

1.2. Translation and Semiotics

The semiotics of translation, as articulated by Evangelos Kourdis, should be seen in a broader multidisciplinary framework. Nowadays, the phrase is used to describe a semiotic approach to the translation process (Gorlée, 1994; Kourdis, 2015) and was conceptualized by Öztürk Kasar (2001). Although semiotics and translation theory are two distinct fields, there is a relationship between them, which may be defined as the potential for explanation and development as they respond to and understand one another (Petrilli, 2015). Every translation involving diverse domains has its own semiotics. That is to say, languages and cultures are made up of various domains, which indicates that language and culture differ in terms of signs. Translation and semiotics are inextricably linked in this setting. As a result, an increasing number of academics have been investigating semiotics as a research tool in translation in recent years (Kourdis, 2015). Semiotic acts in translation involve the shift from one semiotic system (source language) to another (target language). As Petrilli (2001) attributes "[t]ranslation […] is a phenomenon of sign reality and as such it is the object of the study of semiotics" (pp.278-279). This semiotic act can be interlingual, intralingual, or intersemiotic translation (Kourdis, 2015). According to Ludskanov (1975, p. 5) it was suggested that the act of translation comprises the transfer of signs from one language to another and thus any transformation of signs between two languages can be considered within the framework of semiotics, which makes it inevitable for translators to take advantage of the principles of semiotics analysis.

Öztürk Kasar (2017) attributes this to the Theory of Instances of Enunciation which was introduced by Jean-Claude Coquet, a French semiotician and one of the founders of Paris School of Semiotics (Coquet, 1997 & 2007). This theory puts forward that in every discourse there is a producer and a receiver, but the agents are not determined. When the producer of the discourse finishes speaking, s/he begins to listen and assumes the role of the receiver of the discourse and vice versa. The production of discourse is realized through this collaboration, and the meaning of the discourse is generated by what the producer of the discourse says and what the receiver of the discourse grasps from it. In consideration of this theory, the translator takes upon herself/himself two roles: The receiver of the source text and the producer of the target text. However, what is said in the source text does not always exactly correspond to what is produced in the target text (Öztürk Kasar & Tuna, 2017) and "literary translators could benefit from designificative tendencies in overcoming the pitfalls in a literary text" (Kuleli, 2021: p. 86). From this point of view, the Systematics of Designificative Tendencies which consist of nine tendencies were propounded by Öztürk

Kasar (2017) which are: 1) over-interpretation of the meaning which means that a translation includes extreme commentary and a translation which puts the meaning across in the target text which is covert in the source text; 2) darkening of the meaning which means the translator makes the meaning obscure which is clear in the source text; 3) under-interpretation of the meaning in which the translator produces insufficient meaning; 4) sliding of the meaning putting forward an alternative meaning but not meant in the source text; 5) alteration of the meaning which means that producing a translation which is false but not totally irrelevant; 6) opposition of the meaning, that is, producing a meaning which is opposite to the meaning in the source text; 7) perversion of the meaning, in which the meaning which is produced in the target text is totally different from the meaning in the source text; 8) destruction of the meaning which involves producing a translation that is deprived of meaning; however, the meaning is not totally absent; 9) wiping out of the meaning which means the main meaning is absent and there is nothing left (Öztürk Kasar & Tuna, 2015).

1.3. Present Study

The present study examines the selected parts of the book *A Tale of Two Cities* written by Charles Dickens and its translations in the light of *Systematics of Designification Tendencies in Translation* propounded by Öztürk Kasar (in Öztürk Kasar & Tuna, 2015). Turkish translations of the book, one by Zeynep Didar Batumlu and the other by Meram Arvas were selected to contribute the semiotic translation and designification tendencies. In the evaluation of the differences in the translations by Batumlu and Arvas, the selected parts of the book *A Tale of Two Cities* were analysed comparatively. The evaluation of the translation is made according to six designification tendencies. These are *over-interpretation of the meaning, darkening of the meaning, sliding of the meaning, alteration of the meaning, the pervasion of the meaning, and under-interpretation*. In line with this, the research questions are listed below:

1) Which of the translations is close to the source language and cultural signs?
2) Is there any interference that deprived the reader of the actual meaning?

2. Methodology

2.1. Data Collection Tools

The novel *A Tale of Two Cities* by Charles Dickens and two translations were chosen for data collection. Two translations were compared to the source text from the semiotics of translation point of view. One of the translations of the book was written by Meram Arvas by Can Publishing House (which will be known as Target Text 1 afterword) and the other was written by Zeynep Didar Batumlu by Is Bankasi Publishing House (which will be known as Target Text 2 afterword).

2.1.1. About the Author

Charles Dickens was born in Landport, near Portsmouth, England in 1812. In 1817 his family moved to London and because of his frail body he could not join in the games of his peers. That is why Charles Dickens was fond of reading. When he was ten, because of his father's debts they had to sell all of their household goods. His mother tried to start up a school but ended up in failure. After five years, when he was fifteen, he found a job with the help of his mother as an office boy. At first, he wanted to be a journalist and started to work as a freelance reporter. In 1836, he started to write pieces of sketches and published them with the name Boz which is the nickname of his brother. His stories were liked and he ended up being immensely popular. Thanks to this popularity, he began to write for The Pickwick Papers monthly. He was a critic of society; he was a great critic of parliament, family, education, the church, and marriage which were all highly regarded by Victorians. He achieved the publication of major novels, for example, David Copperfield (1849-50), Hard Times (1854), A Tale of Two Cities (1859), Great Expectations (1860-61). (https://www.ucm.es/data/cont/docs/119-2014-02-19-5.%20Charles%20Dickens.pdf)

2.1.2. About the Book

A Tale of Two Cities by Charles Dickens is a great retelling of the French Revolution period in which terrifying events were experienced. The novel is set in London, Paris, and the suburbs of France in the 18th century and was written in the 19th century. The rulers and the upper class of both countries lived their best lives; however, they were disconnected from the public. Dickens describes this period as the "best" and the "worst" of times. The upper class and ruling-class were living the best of their times and the common people or the public were living the worst of their times. There is a duality throughout the novel, which includes "hope" and "despair", the "best" and the "worst". While Dickens highly supports the decline of the French aristocracy, he also criticizes the terror, fear, oppression, and torture coming with this decline. Dickens tells us about the public issues that affect all people and also about the private life of the main characters - Doctor Alexandre Manette, Lucie Manette, Charles Darnay, Sydney Darnay, Mr.Lorry, Miss Pross, and Madame Defarge.

2.2. Data Analysis

In this study, a qualitative analysis is applied. The original novel was examined based on the Theory of Instances of Enunciation which was propounded by Jean-Claude Coquet and relatively through the Systematics of Designificative Tendencies by Sündüz Öztürk Kasar (Öztürk Kasar, 2017). Two different translations of selected parts of the book were evaluated by comparing them both through the six of the systematics of designifictive tendencies by Sündüz Kasar (Öztürk Kasar & Tuna, 2015) which are *overinterpretation, darkening, sliding, alteration, perversion, and under-interpretation of the meaning.* Clear and outstanding examples

were detected and evaluated in this study.

3. Findings

3.1. Which of the translations is close to the source language and cultural signs?

Target text 1 is close to the target language and cultural signs in terms of tendencies; for example, while there is more over-interpretation in target text 2, target text 1 is better at rendering and does not need to add extra explanations to convey the meaning. Target text 2 is closer to the source language and cultural signs. While Batumlu was conveying the meaning, she did a word for word translation in some parts; that is why some parts are odd to the target language and cultural signs; maybe, she wanted to make the reader close to the source language and its signs. However, this gives a rise to incoherency and ambiguity.

3.2. Is there any interference that deprived us of the actual meaning?

3.2.1. Over-interpretation of the Meaning

Over-interpretation is making the meaning explicit which is implicit in the original text or making excessive comment on it. In this part, the words that include excessive comment in their translations will be examined.

Tablo 1. Examples of Over-interpretation of the Meaning

	Source Text	Target Text 1	Target Text 2
1	"It was the year of Our Lord one thousand seven hundred and seventy-five." (p. 7)	"Milattan sonra 1775 senesiydi." (p. 13).	"Efendimizin doğumunun üzerinden 1775 sene geçmişti." (p.3).
2	"'Ha!' said Miss Pross, 'it doesn't need an interpreter to explain the meaning of these creatures. They have but one, and it's Midnight Murder, and Mischief.'" (p.352)	"Miss Pross, Haa! dedi. Bu adamların ne işe yaradıklarını *açıklamaya* hacet yok. Bir tane uğraşları var zaten, o da gece yarısı adam öldürüp ortalık karıştırmak."(p.358)	"Hah! dedi Miss Pross. Bunlar gibi yaratıkların ne mal olduğunu anlamak için *allameicihan* olmaya gerek yok. Tek bildikleri gece yarısı katliamları ve şeytanlık." (p.382)
3	"well, my sweet, said Miss Pross, nodding her head emphatically, the short and the long if it is, that I am a *subject* of His Most Gracious Majesty King George the Third; Miss Pross curtseyed at the name; and as such, my maxim is Confound their politics, Frustrate their knavish tricks, on him our hopes we fix, God save the King!" (p.353)	"Miss Pross başını kuvvetlice öne doğru sallayarak, 'Tamam tatlım', dedi, 'neyse kısaca, Majesteleri *Kral III. George'a bağlıyım ben*'; Miss Pross kralın adını söylerken reverans yapmıştı,'ve *hep dediğim gibi* politikaları batsın, hileleri düzenleri çöksün ve bunun akabinde umutlarımıza kavuşalım, Tanrı kralı korusun!'"(p.359).	"'Bak canım,' dedi Miss Pross, 'işin aslı şu ki, ben hala Majesteleri Kral Üçüncü George'un *tebaasıyım*,' dedi ve kralın adını zikrederken dizlerini bükerek reverans yaptı. 'Bu yüzden de *şiarım* şudur: Kahrolsun onların politikaları, yerin dibine batsın hileleri hurdaları, biz umudumuzu ona bağlamışız, Tanrı Kral'ı korusun!'"(p.382)

In the first segment, the writer renders that it was the year of 1775 AC which means that it was the 1775th year after the birth of Christ. Here, the problem is the sign "*Lord*". In the

English context, the source text reader can easily comprehend what the writer states by this sign; however, in the Turkish context, when it comes to the target text reader, it cannot be comprehended so easily. The sign "*Lord*" which is transferred as "*Efendimiz*" to Turkish in the second translation by Batumlu is too explicit. Here, Batumlu translated the sign word by word which made the sign over-interpreted and explicit because in Turkish culture "*Efendimiz*" means "*Hz. Muhammed*" who is holy for Muslims. For this reason, a target reader who has no information about what the sign "Lord" represents for Christians cannot comprehend who the Lord is or what the writer is trying to state. On the other hand, the first translation by Arvas transfers the sign exactly by transferring the sign as "*milattan sonra*".

In the second segment, Miss Pross states that it is not rocket science to understand who these people are while mentioning the Redheads. Thus, the rendered statement is that it is not very hard to know who these people are. In the first translation, Arvas used the word "açıklamak (explain)" in Turkish by omitting the word "interpreter" in the target text; however, omitting this word does not destruct the meaning but instead creates the exact meaning. In the second translation by Batumlu the word "interpreter" is over-interpreted by transferring it as "*allameicihan*" which cannot be comprehended even by a Turkish reader. Actually, the origin of the word "*allameicihan*" which means wise man in English is Arabic. Thus, the target text reader who does not know the meaning of this word cannot understand what it means without checking it in a dictionary.

In the third segment which is the following line of the second segment in the original text, Miss Pross states how serious her relationship with His Majesty King George the Third is and mentions her principle related to the current authority. Firstly, as seen in the text, the second translation by Batumlu is over-interpreted. The word "*tebaa*" which is used by Batumlu is not even Turkish. The word "*subject*" means *belong to* and Miss Pross states that she belongs to His Majesty King George the Third's nation. From this point of view, the word "*tebaa*" is the right word choice to make a word-for-word translation; however, it is not accurate. According to the Turkish Language Association Dictionary, the word "*tebaa*" means *nationality*. Thus, the word "*tebaa*" does not reflect the sign "*subject*" in the target text. On the other hand, the word choice in the first translation which is "*bağlı olmak*" by Arvas successfully transfers the sign in the original text into the target text.

3.2.2. Darkening of the Meaning

One of the designificative tendencies is darkening of the meaning, which means that translator makes the meaning ambiguous, or unclear which is clear in the source text. This makes the reader confused and causes her/him to question what s/he reads.

Tablo 2. Examples of Darkening of the Meaning			
	Source Text	**Target Text 1**	**Target Text 2**
4	"To the eye it is fair enough, here; but seen in its integrity, under the sky, and by the daylight, it is a crumbling tower of *waste, mismanagement, extortion, debt, mortgage, oppression, hunger, nakedness, and suffering.*" (p. 153)	"Göze hoş görünüyor burası ama bir bütün olarak bakıldığında, bu gökkubbenin altında, gün ışığında israfın, *kötü yönetimin*, zorbalığın, *borcun, ipoteğin, zulmün*, açlığın, çıplaklığın ve *acının* üst üste yığıldığı bir kule aslında." (p. 157)	"Göze hoş görünüyor olabilir fakat gündüz, çıplak gözle meselenin özüne bakıldığında, burası yıkılmakta olan bir *israf, basiretsizlik, zorbalık, zimmet, rehin, baskı*, açlık, *çulsuzluk* ve ıstırap kulesi." (p. 161)
5	"…; in the next room (my bedroom), one fellow, to our knowledge, was poniarded on the spot for professing *some insolent delicacy respecting his daughter—his daughter?*" (p. 150)	"…; yan odada (yatak odamda), bir adamın kızıyla ilgili sarf ettiği *küçük düşürücü laflardan* dolayı hançerlendiğini biliyoruz, evet kızıyla." (p. 154)	…; yan odada- ki orası benim yatak odam olur- bildiğimiz kadarıyla, *öz kızına ahlaksızca şehvet duyduğunu itiraf eden* bir adam hançerlenmişti- öz kızına!" (p. 158)

In the fourth segment, the Marquis specifies his thoughts about the room; however, some of the adjectives such as *mismanagement*, *mortgage*, and *nakedness* cause ambiguity in the target text. Firstly, the sign "*mismanagement*" is transferred as "*kötü yönetim*" in the first translation by Arvas and as "*basiretsizlik*" in the second translation by Batumlu. The word "*mismanagement*" means "*kötü yönetim*". That is why the first translation by Arvas perfectly matches with the source language sign. However, the word "*basiretsizlik*" which is in the second translation by Batumlu is not even close to the sign of source language "*mismanagement*". According to the Turkish Language Association Dictionary, the word "*basiret*" means clairvoyance, foresight, and vision. Batumlu's word choice is not accurate and also creates a mismatch for the reader. That is why the sign that is transferred to the target text and assumed as the same sign as in the source text is totally different and makes the reader confused. However, this sign is obvious in the source text and has a match as "*kötü yönetim*" (misgovernment) in the target language.

In the fifth segment the Marquis again mentions one of the rooms - his bedroom. The Marquis says one fellow was poniarded because of his "*insolent delicacy*" to his daughter. At first sight, it might be seen so obvious to the reader, yet it is not as obvious to the target text's reader as it is to the source text's reader. In the first translation by Arvas this sign transferred into target text as "*küçük düşürücü laf*" (insulting word) and in the second translation by Batumlu it is transferred as "*ahlaksızca şehvet duymak*" (lust for his daughter dissolutely). Here, the problem arises from the unclear transfer. In the first translation, the reader thinks that this fellow was poniarded because of his unpleasant words to his daughter, yet how

serious and crucial are these unpleasant words and caused that fellow to be poniarded? This sign is so vital that it can stun the reader. That is why it is unclear in the first translation. On the other hand, in the second translation by Batumlu, this sign is successfully transferred to the target text. Batumlu puts herself in the reader's place and imagines how the reader can comprehend how serious this case is and exactly why this fellow was poniarded and reflects the image in the source text.

3.2.3. Sliding of Meaning

As another of the designificative tendencies, sliding of meaning means that the translator creates an image, which is not mentioned in the source text but is a potential one.

Tablo 3. Examples of Sliding the Meaning

	Source Text	Target Text 1	Target Text 2
6	"But the question, Doctor Manette. Is there—it was the good creature's way to affect to *make light of* anything that was great anxiety with them all, and to come at it in this chance manner—'is there any prospect yet, of our getting out of this place?'"(p. 353)	"Ama Doktor Manette, size sorum şu. Acaba—herkesi endişelendiren bir meselede bir *umut ışığı yakmaya çalışıyordu*—buradan kurtulmamız gibi bir ihtimal mı?"(p. 359)	"'Neyse sorum şu Doktor Manette, buradan kurtulabilmek gibi bir olasılık var mı acaba?' İyi kalpli kadın, konuyu tesadüfen açmış gibi yaparak, herkesi son derece endişelendiren bir meseleyi *hafifletmeye çalışıyordu.* "(p. 382)
7	"I would not be sure of that. A good opportunity for *consideration*, surrounded by the advantages of solitude, might influence your destiny to far greater advantage than you influence it for yourself. But it is useless to discuss the question…." (p. 150)	"Yalnızlığın getirdiği avantajlarla çevrili iyi bir *itibar* şansı, kendi başına yaptıklarından çok daha fazla etkileyebilir kaderini." (p. 153)	"Yalnızlığın avantajlarıyla çevrelenmiş olmak, *derin derin düşünmek* için iyi *nimettir* ve kaderini, senin etkileyebileceğinden çok daha olumlu etkileyebilir." (p. 157)

In the sixth segment, Darnay is released but Lucie's fear remains. The whole family has a cheerful conversation. However, the gloomy ambiance has remained, and Miss Pross asks Doctor Manette "*is there any chance of getting out of this place*?". At this point, the writer describes the intention asking the question with the expression of "*to make light of*". In the first translation, this is conveyed as "*umut ışığı yakmaya çalışmak*" (to give a glimmer of hope) by Arvas and in the second translation; it is conveyed as "*hafifletmek*" (to lighten) by Batumlu. In the Oxford Dictionary, the phrase "to make light of" is defined as "*to treat sth as not being important and not serious*" and it contains a negative meaning, which is not proper to the context. Consequently, in both translations, there is a sliding of meaning; both of them use a possible meaning of the phrase. Nevertheless, the first translation is the best fitting one

because "*seek hope for something that causes great anxiety*" is more accurate than "*lighten something which causes great anxiety*". The word "*lighten*" is more accurate for a context that includes a mystery.

In the seventh segment, the word "*consideration*" is changed in terms of both parts of the speech and the meaning in one of the translations. The word "*consideration*" means "*düşünce, dikkat, hatır, itibar*" (idea, caution, respect, prestige) in the target language. In the first translation by Arvas, the meaning is conveyed with the word "*itibar*" and in the second translation by Batumlu, the meaning is conveyed with the word "*derin derin düşünmek*". The first translation conveys the meaning exactly the same as the original text. However, in the second translation, the translator gives the possible but not actualized meaning as in the original text and even the part of the speech with the words "consideration and consider" is different. In short, the second translation is neither appropriate to the context in terms of the meaning nor a good example of the tendency to sliding of the meaning.

3.2.4. Alteration of the meaning
In this kind of designificative tendency, the meaning created in the target text is not totally irrelevant but it is also not the one actualized in the source text.

	Source Text	Target Text 1	Target Text 2
	Source Text	**Target Text 1**	**Target Text 2**
8	"…in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the *superlative degree* of comparison only." (p.7)	"…sözün kısası, şimdikine öylesine yakın bir dönemdi ki, kimi yaygaracı otoriteler bu dönemin, iyi ya da kötü fark etmez, sadece *'daha'* sözcüğü kullanılarak diğerleriyle karşılaştırılabileceğini iddia ederdi." (p.13)	"…özetle, şu an içinde bulunduğumuz döneme öyle benzer bir dönemdi ki dönemin, sesi çok çıkan otoriteleri bu günler hakkında -olumlu anlamda da, olumsuz anlamda da- ancak ve ancak *'en'* sözcüğü kullanılarak konuşulabileceğini iddia ediyorlardı." (p.13)
9	"The stone faces on the outer walls *stared blindly at the black night* for three heavy hours; …"(p. 156)	"Üç yoğun saat boyunca binanın dış duvarlarındaki taş yüzler *kara geceye kör gözlerle baktılar;* üç yoğun saat boyunca…"(p. 159)	"O kopkoyu üç saat boyunca, dış duvarların yüzeyindeki taş yüzler, *gecenin kör karanlığını seyrettiler;* o kopkoyu üç saat boyunca …"(p. 163)

Tablo 4. Examples of Alteration of the Meaning

In the eighth segment, the writer mentions the degree of the adjectives which is the "superlative degree" used by people when they are mentioning that age. This sign is constructed by adding "-st or -est" suffixes in English; however, in the Turkish language, the superlative degree of the adjectives cannot be expressed as in English. It is expressed using the word "*en (in Turkish)*" which is "the most" in English. The first translation by Arvas tries to convey that sign with the word "*daha*" (more) and the second translation by Batumlu conveys that sign

with the word "*en*". Here, the problem is that the meaning is conveyed improperly by Arvas due to the wrong word choice. At the very beginning, in the first sentence of the book, the writer begins with these words: "It was the *best* of the times, it was the *worst* of the times…" and the sentence ends with: "in short, the period was so far like the present period, that some of its *noisiest* authorities insisted on its being received, for good or for evil, in the *superlative degree* of comparison only". Consequently, Arvas ruins the meaning when it is considered as the comparison degree of the adjectives in the original text. It has also self-contradiction. On the other hand, the second translation by Batumlu conveys the same meaning as in the original text and the comparative degree of the adjectives are in harmony when it is compared with the first translation.

In the ninth segment, the stone faces of the chateau, their eyes, and the night are described. The eyes of stone faces are blind, and the night is black. In other words, the one which is blind is the eyes and the one which is black is the night. In the second translation by Batumlu, it is conveyed as "gecenin kör karanlığı" which means *the night blind as black*. In the first translation by Arvas it is conveyed as "kara geceye gör gözlerle" which is very similar to the original text. However, in the second translation, it is described as if the one which is blind is the black night and it is not the one that is actualized in the source text. Consequently, although it is not described in that way, the reader of the second translation will consider that the night is blind.

3.2.5. Perversion of the meaning

This kind of designificative tendency leads to creating a meaning which is totally irrelevant to the meaning actualized in the original text and arises from wrong word choices.

Tablo 5. Examples of Perversion of the Meaning		
	Source Text	**Target Text 1**	**Target Text 2**
10	"'There is all manner of things wanted,' said Miss Pross, *and we shall have a precious time of it we want wine, among the rest.* Nice toast these Redheads will be drinking wherever you buy it." (p. 352)	"'Almamız gereken bir dolu şey var,' dedi Miss Pross , 'epey vakit gerek. Bir de şarap alacağız. Nereden alırsak alalım bu Kızıl Şapkalılar her yerde kadeh kaldırıyorlar.'" (p. 358)	"'İhtiyacımız olan bir sürü şey var,' dedi Miss Pross, *'ve vaktimiz kıymetli. Her şeyden önemlisi, şarap almamız gerekiyor.* Biz şarabı nereden alırsak alalım, o kırmızı kafalılar kadeh kaldırıp içecek bir bahane buluyorlar.'" (p. 381)
11	"……high vaulted rooms with *cool* uncarpeted floors, great dogs upon the hearths for the burning of wood in winter time, and all luxuries befitting the state of a marquis in a luxurious age and country." (p. 147)	"…Yüksek kubbeli, halısız *güzel* zeminler, kış aylarında odunları yakmak için kullanılan şömine tabanının üzerindeki ocak ayakları ve her türlü lüks, bu lüks çağında ve diyarında yaşayan bir markiye yakışır tarzdaydı." (p. 150)	"…Yüksek kubbeli, halı serilmemiş *soğuk* zeminli, kışın odun yakılan, büyük ocak demirleri olan şömineleriyle odalar, o şaşaalı ülkeye ve döneme uygun şekilde, bir markiye yaraşacak her türlü lükse sahipti." (p. 154)

12	"The fashion of *the last Louis but one*, of *the line* that was never to break—the fourteenth Louis—was conspicuous in their rich furniture…"(p. 147)	"Hükümdarlığı hiç bitmeyecek sanılan *soyun sondan bir önceki ferdinin*—XIV. Louis'nin—*üslubu* bütün o zengin mobilyalarda kendini gösteriyordu…"(p. 150)	"Hanedanlarının sonu hiç gelmeyecekmiş gibi görünen *Louisler'in sonuncusunun*—on dördüncü Louis—*tarzı* tüm mobilyalarda görülüyordu…"(p. 154)
13	"He had heard of Monseigneur, *at the posting-houses*, as being before him." (p. 148)	*"Posta merkezlerinde* monsenyörün kendisinden biraz önde gittiğini öğrenmişti." (p. 151)	*"Atların dinlendirildiği mola yerinde*, Monsenyör'ün kendisinden önde olduğunu öğrenmişti." (p. 155)
14	"I think you may take that liberty,…"(p. 353)	"Tabii ki *hakkınız* bu,…"(p. 358)	"sanırım bu *özgürlüğünüzü* kullanabilirsiniz,…"(p. 382)

In the tenth segment, Miss Pross and Mr. Cruncher go to the purveyor to buy food every afternoon as usual. They are charged for this. On this specific day, they have a conversation while going to the purveyor. Miss Pross says they must go out at that time, and they should not waste their time. Miss Pross expresses that by saying: "*We shall have a precious time of it*". In the first translation by Arvas this is conveyed as ""*epey vakit gerek*" (we need a lot of time) and in the second translation by Batumlu it is conveyed as "*vaktimiz kıymetli*". The word "*precious*" means "kıymetli, değerli" (rare and very valuable). Here the first translation cannot convey the actual meaning but instead transfers it irrelevantly and thus, it is an example of the perversion of the meaning. On the other hand, the second translation by Batumlu conveys the meaning the same.

In the eleventh segment, the Marquis and the nephew walk around the chateau, and a corridor leads them to a private apartment of the Marquis. Here, the writer describes how luxurious this room is. At a point, the writer talks about uncarpeted floors by describing them with the word "*cool*". In the first translation by Arvas, it is conveyed to the target text as "*güzel*" (nice) and in the second translation by Batumlu, it is conveyed as "*soğuk*" (cold). Here the second translator goes with another meaning of the word "*cool*" which is "*soğuk*" and is not relevant to the context of the conversation. On the other hand, Arvas conveys the meaning relevantly. The writer talks about how gorgeous and magnificent the furniture in the apartment is and how they benefit the state of marquis. That is why the writer cannot mention how cold the uncarpeted floors are. Here, what is stressed by the writer is how nice and beautiful the *uncarpeted* floors are. Thus, the meaning attributed by Batumlu is totally irrelevant to the context and provides an example of the perversion of the meaning.

In the twelfth segment, where the writer talks about the king before the last who is the fourteenth Louis of the Louis dynasty by saying "*the last but one*". This saying is conveyed to the target text as "*sondan bir önceki*" (the last but one) by Arvas and "*sonuncu*" (the last) by Batumlu. Arvas conveys this term and information successfully and properly; however, the reader who reads the second translation by Batumlu, considers that Louis the fourteenth

is the last of the line, which is not true. Thus, Batumlu both mis-conveys the meaning and also misinforms the reader. The other problem is the translations of the word "*fashion*" which means "moda, üslup, tarz" (fashion, style). Here both words "üslup" and "tarz" mean "style". However, the contexts in which they are used are different. The word "*üslup*" connotates literature and the way writers express themselves. On the other hand, the word "*tarz*" connotates the things related to fashion (the way Louis the Fourteenth decorates his apartment). Thus, the second translation by Batumlu conveys the actual meaning and also provides an example of perversion of the meaning.

In the thirteenth segment, the Monseigneur waits for his nephew, who is known as Charles Darnay in England, for the supper; however, the nephew is late. Actually, they were together, and then the Monseigneur reaches the chateau before the nephew and the place where he gets ahead of the nephew, which is the "*posting-house*" (postahane, posta merkezi), is explicitly specified in the source text. In the first translation by Arvas, it is conveyed to the target text as "*posta merkezi*" (post office) and in the second translation by Batumlu, it is conveyed as "*atların dinlendirildiği mola yeri*" (resting places for horses). The signs posting-house and resting place do not match at all and they are totally irrelevant. Thus, it can be said that the term "*posting-house*" is mistranslated into the target language and provides a good example of perversion of the meaning.

In the fourteenth segment, Miss Pross and Mr. Cruncher are about to leave for shopping, but Miss Pross wants to ask a question (the question which is in the sixth segment) before leaving: "*May I ask a question, Doctor Manette, before I go*?" and the Doctor smiles and answers: "*I think you may take that liberty*". The word "*liberty*" is conveyed in Turkish as "*hak*" (right) in the first translation by Arvas and in the second translation by Batumlu, it is conveyed as "*özgürlük*" (freedom, liberty). The word "*hak*" is very irrelevant to the context and the word "*liberty*". On the other hand, the second translation conveys the meaning, which is in the source text. Also, the word "*liberty*" has a special meaning for the context and the period because the pressure arisen from the regime of that time dominates the period. From this point of view, the second translation is more accurate, and it is a good example of perversion of the meaning.

3.2.6. Under-interpretation of the meaning

Under-interpretation is giving insufficient information about the situation, which is described in the original text, and this leads the reader image irrelevantly or insufficiently.

	Source Text	Target Text 1	Target Text 2
	Tablo 6. Examples of Under-interpretation of the meaning		
15	"…..said Miss Pross, *cheerfully repressing* a sigh as she glanced at her darling's golden hair in the light of the fire,…" (p. 353)	"Miss Pross tatlı yavrusunun, şöminenin ateşinde parlayan altın sarısı saçlarına bakıp *derin bir iç çekerek,*…" (p. 359)	"Miss Pross biricik kuzusunun şöminenin ışığında parıldayan altın saçlarına bakıp *iç çekişini neşeyle savuşturarak,*…."(p. 383)
16	"…,and *stood with that blank behind him*, looking round for instructions." (p. 148)	"…,*sonra içeri çekilip* kendisine verilecek emirleri bekledi." (p. 151)	"…sonra *sırtını boşluğa vererek* emirleri beklemeye koyulmuştu." (p. 155)

In the fifteenth segment, Miss Pross sighs but represses it cheerfully. This situation is conveyed to the target text as "*derin derin iç çekerek*" in the first translation by Arvas. In the second translation it is conveyed as "*iç çekişini neşeyle savuşturarak*" by Batumlu. The way Batumlu conveyed the meaning is exactly the same as the source text. The reader can visualize exactly the same thing as the reader of the source text. However, in the first translation by Arvas, Miss Pross just sighs and the part of "*cheerfully repressing*" is omitted. That is why it does not create the same effect on the target language reader as it does on the source language reader.

In the sixteenth segment, the Monseigneur sees something outside and wants his servant to check it out. The servant does what he is told to and sees there is nothing outside and closes the blinds again. After that, he stands in a specific position. In the first translation, it is omitted. On the other hand, it is conveyed precisely. In that way, the translator makes the target text reader imagine as the source text reader does. To convey this kind of description made by the writer is crucial because it helps to grasp the style of the writer. When the first translation by Arvas is considered, it is not adequate to visualize how the servant stood and it causes losses from the style of the writer. Thus, it provides a good example of under-interpreting of the meaning.

4. Conclusion and Discussion

The source book, *A Tale of Two Cities* by Charles Dickens, and two translations of it were comparatively analysed in terms of The Systematics of Designificative Tendencies which is propounded by Sündüz Öztürk Kasar (Öztürk Kasar, 2017). Sixteen striking examples were detected, categorized into the related tendencies, and evaluated.

A literary translation is the process of bringing a work to life in a different language. As Çelik (2020) stated, "the fact that rendering a text from one language to another involves losses or gains should not be restrictive for a translator" (p.591). Language does not comprise only the basic elements such as grammar, syntax, punctuation. It consists of culture, identity, ideology, and society; that is why translating a piece of literary work from one language to another means conveying all these elements. Most of the authors use descriptions in their works and this helps them to draw a picture for the reader to imagine what the writer wants to tell. While doing this, they make use of

semiotics, which is the study of signs and symbols. However, signs are mostly peculiar to nations; a sign that exist in a culture may not exist in another culture. That is why; sometimes translators have difficulties in conveying the signs. When the examples of designificative tendencies are considered in this study, it is obvious that even the translators of a great classic novel were influenced by these tendencies. Sometimes the difficulties that are faced by translators makes them apply these tendencies and sometimes they are influenced by them unconsciously. Although they had hardships in the process of translation, they succeed conveying the main theme and the meaning universe of the original book. As Kuleli (2017) indicated, translators should know the fact that "translating a literary text not only involves knowing the source language and target language well, but also grasping the meaning universe of the text" (p530). Translators may have difficulties in translating the unique features of the language on the basis of translation semiotics and therefore they may need a guide to help them (Kuleli, 2018; Öztürk Kasar & Tuna, 2017). As seen in this study, no matter how diligently the translators work on texts, they experience designificative tendencies due to the unique elements between languages, cultural differences and intra-language changes. At this point the important thing is that even if it is not possible to make a translation, which is completely lacks in Designificative Tendencies, it is possible to minimize these tendencies by thinking critically in the process of translation.

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Translation as "Transcreation" through Author-Translator Collaboration: the Case of the Collaborative Work of G. C. Infante and S. J. Levine

Yazar- Çevirmen İşbirliği Aracılığıyla "Yaratıcı Uyarlama" olarak Çeviri: G.C. Infante ve S.J. Levine Örneği

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ABSTRACT

This paper analyzes the author - translator collaboration in the English translations of *Infante's Inferno* and *Three Trapped Tigers* by Suzanne Jill Levine from Guillermo Cabrrea Infante's La Habana para un infante difunto and Tres Trigres Tigres, with a view of investigating whether the unique style of G. Cabrera Infante, prioritizing "sound" over "sense" and rich in wordplay, entails a "subversive" translation strategy as his translator S. J. Levine argues. Author-translator collaboration in challenging literary works like those of Guillermo Cabrera Infante appears to be an essential element of the "rewriting," or rather, the "transcreation" of the work and it is a frequent phenomenon in the translation of Latin American literature into English. In order to understand the poetological (as well as the ideological) motivations underlying the collaborative work in the case of the translation of Latin American Literature, the macro-context surrounding the translation activity should be taken into account. A brief survey of the Latin American Literary Boom in the 1960s immediately following the Cuban Revolution of 1959 reveals that the translation activity was performed as part of an ideological project under institutional patronage with the sponsorship of foundations like the Rockefeller Foundation and anti-communist lobbies. This reinforces the idea that literary and translational production is never practiced in a vacuum and that translation is never simply about translation: The ideological context ranging from the selection of the texts to be translated to the translation strategies employed is always at the background complicating the notions of what makes a literary work and an author popular in a different target culture.

Keywords: Author - translator collaboration, Latin American literature, "subversive" translation strategy, stylistic qualities, the Cuban Revolution of 1959

ÖZ

Bu makalede, Guillermo Cabrrea Infante'nin La Habana para un infante difunto ve Tres Trigres Tigres başlıklı romanlarının Suzanne Jill Levine tarafından Infante's Inferno ve Three Trapped Tigers başlıkları altında İngilizce'ye çevrilmesi süreci ele alınmakta ve G. Cabrera Infante'nin "ses"i "anlam"ın önünde tutan ve kelime oyunları açısından zengin üslubunun, çevirmeni S.J. Levine'ın dile getirdiği gibi, "tahrip edici" bir çeviri stratejisi gerektirip gerektirmediği irdelenmektedir. Guillermo Cabrera Infante'in romanları gibi, çevrilmesi zor eserlerde yazar-

çevirmen işbirliği "yeniden yazım", ya da başka bir deyişle "transkreasyon", sürecinin temel bir unsurudur ve Latin Amerika Edebiyatı eserlerinin İngilizce'ye çevirilerinde sık rastlanan bir olgudur. Bu olgunun altında yatan poetolojik (ve yanısıra "ideolojik") gerekçeleri yorumlayabilmek açısından, çeviri edimini etkileyen makro-bağlamı göz önünde bulundurmak gerekir. 1959 Küba Devrimi'ni izleyen 1960'lı yıllarda Latin Amerika Edebiyatı eserlerinin İngilizce çevirilerinde görülen patlama incelendiğinde, çeviri faaliyetinin, Rockefeller Vakfı ve anti-komünist lobiler gibi kurumların himayeleri altında, bir ideolojik proje kapsamında yürütüldüğü görülmektedir. Bu durum da, yazın ve çeviri etkinliklerinin hiç bir zaman dış etkilerden yalıtılmış olarak yürütülmediğini ve çeviri olgusunun, asla yalnızca "çeviri metinden" ibaret olmadığını savunan görüşü destekler niteliktedir: Çevrilecek metinlerin seçiminden, benimsenen çeviri stratejilerine kadar pek çok unsuru kapsayan ideolojik bağlam, bir edebiyat eserinin ve yazarının farklı bir erek kültürde popüler hale gelmesini etkileyen etmenleri daha da karmaşık hale getiren ardalanı oluşturmaktadır.

Anahtar kelimeler: Yazar-çevirmen işbirliği, Latin Amerika Edebiyatı, "tahrip edici" çeviri stratejisi, biçemsel özellikler, 1959 Küba Devrimi

Translation seems to be all about intimacy. To have two intuitions working their magic on a single work at the same time, that sort of triangle of intimacy might be even more exciting than the collaboration between a lyricist and a composer, where the third side of the triangle is missing.

<div align="right">Wechsler (1992: 203)</div>

Introduction

This paper analyzes the author-translator collaboration in the English translations *Infante's Inferno* and *Three Trapped Tigers* by Suzanne Jill Levine of Guillermo Cabrrea Infante's *La Habana para un infante difunto* (the Spanish title is a pun on "Pavane pour une infante défuncte," a piano piece by Maurice Ravel, and it is literally, "Havana for a dead infant" in English) and *Tres Trigres Tigres* with a view of investigating whether the unique style of G. Cabrera Infante, prioritizing "sound" over "sense" and rich in wordplay, entails a "subversive" translation strategy as his translator, or rather, his "collaborator" S. J. Levine claims. In posing the research question, it has been assumed that the collaboration between the author and the translator is an essential element of the translation, or "transcreation"[1] of contemporary postmodern Latin American Literature, as exemplified in the collaborative work of Cabrera Infante and Levine. Since translation is the most outstanding "(sub)version" of the source text, a subversive, rather than a subservient translation strategy is required; indeed, it is inevitable for the source text to be rendered, (re)produced, or rewritten entirely in another language. The subversive, or rather the "manipulating," translation strategy employed is evident even in the title, on which Cabrera Infante and Levine appear to have reflected and argued for a long time, as will be dwelt upon in the pages to follow. As Levine briefly refers to it, the "unfaithful English title is faithful and fateful: Dante ante Infante" (Levine 1984: 76).

Infante's Inferno is the third product of the Cabrera Infante – Levine collaboration, or "closelaboration," as Cabrera Infante preferred to call it, the first two being *Three Trapped Tigers* (1971) ("Tres Tristes Tigres") and *View of Dawn in the Tropics* (1979). *Infante's Inferno* is, in Levine's terms, "a Dantesque voyage into the Havana of Cabrera Infante's youth, in search of not one but many Beatrices, in search of love, or rather sex" and as in TTT, Levine appears to be the willing "apprentice of Count Dracula Infante, ready to tread upon his dread Transylvania, to follow him unfaithfully (traditora) into that dimension of the Living Dead,

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1   The term 'transcreation' is used to refer to a translation strategy beyond 'translation proper' as Di Giovanni puts it: "This process allowed for a number of even radical changes to the original texts, which went well beyond the concept of 'translation proper' as it was and is still perceived within translation studies. The transcreated text had to be totally fluent and, most significantly, it had to be fully understandable for its target audience [….]More recently, the concept of transcreation has been applied by Indian scholars to the study of translation from new perspectives, steeped in postcolonialism and sometimes loaded with socio-political connotations." (Di Giovanni in Bollettieri Bossinelli)

For more on the use of the strategy of 'transcreation', see Rosa Maria Bollettieri Bossinelli's "James Joyce and the trans-creation of the word" available at: https://www.academia.edu/10327879/James_Joyce_and_the_trans_creation_of_the_word (last accessed: October, 2022)

the world of writing" (Levine, ibid). The author and the translator had apparently achieved to maintain a symbiotic relationship, despite (or, maybe, thanks to) being engaged in a continuous battle of words and wits, and metaphorically, of the sexes, and their coming together was far from coincidental. In fact, it was part of a wide-scale translation project, or an "ideological macro-context," in Jeremy Munday's terms.

Accordingly, the first part of the paper includes a brief survey of the Latin American Literary (translation) Boom following the Cuban Revolution of 1959, which put an end to the dictatorship of Batista and brought Castro to power. The Cuban revolution promoted the politicization of the whole continent as well as the establishment of a common Latin American identity through literature. It has had significant implications for the rising interest on the part of the North America towards the works of the major writers like Gabriel Garcia Marquez, Mario Vargas Llosa, Carlos Fuentes, Julio Cortazar, Jorge Luis Borges, and last but not least, G. C. Infante, who has closer affinities with Borges than with the other prominent representatives of Latin American fiction, in terms of a postmodernist and "experimental" style. The Literary Boom itself was part of a wider political and ideological project of transferring the Latin American "cultural capital"[2] with the aim of promoting certain cultural values or images for political purposes. Munday defines this process as "an intensification of the ideological context surrounding translation" under "systematic institutional patronage" (Munday 2008: 54).

In the second part of this paper, the notion of "collaboration" in translation will be analyzed with specific reference to the Cabrera Infante - Levine collaboration in order to scrutinize the role of the translator, which Levine herself defines as that of a "subversive scribe," rather than a subservient servant (to the source author and the source text). Despite the fact that the translation of Latin American Literature was conceived of and performed as part of an institutionalized patronage funded by the CIAR program (Center for Inter-American Relations) established by David Rockefeller, and author-translator collaborations are a common practice, as in the case of Mario Vargas Llosa- Gregory Rabassa or Jorge Louis Borges- Norman Thomas di Giovanni collaborations, the Cabrera Infante- Levine collaboration was "an exceptional instance of author- translator collaboration since in many places the text is completely remodeled in English, especially in its word plays, puns, and humour" (Munday 2008: 199). What makes this collaboration exceptional is that they seem to have established a symbiotic and harmonious relationship which produced remarkable results. Whether Levine might be considered as a perfect example of an empowered translator *on a par* with the source author having the final say in their "translation affair" is disputable, though. Acting as a "self-subverter" and providing full support and even encouragement to Levine, Cabrera Infante remained in full control of the process. What is certain is that they had a "shared secrecy," "a common mindset," which are the prerequisites of a successful collaborative work in translation.

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2   The term "cultural capital" is borrowed from the French sociologist Pierre Bourdieu.

The third part of the paper focuses on *Infante's Inferno*, which can be categorized as a memoir and an ironic comment on the romance tradition. The autobiographical quality of the book, which is a detailed account of the very young Cabrera Infante's passage to manhood, his sexual initiation and following search for not one but many ideal lovers, as well as its stylistic traits rich in "allusive alliteration," puns, and references to American movies are also discussed in this part. Textual examples are provided in this section in order to display the stylistic qualities of the book, although source text-target text comparison is beyond the scope of this study.

I. The Ideological Macro-context Surrounding the Translation of Latin American Literature into English

> Latin American culture has to be translated if it is to be understood, especially outside its own environment … By translation I mean here interpretation, of course the recodification of a text into other languages (…) The actual translation of texts is an essential tool in that process, but always it has to proceed accompanied by the translation of the culture, or risk becoming an isolated effort without repercussions, if not, unfortunately, a contribution to the misunderstanding of … Latin America.
>
> (Rodriguez- Luis 1991: 2)

In his extensive study on the notion of "style and ideology" in translation with specific emphasis on Latin American Writing in English, Jeremy Munday defines "macro-context" as "the broader background" which affects the micro-features of the style of the translator with reference to Van Dijk's "context model" (Munday 2008: 47). He argues that the "macro-level context of culture, related to the predominant ideology of the society" has far-reaching implications for the translator's style (and I would add, "ideological and professional stance"). Thus, "(g)reater discussion of the macro-context is indeed essential in order to place the translator's stylistic choices within a coherent framework" and such a discussion surely involves an elaboration of the historical and political events which have played a key role in determining and shaping the macro-context in which translators operate (Munday 2008: 49). Theo Hermans also makes a similar point when he argues that the role of the institutions and how exactly ideology is mediated should be scrutinized in order to account for the phenomena of translation in a given period of time (Hermans 1999: 113).

In order to comment on the macro-context surrounding the Latin American Writing in English, The Cuban Revolution of 1959 should first be mentioned since it is one of the "huge political upheavals and traumas transpired in the second half of the twentieth century" having "a marked influence on North-South relations in the Americas ever since" (Munday 2008: 151). Doubtlessly, the Cuban Revolution has been a defining moment in history in terms of the relationship between the countries of Latin America and their powerful neighbor, the United States. In the sense that it has promoted the continent's politicization and helped create a

common "Latin American" identity through literature, the Revolution can actually be defined as "the most crucial political event" in the southern part of the Continent. It was after the Cuban Revolution that the ideological macro-context surrounding translation was reinforced by a shift from the stereotypes of the exotic and natural Latin America, as displayed in the works translated in the 1930s, to a much more politicized Latin America (Munday 2008: 51). Indeed, Latin American studies really took off in the 1960s and this was perhaps most evident in the field of literary translation. The Cuban Revolution also had significant implications for Cabrera Infante's literary career, as he fell from grace in 1961 despite once being a wholehearted supporter of the Castro regime. Cabrera Infante was accused of publishing material incongruent for the life style the revolution aimed to establish in the Communist newspaper *Revolución*, which was banned by Castro in 1961. This event marked the beginning of his exile years in London and his never-ending nostalgia for his homeland and specifically Havana.

The most emblematic work of the Latin American Literary Boom was Gabriel Garcia Márquez's *Cien años de soledad* (1967) (*One Hundred Years of Solitude* (1970)), translated by Gregory Rabassa, the most prominent translator of Latin American writing into English and the mentor of many other translators including Suzanne Jill Levine. *One Hundred Years of Solitude* gained enormous worldwide fame and Márquez's being awarded the Nobel Prize for literature in 1982 actually cemented the success and the reputation of the Boom (Munday 2008: 55). Among the other authors who shot to fame in the 1960s and 1970s include: the Mexican Carlos Fuentes who published his groundbreaking *La muerte de Artemio Cruz* (1962) (*The Death of Artemio Cruz* (1964)), the Argentine Julio Cortázar who published his masterpiece *Rayuela* (1963) (*Hopscotch* (1966)), the Peruvian Mario Vargas Llosa with his *La cuidad de los perros* (1963) (*The Time of the Hero* (1966)), and finally the Cuban Cabrera Infante whose most famous work is the *Tres Tristes Tigres* (*Three Trapped Tigers)*. Although the Boom writers are chronologically the descendants of Jorge Luis Borges, he also came to prominence in the U.S. and the U.K. around the same time as the Boom writers when the first comprehensive publication of his works in English was realized in 1962 (Munday 2008: 54). In terms of literary style and a relatively apolitical approach in comparison to the above-mentioned Boom writers, Borges and Cabrera Infante are to be evaluated as a different category. Borges' postmodernist style is echoed in Cabrera Infante's works, and like Borges who goes so far as to assert that translation is a more advanced stage in textual production, Cabrera Infante also contemplated translation, acting as a willing partner in the translation, or rather, the rewriting of his works in English (Borges in Levine 1991: I). I argue that underlying Cabrera Infante's willingness to actively participate in the "rewriting" of his works is his passion for word play, for the language itself.

As argued above, the ideological and political macro-context heavily impacted on the phenomena of the translation of Latin American writing which was performed through institutional patronage and by professional players who decided the dominant poetics. The major aim being the transfer of the Latin American "cultural capital" and thus procuring a means

to get to know and eventually influence "the Other", foundations which acted as sponsors as well as presses and journals which provided coverage to Latin American series were engaged in promoting Latin American Literature in the United States. Munday asserts that the most controversial institutional patron was the Congress for Cultural Freedom, an anti-communist lobby, which campaigned against the award of the Nobel Prize to the Chilean poet Pablo Neruda in the 1960s (Munday 2008: 58). Arguing that the implicit goal was to counter Cuba's Cultural Revolution, Munday states that from 1960 to 1965, the Rockefeller Foundation gave the Association of American University Presses $225,000 to publish Latin American authors. Another foundation which provided important support was the Inter-American Foundation for the Arts (IAFA), established in 1962 (Munday 2008: 56). The IAFA was soon to turn into the Center for Inter-American Relations, established by David Rockefeller in 1967. Within the context of the translation program initiated by the IAFA, the translation costs were subsidized by means of the funding provided by predominantly the Rockefeller and the Ford Foundations (Munday 2008: 57). The translation program also matched translators and publishers. In other words, the selection process of the books to be translated as well as the translators was institutionalized: the selection committee included the Uruguayan academic and critic Emir Rodriguez Monegal and the prize-winning translator and academic Gregory Rabassa, to both of whom Levine expresses her gratitude in *The Subversive Scribe*, recounting her own experience of translating Latin American fiction. It is also interesting to note that a great majority of the translators selected by the committee held (and some still hold) academic positions in Spanish Literature or Comparative Literature departments. In short, the translation activity regarding the Latin American writing was by no means coincidental; it was planned in advance as part of a larger cultural, political, and ideological project.

The institutional patronage playing a key role in Latin American writing (involving not just fiction, but also political essays) was backed by certain publications like *Mundo Nuevo*, whose editor was Rodriguez Monegal. The careers of many writers of the Boom was promoted by him, including Cabrera Infante. It was, in fact, Rodriguez Monegal who personally introduced Levine to Cabrera Infante. Despite becoming the "voice of Latin American Literature," *Mundo Nuevo* soon lost prestige and ceased publication in 1971 as it was funded by the Congress for Cultural Freedom, with rumors being spread that part of the funding came from the CIA.

The fact that the macro-context concerning the translation of Latin American writing was highly politicized does not necessarily imply that all the writers and the translators (the "rewriters") involved in the process were also political figures. Although some writers were encouraged to share the anti-Communist attitude to gain recognition and resources, some others like Marquez and Cortazar remained loyal supporters of the Cuban Revolution. Indeed, the policies of both writers "ran counter to those of the Center's political and philanthropic sponsors" and still they were widely published (Munday 2008: 60). Thus, it would be simplistic and reductionist to argue that the motives for publishing Latin American writers in English

were purely political and ideological. Nevertheless, the political and ideological background implicitly or explicitly impacted the recognition of these writers in the Anglo-Saxon culture, as the case of Cabrera Infante displays.

II. Cabrera Infante- Levine Collaboration: It All Started with *Three Trapped Tigers*

> No translator is an island.
> Robert Wechsler (1998: 196)

Collaborative work in translation is far from infrequent. The translator often has a companion to help her/him in the painstaking process of translating a literary work, despite translation generally being regarded as a work performed in "solitude." Such a companion might be another translator, an expert in the field, a native speaker who acts almost like an "informant," or the author herself/himself. Arguably, the collaboration between an author and a translator is the most fruitful such relationship if it works well; otherwise, it is likely to bring about more trouble than ease. As Wechsler notes:

> Most translators are no more than cooperative. They believe in Milan Kundera's words much more than he himself does: "The writer who determines to supervise the translations of his books finds himself chasing after hordes of words like a shepherd after a flock of wild sheep- a sorry figure to himself, a laughable one to others."
>
> Wechsler (2008: 206)

Things seem to have worked well in Cabrera Infante-Levine collaboration. As Levine indicates, they seem to have formed a "symbiotic and harmonious relationship" producing remarkable results. Their harmonious relationship, which nevertheless also involved occasional disagreements, as revealed by their personal correspondence to which Levine refers to in *The Subversive Scribe* as being based on "understanding, affinity, immersion in the specific characteristics of the original" (Wechsler, 1992: 200). And I would add "a shared wit, a shared sense of humor," which provides intimacy and renders an otherwise tense relationship productive.

The collaboration between Cabrera Infante and Levine is specific in the sense that unlike "the 'European' style of Borges and Cortazar (…), (t)he intertextual references, and even quotations, from American film originals that appear in Cabrera Infante thus immediately complicate the notion of source and target since the Spanish ST is constantly being formed through reference to other English-language texts" (Munday 2008: 199). In the Introduction to *The Subversive Scribe*, Levine states that the Hispanic expressiveness, which is "deliciously exotic," evokes her Jewish background and that translating the most uncompromising texts like those of Cabrera Infante's is like solving the most difficult puzzles for her:

> Since it is at the level of language that the translator can be most creative, inventive and even subversive, I have preferred to translate writers like Cabrera Infante, Manuel Puig, and Severo Sarduy, who play with language, exposing its infidelity to itself, writers who create a new literature by parodying the old. Translation, another form of parody, is for a writer like Cabrera Infante 'a more advanced stage' of the writing of the book, as Jorge Luis Borges once said.
>
> (Levine 1984: 79)

The coming together of Cabrera Infante and Levine can be described as a "meeting of the souls," although it was also part of a well-planned ideological and cultural project, as described above. Levine accounts for the experience as follows:

> My collaboration with the Cuban (and now British) writer Guillermo Cabrera Infante as his faithfully unfaithful translator (how better to translate traduttore traditore?) started out as an exercise of parallel *repartees*, reparteasing one another in English and Spanish, in a two-faced monologue of compulsive punsters.
>
> Levine (1984: 75)

Levine states that their shared language was the city-wise humor of the American movies, to which there are frequent references in *Infante's Inferno,* as well as Lewis Carroll's universe of nonsense adding that subversive wordplay was their common ground (Levine 1991: 22). By declaring that she was a "subversive scribe" (supported, though, by the author himself who was a self-subverter) and defending her professional and ideological stance *vis-à-vis* the source author so firmly, Levine certainly stands out as an unorthodox, unconventional translator. Given the fact that most talented and prominent translators regard themselves as the faithful "messengers" of the source authors, Levine's attitude is definitely more self-confident, self-respectful and I should say, professional. Indeed, what might be termed as "the discourse of subservience,"[3] in Simeoni's terms, is so deeply internalized by translators that even Gregory Rabassa, the most prominent translator of Latin American fiction and Levine's own mentor asserts about authors: "...the masters will enable you to render their prose into the best possible translation if you only let yourself be led by their expression, following the only possible way to go" (Rabassa 2005: 17). Yet, her attitude might also be defined as "defensive." Munday asserts that Cabrera Infante played the dominant role in the partnership as Levine was a very young PhD student when she started translating *Tres Trigres Tigres* with Cabrera Infante, finding herself working creatively but on something that was oppressive to her. Indeed, Levine frequently refers to their constant struggle with words which also turned

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3   In his article "The Pivotal Status of The Translator's Habitus", Daniel Simeoni argues that translators have predominantly internalized "the discourse of subservience" to the source author and the source text in order to gain recognition as a translator in the society. Their habitus being shaped as such through the norms imposed by the society, translators often prefer to go by the rule and accept the restrictions imposed upon them rather than trying to elevate their professional status. According to Simeoni, those who demand more professional prestige for translators are the peripheral observers, i.e. the Translation Studies scholars.

into a battle of sexes at times when they disagreed saying that she felt she was "a self-betrayer fallen under the spell of male discourse (…) as well as a subversive scribe, 'transcreating' writing that stretches the boundaries of patriarchal discourse" (Levine 1991: 181). Munday might have a point when he claims that Levine's position might be "a retrospective attempt at self-justification for (her) involvement in a project which was distasteful for her and in which her power was limited" (Munday 2008: 199).

In any case, I argue that the motives underlying Levine's attitude do not matter, as the end product of the collaboration are successful works which have enabled Cabrera Infante to gain worldwide fame and Levine to win a prize in translation. As Lefevere states translation is a form of "rewriting," actually, the most influential type of rewriting, as "rewriters have created images of a writer, a work, a period, a genre, sometimes a whole literature" (Lefevere 1992a: 5) and translation as "rewriting" "projects an author and/or those works beyond the boundaries of their culture of origin" (Lefevere 1992b: 9). In that sense, Suzanne Jill Levine is a rewriter, projecting Cabrera Infante and his works beyond the boundaries of the Cuban culture. No matter how harmonious the collaboration between an author and a translator may seem, it is my contention that the power struggle over meaning is always there. Rosemary Arrojo dwells upon the notion of the "will to power," which is a human condition so much in the foreground in textual production (Arrojo 2002: 64). Arrojo, who argues against textual unity, asserts that texts are continuously constructed and deconstructed by means of varying interpretations of readers. Nevertheless, as a "necessary outcome of the human nature," there is a "longing for property." "a will to power" in not only the author, but also the translator, who is both the reader and the rewriter of the author's text, with a double identity, so to speak (Arrojo, ibid). The "will to power," which manifests itself in the attempt to "control and imprison meaning," causes the author to claim "authorial power" and "sole mastery" over her/his work and to regard the translator as an "intruder." As far as the peritextual material on their collaboration is concerned, neither does Cabrera Infante consider himself as the "sole master" of his works, nor does Levine make any implicit suggestion that Cabrera Infante ever considered her as an "intruder." Yet, it is an undeniable fact that Cabrera Infante remained in full control of the translation process. In other words, he did not fully submit his authorial power to Levine by means of being the willing collaborator of her, ready to de/reconstruct his own work.

III. The Stylistic Qualities of *Infante's Inferno*

> "Titles, like names, precede, float above and follow their bodies. Titles help us to read, but are also read through, their texts."
>
> (Lucille Kerr in Levine 1991: 18)

The very first comment to be made about *Infante's Inferno* relates to the title itself. The original title *La habana para un infante difunto* is an allusion to Ravel's piece "Pavane pour

une infante défuncte," a sign that Cabrera Infante himself, like his narrator who says that all writers aim to be musicians, is seeking to find the music in words, since music is the universal language. As Levine indicates, the title reveals not only an allusive alliteration to Ravel's musical piece but also to the writer's name itself; the name that the unnamed narrator earns at the end of the book as he is (re)born as a writer: The "infant" becomes the "Infante." In that sense, the title "Infante's Inferno" is an abusive substitution; indeed, the English title itself is an example of allusive alliteration alluding to Dante's *Inferno*, satirizing Dante's search for true, divine inspiration (Levine 1991: 115):

> Alliteration, the autobiographical "Infante", and the subterranean inferno metaphor for Havana and the female sex in both TTT and *La habana* (…) make Infante's Inferno a logical title (Levine 1991: 114).

The book (Infante refused to call it a novel, he preferred the term "memoir") narrates a voyage of discovery (of the narrator's manhood as he grows up to become a writer) from the very first lines. ("It was the first time I climbed a staircase. Few houses in our town had more than one floor, and those that did were inaccessible. This is my inaugural memory of Havana: climbing marble steps."):

> La habana is a Dantesque voyage, in search of not one but many Batrices, in search of not divine but profane love: The erring narrator discovers that true love is ultimately sexual obsession, that communion is an illusion (Levine 1991: 114).

I think *Infante's Inferno* can best be described as an autobiographical Bildungsroman[4] based on erotic memories. It can also be evaluated as a parody of the tradition of romance, since the protagonist is a Cuban Casanova rather than a chivalric knight. Apart from the challenge presented by the language itself, the reader is also challenged by the references to the particular qualities of Havana like certain neighborhoods, movie theaters and style of living. Like *Three Trapped Tigers*, it is reminiscent of a tormenting nostalgia of the exile, it is as if Cabrera Infante is looking for readers with whom to share the memories of an irretrievable past. The American movies and women appear to be the primary interests of the narrator and there are frequent references to famous movies as displayed in the following excerpts:

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4   The Webster's *College Dictionary* definition of 'Bildungsroman' is "a novel dealing with the education and development of its protagonist" According to Penguin's *A Dictionary of Literary Terms*, 'Bildungsroman' is a term more or less synonymous with 'Erziehungsroman'-literally an 'upbringing' or 'education' novel. Although the genre has its roots in the works of such German writers as Goethe (*Wilhelm Meisters Lehrjahre (Wilhelm Meister's Apprenticeship)*), Schiller (*Über die ästhetische Erziehung Des Menschen (On the Aesthetic Education of Man)* and Mann, *(Buddenbrooks)*, it has been established as a tradition in English literature as exemplified in novels like Dickens' *Great Expectations* and *David Copperfield*, or Maugham's *Of Human Bondage*.

I joined up with a local young gang. I had seen young gangs in the movies (in Dead End, for example, or in the mysterious The Devil is a Sissy, which was intriguing because there had been a power failure in town halfway through the movie and I never learned what finally happened to those romantic daredevil boys)

(p. 10)

I didn't think of that possible model then but rather tired to see her face or at least define her profile, which I couldn't see clearly, as with the girl in the Universal (…) I couldn't distinguish the shape of her lips, not pouting perhaps but more like those of the true protagonist of *The Seventh Veil*, the veiled blonde.

(p.104)

Comparing the stylistic traits of *La habana para un infante difunto* with those of *Tres Tristes Tigres*, Levine states that the former is characterized by alliteration encouraged by "Spanish's musical exuberance" while the latter with puns. According to Levine, "alliterating words literally copulate" and since "*Infante's Inferno* opens a Pandora's box of memory, mostly erotic memories, the sensual device of alliteration best harmonizes with the book's sexual content, and comes closest to music, the conduit of memories" (Levine 1991: 52). After all, "to alliterate is to mock the conventions of propriety subverting the semantic, putting sound before sense, a kind of liberation" (Levine 1984: 77). The following are examples of alliteration in the book:

"We settled in this **rumpled room** ruled by the exotic essence." (p. 2)
"During the day the wide avenues offered an unlimited perspective, since the sun was less blinding than back home, where its light reverberated relentlessly off the white clay of the streets" (p.3)
"I will always remember it, however, with its **petite-pleasure-palace** architecture, and unpretentious neighbourhood theater, friendly and noisy,dedicated to offering its **movie mass magnificat**, but caught between two eras: too late to be an Art deco temple, like the theaters built in the late thirties, which I would later discover in downtown Havana,and not pretentiously simple like the theaters from the end of the fifties, the last commercial cinemas built in Cuba.(p. 11)
It was after school, as I was playing parcheesi with Esther, Rachel and Magdalena, that the first of a series of perturbing incidents occured, blurred in my memory by subsequent sequels. (p.19)
My mother found him pale and poorly, and Raul confessed that Etelvina had infected him with an incurable disease: the feared word was whispered **secretly, sibilant: syphillis** (p. 35)
At first, when his absences were not caused by a common cold or almost fatal flu, we thought he had a girlfriend" (p. 41)
"Eloy Santos concluded his endless paragraph saying that I needed sunbaths- obviously, a **tempting tautology in the tropics.** (p.49)

Following Borges, both Cabrera Infante and Levine evaluate the original as one of the many possible versions. Both regard translation as a means to discover the mechanisms of one's own language. As mentioned in the previous section, Cabrera Infante dethrones himself by willingly rewriting his book with Levine in the form of a (sub)version. Being an intelligent reader of the original with a view to rewriting it for another audience, the translator uncovers subtexts "running within a work, visible at certain symptomatic points of ambiguity, evasion or overemphasis" (Eagleton in Levine 1991: 7). Thus, *Infante's Inferno* is a subversion in both senses of the term; it is not just the (re)creation of a book in the hands of the rewriters questioning and challenging language's dominion over meaning but also a version of the original, a subtext; another book in its own right.

Conclusion

The author-translator collaboration in challenging literary works, like those of Guillermo Cabrera Infante, appears to be an essential element of the "rewriting," or rather, the "transcreation" of the work and it is a frequent phenomenon in the translation of Latin American writing into English. In order to understand the poetological (as well as the ideological) motivations[5] underlying the collaborative work in the case of the translation of Latin American Literature, the macro-context surrounding the translation activity should be considered. A brief survey of the Latin American Literary Boom in the 1960s immediately following the Cuban Revolution of 1959 reveals that the translation activity was performed as part of an ideological project under institutional patronage with the sponsorship of foundations like the Rockefeller Foundations and anti-communist lobbies. This reinforces the idea that literary and translational creation is never practiced in a vacuum and that translation is never simply about translation: The ideological context ranging from the selection of the texts to be translated to the translation strategies employed is always at the background complicating the notions of what makes a literary work and an author popular in a different target culture. The translation of Latin American fiction in the 1960s appears to have been driven by the motive of discovering a way to get to know the "Other" and be able to transfer its "cultural capital" for not only literary but also political purposes.

Thus, the Cabrera Infante-Levine collaboration was not coincidental. Levine was specifically appointed to translate Cabrera Infante's books thanks to her academic credentials. What made their partnership work so well, though, has to do more than the initial motives for selection. The most important factors rendering their collaboration successful are: their shared passion

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5   The "poetological and ideological motivations" are the two basic components of 'rewriting' as conceived by André.Lefevere (1992b). "Ideological motivations" are tackled more emphatically by the post-colonial theorists who are critical of the images of the "non-West" created by the ideological rewritings of the "West". Although such motivations are categorized separately, there is a close connection and interaction between the two. The "ideological motivations" for rewriting appear in the form of conforming to or reacting against the dominant ideology, while "poetological motivations" have to do with a preference for the dominant or alternative poetics.

for language and sense of humor expressed through witty wordplay, their interest in the movies, and above all, their attitude of questioning the original's dominance over the translation.

Levine's professional stance, defining her role as a "subversive scribe," a rewriter in her own right rather than a nameless scribe, distinguishes her from most other translators who plead total "faithfulness," a sort of "subservience" to the source author. Another distinctive quality of Levine as a translator is that she has so masterfully elaborated on her experience in translation integrating theory with practice. Her writing is rich in theoretical insight and could perfectly be included as essential reading in the syllabus of a literary translation course to incite discussion not only on the notions of "the original" versus translation or collaborative work and style in translation but also on the professional and ideological stance of translators. In other words, *The Subversive Scribe* can be read as a perfect example of how theory can be integrated into practice. The ordinary reader, as well, who learns about the process, i.e. how translational decisions are made, enjoys the product better and is urged to question the traditional role assigned to the translator as the "faithful messenger" of the author: The more empowered the translator is, the better results are produced in translation.

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Translation Quality Regarding Low-Resource, Custom Machine Translations: A Fine-Grained Comparative Study on Turkish-to-English Statistical and Neural Machine Translation Systems

Özel Alanlarda Düşük Kaynaklara Sahip Makine Çevirisinde Çeviri Kalitesi: Türkçeden İngilizceye İstatistiksel ve Nöral Makine Çevirisi Üzerine Ayrıntılı Bir Karşılaştırmalı Çalışma

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ABSTRACT

Corpus-based machine translation (MT) has been the main approach to developing and implementing MT systems in both academia and the industry over the last three decades. In this field, the type and size of the corpus used for training MT engines have presented problems for both statistical MT (SMT) systems as well as neural MT (NMT) systems, being the two dominant corpus-based approaches. Moreover, language pairs such as Turkish-English have been understudied within this framework. This article aims to evaluate the translation quality in Turkish-to-English custom MT systems that have been trained on different corpus sizes and types. Two NMT engines and two SMT engines were trained on the KantanMT platform using two different training corpus types with either only domain-specific cardiology corpus or this corpus plus a mixed-domain corpus. The study conducted both automatic evaluations with metrics including BLEU, F-Measure and TER, as well as a comprehensive human evaluation with metrics including fluency, A/B test, and adequacy. Lastly, the study realized a separate, subjective terminology evaluation in order to investigate how differently MT systems handle terminology, as this is a crucial aspect for specific-domain text types such as cardiology. While the automatic evaluation results suggest the SMT engines to perform better than NMT engines, all human evaluators rated the mixed-domain NMT engine as the highest performing one. However, the terminology evaluation task demonstrated SMT to still be able to perform better and to commit less terminology errors, despite the industry and academia shifting toward NMT engines.

Keywords: Machine translation evaluation, Turkish-to-English machine translation, medical translation, neural machine translation, statistical machine translation

ÖZ

Derlem tabanlı makine çevirisi (MÇ), son otuz yılda hem akademide hem de endüstride MÇ sistemleri geliştirmek ve uygulamak konusunda ana yaklaşım olmuştur. MÇ motorlarını eğitmek için kullanılan derlemin türü ve boyutu, iki

baskın derlem tabanlı yaklaşım olan istatistiksel MÇ (İMÇ) sistemleri ve nöral MÇ (NMÇ) sistemleri için problemler ortaya çıkarmıştır. Ayrıca bu çerçevede Türkçe → İngilizce gibi dil çiftleri üzerinde yeterince çalışma yapılmamıştır. Bu makale, farklı derlem boyutu ve türü üzerinde eğitilmiş Türkçe → İngilizce, özelleştirilmiş MÇ sistemlerinde çeviri kalitesini değerlendirmeyi amaçlamaktadır. İki NMÇ motoru ve iki İMÇ motoru, yalnızca alana özgü kardiyoloji derlemi veya bu derlem artı bir karma alanlı derlem ile iki farklı MÇ eğitme derlemi türü kullanılarak KantanMT platformunda eğitildi. Hem BLEU, F-Measure ve TER gibi metriklerle otomatik değerlendirmeler, hem de akıcılık, A/B testi ve yeterlilik gibi metriklerle kapsamlı bir insan değerlendirmesi yapıldı. Son olarak, kardiyoloji gibi belirli bir alana dayalı metin türleri için çok önemli olduğundan farklı MÇ sistemlerinin terminolojiyi nasıl ele aldığını araştırmak adına ayrı, öznel bir terminoloji değerlendirmesi gerçekleştirildi. Otomatik değerlendirme sonuçları, İMÇ motorlarının NMÇ motorlarından daha iyi performans sergilediğini gösterirken, tüm insan değerlendiriciler, karma alanlı NMÇ motorunu en yüksek performanslı motor olarak değerlendirdi. Yine de terminoloji değerlendirme görevi, endüstri ve akademi NMÇ'ye doğru kaysa da İMÇ'nin yine de daha iyi performans gösterebileceğini ve daha az terminoloji hatası yapabileceğini ortaya koydu.

Anahtar kelimeler: Makine çevirisi değerlendirmesi, Türkçeden İngilizceye makine çevirisi, tıp çevirisi, nöral makine çevirisi, istatistiksel makine çevirisi

1. Introduction[1]

Neural machine translation (NMT) has been replacing statistical machine translation[2] (SMT) in the translation industry and academia since 2015. Many comparative studies (e.g., Bentivogli et al., 2016; Shterionov et al., 2018; Castilho et al., 2018) have shown significant improvements in quality be achieved by NMT engines for different language pairs such as English with German, Portuguese, and French. However, while a few studies are found to have evaluated the quality of English/Turkish NMTs with the general conviction being that NMT performs better with morphologically rich languages such as Turkish (see Ataman, 2018; Oflazer & Saraclar, 2018; Tantuğ & Adalı, 2018), not enough studies are found to have compared the quality of NMT and SMT with regard to Turkish. Hence, the strengths and weaknesses of using each system is not fully known. As of September 2022, big MT providers such as Google,[3] Microsoft, and DeepL provide Turkish NMT; however, the type and number of parallel corpora used for training these NMT systems cannot be known. Due to this lack of access, this study has designed different NMT and SMT training scenarios from scratch using different corpus types and sizes. The objective of these design scenarios is to understand how these parameters influence the automatic and human evaluation results regarding Turkish MT.

The current article aims to provide a fine-grained comparative evaluation of custom Turkish-to-English NMT and SMT systems trained on different corpus types and sizes. Section 2 briefly explains the relevant studies that have been conducted on Turkish NMT, as well as other morphologically rich languages. Section 3 provides the details of the types and sizes of the corpora, as well as the tools and methodology utilized for MT training and evaluation. Section 4 presents the results obtained from the automatic and human evaluation metrics. Section 5 discusses the results and compares them to other studies, while Section 6 concludes the article with its limitations and recommendations for possible future studies.

2. Related Works

Studies on Turkish MT are scarce and have mostly reported automatic evaluation results. An early study on English-to-Turkish SMT with 20,000 sentences reported a Bilingual Evaluation Understudy (BLEU) score of 0.0913 (El-Kahlout & Oflazer, 2006). Tyers & Alperen (2010) conducted an English-to-Turkish SMT study with 208,000 news domain sentences (SETIMES corpus) and achieved a BLEU score of 20.90. Bektaş et al. (2016) trained English-to-Turkish and Turkish-to-English SMT engines with the same corpus (again SETIMES) in addition to

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1   The work herein has been adapted from the author's PhD dissertation titled "Terminological Quality Evaluation in Turkish to English Corpus-Based Machine Translation in Medical Domain" and formatted as a stand-alone article. The complete dissertation can be found at the following address: https://ddd.uab.cat/record/251732?ln=ca

2   Phrase-based statistical machine translation (PBMT) has been the dominant statistical machine translation approach, and this article uses PBMT and SMT interchangeably.

3   When Google Translate announced they were transitioning to NMT, Turkish was one of their first 7 languages to work with NMT. See: https://blog.google/products/translate/found-translation-more-accurate-fluent-sentences-google-translate/

different configurations using the Moses Toolkit and Turkish morphological analyzer and achieved a maximum BLEU score of 15.06 for the Turkish-to-English pair and a maximum BLEU score of 8.59 for the English-to-Turkish pair. El-Kahlout & Oflazer (2010) conducted a similar study on an English-to-Turkish SMT with 56,000 sentences from mixed domains (news texts and documents from NATO, EU, and foreign ministry sources). They obtained a BLEU score of 25.17 because they had used "a selectively segmented morphemic representation with various additional steps [including re-]ranking the 1000-best outputs" and reordering English phrases to give them a more Turkish-like morpheme structure (p. 1314). Tantuğ et al. (2008) evaluated Oflazer & El-Kahlout's (2007) SMT system with a custom BLEU metric they called BLEU+. BLEU does not perform optimally with agglutinative languages because even a minor suffix addition to a word as compared to the reference word leads to a penalization in the BLEU score. For instance, in the standard definition of BLEU score, if the MT system outputs *kitapların* [of the books] and the reference word is *kitaplar* [the books], the translation will be considered inaccurate. Tantuğ et al.'s (2008) version of BLEU takes into consideration the word roots in the process of word comparison and thus resolved what they called the "all-or-none nature of word comparison" (p. 2) regarding BLEU scoring. Their baseline BLEU score of 27.64 rose to 33.12 once it took word roots into consideration.

In a student survey on Turkish translation, Şahin (2015) reported more than 50% of the students to find the English-to-Turkish MT (Google SMT being in the context of that study) "inadequate" and "only useful for drafting." The study concluded with an expectation that better approaches to Turkish MT would be developed in the future. One year later, NMT started to gain popularity outside of academia. In November 2016, Google announced it had begun transitioning to NMT in its translation platform because NMT has been yielding better results in research. One of the first language pairs on which NMT was implemented was English-Turkish. Furthermore, Empirical Methods in Natural Language Processing (EMNLP) 2018 included English-Turkish language pair for the NMT shared translation task in the news domain, which led to more research papers on English-Turkish NMT. Burlot et al. (2018) compared the results from s shared translation tasks with BLEU scores varying between 24.84 and 48.42. Ataman (2018) conducts a study on English-Turkish NMT using both SETIMES corpus and a custom corpus of 35K sentences, from which she obtains a BLEU score of 13.77. The author also trains a multilingual engine with English, Turkish and Kurdish (adding approximately 14K sentences in English-Kurdish and Kurdish-Turkish language pairs) and achieves a slightly higher score of 13.97.

It can be observed that BLEU scores for English-Turkish language pair fluctuate considerably. This fluctuation may be due to the underlying algorithms, corpus quality, corpus size and corpus type. Furthermore, there is a necessity to compare the results using not only different automatic evaluation metrics but also human evaluation approaches as suggested in (Castilho et al., 2018).
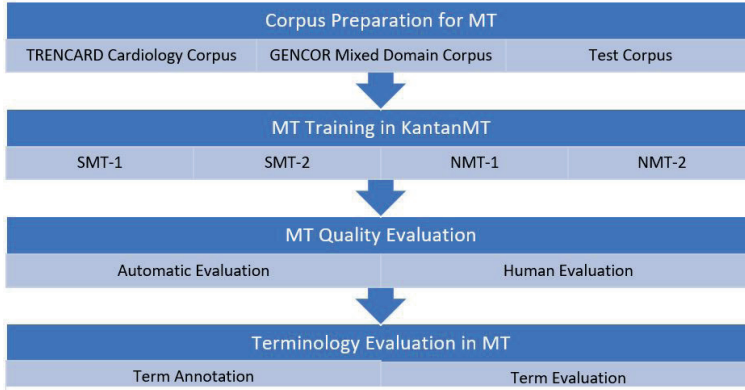
Figure 1. The workflow of the study.

3. Methodology

The study includes two training corpora: a bilingual cardiology corpus and a mixed domain corpus compiled from eight different corpora from Opus Corpus. Using these corpora, the study trains two SMT engines: one with only the cardiology corpus and one with the cardiology corpus plus the mixed domain corpus. Then I repeat the same process with the NMT and train two more engines. The study also uses the KantanMT platform for all training tasks due to it being technically less demanding and supporting both SMT and NMT training with an easy-to-use interface. It also provides the advantage of receiving automatic evaluation results immediately upon completing the training tasks. Three automatic evaluation metrics are used: BLEU, F-Measure, and translation error rate (TER). After the training, a manual evaluation was conducted with five professional translators who evaluate adequacy and fluency, and they ranked these four engines. Lastly, a term annotation and subjective binary (correct/incorrect) terminology evaluation was performed. Figure 1 summarizes the steps implemented in the study. The following subsections provide the details of the corpus statistics, KantanMT, and automatic and human evaluation methods as well as the terminology evaluation technique.

3.1. Description of the corpora

Both SMT and NMT require large amounts of parallel corpora for training. While large corpus repositories and projects such as Opus Corpus (Tiedemann, 2012) and ParaCrawl (Esplà-Gomis et al., 2019) do exist, they may not have the necessary number or type of corpora required for a certain project. Hence, custom parallel corpus preparation may be need to obtain these corpora. Using the procedure described in Dogru et al. (2018), this study has compiled a Turkish-to-English cardiology corpus from the bilingual abstracts of four cardiology-focused

scientific journals[4] in Turkey and saved this corpus in a translation memory exchange (TMX) format. Table 1 shows the corpus statistics.

Table 1. Turkish-to-English Cardiology Corpus Statistics.

Name	TRENCARD CORPUS
Domain	Cardiology
UNESCO Code	3205.01
Source Word Count	788,046
Target Word Count	907,382
Sentence Count	49,693
Source Word / Sentence Rate	15.85
Target Word / Sentence Rate	18.25

This corpus includes 788,046 source words and 49,693 source sentences; the average source sentence length is 15.85 words. This corpus has been titled "Turkish-to-English Cardiology Corpus (TRENCARD)" and has been shared on GitHub.[5] One SMT engine (SMT-1) and one NMT engine (NMT-1) have been trained using solely this domain-specific corpus.

For the second round of MT training, a mixed domain corpus has been compiled from the openly available parallel corpora in the Opus Corpus repository. This corpus includes 5.7 million source words and 381,322 sentences with an average sentence length of 14.86 words, with Table 2 presenting the corpus statistics.

Table 2. Mixed domain Turkish-to-English Corpus Statistics.

Corpus Name	Domain	Source Word	Sentence	W/S
EUBookShop	Information	482,649	22070	21.87
PHP	IT	74,042	9057	8.18
Infopanniki	Information	164,693	13173	12.50
WMT2019 News	News	197,288	10007	19.71
Ubuntu	IT	29,290	7285	4.02
KDE	IT	650,294	130731	4.97
Bianet	News	713,504	31749	22.47
Wikipedia	Information	3,356,369	157250	21.34
Total	**General**	**5,668,129**	**381322**	**14.86**

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4   i) Archives of the Turkish Society of Cardiology (https://www.archivestsc.com/about-the-journal), ii) Turkish Journal of Cardiovascular Nursing (http://khd.tkd.org.tr/EN/about), iii) Turkiye Klinikleri Journal of Cardiology (https://turkiyeklinikleri.com/journal/kardiyoloji-dergisi/1300-0314/identity/en-index.html), and vi) Turkish Journal of Thoracic and Cardiovascular Surgery (http://tgkdc.dergisi.org/static.php?id=2).

5   TRENCARD Corpus and other study materials are included here (Links will be shared after journal review process):

The largest portion of this mixed domain corpus is the Wikipedia corpus[6] (Wołk&Marasek, 2014), which has sentences from Wikipedia's informative articles covering a wide variety of subjects. Thus, it is considered to be a proper sub-corpus for a mixed domain corpus. PHP,[7] Ubuntu,[8] and KDE4[9] corpora are from volunteer-translated IT projects. The average sentence lengths are comparatively small in these 3 corpora. EUBookShop[10] and Infopankki[11] have informative content, with these two cases have had their translations been conducted by professional translators. The Bianet corpus[12] (Ataman, 2018) is from a newspaper that publishes news in Turkish, English, and Kurdish. The WMT2019 News[13] corpus also includes news articles from different subjects. Considering these corpora, the terminology can be expected to be quite varied in this mixed domain corpus this study will call the General Domain Corpus (GENCOR). GENCOR and TRENCARD have been used to train the SMT-2 and NMT-2 engines.

Lastly, a test corpus has been created for use in the human and terminology evaluations. The same procedure as used for the TRENCARD corpus has been implemented to compile this corpus from scratch. Issues from the *Archives of the Turkish Society of Cardiology* that were not used for the TRENCARD corpus have been used to compile this corpus, which includes 11,015 source words and 677 sentences (ave. source sentence length = 15.40 words; Table 3).

Table 3. Corpus statistics for test corpus.

Name	Test Corpus
Domain	Cardiology
UNESCO Code	3205.01
Source Word Count	11015
Target Word Count	13293
Sentence Count	677
Source Word / Sentence Rate	15,40
Target Word / Sentence Rate	18,38

A sample of 100 sentences for MT human evaluation and terminological quality evaluation has been selected based on sentence length, translation accuracy,[14] and presence of cardiology terms in both the source and target sentences. Table 4 shows the type and number of corpora that have been used for training the four engines.

6   http://opus.nlpl.eu/Wikipedia-v1.0.php (last access: 26.09.2022)
7   http://opus.nlpl.eu/PHP-v1.php (last access: 26.09.2022)
8   http://opus.nlpl.eu/Ubuntu-v14.10.php (last access: 26.09.2022)
9   http://opus.nlpl.eu/KDE4-v2.php (last access: 26.09.2022)
10   http://opus.nlpl.eu/EUbookshop-v2.php (last access: 26.09.2022)
11   http://opus.nlpl.eu/infopankki-v1.php (last access: 26.09.2022)
12   http://opus.nlpl.eu/Bianet-v1.php (last access: 26.09.2022)
13   http://opus.nlpl.eu/WMT-News-v2019.php (last access: 26.09.2022)
14   Due to alignment being made automatically and a light revision being made after this operation, some sentences may still be misaligned. Moreover, the translations in some cases are observed to have been freely extended (in terms of number of words) or summarized (probably to obey word limits in abstracts).

Table 4. Overview of the training corpora and four engines.

Engines	Corpus Type	Word Count (Source)	Sentence Count
SMT-1	Cardiology	788,046	49,693
SMT-2	Cardiology + Mixed Domain	6,456,175 (788,046 + 5,668,129)	431,015 (49,693 + 381,322)
NMT-1	Cardiology	788,046	49,693
NMT-2	Cardiology + Mixed Domain	6,456,175 (788,046 + 5,668,129)	431,015
Test Corpus	Cardiology	11,015	677

3.2. KantanMT: MT Training and Evaluation Platform

MT training as well as human and automatic evaluation are performed using the proprietary MT platform KantanMT.[15] Both SMT and NMT training are technically complex and resource-intensive (Pérez-Ortiz et al., 2022; Way & Hearne, 2011). KantanMT provides a user-friendly interface for non-technical users and has the same general architecture of NMT and SMT, which Shterionov et al. (2018, p. 224) describes as follows:

> The training pipeline for both NMT and PBSMT engines follows the same architecture: 1. Instance setup hardware is allocated, software is set up: and data is downloaded; 2. Data pre-processing: data is converted to a suitable format, cleaned and partitioned for training, testing and tuning; for NMT the required dictionaries are prepared; 3. Building of models: for PBSMT, translation, language and recasing models are built; for NMT an encoder–decoder model is built; 4. Engine post-processing: the engine is evaluated, optimised and stored for future use.

This architecture allows the user to simply configure an MT engine language pair, upload the corpus in the TMX format, and initiate the training. This study has created four engines using KantanMT's default settings for NMT and SMT. Another advantage of KantanMT is that it automatically allocates a test set from the training corpus for automatic evaluation and evaluates the translation quality based on three automatic metrics.

3.3. Automatic Evaluation Metrics

Three automatic evaluation metrics are used in the evaluation: BLEU (Papineni et al., 2002), F-Measure (Melamed et al., 2003), and TER (Snover et al., 2006) scores. These metrics compare a sample of MT outputs to human reference translations based on a specific calculation considering things such as correctly translated words, comparative sentence lengths, omissions, and word order. Each metric gives higher weight to certain parameters. According to Shterionov et al. (2018, p. 223), BLEU concentrates on the translation length, translated words, and word order, while F-Measure concerns translated words without considering word order. TER, on the other hand, aims to measure the number of edits (such as additions, omissions) necessary to transform the MT output into the human reference translation.

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15   KantanMT. https://kantanmt.com/ (last access: 26.09.2022)

3.4. Human Evaluation Experiment Design

Human evaluation has been carried out by five professional translators who evaluated a sample of 100 sentences based on three parameters: ranking, adequacy, and fluency. The translators log on to the KantanLQR platform and look at a source sentence and 4 MT translations of the sentence. Adequacy and fluency are evaluated over a 5-point scale, with a 5-star rating being the highest score and 1-star being the lowest. The ranking task involves ordering MT outputs from best to worst where a 4-star rating is the best and 1-star is the worst. Ranking the outputs the same is also permissible if the MT outputs are equivalent.
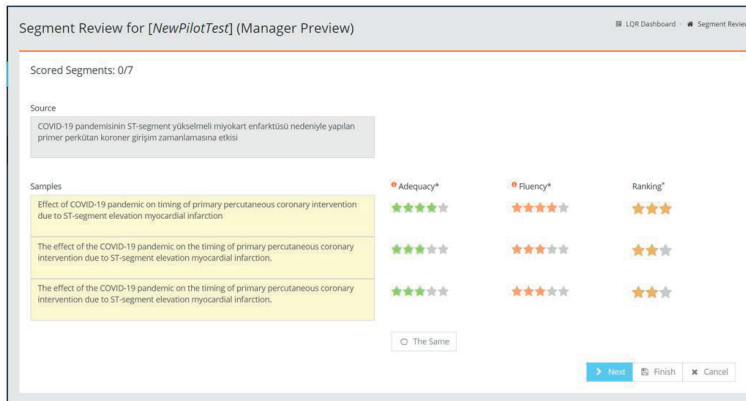
Figure 2. An example of the human evaluation screen displayed for the translators including adequacy, fluency and ranking in KantanMT for 3 different MT outputs. Note that same segments can be ranked at the same level.

Adequacy measures of how much of the meaning in the source sentence is expressed in the target sentences; in other words, it is a measure of accuracy. The translators give five stars when the meaning of the source sentence is expressed completely in the MT output (more stars = better adequacy). Fluency measures the grammaticality and readability of a sentence and focuses more on stylistic aspects. Translators give 5 stars when the target sentence is a fluent sentence in the target language, has no grammatical error, and no problems present in the syntactic structure.

3.5. Terminology Error Annotation and Binary Evaluation

Terminological accuracy plays a crucial role in domain-specific translations such medical translation. The study conducts a binary terminology evaluation (correct/incorrect) of the outputs from the four MT engines. For this evaluation task, a corpus of 100 sentences with at least one cardiology term have been filtered from the test corpus described above. Each cardiological term is then annotated onto a spreadsheet both in the source and target sides. Afterwards, each MT output is compared to the reference translations only to confirm whether the term has been translated correctly or not. Terminological variation (the use of a term translation not equivalent

to the one in the reference corpus) is permitted. The following section reports the results from the automatic and human evaluations, as well as the subjective terminology evaluation.

4. Results

4.1. Automatic Evaluation of TR → EN Specific and Mixed Domain MT Engines

Automatic evaluation metrics (AEM) help one rapidly gain insight into the translation quality of an MT engine and compare different engines by subjecting all of them to exactly the same criteria. These aspects are especially important during the MT development phases, as they require many iterations of quality evaluations, which for repetitive human evaluations might become slow, subjective, and costly. Despite the growing number of criticisms about the effectiveness of these evaluation methods (Way, 2018), they are still widely used in MT studies and paired with human evaluation tasks for increased confidence about the overall quality. This study uses three different evaluation metrics, all of which make a sentence-level comparison between a reference sentence and a machine-translated sentence. A summary of the automatic evaluation scores for the four engines is given in Figure 3.

KantanMT reserves 500 sentences from the training corpora automatically, and these sentences are translated by each engine once the training is done. Then the machine translation outputs are compared to the reference human translations, and the F-Measure, BLEU, and TER scores are calculated based on these 500 sentences. Note that this randomly selected test corpus of 500 sentences is different for each engine.
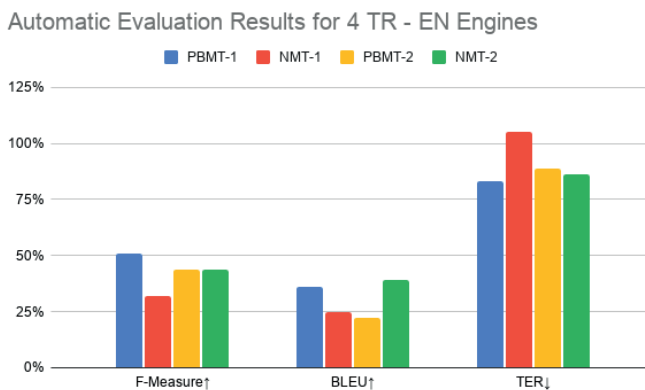
Figure 3. Summary of the automatic evaluation results for the four engines:
SMT-1, NMT-1, SMT-2 and NMT-2.[16]

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16   Note that while higher score means better translation quality in F-Measure and BLEU, low score means better translation quality in TER. SMT-1 has the highest F-Measure score, NMT-2 has the highest BLEU score and again SMT-1 has the best TER score. TER is calculated based on the ratio between the number of edits (i.e., additions, deletions and substitutions) and the number of words in the reference translation. If the number of edits is more than the number of words in the reference translation, the TER ratio is going to be bigger than 1 and hence the percentage score will be above 100%. That's why NMT-1 has a percentage higher than 100%.

This section will compare the engines, investigate the evolution of the quality based on MT type (i.e., SMT vs. NMT) and corpus size, and determine the best and poorest performing engines.

When considering the overall scores, SMT-1 has the highest F-Measure score with 51%, and NMT-1 has the lowest F-Measure score with 32%. In terms of the BLEU score, NMT-2 is the best performing engine, while SMT-2 is the worst. Finally, SMT-1 again has the highest TER score, while NMT-1 has the lowest. While no one single engine stands out, SMT-1 and NMT-2 can be argued to have performed better than the other two engines according to the automatic metrics. Hence, in terms of MT system type, no significant difference appears to exist in the context of the Turkish-to-English automatic evaluation scores. However, a fine-grained look at the change in corpus size in the MT systems does provide an interesting insight.

Table 5. Automatic evaluation scores for four engines. Best scores are shown in bold.			
Engine Name	F-Measure↑	BLEU↑	TER↓
SMT-1	**51%**	36%	**83%**
NMT-1	32%	25%	105%
SMT-2	44%	22%	89%
NMT-2	44%	**39%**	86%

Koehn and Knowles' (2017) study involved incremental training data, and they reported their NMT engine to follow a steeper learning curve compared to their SMT engine. The current study may also expect similar conduct from its engines. Moreover, discussions have also occurred regarding the reliability of these evaluation metrics for measuring the quality of NMT. In a similar study comparing NMT and SMT in terms of the F-Measure, BLEU, and TER for five language pairs, Shterinov et al. (2018, p. 8) hypothesized. "[…] F-measure, BLEU, and TER underestimate the quality of NMT systems" and reported that, while SMT engines yield better automatic scores, the results from the human reviewers indicate the opposite, having given higher scores to the NMT engines. This shows human evaluation to be necessary for a more complete view of the performance of an MT engine. The following section will report on the human evaluation task that was perform for deciding which engine is the best performing engine with regard to the Turkish-to-English language pair.

4.2. Human Evaluation Results

Human evaluations of the four MT engines were conducted on the KantanLQR platform by five professional native Turkish translators. The quality evaluation was performed based on three metrics: adequacy, fluency, and overall ranking.

The four different MT engines translated 100 Turkish segments into English. On the KantanLQR dashboard, an A/B Test project was created alongside the adequacy and fluency evaluations as additional key performance indicators (KPIs). Then, the 100 translated sentences from each engine were imported into the project, and the five translators were invited to connect

to the dashboard to perform the evaluation. All the translators evaluated the same sentences without knowing from which engine the translations had been derived. In each window, the translators looked at a source sentence, four different translations of this sentence (randomly ordered), and the scales for ranking, adequacy, and fluency. The translators were allowed to assign the same score when the quality was the same for two or more segments. Once they completed evaluating all the sentences, the overall scores and a detailed analysis of the results appeared in an analytics dashboard. The study will now firstly describe the profiles of the task participants and then report the findings from this human evaluation task.

Before starting the evaluation task, the evaluators filled out a survey form related to their professional background, with five native Turkish evaluators participating in the study. When considering their educational background, 80% have completed undergraduate studies, and 20% have also completed a master's degree. When looking at their professional profiles, all participants reported performing both translation and review services.

Their translation experience varied between less than one year of experience to 5-10 years of experience, with 60% reported having 3-5 years of experience. Similarly, 60% report using a machine translation in their daily workflow.

Most evaluators (80%) also reported performing postediting tasks. Lastly, since the test sample had been derived from a cardiology corpus, the evaluators were asked whether they have had experience with medical translation, to which 60% stated having previously provided medical translation, editing, and/or postediting services.

This section will now report on the results from the human evaluation task. The five human reviewers completed the evaluation between November 5-12, 2020. Each reviewer evaluated 100 sentences in terms of adequacy and fluency and ranked them from best to worst. With regard to all the evaluation parameters, the NMT-2 engine achieved the best score. The next paragraphs describe the results for each evaluation type.

Ranking. The NMT-2 engine received the best score with a rating of 61.8%, while NMT-1 ranked as the worst engine with a rating of 32.8%. The scores for SMT-1 and SMT-2 are 42.65% and 45.75%, respectively.[17] The SMT-2 engine ranked second, and the SMT-1 engine ranked third.

Table 6. Ranking scores for four engines.		
Engine Name	Total Score	Percentage
SMT-1	853/2000	42.65%
SMT-2	915/2000	45.75%
NMT-1	656/2000	**32.8%**
NMT-2	1236/2000	**61.8%**

17   The calculation for this percentage is provided here. There are 100 sentences and five reviewers, and the scores for each sentence vary between 1-4. Hence, if each reviewer gives 4 points to each segment, the highest possible score for an engine is 2,000. The percentages are calculated according to total score of each engine as a percentage of the highest possible score.

Table 6 shows the total ranking score each engine received from the five reviewers. The NMT-2 engine, which was trained on both cardiology and mixed-domain corpora, received a significantly higher score compared to the other three engines. On the other hand, NMT-1 engine, which was trained on only cardiology corpora, received a significantly lower score. The results for each engine are presented in the following starting from the worst engine to the best.

The NMT-1 engine received the lowest score 407 times (81.4%) out of 500 scoring instances.18 It received the best score only 19 times (3.8%). This low score may be due to the low amount of training data, as having strictly specific domain data does not help provide high quality results.

The SMT-1 engine ranked third and was the other engine trained with only cardiology corpora. This engine also ranked very low, ranking the worst a total of 317 times (63.4%) and only ranking the best 54 times (10.4%). These two results above show that the reviewers gave lower rankings to both engines with the fewest resources.

The SMT-2 engine ranked second and was trained with cardiology as well as mixed-domain corpora. This engine received the lowest-ranking score 298 times (59.6%) and the highest-ranking score 67 times (13.4%). These scores are slightly better than those for SMT-1. However, they are still significantly lower than those for NMT-2.

The NMT-2 engine was trained on cardiology and mixed-domain corpora using an NMT system. It received the best overall ranking score. The reviewers selected it as the best engine 167 times (33.4%) and as the worst engine 163 times (32.6%). Note that the ranking task allows the same ranking score to be applied to multiple engines, as well as no ranking to be assigned to any of the four engines.

Lastly, the study will look at the preferences of the reviewers based on their scores as calculated by KantanLQR. Figure 4 shows the percentage distribution of the scores given by each reviewer. Each color represents a different reviewer. The four reviewers can be seen to have given their highest scores to the NMT-2 engine, with only one reviewer (noted in pale pink) giving a slightly higher score to the SMT-2 engine compared to NMT-2 (78% to SMT-2 and 77% to NMT-2). When looking at the lowest ranking engine, the four reviewers again ranked NMT-1 as the lowest performing engine, with only one reviewer (noted in dark brown) giving a slightly lower score to the SMT-1 and SMT-2 engines (30% to NMT-1 and SMT-2, and 29% to SMT-1).

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18   100 sentences scored by 5 translators equal to 500 scoring instances.
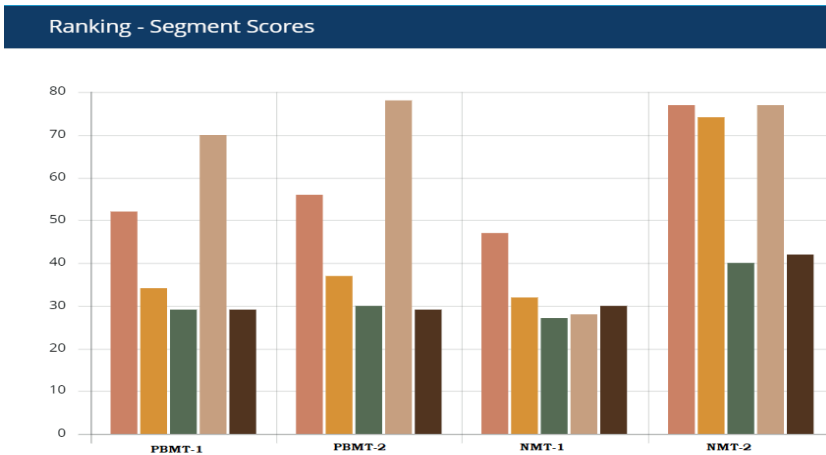
Figure 4. Ranking scores given by each reviewer and shown as percentages. Each color represents a reviewer.

The ranking task showed the reviewers to have ranked the segments coming from the engines trained with greater amounts of data higher, irrespective of engine type. One can also infer from this evaluation that increasing the amount of training data for NMT systems moved the NMT engines from the worst rank to the best and made their results more preferable by reviewers.

Adequacy. The ranking task provided an overview about the MT engines' performance from the perspectives of human reviewers. For a fine-grained analysis, the reviewers were requested to rate the adequacy and fluency of the engines on a 5-point scale regarding the same tasks. Adequacy "is typically defined as the extent to which the translation transfers the meaning of the source-language unit into the target" (Castilho et al. 2018, p. 18). In this study's operalizationalized setting, the human reviwers assigned the segments a score between 1-5, with a score of 1 expressing none of the meaning to have been expressed in the target sentence while a score of 5 meant all the meaning had been expressed in the target sentence.

NMT-2 ranked highest here with an average adequacy score of 2.73 (54.64%).[19] NMT-1 ranked lowest with an average adequacy score of 1.61 (32.24%). SMT-1 and SMT-2 received average scores of 1.90 (38.16%) and 1.99 (39.92%), respectively.

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19   The five reviewers assigned adequacy scores on a 5-point scale for the 100 sentences. Hence, the maximum numerical adequacy score that an engine could get is 2,500. The percentages for the four engines were calculated in proportion to this maximum score. For example, NMT-1 received a total score of 1,366, with (1,366 * 100) / 2500 giving the adequacy percentage.

Table 7. Overall adequacy scores and their percentage distribution.

Engine Name	Total Score	Percentage
SMT-1	954/2500	38.16%
SMT-2	998/2500	39.92%
NMT-1	806/2500	**32.24%**
NMT-2	1366/2500	**54.64%**

None of the engines were observed to have a score greater than 4 (which means "much of the source segment meaning has been expressed in the target").

Of all the scores given to NMT-2, 7.6% were 5-star, 29.2% were 4-star, 16.6% were 3-star, 22.0% were 2-star, and 24.6% were 1-star ratings. The NMT-2 engine is followed by the SMT-2 engine, of whose scores only 2.6% were 5-star, 12.0% were 4-star, 15.8% were 3-star, 21.8% were 2-star, and 48.0% were 1-star rankings. The most striking score in this engine was 48.0% of its output being ranked as 1-star, which implies that nearly half of the segments had not expressed the meaning in the source segments.

Similar to the SMT-2 engine, the SMT-1 engine also had slightly more than half of its segments receive a 1-star ranking (50.8%), while 2.6% were 5-star (same as SMT-2), 10.8% were 4-star, 12.3% were 3-star, and 23.6% were 2-star rankings.

Lastly, NMT-1 ranked worst with its scores. The human reviewers gave a daunting 68.4% of its output a 1-star ranking, while only 1.0% had a 5-star, 9.8% had a 4-star, 7.0% had a 3-star, and 13.8% had a 2-star ranking.

The difference between the NMT-2's 1-star rankings (24.6%) with NMT-1's 1-star rankings (68.4%) is remarkable. When considering how these two engines varied in terms of the amount of bilingual training corpora, one can conclude that increasing the amount of training data significantly improves the adequacy of NMT systems. When looking at the difference between the SMT-2 and SMT-1 engines, the percentage distribution of their scores was very similar.

Fluency. The fluency tasks focused on the target sentences and considered how well the target language grammar rules had been followed, how good the word choice was, and how appropriate the grammatical structure was. On the KantanLQR scale, the highest score is five stars, which indicates native language fluency, no grammatical errors, good word choices, and proper syntactic structure with no post-editing being required. The lowest score of one star indicates no fluency, complete lack of grammatical structure, and mostly making no sense, with the translation needing to be redone from scratch. Table 8 shows the fluency scores for each engine.

Table 8. Total fluency scores of each engine. Highest and lowest percentages are shown in bold.

Engine Name	Total Score	Percentage
SMT-1	913/2500	**36.52%**
SMT-2	959/2500	38.36%
NMT-1	1031/2500	41.24%
NMT-2	1428/2500	**57.12%**

The NMT engines can be observed to have received higher scores compared to the SMT engines, with the NMT-2 engine being the most fluent and SMT-1 the least. The percentage distributions of each engine are reported below.

Although the NMT-2 engine had the highest fluency score, it had a very low percentage of 5-star rankings (8.4%). This implies the number of target sentences with native target language fluency to have been very low. However, the NMT-2 engine had a significantly lower number of target sentences with 1-star rankings (20.8%) compared to the other three engines (46.6% in NMT-1, 49.4% in SMT-2, and 54.0% in SMT-1). Unlike the ranking and adequacy tasks, NMT-1 ranked second for the fluency task, with 1.4% being 5-star rankings, while having more 4-star and 3-star ranking than SMT-2. SMT-2 ranked third with 2/8% being 5-star and 49.45 being 1-star rankings. While the percentages of this engine are close to NMT-1, SMT-2 showed slightly less fluency. The least fluent engine was SMT-1, with more than half of its target sentences (54%) receiving a 1-star ranking. However, SMT-1 had the same percentage of 5-star rankings as SMT-2.

4.3. Final Remarks

In all the human evaluation tasks, NMT-2 can be observed to have performed the best compared to the other engines. Although NMT-2 had mixed-domain corpora, it performed better than the SMT-1 and NMT-1 engines, which had only specific domain (cardiology-based) corpora. Furthermore, NMT-2 performed better than both SMT-1 and SMT-2.

Table 9. An overview of percentages of the human evaluation scores.

Engine Name	Ranking	Adequacy	Fluency
SMT-1	42.65%	38.16%	**36.52%**
SMT-2	45.75%	39.92%	38.36%
NMT-1	**32.8%**	**32.24%**	41.24%
NMT-2	**61.8%**	**54.64%**	**57.12%**

A few observations in relation to corpus size, system type, and corpus type can be made based on the human evaluations. Concerning adequacy in the context of the customized Turkish-to-

English MT, corpus size appears to be more important than system type and corpus type, as the NMT-2 and SMT-2 engines performed better than the other two engines. Concerning fluency in the same context, system type is more important than corpus size and corpus type, as both NMT engines performed better than both SMT engines. Still, NMT-2 performed better than NMT-1, and SMT-2 performed better than SMT-1, which implies a more voluminous corpus size to lead to better fluency. While the overall rankings were compatible according to the adequacy results, more corpora were seen to lead to better scores, with NMT-2 ranking best, followed by SMT-2.

4.4. Discussion of the MT Evaluation Results

Having conducted automatic and human evaluations, the study can now make overall observations about the evaluation results and discuss them in comparison to other studies.

The first observation is that automatic evaluation scores do not correlate with human evaluation scores in terms of best performing engine. SMT-1 engine was the best performing engine in terms of the F-Measure and TER scores and the second-best performing engine in terms of the BLEU score. However, the SMT-1 engine placed third regarding the ranking and adequacy scores and worst in terms of fluency. The best performing engine out of all the human evaluation tasks was the NMT-2 engine. This shows the study's finding to be compatible with Shterionov et al.'s (2018) hypothesis claiming automatic evaluation scores to underestimate the actual quality of NMT engines. They trained SMT and NMT engines for five language pairs and evaluated the MT quality with human and automatic evaluation metrics. However, their study was conducted with engines that had a corpora size of over 35 million words, which is significantly larger than the current study's corpora. This study's NMT-1 engine had a low volume of corpora and received low scores from both the human and automatic evaluations. For this reason, an exception should be added to Shterionov et al.'s hypothesis: automatic scores correlate with human evaluation scores when the NMT engine is trained with a small volume of corpora (at least in the context of Turkish-to-English MT).

Having the NMT system with more parallel corpora in this study be the best and the NMT system with fewer parallel corpora as the worst indicates that NMT systems are very sensitive to the amount of training data. Koehn & Knowles (2017) trained SMT and NMT engines with different amounts of training data and observed the quality of NMT to follow a steeper curve compared to the SMT in terms of BLEU scores. Both the human and automatic evaluation scores in the current study confirm this observation for the Turkish-to-English MT. When considering the evolution from NMT-1 to NMT-2, the ranking, adequacy, and fluency scores are seen to have respectively increased by 29%, 22%, and 15.88%. An improvement also occurred in the SMT when increasing the corpus size; however, the increase was quite low compared to the NMT's, with SMT ranking, adequacy, and fluency respectively increasing by 3.10%, 1.76%, and 1.84%.

One expectation (i.e., implicit hypothesis) of the study was that engines with strictly narrow domain corpora would have performed better than those with mixed-domain corpora.

However, at least according to the human evaluation scores, this was not the case. Moreover, this study's specific domain engines (SMT-1 and NMT-1) had significantly lower volumes of corpora than the domain engines with mixed-domain corpora. Hence, this study cannot arrive at a final conclusion about the effect of corpus type except for when both scenarios have engines with the same volume of parallel corpora. In other words, this study recommends conducting a future study with the same volume of specific-domain parallel corpora and mixed-domain parallel corpora with regard to the Turkish-English language pair.

4.5. Terminology Annotation and Evaluation Results

During the sentence-by-sentence term annotation process, 231 cardiology-related term pairs were identified. Also, 35 source terms occurred in more than one sentence; hence, the total count of unique (with regard to morphological form, not conceptual meaning) terms was 196. Aside from the 231 terms, 67 acronyms were also identified. Hence, 298 terminological units were studied in total. This study will publish the annotated source and target sentences as a free and open corpus in an open repository[20] as research material for any terminology evaluation in Turkish-to-English MT for use by MT researchers. The 100 sentences including these terms have been translated by the four engines, and the subjective evaluation of the term translations as done by the author of the study was conducted by comparing the MT outputs with human translations. Term translations have been annotated as "correct" or "incorrect." The table 10 shows the percentage of correct and incorrect term translations from the four engines.

Table 10. Percentage of Correct and Incorrect Term Translations by the Four Engines		
	Correct Term Translation	**Incorrect Term Translation**
SMT-1	68.79%	31.20%
SMT-2	70.13%	29.86%
NMT-1	16.77%	83.22%
NMT-2	62.08%	37.91%

When considering the overall terminology evaluation, the SMT-2 engine is seen to have the highest number of correct term translations, with 209 correct term instances, followed by SMT-1 with 204 instances. The NMT-2 engine came in third place with 185 instances, followed in last place by NMT-1 with only 85 correct term translations. In parallel with these results, when considering the term translation errors, NMT-1 had the highest number of errors, with 248 term translation errors. This was followed by NMT-2 with 113 term translation errors, SMT-1 with 94 errors, and SMT-2 in last with 89 errors. In reference to these results, the SMT

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20   Turkish English Parallel Corpora and MT Evaluation Results. (Links will be shared after journal review process) (last access: 30.09.2022)

engines can be argued to commit less term translation errors compared to the NMT engines regarding Turkish-to-English corpus-based MT, with SMT-2 performing the best and NMT-1 performing the worst with respect to term translation.

5. Conclusion

Using the specific-domain cardiology corpora, this study trained one SMT engine (SMT-1) and one NMT engine (NMT-1). In this very narrow domain scenario, SMT performed significantly better than the NMT engine with regard to the automatic evaluations. The second scenario involved mixed domain corpora being added to the training set and one more SMT engine (SMT-2) and one more NMT engine (NMT-2) being trained. In this second scenario, the SMT quality decreased while the NMT quality significantly improved with regard to all the automatic metrics. According to the human evaluations for the cardiology sample set, the change from SMT-1 with specific-domain corpora to SMT-2 with mixed-domain corpora resulted in a slight improvement. However, the change from NMT-1 with specific-domain corpora to NMT-2 with mixed-domain corpora resulted in a very significant improvement. In fact, the NMT-2 engine performed the best in terms of ranking, adequacy, and fluency metrics. Collectively, these results imply NMT to have the potential to perform better when translating specific domain content with an engine trained on mixed-domain corpora. Nevertheless, when a low volume of specific corpora is available, SMT may still perform better than NMT, at least in the case of Turkish-to-English MT. When looking at the terminology evaluation, the study observed a slightly different behaviour, with the SMT engines committing fewer terminology errors than the NMT engines. While the change from NMT-1 to NMT-2 significantly decreased the amount of terminology errors, the amount of terminology errors was still greater than those of either SMT-1 or SMT-2.

This study has many limitations due to the decisions taken throughout the process. The objective has been to be able to control all the steps of the MT training process from a translation studies perspective, and this has advantages and disadvantages. While preparing cardiology corpora from scratch instead of benefitting from readily available and open corpora is beneficial for the study and the research community in general, this was time consuming at first, and due to the domain of cardiology being quite narrow, creating a parallel corpora larger than 1 millon source words was impossible. This limited the size of the training corpora used in the specific-domain MT trainings. In the future, I would like to create a less narrow, medical-parallel corpora for large scale medical MT training. Also, one considerable limitation of the study is the subjective terminology evaluation. The use of reference human translations as well as reference terminology resouces minimized subjectivity; yet, the terminology error annotations could have been performed by other human evaluators, just like in the general human evaluation of the MT engines. However, due to four engines needing to be evaluated, no user friendly GUI being available for

terminology evaluation or annotation, and term error annotation task being a complex task involving spreadsheets, I decided to conduct a subjective evaluation. In the future, I aim to benefit from automatic and human terminology evaluation methods for quickly analyzing MT engines' terminology translation qualities.

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Internationalization & Localization Strategies: A Case Study on Vogue

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ABSTRACT

Global companies publishing content localized in different languages mainly focus their quality assurance efforts on a stage prior to publishing. While this approach has traditionally performed well, the increasing economic and deadline-related pressures in these contexts have led to a greater occurrence of mistakes in published content, sometimes with catastrophic consequences for the public image of these companies. Taking this premise into account, the objective of this research is to explore an analysis method for localized content working with a case study approach. For this purpose, a sample of 15 blog posts published by Vogue will be analyzed, Vogue being the most important fashion magazine in the world and a platform with global presence. The posts analyzed belong both to the Spanish version of the blog and to several English versions serving different locales. The result of this process allows us to understand an internationalization and localization strategy of a major brand and provides useful insights to easily improve quality assurance procedures in global companies with a moderate investment of resources and tim.

Keywords: Localization strategies, internationalization strategies, quality assurance, content localization, content internationalization

1. Introduction: Globalization, Internationalization and Localization

In today's globalized and highly interconnected world, going global is an attractive strategy for many companies. While the benefits of marketing products and services at this scale are considerable (Leontiales, 1986), the challenges that must be overcome are also numerous and require managing a considerable number of elements in different areas such as logistics (Fernie and Sparks, 2019, 20–27), organizational structure and strategy (Grant and Venzin 2009), or compliance (Jafari Sadeghi et al., 2018), to mention but a few.

The process of globalization can be considered from two different approaches. On the one hand, we have those local companies that decide to enter foreign markets to improve their competitiveness (Ohmae, 1989). On the other, we find organizations considered as "born global", that have been operating on a worldwide scale from the very beginning rather than developing this approach at a later stage in their business (Vignali et al., 2001). In any case, while we find some true global brands such as Nike, Levi's or Coca-Cola, in the end, marketing strategies should always be adjusted to suit local tastes and meet the special needs of consumers in each local market (Czinkota and Ronnenken, 2012). This approach has been defined as "think global, act local" (Taylor, 1991).

The implementation of this strategy in the linguistic and cultural areas, as well as the management of the associated challenges, has been a priority of the language services industry since the early 1990s (LISA, 2003). For this purpose, a set of complex, interrelated processes has been developed, known as GILT (Jiménez-Crespo, 2013, 24). This acronym stands for "Globalization, Internationalization, Localization and Translation". In this paper, we will focus our attention on the internationalization and localization processes. According to LISA (2003, 14), "Internationalization primarily consists of abstracting the functionality of a product away from any particular language so that language support can easily be added back in, without the worry that language-specific features will pose a problem when the product is localized."

Internationalization deals mostly with technical issues. Organizations such as W3C[1] or the Mozilla[2] Foundation provide ample information about the type of questions that must be considered in order to achieve successful internationalization, such as the use of the Unicode universal character set to guarantee proper rendering of all alphabets or taking language directionality or sentence structuring into account, to mention but a few.

Initially, internationalization focused mostly on designing a software or digital product in such a way that enabled proper localization. However, the process has evolved to include a series of practices defined as "content internationalization" or "writing for translation" (De la Cova, 2016, 246). According to Brown (2003, 4), "writing for translation requires the technical writer to express complex concepts in terms clear enough to move easily from one language to another."

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1   https://www.w3.org/standards/webdesign/i18n
2   https://developer.mozilla.org/en-US/docs/Glossary/Internationalization_and_localization

Another approach to internationalization would be to consider it as a process by which an intermediary version between the source and meta language/culture is generated (Pym, 2014, 121). In this sense, a level of maximum cultural neutrality is achieved (Cronin, 2003: 32). Once the internationalized version has been developed, the content would be ready for the next step, where it would be adapted to the local target. This process, known as localization, is defined by LISA (in Esselink, 2000, 3) as follows: "Localization involves taking a product and making it linguistically and culturally appropriated to the target locale (country/region and language) where it will be used and sold."

Localization implies dealing with a series of linguistic, content, cultural and technical issues (LISA, 2003). These include the management of elements that go beyond mere text, such as code, images, locale settings (such as time, date, or currency), etc.

Localization is not a monolithic practice and may refer to different subsets of processes. Jiménez Crespo (2011a, 2011b) distinguishes between five types: software localization, web localization, video game localization, small device localization and app localization. While this categorization facilitates the analysis of the specific processes involved in each type of localization, it is important to mention that in recent years we have experienced a process of media convergence where the boundaries between software and website content are fuzzier than ever (Wang et al., 2009). Therefore, in a similar manner to the process described above regarding the evolution of internationalization to "content internationalization", nowadays we might define this symmetric process as "content localization" in order to refer in an inclusive way to complex realities where several of these worlds collide, for example, web-based videogames or website content browsed using a mobile device.

Another important point to consider when exploring this topic is localization strategy. This term refers to the specific steps followed to localize and then market products and services. The main approaches followed include the post-gold and the sim-ship models (O'Hagan and Chandler, 2016, 314–321). In the former, a localized version follows the release of the original. In the latter, both the original and localized versions are published simultaneously. When choosing one localization strategy or the other, it is usually required to give priority either to quality or to money. The post-gold model allows for improved levels of localization quality, while sim-ship permits a higher level of income thanks to integrated marketing actions at a global level and scale economies. Likewise, we find additional, less frequent localization models such as "international versions" or "Final Mix" (O'Hagan, 2005), or "relay localization" where, for example, a videogame would be localized from Japanese to English, and then from English to the final target language[3].

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3   FF Compendium: http://www.ffcompendium.com/h/interview.shtml

1.1. A post-mortem approach in internationalization and localization

Quality in localization depends not only on the strategy chosen by the company, but also on the proper implementation of relevant standards. Some of them have a general nature, such as ISO 9001:2015, that sets out the criteria for a quality management system, while others are specific, for example, ISO 17100:2015 (Translation services - Requirements for translation services) or ASTM F2575 – 14 (Standard Guide for Quality Assurance in Translation). Standards provide general guidelines that are applied through the use of the so-called localization quality evaluation models. These are rate error models based on mistake counting. For each type and category of error, a score is subtracted until a final score is achieved, showing whether the specific project meets the expected quality criteria (Doherty and Gaspari, 2013). Some examples of localization quality assurance (LQA) models include LISA QA (Jiménez Crespo, 2009, 2011b) or DQF (TAUS, 2012).

For companies going global, the costs of a failing localization strategy can be staggering. These are not only monetary. Nimdzi (2019) describes some of them:

- The brand image takes a hit.
- It can lead to a drop in in-country or regional sales for the offender.
- Consumer satisfaction indicators such as Metascore or store review ratings will plummet, and the product may end up being remembered for all the wrong reasons.
- Negative social media mentions will lead to more bad press.
- Government censure in certain parts of the world might endanger future business opportunities.

Unfortunately, many localization mistakes are found when it is already too late. A good example is provided by De la Cova (2016), who describes how the Spanish retailer Zara translated "sandalias de esclava" (literally, *slave sandals* in English) to German as "Sklaven Sandalen". In Spanish, *esclava* means both a person who is enslaved and a type of bracelet. The idea behind this name was to establish a link between these sandals and this type of jewelry. This mistake had a clear reputational cost for Zara, and the company had to work hard to control the damages of this communication disaster.

While companies are increasingly aware of this situation and this type of blatant mistake tends to be infrequent, the cold truth is that there is an increased requirement for speed in the delivery of the translations for localization projects (Colliander Lind, 2017) in a context with increased pressure (European Commission, 2020). In many cases, these working conditions might lead to quality issues in the localized product and therefore in important losses (material and reputational, in terms of cultural capital) for the company.

Considering the situation and issues described above, and, specifically, the impact that quality problems can have on internationalization processes and on the cultural-public capital a company has, our aim in this work is to propose a post-mortem approach to detect patterns and trends in internationalization and localization strategies that might help to improve their quality or detect problematic issues.

Though the analysis of content that is already published might seem an unnecessary allocation of resources in settings as stressful as those described above, we consider that studying this type of material may be quite useful for several reasons: detecting missed quality issues (that might be corrected by a dedicated team), verifying that internationalization and localization guidelines are being followed properly across the different markets, and providing useful information for constant update of the internationalization and localization workflows and strategies applied by a company. In order to prove if this approach is valid, we present a case study based on the international magazine *Vogue*. To frame the case study, we will first describe the internationalization process of *Vogue* as a company within the Condé Nast media conglomerate, its parent company, from being a local gazette to becoming a global content platform. The main reason for choosing *Vogue* as a representative company within the global fashion media industry and deeming it suitable for a case study on internationalization and localization stems from the fact that it is considered to be the world's most influential fashion magazine (Oliva and Angelletti, 2006; Godart and Mears, 2009; Kuipers et al. 2014).

2. Vogue: from a social gazette in New York to Vogue Global Network

Vogue magazine was founded in December 1892 by Arthur Baldwin Turnure as a gazette for the upper-class in New York, covering news on the events and activities of the local scene, on social etiquette, the life of the *socialité* and cultural reviews for a Eurocentric elite (Matthews David, 2015, 12). Its first editor was Josephine Redding (Button, 2006, 279), who was in the position from 1893 to 1900. As Hill (2004, 8) points out, *Vogue* was not originally a fashion magazine for women, in fact, the coverage of masculine fashion was even more present. In its early years, the scope of the magazine slowly shifted – in 1899 they started publishing dress patterns, for instance – and this attracted the attention of Condé Montrose Nast, founder of Condé Nast Publications. To this media entrepreneur, *Vogue* seemed to have the potential to serve as the vehicle with which he could develop a new business model for the magazine industry (Cox and Mowatt, 2012, 72) and he bought the publication in 1909. Combining his knowledge of the fashion market and the idea of an advertising-led magazine, Nast was able to "develop a well-articulated theory of the 'class' fashion magazine as a vehicle for attracting luxury advertising" (Cox and Mowatt, 2012, 72). It was in this new era under the umbrella of Condé Nast Publications when *Vogue* evolved into a women's fashion magazine intersected with fashion coverage and advertising. In the period from 1870 to 1914, America's Gilded Age, the presence and importance of *Vogue*, as well as one of its most innovative contributions, was to give the US an authorized voice in the fashion realm, which until that time was dominated by Paris, the great exporter of *couture* trends (Matthews David, 2015, 14).

Far from limiting its scope to the US, *Vogue* soon served as a branch of the American cultural imperialism through the exportation of the magazine and, later, with the establishment of further local editions. Its first overseas edition was British *Vogue*, in 1916. When the Great War made

it impossible to deliver the magazine to Europe, and the demand in the UK increased due to difficulties with receiving press from the Old Continent (by 1916, demand had quadrupled), Nast decided to follow the internationalization path of his great competitor, Hearst (*Harper's Bazaar*), and establish a local edition in the UK (Cox and Mowatt, 2012, 73).

Aware of the need to have a stronger connection with the Parisian *haute couture* world and to offer their readers more authenticity, Nast founded the French edition in 1921. Though it was not profitable (Seebohm, 1982, 131–132), the Parisian edition was a highly-valued vessel that served as a window to the publications' cultural capital. Furthermore, it gave *Vogue* authority not only as a fashion magazine, but as a fashion counselor or "oracle", a key for advertising.

Following the first overseas editions – in the UK and France; and in 1918, the short-lived Cuban edition (1918–1923) –, the expansion of the magazine continued in Argentina (1924–1926), but only lasted two years. Then, in April 1928, *Vogue* Germany's first issue was printed, but ceased publication that very same year. We can say that only the UK edition – and the French one, for the prestige it lent to the publication – made it through the darkest years of the 20th Century: it was not (yet) the time to go global (Button, 2006). After a very long period without any new foreign edition, once the Second World War wounds had started to heal, Bernard Leser – who had escaped from Germany on the eve of WW2 – founded *Vogue* Australia in 1959. This was the very same Bernard Leser who, 20 years later, upon his return to Germany, saved the magazine from the ashes and relaunched the German edition (1979) (Leser, 2015). In between, we have Italy (1964), Brazil (1975), and almost two decades afterwards, with the acceleration of globalization processes due to the World System development after the First and Second World War and the decolonisation process, together with the scientific information revolution (Grinin and Korotayev 2013: 28), we finally see many foreign editions blooming all over the world, and not only in Europe: Spain (1988), Singapore (1994), South Korea (1996), Taiwan (1996), Russia (1998), Japan (1999), Mexico and Latin America (1999), Greece (2000), Portugal (2002), China (2005), India (2007), Turkey (2010), Netherlands (2012), Thailand (2012), Ukraine (2013), Arabia (2016), Poland (2017), Czech Republic and Slovakia (2017), Hong Kong (2019), and Scandinavia (2020) (Button, 2006; Condé Nast, 2022). With the ongoing proliferation of new foreign editions, especially from the 1990s onwards, some cultural, linguistic, discursive and ideological issues appear as well. As Rocamora (2006, 171) points out, despite being in a globalized world, "…fashion discourses in different cultures collude to create different versions of fashion […]. Fashion magazines do not just belong to purely internal signifying systems. They are caught in a network of transnational relationships where the meanings they invest in fashion arise from a system of national differences."

As we shall see in the analysis below, when fashion discourses start to circulate all over the world through translation (in *Vogue*'s case), new significant relations are built between the imported/translated discourses and the national ones, and new combined discourses are created. Even if each local edition cultivates its own identity, "all editions aim to make readers feel

connected with global high fashion" (Kuipers et al., 2014, 2161). To understand the evolution (through local editions with local independent staff and editors) from the traditional system found in the first decades of global internationalization in *Vogue* (especially in the 1990s and 2000s) to the creation of a global content shared space that coexists with local editions, it is of paramount importance to look more closely at the business and discursive shifts in the magazine and its parent company, Condé Nast.

Nowadays, *Vogue*, with its 26 editions, can be seen as a global institution "that potentially reaches transnational audiences" (Kuipers et al., 2014, 2159). In the path towards a global network, 2017 might be considered as a landmark that paved the way towards global unity with the creation of a centralized editorial hub in London called Vogue International, where the company develops content later exported to other local editions. Since then, Condé Nast (USA) and Condé Nast International (rest of the world, directed from the UK), have followed separate paths (Fernández, 2019). From that moment onwards, the hub and its team would oversee the digital content creation for the different markets and local editions to choose from and include in their digital content sites. This strategy is in tune with the shift in other brands towards content homogenization across different markets (Okazaki, 2005). Nevertheless, the results from this first attempt to create global content were not as successful as expected, since "*Vogue* International sometimes had more of a British or Western perspective than was ideal for editorial objectives in other markets" (Fernández, 2019). This is also seen in specific issues or statements that were translated for the different markets (such as 'The Health Initiative' or 'The Black Issue'), where "what looks like global moral engagement from one angle may seem rather imperialistic from another. When a global institution like Vogue spreads moral concerns to transnational public, these may be experienced as meaningful, but also as hegemonic dictates" (Kuipers et al. 2014, 2173).

A successful internationalisation move should take into account the politics and discourses of the new global sphere, or cosmopolitanism, which include aspects such as tolerance, cultural omnivorousness and the engagement in cosmopolitics (Saito, 2011, 125). Therefore, after the original idea of Vogue International's hub had taken off, the company decided to take a further step forward with a more global approach. They marked this new chapter by changing the name of the company to Vogue Global Network (VGN), which unites all Vogue's digital platforms (Fernández 2019). The VGN, with Anna Wintour as Global Content Advisor, is captained by Holly Shackelton, and employs different editors for each department, and even a specific editorial consultant for China and a translations editor (Vogue, 2022), representing the union of both Conde Nast and CNI under the same company (Fernández, 2018). This hub, based in London, creates different content used across Vogue's overseas digital editions.

Changing its structure and strategy, *Vogue* has evolved from being a local social gazette to one of the most important media platforms in the world by stepping into a true global sphere and dealing with the challenges of cosmopolitics (Kuipers et al., 2014). Nevertheless,

even though *Vogue* has crossed national borders, together with its discourses and approach to fashion, beauty, luxury, sustainability, diversity and culture, its content is well "adapted to the sociocultural context of the different countries where it is published" (Rocamora, 2016, 163), hence, it engages in localization processes mediated by translators together with local editions of the magazine.

3. Methodology

Our aim to explore a post-mortem approach to assess internationalization and localization strategies in a globalized brand and to extract useful knowledge that could improve quality assurance procedures derives from two main assumptions. First, that most of the companies publishing localized content focus their quality efforts on a step prior to the actual publishing of content, i.e. that quality efforts are focused after the localization/translation stage and before publishing. Second, that most of the companies work in a context subjected to price and time limitations that make it almost impossible to detect all quality issues.

In order to confirm whether both assumptions proposed are correct and to explore the model, based on a post-mortem approach, we have followed the subsequent methodology. To build up the corpus for the analysis, we selected translated fashion articles published in the Spanish (Spain) digital edition of *Vogue*. We used specific selection criteria. Firstly, the articles had to be published after 2020 to ensure that they met Vogue Global Network guidelines and were closer to the latest internationalization agenda within the company. Secondly, we focused solely on the localized content of the Fashion section to foster cohesiveness in our analysis. In future research projects it would be of great interest to widen the scope of the sample to analyze possible differences between sections. Thirdly, we excluded local articles (written by local editors and exclusively with local audiences in mind) and local articles from other international editions that had been translated but which had originally only been intended for their local audiences (syndicated articles). Therefore, we only chose articles that were originally created at the global hub in London (see section 2) and which had been written specifically for internationalization and localization purposes.

An exploratory study was established in order to determine the common elements shaping the structure and content in all posts. The following elements were identified, as shown in Figure 1: [1] URL of the article, [2] title of the article, [3] introduction of the article, [4] SEO title (defined in the meta properties of the page and visible when the mouse cursor is placed over the title of the site in the Internet browser), [5] and first paragraph of the article. Since our aim was to identify common/divergent structural and linguistic elements to analyse localization and internationalization strategies, we focused on the said elements, not on the whole piece. The reason for limiting the analysis to these five elements (plus images, where relevant differences were found) stems from the fact that these are the key aspects for SEO optimization, especially in SEO on-page strategies (as the one that *Vogue* visibly follows) where

key terms and traceable structure are of paramount importance. As Patil and Patil (2018, 1) point out, the key elements of on-page SEO are: meta tag, title tags, meta description, heading tags, URL string, keywords and optimizing image.

Figure 1. Identification of the 5 elements composing an article in vogue.es

After identifying these five elements (plus images) in the exploratory study, 15 articles from the Spanish digital magazine (VSP) were chosen following the selection criteria described above. Subsequently, the original English texts for each of the articles were selected to complement the sample with a view to comparing those elements in different markets, languages and cultures. Some of the articles were available in more than one English locale, so it was deemed appropriate to widen the number of English-speaking locales in our study in order to enhance comparability, representativity and add an extra layer of complexity to the overall study. Ultimately, different localization strategies among the English-speaking editions – Australia (VAU), India (VIN), United Kingdom (VUK) – might give us fruitful insight into the localization approach in each socio-cultural context. The result of this first step – once the articles had been selected and the analysis elements determined – was the following table, for which a sample is provided below in Table 1.

Table 1. Comparative identification of the 5 elements in different locales					
URL VSP		**URL VUK (ORIGINAL)**		**URL VIN**	
https://www.vogue.es/moda/galerias/harry-styles-vestir-bien-otono-invierno-2020		https://www.vogue.co.uk/fashion/gallery/harry-styles-autumn-styling-tips		https://www.vogue.in/fashion/gallery/how-to-dress-for-autumn-according-to-harry-styles	
Post title VSP	**SEO title VSP**	**Post title VUK (OR.)**	**SEO title VUK (OR.)**	**Post title VIN**	**SEO title VIN**
Cómo vestir bien en otoño según Harry Styles	Cómo vestir bien en otoño según Harry Styles | Vogue España	How To Dress For Autumn According To Harry Styles	How To Dress For Autumn According To Harry Styles | British Vogue	How to dress for autumn according to Harry Styles	How to dress for autumn according to Harry Styles | Vogue India
Introduction VSP		**Introduction VUK (OR.)**		**Introduction VIN**	
Cuellos exagerados, colores atrevidos y jerséis de inspiración granjera: repasamos los códigos otoñales del armario del artista.				Scroll for statement collars, bold shades and barnyard knits	
1st paragraph VSP		**1st paragraph VUK (OR.)**		**1st paragraph VIN**	
¿Todavía está luchando por superar las ganas de escapadita que nos dejó **Harry Styles** con su soleado videoclip de "Golden"? Te acompaño en el sentimiento. Por desgracia, parece que el buen tiempo nos ha abandonado definitivamente y vamos a tener que aparcar hasta el próximo verano los shorts de Bode y las ondulantes camisas de SS Daley que lucía Harry. En su lugar, siempre podemos repasar los estilismos de archivo del cantante en busca de **inspiración otoñal**.		Still struggling to overcome the wanderlust invoked by Harry Styles's sun-kissed "Golden" music video? Same. Alas, sunshine is not currently on the cards in the UK, meaning it's time to bookmark Harry's Bode shorts and billowing SS Daley shirt for next summer, and instead look to the singer's style archive for some autumn fashion inspo.		Still struggling to overcome the wanderlust invoked by Harry Styles's sun-kissed "Golden" music video? Same. Alas, sunshine is not currently on the cards in the UK, meaning it's time to bookmark Harry's Bode shorts and billowing SS Daley shirt for next summer, and instead look to the singer's style archive for some autumn fashion inspo.	

The data-mining matrix was completed with the information included in the articles (37 in total, including the different English locales). Once the table had been completed, the resulting data was analyzed according to the following parameters regarding content, structure or format features of the data (Table 2):

Table 2. Points of analysis
Criteria
1. Locales
1.1 In which English locales is the content available?
2. URL
2.1 Does the Spanish URL follow the same structure as the English URL?
2.2 Does the Spanish URL include the same semantic content as the English URL?
2.3 Are there structural differences between the URLs of the different English locales?
2.4 Are there semantic content differences between the URLs of the different English locales?
3. Title
3.1 Is the Spanish title a translation of the English one or are there any differences?
3.2 Is the Spanish SEO title a translation of the English one or are there any differences?
3.3 Are there any differences between the titles of the article from the various English locales?
3.4 Are there any differences between the SEO titles from the various English locales?
3.5 Are there any format differences between the SEO titles from the different English locales (i.e. capitalization, typography, format, etc.)?
4. Introduction
4.1 Does the Spanish introduction match the content of the introduction found in the versions from the different English locales?
4.3 Is the introduction missing in the Spanish version or in the versions from any of the English locales?
4.2 Are there any differences between the introductions in the versions from different English locales?
5. First paragraph
5.1 Does the translation of the paragraph match the content of that of the versions from the various English locales?
5.2 Are there any formatting differences between the Spanish text and that of the versions from the English locales (i.e. bold, italics, underlined)?
5.4 Are there any differences between the hyperlinks appearing in the Spanish version and those in the versions from the English locales?
5.4 Are there any formatting differences between the different English versions?
5.5 Are there any differences between the hyperlinks appearing in the different English versions?
5.6 Do the hyperlinks in the Spanish version point to the same locations as the hyperlinks in the English locales?
5.7 Do the hyperlinks in the English locales point to the same locations?
6. Images
6.1 Are the images in the Spanish version the same as those in the English ones?
6.2 Are the images in the different English locales the same?

4. Data analysis

In this section, we will analyze the data obtained through the data-mining matrix presented above. Its first subsection (1) was used to guide the comparative analysis between different English locales (if any), while the rest (2–6) are articulated around different structural aspects of the published fashion article: URL, Title, Introduction, First Paragraph, and Images. In each subsection, the parameters analyzed dealt with structural, format and content aspects, mainly focusing on the differences between the Spanish-English version, and between different English locales.

4.1. English locales

Out of 15 analyzed texts, 8 were present in more than one English locales; 13 out of 15 articles were published in *Vogue* UK (VUK), while other locales such as *Vogue* Australia (VAU), *Vogue* India (VIN), and *Vogue* Singapore (VSG) were less present: 4 for Australia, 5 for India, 1 for Singapore. Therefore, we see that VUK clearly holds most of the published articles. This fact can be easily attached to the hub's location: London. Even when some of the Hub's editors may be based somewhere else, their corporative structure stems from the UK, therefore, the articles and features produced are likely to fit into the UK market and may be unsuitable for other English-speaking editions.

4.2. URL

Regarding the URL structure, we observe that 14 out 15 Spanish URLs follow the English URL structure, which, after the basic URL (1) (www.vogue.uk/www.vogue.in) places (2) the magazine's section, (3) subsection, and then (4) the reference to the article *per se*, i.e.: https: (1)//www.vogue.co.uk/(2)fashion/(3)article/(4)jeanne-damas-pregnancy-style. 14 Spanish translations follow this structure (basic URL, section, subsection, article), but 4 of them change the subsection, since each local edition has its own structure, even when there are great similarities. The same results are found when comparing the different English locales. There is only one case out of 15 where a structural change is detected; mostly, the differences are in the subsection, which is adapted to fit the magazine's local structure.

As for URL content, we notice greater changes, since the fourth element of the URL (the reference to the article after basic URL, section and subsection parts) differs notably between *Vogue* Spain (VSP) and the English (mainly UK) edition. In VSP, the URL's content focuses on keywords and does not tend to reproduce the article's title. For example, https://www. vogue.es/moda/articulos/tendencias-primavera-verano-2020-semana-de-la-moda-milan (VSP), while VUK tends to reproduce the title: https://www.vogue.in/fashion/content/5-of-the-most-exciting-fashion-trends-from-milan-fashion-week-ss20-jennifer-lopez-versace-dress. VSP tends to remove words that are not considered keywords (articles, prepositions, verbs) and prefers to include meaningful words (nouns, mostly, and some adjectives), a strategy closer to SEO

optimization than the one that we observe in the English locales (VUK, VIN, VAU). Among English locales, we also notice URL content differences, with VUK being the edition that is best optimized for SEO (fewer connectors, prepositions and articles). VIN and VAU tend to reproduce the article's title word for word in the URL (e.g.: https://www.vogue.in/fashion/content/5-of-the-most-exciting-fashion-trends-from-milan-fashion-week-ss20-jennifer-lopez-versace-dress).

4.3. Title

As for the Spanish translation of the title, in most cases, significant changes are found, such as a balance between adaptation techniques (6 cases) – reformulation of the English title – and synthetization /addition techniques (8 cases). Regarding adaptation strategies, in VSP they are used to formulate an eye-catching title when a literal translation of the English version might reduce its fresh, straightforward and journalistic style. It is also notable that if the English title includes a quote, VSP tends to remove it, probably for the sake of conciseness and to grab the attention of the reader with shorter but more powerful titles. Regarding the translation of the SEO title, we find similar results to the regular title. Among the different English locales, it is interesting to find title changes as well (even if there is no translation process involved), and only in 2 cases is the original title kept with no modifications (adaptation, synthesis, additions). As for the SEO titles, this figure is doubled (4 cases with no modifications). Lastly, formatting changes among English locales are also found. VUK prefers to keep the title fully capitalized, while VIN, VAU and VSG (*Vogue* Singapore) only capitalize proper nouns. Fashion abbreviations (i.e.: "SS" for "Spring-Summer") are only present in VUK, while in VAU and VSP the terms are used with no abbreviation.

4.4. Introduction

Regarding the introduction, which is the lead-in opening paragraph for each article, analyzing the Spanish version, 10 out of 15 cases keep the English content and form. Only light reformulations or content removal are found in some articles (quotes). The only case where VSP is completely different is one where the introduction is missing in VUK but present in VIN. It is likely that VSP was translated from VUK but in the editing stages, VUK's introduction was removed and then fully adapted or rewritten for VIN. This introductory section is only missing in two texts, both from VUK, and never in other editions. It is also notable that in the few cases where we were able to compare (since not every article is included in all the different English locales and, furthermore, two VUK introductions are missing), the content was never literally the same. In some cases, there were lexical adaptations ("catwalk" in VUK; "runway" in VIN; "star line-up" in VUK, "all-star line-up" in VIN; "'90s" in VUK, "1990s" in VAU), and in others, quote removal (in VAU). Therefore, again, we find that even when no translation process intervenes between two English locales, the content is localized and tailored through different linguistic techniques (adaptation, removal).

4.5. First Paragraph

The first paragraph refers to the first block of text in each blog post appearing after the introduction. In general, the translated versions in VSP properly convey the meaning of the original text without any major differences. There is only one case out of 15 where the VSP version extends the content of the post, providing extra information that does not appear in the source text.

Major differences are found in the format area. In 12 out of 15 cases, the VSP version includes bold, italicized and underlined elements that are not present in VUK. This seems to happen only when the text is conveyed into Spanish, since there are almost no formatting differences between the different English versions of Vogue, where the format is mostly uniform (only one case out of 15 shows differences of this type). This specific use of format elements in VSP may point to a set of specific instructions or guidelines on the topic followed by the Spanish team.

As for hyperlinks, all URLs in VSP are different to those appearing in VUK. This was somewhat expected and shows a common localization strategy which is aligned with the translation of the rest of the elements appearing in the posts. Likewise, the adaptation of URLs is an essential part of a successful SEO strategy. When we compare the URLs used in the different English locales, we find mixed results: in 10 out of 15 cases, the same URL is used, while in the remaining 5 we find differences. This may point to different SEO strategies in each local Vogue team or perhaps a lack of coordination in this area to guarantee a coherent approach. Finally, when we check the target sites to which the different URLs point, we can see that the URLs at VSP lead to different pages than those at VUK and the rest of the English locales.

4.6. Images

There are considerable differences in how images are used in VUK (and in the rest of the English versions) and in VSP. In general, images are changed, edited or substituted by others in VSP. This is the strategy found in 11 out of 15 cases and only in 4 posts was the same image kept from the original.

When we check the situation in the different English locales of Vogue, the results are quite the opposite. In 14 out of 15 cases, the same images are used and only in one case was the use of a different one detected.

5. Conclusions

From the results outlined above, we can conclude that after our analysis of internationalisation and localization of Vogue's strategies, its policies show some areas of coordination and some areas of discrepancy. The map of general policies and strategies can be used to address quality-issues in the internationalisation and localization processes.

First, it seems that the English content is not distributed in a coherent way. As we saw in section 4.1, some of the VUK articles are either not published in other locales or only published in some of them. This might point to a need to coordinate these efforts in order to guarantee an efficient distribution of the posts that are already written and can be shared with audiences different to those reading VUK. Another possibility for this apparent lack of coordination could be a conscious decision by each of the regional offices to only republish articles deemed to be relevant to their readers.

Secondly, it seems that SEO optimization is being used for URLs, but not always with the best suited approach. In this sense, the analysis of our sample points to the fact that the SEO strategy followed by VSP might be more efficient than the one used by VUK. In a similar way, the levels of SEO optimization between the different English locales do not match. In this area, VUK seems to follow the best strategy when compared with other English locales such as VIN or VAU.

In third place, there is a considerable difference in the text format of VSP posts. The high number of cases where these changes were found point to two possible explanations: (1) a complete lack of coordination with VUK in terms of writing guidelines compliance or (2) a deliberate policy where format elements would be used to attract the attention of the reader. In either case, some alignment actions would be required here in order to guarantee a coherent approach to this issue. A similar statement could be applied to image management in VUK and VSP.

The aspects detailed in the data analysis section and the conclusions detailed here seem to show that a post-mortem analysis methodology such as the one described in this paper provides useful information for companies that produce content oriented towards a global audience. By analyzing previously published content, it is possible to determine which areas are complying with the expected guidelines and which are not. Likewise, there is potential for the development of new rules for areas not already covered in corporate policies, as well as identifying existing practices followed by local teams that might be used in other locales.

Other advantages of this post-mortem approach include an easy-to-reproduce-and-apply model, flexible design and implementation, reduced amount of time required applying it, and a high proportion of data obtained when compared with the effort required to produce it. For all the reasons mentioned, it is believed that this methodology could be a welcome addition to the QA efforts of global companies.

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The Attitudes of Technical Translators in Turkiye Towards Post-Editing

Türkiye'deki Teknik Çevirmenlerin Makine Çevirisi Sonrası Düzeltme İşlemine Karşı Tutumları

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ABSTRACT

Today, the translation industry is moving towards a new dimension with the effect of technological developments. One extension of these developments is the artificial intelligence-based machine translation. This innovation, especially with the concept of post-editing, has completely changed the traditional understanding of translation and offered translators new roles such as post-editors. This study aims to examine the attitudes of technical translators in Turkey towards post-editing with an approach based on sociology of translation. In this regard, "*habitus*" and "interest", the key concepts of French sociologist Pierre Bourdieu, constitute the theoretical framework of the study. The reason technical translators are chosen as the research object is that machine translation offers very successful outputs in technical translation. The study concludes that technical translators in Turkey have a positive attitude towards post-editing as they are satisfied with the economic gains they have obtained from the field and have succeeded in adapting to the changing system with their habitus suitable for the needs of the field. Data collection was carried out using a questionnaire consisting of 13 open-ended questions. Since the study was conducted with a group of 10 participants from 3 different companies, additional empirical studies are required to support the findings.

Keywords: Bourdieu, MT, post-editing, sociology of translation, technical translators

ÖZ

Günümüzde, teknolojik gelişmelerin de etkisiyle çeviri sektörü yeni bir boyuta doğru ilerlemektedir. Bu gelişmelerin bir uzantısı ise, yapay zekâ tabanlı makine çevirisidir. Bu yenilik, özellikle makine çevirisi sonrası düzeltme işlemi (post-editing) kavramıyla, geleneksel çeviri anlayışını tamamen değiştirmiş ve çevirmenlere son-biçimleyici (post-editor) gibi yeni roller sunmuştur. Bu çalışma, Türkiye'de teknik çeviri yapan çevirmenlerin makine çevirisi sonrası düzeltme işlemine yönelik tutumlarını çeviri sosyolojine dayalı bir yaklaşım ile ortaya koymayı amaçlamaktadır. Bu bağlamda, Fransız sosyolog Pierre Bourdieu'nün anahtar kavramlarından olan "habitus" ve "çıkar" çalışmanın kuramsal çerçevesini oluşturmaktadır. Araştırma nesnesi olarak teknik çevirmenlerin seçilmesinin temel nedeni, makine çevirisinin teknik çeviri alanında çok başarılı çıktılar

sunmasıdır. Çalışma, Türkiye'de teknik çeviri yapan çevirmenlerin alanın ihtiyaçlarına uygun habitus'ları sayesinde değişen sisteme uyum sağlamayı başarabildikleri için ve alandan elde ettikleri ekonomik kazanımlardan oldukça memnun olmalarından dolayı, makine çevirisi sonrası düzeltme işlemine yönelik olumlu bir tutum içinde bulundukları sonucuna varmıştır. Veri toplama yöntemi olarak, 13 açık uçlu sorudan oluşan bir anket kullanılmıştır. Çalışma, 3 farklı firmada teknik çeviri yapan 10 kişilik bir katılımcı grubu ile gerçekleştirildiği için ortaya çıkan bulguları destekleyecek daha fazla ampirik çalışmaya ihtiyaç olduğu düşünülmektedir.

Anahtar kelimeler: Bourdieu, MT, post-editing, çeviri sosyolojisi, teknik çevirmenler

1. Introduction

Post-editing (hereafter PE), which emerged in the wake of the latest technological developments, is a new research area in translation studies. In the post-editing process, the human translator takes on the task of controlling and editing the outputs of the machine translation (hereafter MT), and the person performing this task is called post-editor. The fact that artificial intelligence-based MT outputs give better results has paved the way for this system to become quite common in the translation industry, especially in the field of technical translation with its highly formulaic and repetitive nature. And obviously, this new way of translation, in which human translation and MT are intertwined, will become more common in the future. Although these tools provide significant benefits to translators and translation companies, many studies have revealed that the rapid advancement of artificial intelligence makes translators uneasy about post-editing and causes them to adopt a negative approach towards it. This reaction of translators is quite normal because change means uncertainty, and this alone is reason enough for concern. It is also a fact that they need an adaptation process to understand whether it poses a danger or threat to them. On the other side, in order not to be left out of the system in the future, translators should not be positioned against this new aspect of the translation industry. Based on this idea, a literature review was conducted on the attitudes of technical translators in Turkey towards PE. The reason this group of translators was chosen as the research object is that technical translation, which does not involve rhetoric or wordplay, is the most ideal type for post-editing. And existing studies in Turkish literature, which are quite limited compared to the size of its application, mostly focus on the scope of PE and the role of the translator in this process (Çetiner 2019, 2021; Odacıoğlu 2020; Barut 2022). There is no empirical study on the approaches of post editors, i.e., here technical translators who do PE work. The aim of this study is to reveal the attitudes of technical translators in Turkey towards PE and to present a sociological perspective to the findings.

Although technology in its golden age has made the translation work much easier, it has not eliminated the need for human translators. Therefore, this new concept, which came into our lives with the effect of technological developments and completely changed the traditional understanding of translation, has caused translators to assume a new role. Despite the speed and comfort MT offers, translators adopt different attitudes, such as resisting or accepting this new role. Considering that all human behaviors can be explained sociologically, the subject under question will be discussed from the perspective of translation sociology, which seeks answers to the "why" and "how" questions focusing on the inner reasons or driving forces behind human actions. Accordingly, examining the attitudes of translators with the tools offered by sociology will provide an in-depth insight into the subject. A sociological perspective, including an extensive analysis of "habitus" and "interest", which are important key concepts of Pierre Bourdieu, will provide a very detailed presentation to scrutinize the roots of translators' attitudes towards post-editing. My aim here is not to examine the habitus and

interests of translators, but to reveal the connections of their attitudes towards post-editing with these two concepts. An important parameter that can affect the findings here is the economic crisis, which was felt intensely in Turkey, especially after the pandemic. Therefore, the article should be read with this parameter in mind.

Recently, there has been a large volume of published studies on PE in the world. However, a significant part of these studies has investigated the technical side of the subject (Moorkens 2012; Moorkens, O'Brien 2013, Temizöz 2016), and much of the research examining translators' approaches to the subject under question has been descriptive in nature (Arenas 2013; Pérez 2020; Levanaitė 2021; Cadwell, O'Brien and Teixeira 2017; Vieira 2020). Few researchers have been able to draw on any sociological study into the opinions and attitudes of translators towards post-editing (Sakamoto 2019; Sakamoto & Yamada 2020; Pym & Simon 2021). The study of Akiko Sakamoto entitled "Why do many translators resist post-editing? A sociological analysis using Bourdieu's concepts", is one of the most significant attempts to put forward the social mechanism of translation and post-editing in terms of the position taken by two groups of workers (post-editors and translators) (2019: 204). In her study, Sakamoto concludes that the cultural capital and the resultant symbolic capital, which preserve the respectable position of translators, are transformed into the economic capital with post-editing work and this causes to a "hysteresis effect" on translators. This change, which causes not only a change in position but also a decrease in total capital, creates a resistance for post-editing (2019: 212). The fundamental problem here is the change in position that causes a translator, who is already not valued enough as a human translator, to lose her/his symbolic capital as a human-machine translator. That is a remarkable result for translators who complain about working with excessive workload and low wages and who state at every opportunity that they want to benefit from economic capital fairly and equally. The study of Sakamoto (2019), which focuses on the position takings in accordance with the total capital, is of great importance to explain the underlying reasons of translators' attitudes to PE. Unlike this study, conducted with a focus group of 16 UK project managers, a survey of 155 company websites and 2 training manuals for post editors, i.e., without the ideas of translators doing PE work, the present study will examine the attitudes of technical translators, who actively engaged in PE work, towards PE and reveal the sociological mechanism behind them.

In the data collection process, I created a survey consisting of 13 open-ended questions and Google form was the tool used to publish this questionnaire. Since it is very difficult to reach the translators who do PE work, the data collection process took a long time and only 10 participants from three different translation companies were willing to answer the questions. Although the number of participants is small, with open-ended questions, it is thought that the participants will provide an in-depth insight on their PE experiences. Below are the open-ended questions asked to the participants within the scope of this study[1]:

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1   The questionnaire, prepared in Turkish, was translated by the author.

1) How long have you been translating?

2) How long have you been doing PE?

3) What topics do you mostly do PE on?

4) Have you received any training on PE?

5) In what language do you do PE?

6) Are you satisfied with the economic profitability of the PE projects?

7) How do you budget or invoice the PE projects (per word, per hour...)?

8) Is PE an opportunity or threat to translators? Why?

9) What do you think about the future of the translation profession?

10) Do you prefer to translate with the help of CAT tools or do PE? Why?

11) Do you use a specific translation tool for post-editing?

12) Do you prefer to be a post-editor or translator?

13) Is the satisfaction you receive from the translation process as a post-editor different from traditional translation?

2. Theoretical Framework

The French sociologist Pierre Bourdieu, with his sociological understanding, has influenced almost all disciplines, including translation studies. Using his increasingly popular key concepts, many researchers in the field have studied on the various agencies and agents involved in the translation process (Gouanvic 2005, 2010; Inghilleri 2003; Sela-Sheffy 2005). In particular, Daniel Simeoni's seminal and inspiring work, based on the concept of habitus, is quite remarkable among the studies on translators (1998). The status of translators is another topic of interest among translation studies researchers (Sela-Sheffy 2008; Katan 2011; Hell & Zethsen 2010). In addition, as mentioned before, Sakomoto (2019) stands out with her study in which she explains the reasons for translators' fears and worries about MT and the resultant PE process, by using Bourdieu's concepts such as field, habitus, and capital.

As Bourdieu put it, "habitus becomes active only in the relation to a field and the same habitus can lead to very different practices and stances depending on the state of the field" (1990: 116). Accordingly, "both concepts of habitus and field are relational in the additional sense that they function fully *only in relation to one another"* (Bourdieu & Wacquant, 1992: 19— italics are in the original). From this expression, we can draw two inferences: The first of these is that the two concepts are functionally interrelated, and one becomes meaningful with the other in terms of the needs of the field and the agents to meet them. Second, in order for the agents to be positioned in certain fields, they must have certain dispositions, i.e., a specific habitus, in Simeoni's words a "translatorial habitus" (1998: 33). Thus, it is of great importance to briefly touch on the notion of field, although not in detail, to understand the other concepts that we will focus on in the following pages.

According to Bourdieu, the field is the place of forces, struggles and relations defined by power relations (1991: 3) and all social fields are similar in terms of these features as well as their generic mechanisms, such as those that regulate the selection of newcomers and the competition between various producers (1991: 5). Since the field is an elusive concept, Bourdieu often uses the analogy of "game" to describe a field and make it easier to understand: "a social space where everyone has an interest in winning – that is, securing the most advantageous positions within it" (Grenfell, 2014: 154). Based on this analogy, it can be said that it is the field itself that determines what can be done in the game, the characteristics of the players, their profits, in short, everything about the game. Players involved in the game also act in a certain way to define and develop their positions in accordance with these rules and requirements of the field in which they are positioned. Additionally, in Bourdieu's words, "the field of power is the space of the relations of force between the different kinds of capital or, more precisely, between the agents who possess a sufficient amount of one of the different kinds of capital to be in a position to dominate the corresponding field" … (1998: 34). The four forms of capital defined by Bourdieu are as follows: "Economic (money and assets); cultural (e.g., forms of knowledge; taste, aesthetic and cultural preferences; language, narrative and voice); social (e.g. affiliations and networks; family, religious and cultural heritage) and symbolic (things which stand for all of the other forms of capital and can be "exchanged" in other fields, e.g. credentials)" (Grenfell, 2014: 67).

After briefly defining the field, let us move on to the concept of habitus. As Bourdieu put it, "habitus is both a system of schemes of production of practices and a system of perception and appreciation of practices. And, in both dimensions, its operation expresses the social position in which it was elaborated" (1989: 19). To put it another way, habitus is not independent of its social position and tends to perceive and reproduce practices suitable for the conditions that produce it. For Bourdieu who explains this situation with reference to phenomenology, "… points of view depend on the point from which they are taken, since the vision that every agent has of the space depends on his or her position in that space" (1989: 18). That is to say, "habitus is a system of schemes of perception and appreciation of practices, cognitive and evaluative structures which are acquired through the lasting experience of a social position" (1989: 19). However, according to Bourdieu/Wacquant, "habitus is perfectly "adapted" to the field without any conscious search for purposive adaptation, and one could say that the effect of habitus is then redundant with the effect of field" (1992: 129). From these statements, it turns out that the socially structured habitus is open to development and adapts to changes even if it resists. This process can be quite long and challenging for the agents. And, in every new situation encountered, habitus shows a similar reaction. Although it is not easy for the habitus to get used to new situations, it is not impossible either.

In Bourdieu's words, the constituent elements of habitus, which is a part of the two-fold social genesis besides the field, are the schemes of perceptions, thought and action (1989:

14). Habitus is the practical knowledge and mastery of the patterns of the social world that, without even organizing organizing these patterns in conceptual terms, allows our behaviour to adapt to these patterns and to be ascribed to these patterns as if they had been produced by them (Bourdieu, 2020: 67). Bourdieu explains this situation as follows: "There exist, within the social world itself and not only within symbolic systems (language, myths, etc.), objective structures independent of the consciousness and will of agents, which are capable of guiding and constraining their practices or their representations" (1989:14). In this regard, "he rejects the idea of social actors as conscious, calculative rational beings, although he does allow for the possibility of "rational choice" under specific circumstances" (Inghilleri, 2014: 128). In short, "habitus is the dispositions of agents… As perceptive dispositions tend to be adjusted to position, agents, even the most disadvantaged ones, tend to perceive the world as natural and to accept it much more readily than one might imagine-especially when you look at the situation of the dominated through the social eyes of a dominant." (1989: 18). Accordingly, every agent, even the most disadvantaged, tends to get used to the conditions over time. Through habitus, agents easily understand and adapt to the social environment that restricts them, and they do not even realize that they are restricted.

Simeoni, who successfully adapted this term to translators, "takes as a starting point the notion of a complex, adaptive habitus finely tuned to the practical demands of the (special) field(s) in which it operates" (1998: 14) and indicates that "fewer of us are endowed with a specialized professional habitus" (1998: 18). According to Simeoni, "becoming a translator is a matter of refining a social habitus into a special habitus; on condition, that is, that the field of translation were construed as a specialized field", which is here the field of technical translation (1998: 19) and "this specific habitus is *governed by the rules pertaining to the field in which the translation takes place* (1998: 20— italics are in the original). Bourdieu's term of habitus is clearly a collection of sorts, i.e., a convenient stenograph for different default functions applying at different levels and in different domains (Simeoni, 1998: 17) This means that actors must have certain qualities to meet the requirements of the field, otherwise they will not be able to adapt to the field. The most striking feature of habitus, which is closely related to our subject, is that it is both "a structured and structuring mechanism" (Simeoni, 1998: 21-22). It is structured because it is acquired and shaped in the course of social life; and structuring because it contributes directly to the elaboration of norms and conventions (Simeoni, 1998: 21-22). In other words, habitus functions as a kind of reproduction mechanism by reinforcing the power of structures, which results in making it difficult to see new possibilities and different options.

"Sociology postulates that there is a reason in what agents do (in the sense that one speaks of a reason of a series) which must be found; this reason permits one to explain and to transform a series of apparently incoherent, arbitrary behaviors into a coherent series, into something that can be understood according to a unique principle or a coherent set of principles" (Bourdieu, 1998: 76). Bourdieu explains this situation with the notion of interest. "*Interest*, in Bourdieu's

words, is to be there, to participate, to admit that the game is worth playing and that the stakes created in and through the fact of playing are worth pursuing; it is to recognize the game and to recognize its stakes" (1990: 77). Obviously, the notion is about finding answers to certain questions: Why do players want to play the game? What are the motivational sources of being in the game? What do they gain by playing the game? Therefore, interest, which reveals why the players are interested and volunteers in the game, is another important key concept in understanding the reasons for the agents' actions.

So, what is this interest and why is it necessary for? "Interest is not a kind of universal property possessed by a universal agent; it is socially defined. Interest is always defined with reference to a field. Interest is the *illusio* of a particular field. Interest is determined in the relation between a habitus disposed to perceive certain solicitations and a social space where these solicitations arise" (Bourdieu, 2020: 97) and "even symbolic exchanges suppose the investment of interest, and the freest of games, like art or love, suppose a form of interest" (Bourdieu, 2020, 83). In addition, "there are as many interests as there are fields, and presumably subfields, although these interests must also be seen, and partly define themselves, in relation to each other" (Grenfell, 2014: 156). As for why it is necessary, in Bourdieu's words, "each field imposes a tacit entrance fee" (1998: 78). So, in order to enter to a field, one must first be interested. The expressions such as "I am doing this job because I enjoy translating" or "I am quite happy to help and serve people" are true to a certain extent as these are basic entry conditions in the field. In short, interest is the precondition of the functioning of the field.

Bourdieu uses the notion of interest in the sense of being interested and adds that "when you have a feel for the game, you don't enquire into the existence or the *raison d 'etre* of the game; you want to play, you have a *libido vivendi.* Each game imposes its own libido, and you could say that 'interest = libido'. But you could just as well say 'interest = *illusio*'" (2020: 82— italics are in the original). With these expressions, Bourdieu defends that the notion of interest can be replaced by the term of libido and illusion. And, in Bourdieu's words, "there are in effect as many kinds of libido as there are fields" (1998: 78). These interests, libido, or illusio, for which the agents struggle, are of value only to those in the game, and they exist in relation to the field's objectives. Being interested in a game, taking the risks, and believing it is worth is illusory to anyone outside of the game and someone who has the appropriate habitus cannot help playing (Bourdieu, 2020: 85). Therefore, Bourdieu's notion of interest should not be interpreted as a principle of action independent of its conceptual framework.

Interest cannot be reduced to rational calculation. The notion borrowed from Nietzsche and Sigmund Freud refers to the fact that "all action is necessarily 'interested', but in order to look after our interests and ensure their success, we have to repress any overt sense of that interest" (Webb *et al.,* 2002: 14). Pursuant to this understanding, it can be said that even the agents themselves are unaware of their interests and what is going on at the unconscious level. As John B. Thompson put it simply, "since individuals are the products of particular histories

which endure in the habitus, their actions can never be analyzed analyzed adequately as the outcome of conscious calculation" (1991: 17). That means that the interests of individuals cannot be interpreted independently of the historical, cultural, and social context of their habitus. As a critic to the postulate of an individual reduced to the ability to make well-informed calculations, Bourdieu suggests "looking into the genesis of this singular individual" (2020: 94). Because, without knowing where individuals come from or where they have been grown up, such an analysis would be incomplete and even erroneous.

"Bourdieu understands actions in terms of *interests* (cultural and social benefits and loss, as well as economic) …" (Grenfell, 2014: 160). And, as Michael Grenfell put it briefly, "individual's attitude to the past, present and future is shaped by this interest" (2014: 154). It follows from this expression that interest is also the determinant of behaving in a certain way and preferring one thing over another. No action is free from desires, aspirations, and profits. In generating practices, perceptions, and attitudes, illusio is such an important concept that there is a vested interest in all actions whether it is economic, cultural, or social. Additionally, "interest – the *illusio* – has all the appearances of being natural, while it is indeed a product of the field, as a collective act, apprehended by individuals according to their own socially constituted habitus" (Grenfell, 2014:159). And "disinterestness" is not to the understanding of Bourdieu's sociology (Bourdieu & Wacquant, 1992: 116). Basically, "interest is to see ends without posing them; a future which is quasi-present because it acts there; a game which is so good that it forgets that it is a game. Stated aims and objectives are therefore never as they appear, but the epiphenomena of interest" (Grenfell, 2014: 163).

As mentioned before, the notion of interest has an unconscious aspect in Bourdieu's sociology. In this regard, Thompson (1991: 16) underlines that "Bourdieu assumes a fundamental link between actions and interests, between the practices of agents and the interests which they knowingly or unknowingly pursue, while at the same time he rejects the idea that interests are always narrowly economic". The unconscious aspect of the interest necessitates researching the field and revealing the gains that the actors themselves are not aware of. This is expressed as the "heuristic principle", which also calls upon the researcher to elucidate the specific interests at stake in the practices and conflicts which take place in particular fields (Thompson, 1991: 16). The present work will be shaped by this heuristic perspective of Bourdieu. In this direction, the connections between translators' attitudes towards PE with habitus and interest will be investigated.

3. Analysis of the Questionnaire

3.1. General Profile of the Group

In this section, where questions 1, 2, 3, 4, 5, 7 and 11 will be examined, the general profile of the participants will be discussed. The first question is aimed at learning about the experiences of the participants in the translation profession. Responses of the participants to this question

revealed that they have significant experience in the translation profession, ranging from 6 to 23 years. From the second question, it is understood that their experience of PE is relatively short compared to their professional experience, with a minimum of 2 years and a maximum of 6 years. Since the participants of the survey are technical translators, the responses to the third question cover different branches of technical translation, such as informatics, medicine, law, marketing and automotive. Educational materials, interface translations, user manuals, medical device translations are among the documents translated by the participants. In response to the fourth question about training on PE, seven participants stated that they have certificates such as SDL, TAUS and MTPE and three expressed that they did not receive any kind of training. Considering the number of participants who received PE training, it is clear they are professionals who take their work seriously. PE language combinations that the participants work with are mainly EN-TR, TR-EN and only one participant added the following language combinations: FR-TR, FR-EN, EN-FR. In response to the translation fee question, all participants stated they charge PE projects per word, but there are also projects that are charged per hour at the request of the customer. Finally, the participants mostly answered yes to whether they used a specific translation tool in the PE process. Examples given by the participants include Trados, Smartcat, SDL and ContentQuo.

3.2. Results from the Translators' Questionnaire

In this section, the data gathered from the questions 6, 8, 9, 10, 12 and 13 will be evaluated from a sociological perspective, based on Bourdieu's key terms habitus and interest. In addition, direct quotations from the participants will be made in the analysis of some appropriate "why" questions. The sixth question concerns the economic profitability of PE projects and was asked to reveal the relationship between translators' interests in PE and economic gain. As this is a yes/no question, no direct quotes will be given. According to the responses, six out of ten participants indicated they are satisfied with the economic profitability of PE, consistent with the finding of Sakamoto's study. (2019). Three participants expressed dissatisfaction, while the remaining one said it depends on the client and type of text. It is understood from the responses of the participants that PE projects satisfy technical translators in terms of economic capital. Once the analysis of the other questions below is complete, it will also become clear whether this economic capital has brought a positive approach to PE. If we briefly recall the findings of the Sakamato's study (2019), even if the translators are satisfied with the economic capital, they put up resistance to PE since the cultural capital and the resultant symbolic capital, which give them a respectable position in the field, are diminished. Considering that translators in Turkey often complain about low translation fees, it is intriguing to uncover the impact of PE's economic profitability on translators' attitudes.

The eighth question asked to the participants was whether PE is an opportunity or a threat to translators. Six out of ten participants regarded PE as an opportunity, three as a threat, and

the remaining one said both. It can be said that, in response to the question we wondered in the previous paragraph, those who participated in the survey tended to view PE more positively. Obviously, economic capital gained from the field has a genuine positive impact on the attitudes of technical translators towards PE. Some quotes explaining the reasons for the answers given by the participants are as follows: "It is an opportunity. More voluminous work can be done in less time and higher pay". "I think it's an opportunity because MT technology will no longer stand still and will evolve further. Translators who do not follow this development will not be able to get large and permanent jobs in the market, just like translators who once said, 'I don't use CAT'". "This is an opportunity right now because traditional translation is dwindling and will become less frequent over time. We must take advantage of this new opportunity". "I don't see it as a threat because MT will never reach 100% accuracy. On the contrary, the translation volume of the translator will increase in the PE process". "It is a threat. Costs are cut and translators are not paid the wages they deserve". Looking at the overall responses, the increasing and accelerating translation volume, less tiring, profitable, and timesaving translation activities are the main reasons for the positive opinions on PE for the time being, while the possibility of reducing the volume of translation in the future, hindering the translator's self-development and cost reductions are the main concerns. An important point that stands out from the responses given to this question in connection with the purpose of the study is that the participants stated that their economic earnings increased in parallel with the increasing translation work, and therefore they considered PE an opportunity. The fact that technical translators are satisfied with the economic profitability and regard PE as an opportunity in this respect reveals that economic interest has an important role in their positive attitudes towards PE. It should also be noted that the participants did not put any emphasis on cultural or social interest. The reason for this can be briefly explained by the fact that the aim of technical translators is to obtain economic capital rather than cultural or symbolic capital. The emphasis on adapting to this new trend, called PE, in order not to lose job opportunities in the future, is another prominent factor in the responses of the participants. Their effort to become compatible with PE is a clear sign of their field-structured habitus with high levels of adaptation.

Regarding the negative opinions of the participants about PE, the following question can be asked from a Bourdieusian point of view: Could certain behavior patterns be more directly related to survival needs? Because as MT gets smarter, some participants think they will not be needed any more, particularly in the field of technical translation. Thus, in the case of post-editing, it can be said that the attitudes of translators vary according to individual groups. For example, the chances are that the technical translators may have more negative feelings towards MT than the literary translators as the outcomes of technical translation with MT are quite satisfactory compared to literary translation. That may seem paradoxical, as the expected reaction is that the higher the quality of MT, the more it should be adopted by translators. However, since technical translators act with basic impulses, such as survival and existence,

these reactions are quite understandable. With their traditional habits, they resist the changing way of translation and their new role that is not embedded in their habitus. The important point for them is whether this newcomer in the game threatens their future job opportunities. This primitive impulse prevents them from seeing the possibilities it offers. In other words, translators are not against PE itself; they are just worried about losing their jobs in the future.

This argument can be extended with the ninth question, in which the participants put forward their thoughts on the future of the translation profession. Three out of ten participants expressed a negative opinion on this question and stated that the translation profession would disappear in the future. For example, one participant used the following expression: "In 5 years, half of the currently employed translators will be unemployed, and within 10 years, only 10% of these translators will continue to earn money doing this job." On the other hand, the remaining seven participants indicated that even if the profession does not disappear, the role of translators will change, and they will do more PE work. In either case, traditional translation methods in technical translation will not be carried into the future and the role of translators will change radically. Considering the high rate of satisfaction among the participants, it can be said that this change no longer bothers translators, at least in Turkey. They seem to have accepted PE because they are satisfied with the benefits of it, such as financial gain, speed, higher throughput, and more translation work.

The tenth question is about whether translators prefer PE or translation with the help of CAT tools. Four participants preferred PE, three of them opted for traditional translation with the help of CAT tools, and the remaining three replied it could be both. Although there seems to be a balanced orientation to both options, it is noteworthy that the participants still preferred PE over translation with CAT tools. Some quotes from the participants are as follows: "I prefer to translate with CAT tools. From translation memory, I pick neat matches". "I prefer PE, because it makes my job easier. I can get tired less and translate more". "I have no such choice. Because customer demands determine what we will use and how we will use it at the end of the day. In both cases I use CAT tools". When the responses of the participants are examined, the main reason for choosing PE seems to be that it allows faster translation with less effort and therefore speeds up translation time. It is clear there is no sharp negative view towards PE and that the translators accept the current change. At this point, the relationship between habitus and field comes to the fore in terms of translators' adaptation to this (so called) new player that did not exist at the beginning. Knowing that they would be out of the game if they could not adapt to MT, actors started to accept this new and apparently permanent player in the field.

In the twelfth question, the participants were asked whether they preferred being a post editor or a translator. According to the responses, six participants expressed that PE is more attractive, two opted for translation, and the remaining two preferred both. Some quotes of the participants are as follows: "Although the translator's freedom of interpretation is disappearing, PE is currently more attractive in order to provide more financial gain in today's conditions". "I

prefer PE. This is the evidence of my adaptability to new roles." "Of course, PE, it is easier". "Being a translator is more attractive. I think that in post-editing, the quality of translation has decreased, and MT has been brought to a reasonable quality level and the margin of error is higher". Similar to the results of the questions above, most of the positive opinions are related to financial gain, convenience and keeping up with change, while the negative ones are related to the quality of the translation.

The last question concerned the degree of satisfaction that translators derive from their different roles in the two types of translation processes. The participants were asked whether the satisfaction they received from the translation process as a post-editor differed from the traditional translation. While four participants stated that traditional translation is much more enjoyable, high quality and creative, six participants expressed that PE is more satisfying both in terms of speed and financial gain. Some quotes of the participants are as follows: "It is different, because it's better in terms of speed. I can do more work, of course, which affects the cost, but it should be noted that PE has developed and continues to develop for about two years, otherwise if this question was asked in the past, I would prefer traditional translation". "It feels like doing some puzzles and understanding the machine. That's why it's so fun to experience that translation feeling in a different dimension". "In PE, our freedom to interpret and play with words disappears, but we already have limited freedom in technical texts. I see little difference in terms of professional satisfaction as more financial satisfaction can be achieved". The participant's emphasis on limited freedom in technical texts well sums up why technical translators give weight to economic capital rather than cultural capital and must adapt to this new trend.

Of course, it is not possible to make an objective assessment without considering the economic conditions of the country, which are quite fragile these days. According to official figures, the unemployment rate in Turkey for the last four months is 11.3%, while the inflation rate for the last six months is 78.62%[2]. Although we do not have sufficient data on how the general economic instability, unemployment and inflation caused by the crisis has affected the sector, it should be noted that the conditions in the country have increased the discomfort of all employees, including translators, about job security. The general climate of the country forces people to focus on protecting their current jobs and incomes. The most important goal is to survive in all business lines. Therefore, one reason they accept this change so easily may be the need to avoid this uncertainty. If we exclude this parameter and make our evaluation only based on the responses of the participants, it can be assumed that the reason technical translators are interested in the field is the economic capital they gain, and their habitus that helps them adapt to the newcomer of the field. According to this finding, it is clear their interest in the field is only about economic gains and not because of cultural or symbolic interest. However, more empirical studies are required to support these findings, as this is a conclusion drawn from the responses of a small group of ten participants.

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2   https://www.tuik.gov.tr/

4. Conclusion

This study was conducted with a group of ten professional translators engaged in PE work. The survey method was used to collect information, and the participants answered 13 open-ended questions prepared by using Google Forms. The study concluded that technical translators in Turkey have a rather positive view of PE, contrary to the popular belief. The expressions used by the participants revealed that they adapted to their new roles in the field of technical translation. In other words, their discourses reflect an adaptive perspective rather than resistance to PE, unlike the findings of the world literature.

In the study, it has been revealed that the participants accept PE as a part of the future of the translation industry and do not feel uncomfortable working as a post editor. The impact of MT on economic gains is the main reason why they have a positive attitude towards PE. Since technical documents do not require creativity (user manuals, training documents, etc.), intellectual satisfaction or recognition associated with cultural and symbolic interest are resources that translators cannot reach anyway. Therefore, the main goal of most technical translators in the field is to obtain adequate and equitable economic capital rather than cultural and symbolic capital. Another point frequently emphasized by the participants is that MT provides the opportunity to do more translation work as it saves time and increases efficiency and productivity. It follows from this finding that time stands out as the definer of value for technical translators. Because more time means more economic capital. Obviously, there is a correlation between satisfaction with economic profitability and a positive attitude towards PE, i.e., the higher the economic profitability, the higher the satisfaction rate.

This situation can also be explained with the notion of habitus as well as the economic capital gained from the field. The fact that translators' initially negative attitudes turn into positive over time is clearly a direct result of their habitus. The structured and constructive feature of the habitus comes to the fore in adapting to the PE process. The agents, who structured their habitus as required by this new dimension of the field, managed to adapt to the changing way of translation, albeit with difficulty. It turned out that the tendency to adapt and be open to change, which was already encoded in the habitus of the agents positioned in the field, enabled them to gradually accept the new order. In conclusion, it is clear that technical translators in Turkey have a positive perspective on PE, mainly due to its effect on their economic gains in the field and their dispositions to keep up with changes to position themselves in the future of the translation industry.

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"Biohackers" Dizisinin Türkçe Alt Yazı Çevirisinde *Ünlemler*

Exclamations in the Turkish Translation of Subtitles from the Series *Biohackers*

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ÖZ

Ünlemler daha ziyade konuşma dilinde kullanılan ve tek başına kullanıldığında bile bir anlam ifade eden sözcüklerdir. Her dilin kendine özgü bir ünlem kullanımı söz konusu olmasına rağmen diller arası akrabalık durumu göz önüne alındığında, kimi diller arasında ünlemlerin kullanımına yönelik ayrılıklar ve benzeşmelerin olduğu söylenebilir. Ünlemlerin kullanımına yönelik bu ayrılık ve benzeşmeler ise diller arasında ünlemlerden kaynaklı çeviri sıkıntıları doğurabileceği gibi herhangi bir çeviri sorununa yol açmayabilir. Çeviribilimde, özellikle görsel işitsel çeviride, ünlemlerin nasıl ele alınıp değerlendirildiği ise bilimsel çerçevede çok fazla üzerinde durulan bir konu değildir. Görsel-işitsel çeviride ünlemlerin, görsel metnin anlaşılmasında ve anlamlandırılmasında önemli bir rolünün olup olmadığı ise bu nedenle henüz tartışmaya açılmamıştır. Ekranda duyulan ses ile bu sesin alt yazıda bir karşılık bulup bulmadığı sorusunun cevaplanmaya çalışılacağı bu çalışmada, Netflix'de 2020 tarihinde yayınlanmaya başlanan Alman yapımı olan Biohackers dizisi, içerisinde çok fazla ünlem barındırdığından dolayı ilk sezonundaki 6 bölümünden seçilmiş olan ünlemler, çalışmanın temelini oluşturmaktadır. İncelenen dizide ünlemlerin Türkçeye alt yazı çevirisi aracılığıyla nasıl aktarıldığı, çevirmenin ünlemlerin çevirisinde nasıl bir yol izlediği, ünlemlerin çevirideki rolünün ne olduğu, ünlemlerin çevrilmemesi durumunda çeviride bir anlam kaybına yol açıp açmadığı, görüntü ve orijinal sesin ünlemlerin çevirisinde bir rol oynayıp oynamadığı betimleyici bir yaklaşımla ele alınıp değerlendirilmeye çalışılacaktır.

Anahtar kelimeler: Ünlemler, Ünlem Çevirisi, Alt yazı, Alt yazı Çevirisi, Biohackers

ABSTRACT

Exclamations are words that are used in daily speech in particular, and even have meaning when used alone. When considering cross-language relativeness despite every language having its own usage of exclamations, some languages can be said to have similarities and differences between their exclamations. These differences and similarities may sometimes cause difficulty regarding the translation of exclamations, may cause none at all. How translation studies have discussed and evaluated exclamations, especially in terms of audiovisual translations, is a topic that has not been dwelled upon much. However, exclamations in audiovisual translations can be claimed to have had a significant role in the

understandability and translatability of visual text. This study questions whether the translated subtitles correspond to the words spoken in a scene and chooses exclamations from six episodes of the German series *Biohackers* first season, initially released on Netflix in 2020, to underline this basis. The study will discuss and descriptively evaluate how exclamations in the series have been transmitted into Turkish through subtitle translations, which method the translator followed in doing this, what the role of the exclamations in the translation is, whether the exclamations cause a loss of meaning in the translation in cases where they are mistranslated, and whether the scene and the original actor's voice have important roles regarding if an exclamation is translated.

Keywords: Exclamations, Exclamation translation, Subtitles, Subtitle translation, Biohackers

EXTENDED ABSTRACT

Languages provide communication among human beings, and each language has its own different and peculiar rules. These rules systems designate how a language is used. Because no exact information exists about how languages actually emerged, lingual communication can be said to have first started with meaningless sounds. Over time, meaningful phonemes emerged from these meaningless sounds, and lingual communication gained specific rules with the invention of writing. Every language has phonological, written, syntactic, semantic, and pragmatic components. Syntax has a significant role in establishing communication among people speaking the same languages. Syntax determines how words should be arranged in a sentence in order to present a framework for the message that one aims to convey and the words one wants to express throughout this message. In addition to how sentences possess certain essential elements (e.g., subject, verb, object, adverb), other elements such as conjunctions, exclamations, prepositions, and digressions are found that also contribute to the meaning of a sentence.

Exclamations are generally used in spoken language. Exclamations may be used in a sentence together with other elements of a sentence or can also have meaning when used on their own. Exclamations that have meaning when used on their own are able to construct a full sentence in this respect. Exclamations are expressions that convey an emotion in the presence of an event or situation, such as sadness, fear, surprise, joy, regret, or disgust by using a number of phonemes such as yow, uh, ah, hum, wah, eh, alas. Other exclamations exist (e.g., Hey! Guys! O my God!) that are used to call attention or address something/someone.

Aside from the various opinions on how language emerged, one common idea is that languages originated based on the imitations of sounds (i.e., exclamations). According to this idea, human beings first expressed their feelings about spirit and body through various sounds with respect to specific situations and events, and these sounds were later converted into words over time.[1]

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1   With respect to Ozdemir, C., Tatlıcı Özdemir, E. D., & Uysal, L.'s (2017) "Dillerin Ortaya Çıkışı ve Gelişmesi Üzerine Bir Değerlendirme". Science and Life of Kazakhstan, Public Foundation «Legal Mission» International Kazakhstan Criminology Club.

Translation is an action that occurs by means of the usage of language. In addition to a translator needing to have particularly comprehensive knowledge of both the native and target languages, translations actually require the translator to also have brilliant proficiency in their mother tongue as well as the relevant foreign one.

When dealing with translations, although literary, technical, and oral text translations come to mind first, audiovisual translations are commonly used in many parts of daily life, should not be ignored, and have quite a prominent place in translation studies. Audiovisual translations are a special type of translation and can be separated in two as subtitles and dubbing.

Subtitle see the spoken language converted into written language. Due to the technical features of the duration of each subtitle having to remain on screen for at most 6 seconds, the number of characters per line being at most 37, and having at most two lines of text, the length of the original dialogue text is regularly shortened by two-thirds. Translators can be said to choose using the shortening method with regard to translating exclamations that mostly belong to daily speech.

The topic of this study involves exclamations and how they occur in subtitle translations. Within this framework, the study has chosen specific sections from the six episodes of the first season of the German series Biohackers that was released on Netflix in 2020. The study will examine whether the exclamations that were dubbed in the original language in these chosen sections were transmitted into Turkish or not, and if so, how it was done. Moreover, the study will evaluate with regards to the translator's translation strategy cases where the translator had decided not to transmit an exclamation to see if this choice had caused a loss of meaning within the subtitles.

Upon examining the sections chosen from the series, some of the exclamations were seen to have been translated into the target language with their appropriate meaning. On the other hand, other exclamations were seen to have not been translated, despite the translator not have any issues regarding the limitations with number of lines (at most two) or time (at most six seconds). The translator's choices were also seen to have not caused any semantic complication in the construction of the target text because the original voices in the series remained easily audible, and as such the sounds and reactions expressed by the actors are available to be understood.

When considering the theory of the emergence of languages being based on sounds with regard to the translated subtitles and in terms of the cross-language relativity, the translators can be claimed to have generally not translated the exclamations. However, this decision can be said to be based on the (lack of) translation not causing any problem in inferring or understanding the film in the target language due to the series being released with its original soundtrack and to the actions of the actors being watchable.

Giriş

Çevirinin farklı dili konuşan insanlar arasında iletişim sağlaması, olgunun bir taraftan dil bir taraftan da kültür ile birlikte ele alınmasını zorunlu kılmaktadır. Dil, duygu ve düşüncelerimizi sözcükler veya işaretler yardımıyla aktarmada kullanılan bir araçtır. Bir göstergeler sistemi olan dilin hem konuşma hem yazı boyutunun olduğu bilinmektedir. Fakat konuşma dili ve yazı dili arasında farklılıkların olduğu muhakkaktır. Konuşurken ağzımızdan çıkan sesleri harfler aracılığıyla yazıya dökmek istediğimizde sözcüklerin bazen farklılıklara uğradığını görürüz. Dursunoğlu bunun sebebini konuşmanın sese, yazının ise harfe dayanmasında görmektedir (Dursunoğlu, 2006, s. 2). Özellikle *ğ* sesi konuşma dilinde çıkarılmazken, ses yazı dilinde kullanılmaktadır; örneğin *geleceğim* yerine *gelicem* sözcüğünün kullanılması gibi. Konuşma ve yazma arasında sıklıkla karşılaştığımız bir diğer fark ise ses düşmesidir, *ne yapacaksın* yerine ses düşmesi sonucunda sözcüğün *n'apcan* şeklinde telaffuz edilmesi gibi. Elbette ki yazı ve konuşma dili arasındaki farklar bunlarla sınırlı değildir. Bir kaç örneğe daha yer vermek gerekirse *ailemi* yerine *aylemi*, *iyileşmek* yerine *i* ünlüsünün düşerek *iyleşmek*, *grup* yerine u ünlüsünün türemesi ile *gurup*, *inşaat* yerine yan yana gelen iki sesli harften biri olan a harfinin düşmesi sonucunda *inşat*, *ağız* yerine *ğ* sesinin yerine kendinden önce gelen ünlü harfin uzun okunması sonunda *aaz* şeklinde telaffuz edilmesi Türkçede en sık rastlanılan farklılıklar ve kullanımlardır. Sözcüklerin yazı ve konuşma dilinde sahip oldukları bu farklılıklar ünlemlerin kullanımında da kimi zaman söz konusu olmaktadır. Yazı dilinde *tövbe tövbe* şeklinde yer alan ünlemin konuşma dilinde *töbe töbe,* yazı dilinde *Allah Allah* şeklinde yer alan ünlemin ise konuşma dilinde genellikle *Alla Alla* şeklinde telaffuz edildiğini ve yine benzer bir telaffuzu *çı* şeklinde telaffuzu edilen *cık* ünleminde görebilmekteyiz. Ayrıca bir diğer önemli nokta ise TDK Güncel Türkçe Sözlüğünde *a, e, of, uf, o, ah* gibi asıl ünlemlere dair verilen örneklerde, ünlemlerin tonlamalar ile kazandığı anlamlarının, verilen cümlelere yansıtılmadığı görülmektedir[1]. Bu durum ünlemlerin yazı dili ve konuşma dili arasında bir farka sahip olduğunu göstermekle beraber bir çok yazın eserinde kullanılan asıl ünlemlerin yazımında, tonlamayı verebilmek adına *öfff, ahhh, aaa*, gibi harflerin uzatıldığı bilinmektedir.

Ünlem de özne, yüklem, zarf gibi dilin öğelerinden biridir ve Doğan Aksan'ın da belirttiği gibi (2009, s. 96-97) ünlemler aracılığıyla bizler bir olay veya durum karşısında ruh ve bedenle ilgili duygularımızı dile getiririz ve konuşma dilinde çıkardığımız seslerden oluşan bu ünlemleri, yazı dilinde sözcüklere dökebiliriz. Fakat çoğu zaman ünlemler sözlü olarak telaffuz edilmelerine karşın yazılı formda bu ünlemlere genelde başvurulmamaktadır.

Ünlemler dilin bir öğesidir ve hem konuşma hem yazma dilinde bulunurlar. Dolayısıyla dil ile uğraşan her bir bilim dalı ünlemler ile bilinçsizde olsa bir ilişki içerisindedir. Çeviride

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1   Bkz. TDK Güncel Türkçe Sözlük. Sözlükte *a* ünlemi *şaşma, hatırlama, sevinme, acıma, üzülme, kızma vb. duyguların anlatımına güç kazandıran söz* olarak tanımlanmakta ve örnek olarak *"A, ne güzel!"* ve *"A, sen burada mıydın?"* cümleleri verilmektedir. İlk cümlede *a* ünlemi *sevinme ve/ya şaşma*, ikinci cümle *şaşma* daha doğrusu *şaşırmak* anlamı taşımakla beraber, cümlelerde *a* ünlemi tek harf ile kullanıldığından, hangi duyguyu yansıttığını belirleyebilmek zorlaşmaktadır. Oysaki asıl ünlemler telaffuzda tonlamalar ile anlam kazanmaktadır.

bir araç olan dil, çoğu zaman çeviri üzerine yapılan araştırmaların merkezinde yer almakla beraber, bu araştırmalar kendilerine genellikle dilin yapısını konu edinmektedir. Duygu ve düşüncelerin anlatılmasında esas rol oynayan ünlemlerin kullanımı ise çoğu zaman bu araştırmalarda ihmal edilmektedir. Çevirinin farklı dil ve kültürde yaşayan insanların birbirine yaklaşmasına, toplumların sahip olduğu kültürün, yaşam biçiminin, değerlerin vb. bir anlamda tanınır kılınmasına, bilindik kılınmasına aracılık ettiği göz önüne alındığında, farklı kültürlerdeki insanların kendi duygu ve düşüncelerini nasıl izah ettiği, nasıl dile getirdiği, üzerinde durulması gereken bir araştırma alanı olarak karşımıza çıkmaktadır. Bu araştırma alanının özellikle hem seslendirme hem alt yazı türlerini bünyesinde barındıran ve çevirinin bir alt alanı olan görsel işitsel çevir türünde özellikle dikkate alınması gereken bir alan olduğu düşünülmektedir. Çünkü doğası gereği hem görsel hem işitsel kodu bünyesinde barındıran görsel işitsel çeviri, çevirmenin konuşma ve yazma dilini dikkate almasını ve çevirisini bu yönde gerçekleştirmesini gerektiren bir eylemdir.

Görsel işitsel çeviri denildiğinde ilk akla gelen seslendirme ve alt yazıdır. Alt yazı çevirisi görsel işitsel çeviri türünün en çok kullanılan yöntemlerinden biridir. Kendi içerisinde dil içi ve diller arası çeviri olarak sınıflandırılan alt yazı çevirisinde, adından da anlaşılacağı üzere çevirinin yazılı form şeklinde sunulması söz konusudur. Gerek dil içi alt yazı gerekse diller arası alt yazı çevirisi olsun, alt yazıda söz konusu olan konuşulan diyaloğun yazılı şekilde sunulmasıdır. Yukarıda da değinildiği üzere bir dil sistemi içerisinde yazılı dil ile konuşma dili arasında farklılıklar söz konusudur ve bu farklılıklar çeviride kimi zaman problem teşkil edebilmektedir. Kaynak dilde sözlü olarak dile getirilen bir ifade şayet bir ses düşmesi veya bir kısaltma ile seslendiriliyorsa ve bu ifadenin alt yazı çevirisi aracılığıyla erek dilin yazılı formuna dönüşmesi söz konusuysa, böyle bir durumda oluşabilecek güçlüğü aşabilmek için çevirmenin her iki dilin dilbilgisi yapısına yeterince hâkim olması gerekir.

Alt yazı çevirisi ile ilgili ulusal çalışmalara bakıldığında, yapılan çalışmaların çeşitlilik gösterdiğini söylemek mümkündür. Çevirmenin çeviri seçimleri, alt yazının kuramsal boyutu, altyazı eğitimi, altyazıda teknoloji kullanımı gibi farklı alt alanlarda yapılan ilgi çalışmalardan farklı olarak bu çalışmada çevirmenin alt yazıda ünlemlere ne kadar ve ne ölçüde yer verdiği irdelenmektedir. Ünlemler filmin anlaşılmasında bir role sahip midir? ünlemlerin çevirisi kaçınılmaz mıdır? yoksa çevrilmemesi filmin anlaşılabilirliğine olumsuz yönde bir etkide bulunmakta mıdır? gibi sorulara cevap arayan bu çalışma, bu yönüyle literatürdeki diğer çalışmalardan ayrılmaktadır. Bu sorulara cevap bulabilmek için çalışmada kaynak dilin dil içi alt yazısında yer alan ünlemlerin, erek dil alt yazısında nasıl ele alındığı, erek dile nasıl aktarıldığının incelenmesi amaçlanmaktadır.

Betimleyici araştırma yöntemi ile ele alınan bu çalışmada, veri toplama aracı olarak Netflix'de yayınlanan Alman yapımı Biohackers dizisinin 1. sezonunda yer alan 6 bölümdeki ilgili sahneler kullanılmıştır. Elde edilen veriler incelenmiş, alt yazı çevirisinde, erek metinde yapılan değişiklikler, atlamalar ve/ya kısaltmalar saptanmaya çalışılmış ve bu stratejilerin olası

nedenleri ve sonuçları üzerine durulmuştur. Yapılan incelemede ünlemlerin kullanımında genel olarak atlamaların ve/ya değişikliklerin olmasındaki nedeneler arasında ünlem kullanımının diğer dilde benzer veya ortak anlama sahip olması ve/ya ünlem kullanımına görüntünün eşlik etmesi sayılabilir.

1. Ünlemler

Türk Dil Kurumu Güncel Türkçe Sözlüğünde *Türlü duyguları anlatan veya bir doğa sesini yansıtan kelime, nida: Ah! Oh!, şak, çat vb.*[2] olarak tanımlanan ünlemler bazı dilciler tarafından edatlar altında ele alınırken[3], bazıları tarafından ayrı bir öğe olarak kabul edilmektedir[4]. Bu nedenle öncelikle edatlar konusuna ve bu bağlamda ünlem konusuna değinmek yerinde olacaktır.

1.1. Edatlar

TDK'nın Güncel Türkçe Sözlüğündeki tanıma göre edat; *tek başına anlamı olmayan, sonuna geldiği sözle cümledeki diğer kelimeler arasında ilişki kuran kelime türü, ilgeç*[5] anlamına gelmektedir. Tanıma göre edatlar tek başına kullanıldıklarında bir anlam taşımayan, birlikte kullanıldıkları sözcükleri destekleyen ve onların anlamlarını pekiştiren ve bu bakımdan dilbilgisi açısından cümle içerisinde belli bir görevi üstlenen sözcüklerdir.

Arapça bir sözcük olan edat, *alet* ve *vasıta* anlamına gelmektedir (Hacıeminoğlu, 1984, s. V). Bu bakımdan edatlar ister sözlü ister yazılı olsun bir ifadenin birlikte kullanıldıkları sözcüklerin anlamını güçlendirme görevi görmektedir. Ünlemler konusunda ilk derinlemesine çalışma yapan Necmettin Hacıeminoğlu ünlemleri bağımsız bir sözcük türü olmaktan ziyade 10'a ayırdığı edatlar başlığı altında *Ünlem Edatları* olarak ele almaktadır (1984, s. VIII). Ergin ise edatları üçe ayırmaktadır ve bu edatlardan biri de *Ünlem Edatları*dır (2004, s. 349). Görüldüğü üzere her iki dilbilimci de ünlemleri, *ünlem edatları* adı ile *edatlar* altında sınıflandırmaktadır.

Ergin ünlem edatlarını *his ve heyecan, sevinç, keder, ıstırap, nefret, hayıflanma, coşkunluk vs. gibi ruh hallerini, tabiat seslerini, seslenmeleri, tasdik, ret, sorma, gösterme gibi beyan şekillerini ifade eden edatlar* olarak tanımlar ve bu edatları kendi içerisinde *ünlemler, seslenme edatları, sorma edatları, gösterme edatları ve cevap edatları* olmak üzere beşe ayırır. (Ergin, 2004, s. 349-351).

Yukarıdaki açıklamalardan ve referanslardan da görüldüğü üzere geçmişte ünlemler, Türkçede edat başlığı altında ele alınmaktaydı. Son yıllarda yapılan çalışmaların çoğunda ise ünlemler artık bağımsız bir sözcük türü olarak incelenmeye başlanmıştır (Baydar, 2016, s.127). Bu nedenle çalışmanın ilerleyen kısımlarında ünlem edatlarından *ünlemler* olarak bahsedilecektir.

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2   TDK Güncel Türkçe Sözlük, https://sozluk.gov.tr, Erişim Tarihi: 28. 04.2022
3   Tuncer Gülensoy: Türkçe El Kitabı (2000); Sezai Güneş: Türk Dil Bilgisi (2002); Günay Karaağaç: Türkçenin Dil Bilgisi (2012).
4   Ayrıntılı bilgi için bkz. Turgut Baydar (2016). Ünlemler, TÜRÜK, Uluslararası Dil, Edebiyat ve Halkbilim Araştırmaları Dergisi, Yıl: 4, Sayı:7,
5   TDK Güncel Türkçe Sözlük, https://sozluk.gov.tr, Erişim Tarihi: 30.04.2022

1.2. Ünlemler

TDK Güncel Türkçe Sözlüğünde ünlem *ah!, oh!, gibi türlü duyguları anlatan veya bir doğa sesini yansıtan kelime, nida* olarak tanımlanmaktadır[6]. Yukarıda da değinildiği gibi Ergin *ünlemi*, edatlar altında sınıflandırdığı *ünlem edatları* altına yerleştirmektedir. *His ve heyecanları ifade için içten koparak gelen edatlarla*, *tabiattaki sesleri taklit eden edatlar* olarak tanımladığı ünlemi ifade edebilmek için sesten yararlandığımızı söyler. Örneğin *ah, vah, oy, öf, püf, ay, oh*, vb. ünlemlerin doğadaki seslerin bir anlamda tekrarı olduğunu söyler. *Hop, haydi haydi* gibi teşvik edatları ile *pist, oşt* gibi ürkütme edatlarının da doğadaki sesleri taklit eden ünlemler gruba katar ve ayrıca *aman, yazık* gibi isimken edat şeklinde kullanılan sözcüklerin de bulunduğunu belirtir (Ergin, 2004, s. 349).

Ünlemler tek başına kullanıldığı gibi, cümle içerisinde de kullanılabilmektedir. Gerek tek başına gerek cümlede diğer sözcüklerle birlikte kullanılsın, ünlemler bir ifade taşıyıcısıdır ve Hacıeminoğlu'nun (1984, s. 293) da ifade ettiği gibi her türlü duygu ve heyecanı ifade etmek için kullanılan, bir bakıma kısa ve bir o kadar da etkili sözlerdir. Bu, bir korku, bir sevinç, bir şaşkınlık, bir acıma, bir çağrı veya buyruk, bir yasaklama ifade eden duygu olabilir ve bu tür ifadeler tek başına bir cümle oluşturabilmektedir (Vardar, 2002, s. 206).

Yine ünlem edatları altında ele aldığı *seslenme edatlarının* birer hitap edatları olduğunu belirten Ergin, bu ünlemlerin bir tabiat sesi bildirmediğini, bilakis hiçbir ifadelerinin olmadığına değinir. Örneğin *a, ey, hey, yahu, be, bre, hu* gibi ünlemler sadece seslenmeye yaramaktadırlar (Ergin, 2004, s. 350).

Bir diğer ünlem türü de *sorma edatlarıdır*. Adından da anlaşılacağı üzere soru için kullanılırlar ve *acep, hani, acaba, niçin* bu ünlem grubuna örnek olarak verilebilir (Ergin, 2004, s. 350).

İşte, aha, gibi *gösterme edatları* ise bir şeyi veya birini göstermek için kullanılan ünlemlerdir (Ergin, 2004, s. 351).

Son olarak da *tasdik* veya *ret* ifade eden *cevap edatları* vardır. *Evet, hayır, hay hay, peki, yok, değil, elbette, tabii* gibi ünlemeler tek başlarına kullanılan ve bir ifade taşıyan, yanındaki sözcüklere bağlanmayan edatlardır (Ergin, 2004, s. 351).

Ünlemler, seslenme edatları, sorma edatları, gösterme edatları ve cevap edatlarını ünlem edatları altında ele alan Ergin'e göre sadece ünlemeler ve seslenme edatları *asıl ünlem edatları*dır; sorma, gösterme ve cevap edatları ise *ikinci dereceden ünlem edatları*dır ve bu ikinci derecedeki ünlem edatları da ünlem özelliği taşımaktadır (Ergin, 2004, s. 351).

Ergin ve Hacıeminoğlu ünlemleri edatlar altında ele almaları bakımından bağımlı bir sözcük türü olarak değerlendirirken[7], Zeynep Korkmaz (2003), Haydar Ediskun (1999) ve Tahsin Banguoğlu (2000) ise ünlemleri bağımsız bir sözcük türü olarak ele almaktadır.

Ünlemleri bağımsız bir sözcük türü olarak ele alan ve sesin tonunun ünlemlerin anlatış değerini belirlediğini dile getiren Ediskun, ünlemleri üçe ayırmaktadır. Bunlar;

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6   TDK Güncel Türkçe Sözlük, https://sozluk.gov.tr, Erişim tarihi 30.04.2022
7   Aynı şekilde Tuncer Gülensoy (2000, s. 425) Sezai Güneş (2002, s. 284) gibi dilbilimciler de ünlemleri edatlar başlığı altında ele almaktadır.

a. Asıl ünlemler (*Hey! Ey! Haydi!, Vah vah!, Eyvah!, Ay!, Of!* ...vb.)

b. Ünlem olarak kullanılan kimi isimler, sıfatlar ile fiillerin emir kipleri (*Arkadaşlar! Allahım! Alçak! Hain! Yaşa! Güzel!, Dur!* ...vb)

c. Yansımalar (*Paldır küldür! Şangur şungur! Fiskos! Hav hav!* ...vb) (Ediskun, 1999, s. 322).

Ünlemler dünya dilleri arasında benzeşme gösterebilmektedir. Örneğin Fransızca da kullanılan *ah!, hop!* gibi ünlemlerin Türkçe karşılıkları da aynıdır (Banguoğlu, 2000, s. 396). Banguoğlu da ünlemleri bağımsız sözcükler olarak değerlendiren isimlerdendir, ona göre ünlemlerin ton ve vurguları vardır ve bundan ötürü de söylenişte çeşitlenebilmekte ve farklı anlatımlar almaktadır (Banguoğlu, 2000, s. 396-397). Örneğin *vay!* ünlemi kimi zaman bir sevinci, kimi zaman derin bir üzüntüyü de ifade edebilir. Yazı dilinde biz her ne kadar bu ayrımı hissetmesek de konuşma dilinde ses vasıtasıyla dile getirilen ünlemlerde kullanılan tonlama, ünlemlerin neye işaret ettiği hakkında bizi bir anlamda bilgilendirir.

Banguoğlu ünlemleri kendi arasında önce *asıl ünlemler* ve *ünlem olan başka kelimler* olmak üzere ikiye ayırır (2000). *a!, ha!, ah!, hay!, hah!, he!, ey!, hey!, vay!, oh!, ah!, uh!, eyvah!, yo!, ya!, eh!, heh! haydi! Hişt! Pist!* ..vb. gibi sesleri asıl ünlemler olarak ele alan Banguoğlu; ad, sıfat, zamir, zarf, fiil, gibi her sınıftan bazı sözcüklerin sözdizimi ve tonlama yönünden ünlemlere uydurulup ünlem işleyişinde kullanılabileceğini belirtir ve ünlem olan başka kelimelere örnek olarak ise *Arkadaşlar!, Gazeteci!, Canım!, Babacığım!*'ı verir ve bu adların seslenmede, çağırmada ünlem işleyişinde kullanıldığını ve *Allah!, felaket!, dikkat!, güzel!, zavallı!, fevkalade!, berbat* .. *vb.* gibi belirgin özellikleriyle sıfat olarak kullanılan adlar ve öncelikle sevinç, acı, hayret, nefret gibi duyguları dile getiren sıfatların, ünlem tonuyla ve bu işleyişte söylendiklerinde ünlem sayıldıklarına değinir.

2. Almancada Ünlemler

Duden sözlüğünde[8] ünlemler *duyguları veya istekleri ifade etmek veya sesleri taklit etmek için kullanılan sözcük benzeri seslendirmeler; ünlem sözcüğü, duygu sözcüğü (örneğin oh, phew, shhh, moo)* şeklinde tanımlanmaktadır. Ünlemler Almanca dilbilgisinde tıpkı Türkçede olduğu gibi iletişimsel bir işleve sahiptir ve işlevsel bakımdan duygulara yönelik ifadeleri kapsayan ünlemler, biçimsel bakımdan seslerle telaffuz edilmektedirler. Ehlich (2009, s. 424) iletişimsel işlevi bulunan ünlemlerin alıcının algısı üzerinde doğrudan bir etkiye sahip olmasını, onun bir anlamda alıcı ve konuşucu arasında dolaysız bir ilişki kurma özelliğine sahip olmasından ötürü olduğunu belirtir.

Türkçede olduğu gibi Almancada da ünlemlerin ayrı bir kategoride ele alınması geç bir zamana rastlar. Diğer sözcük türleriyle karşılaştırıldığında ünlemler hem biçimsel hem de işlevsel açıdan alışılmışın dışında sözcük türü olarak kategorize edilebilir. Almancadaki ünlemlere ait ifadelerin sayısı çok fazla değildir ve genelde konuşma dilinde kullanılmaktadır (Ehlich, 2009, s. 424).

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8   https://www.duden.de/rechtschreibung/Interjektion Erişim Tarihi 12.07.2022

Almancada isimler, tanım edatı, zamir, sıfat, fiil, zarf, edat, bağlaç, partikel ve ünlemler olmak üzere on sözcük türü vardır. Almancada Partikel, aynı Türkçede olduğu gibi örneğin *oldukça, hemen hemen, tabi, pek çok* gibi tek başına bir anlamı olmayan, cümle içinde diğer sözcüklerle bir anlam kazanan çekimlenmeyen edatlar için kullanılmaktadır. Pons *Almanca Grammer* kitabında ünlemlerin tıpkı Türkçede olduğu gibi bazen Partikeller altında, yani ünlem edatları olarak sınıflandırıldığını belirtilmektedir (Balick, Röhe ve Wrobel, 2009, s. 86).

Pons *Almanca Gram*mer kitabında olduğu gibi Duden *Almanca Grammer* kitabında da ünlemler, edatlara benzeyen sözcükler başlığı altında ele alınmaktadır. *Ach, oh, aeh, hm, na* gibi ünlemlerin sadece konuşma dilinde olduğunun belirtildiği kitapta, her bir ünlemin farklı şekillerde ifade edilebileceği ve bu nedenle de her bir ifade de farklı bir ses ve vurgunun söz konusu olduğu belirtilmektedir (Hoberg ve Hoberg, 2003, s. 330-331).

Almancada ünlemler, tanıma bağlı olarak, *ah'tan miyavlamaya* ve *cıyaklamaya* kadar çok farklı unsurları içerebilir ve konuşmanın nispeten heterojen bir parçasını oluşturur. Türkçede olduğu gibi Almancada da tüm ünlemlerin ortak özelliği, bir cümleye dahil edilmeden tek başlarına kullanılabilmeleridir. Yine Türkçede olduğu gibi Almancada da bazı ünlemler, örneğin *hm-hm* da olduğu gibi, farklı tonlama ile olumlu ve olumsuz ifade edilebilmektedir.

Almancada da ünlemler cümle içerisinde kullanıldığı gibi tek başına da kullanılabilmektedir. Genelde konuşma dilinde kullanılan ünlemler bir his, bir duygu ifade ettikleri gibi bir sesin veya bir hayvan sesinin taklidinde de kullanılmaktadır. Bu bakımdan Pons'un *Die grosse Grammatik Deutsch* kitabında ünlemler anlamlarına göre ikiye ayrılmaktadır.

1. **His ve duygu ifade eden ünlemler:** Örneğin *hm/hmm* (şüphe), *nanu* (sürpriz), *juhu* (sevinç), *Aua* (acı) gibi ünlemler bu grup altında sayılmaktadır. Diğer en sık kullanılan ünlemler ise *aha, hey, ps, tja, ups* 'dır

2. **Doğa veya hayvan sesinin taklidi ile ortaya çıkan ünlemler:** *Muh* (inek sesi), *miau* (kedi sesi), *peng* (küt-pat) gibi ünlemler bu gruba girer (Balick ve ark., 2009: 400-401).

Bunların dışında *hallo* (Ist jemand hier/ Sieh her-Kimse var mı), *pst* (Seid leise- sessiz ol), *stop* (Halten Sie an/Bleiben Sie stehen- Durun) gibi bazı ünlemler çağrı ifade ederler. Bu ünlemler de tek başına kullanılabilirler ve çoğunlukla cümle özelliğine sahiptirler (Balick ve ark., 2009, s. 402).

Pons yayınevinin aksine Helbig ve Buscha *Deutsche Grammatik* adlı eserlerinde ünlemleri ifade ettikleri duygu durumuna göre sınıflandırmaktadır.

1. **Duygusal bir ifadeye sahip olan ünlemler**: Bunlar arasında sevinç bildiren *hurra*; tiksinti bildiren *puh*; korku- endişe bildiren *uh, hu (hu);* ağrı-sızı bildiren *weh, aua;* hayret, şaşkınlık bildiren *hoho, nanu* sayılabilir.

2. **Yalnızca bağlam tarafından belirlenen ünlemler**. Bunlar bir bakıma çok anlamlı duygu ifadeleridir. Örneğin *ach* hem bir ağrı hem bir üzüntü hem bir özlem hem bir şaşkınlık ifadesi olabilmektedir. *Ah* ise duruma bağlı olarak sevinç, hayranlık, afallama anlamlarına gelebilmektedir. *Hm* ünlemi ise hayrete düşme, düşünme, onaylama anlamalarına gelebilmektedir (Helbig ve Buscha, 2005, s. 441).

Helbig & Buscha'da *hallo, heda, pst, sch* vb. ünlemleri özel bir grup olarak görmektedir. Ayrı bir grup olarak görmelerindeki neden bu ünlemlerin bir duygunun, bir hissin dışavurumu olmasından ziyade bir seslenme, bir çağrının ifade şekli olmalarındandır. Örneğin *Hallo! Hallo! Hört hier denn niemand* (hey, kimse beni dinlemiyor mu?) cümlesinde bir duygu bir his ifadesinden ziyade bir seslenme söz konusudur (Helbig ve Buscha 2005, s. 442).

Hım, ach gibi bazı ünlemler çeşitli işlevler üstlenirken, *pst, pfui* gibi bazı ünlemlerin ise anlamları bellidir. *ah, ach, oh, hö* (uzun telaffuz edilir), *ih, uh, au(a)* gibi ünlemlerle konuşmacı bir sevinç, üzüntü, iğrenme, duygulanma vb. ifade eder (Hoberg ve Hoberg, 2003, s. 331).

Almancada bazı ünlemler sohbet esnasında kullanılmakta ve konuşan ve dinleyen kişinin hem ilişkisini hem de konuşmanın akışını belirlemektedir. Örneğin konuşmacı "*he, hallo, na*" gibi iadeler ile dileyicinin ilgisini üzerinde tutmak ister. Veya *mm- hm, ja, okay, aha* gibi ünlemlerle de dinleyici tepki verebilir. Kısacası *hm, ja, okay* ünlemleri karşılıklı konuşmalarda dinleyenin dinlediğini ve anladığını gösteren ve kendi tarafından dile getirilen ünlemlerdir. Veyahut konuşmacı cümlesini *ja?,ne?, gell?, oder?, okay*? gibi ünlemlerle bitirip dinleyiciden bir onay bekleyebilir. Bunların dışında konuşma esnasında duraklamalar söz konusu olduğunda konuşmacı *aeh, hm, ja, tja* gibi ünlemler kullanarak cümleye başlayabilir (Hoberg ve Hoberg, 2003, s. 331).

3. İletişimin Standartlaşması

İnsanlar arası iletişim, bir anlamda insanlık tarihi kadar eskidir ve bu iletişimin birinci aracı *dil*dir. İnsanlık tarihinin en eski dönemlerinde özne, yüklem, tümleç gibi dilin öğelerinin sahip olduğu bir dilden ziyade, işaret dili ve seslerden oluşan bir dilden bahsedilebilir. İşaret dili ve seslerin zamanla dillerin oluşmasına zemin hazırladığını söylemek mümkündür. İletişimi sağlayan dillerin doğuşu ile ilgili çeşitli teoriler ortaya atılmıştır ve bu teoriler diller arasında bir benzeşmenin olup olmadığı sorusuna bir cevap aramak için değinilmesi gereken bir konudur. Bu teoriler ile ilgili farklı görüşler yer alsa da[9] ortak olan üç teori şunlardır;

1. Yansıma Teorisi
2. İş Teorisi
3. Ünlem Teorisi

*Yansıma teorisi*ne göre ilk insanlar tabiattaki her türlü ses yansımasından hareketle ilk sözcükleri üretmişlerdir. Bu görüşe göre dil, insanların doğadaki sesleri taklit etmesiyle ortaya çıkmıştır (Buhatulı, 1999, s. 102; Kaya, 2020, s. 115). *İş teorisi*ne göre ise insanlar bir arada yaşadıkları için birlikte çalışmakta ve iş esnasında örneğin ağır bir şey taşırken *hop, o, hay* gibi bazı sesler çıkarmaktaydı. Çalışırken yaşanan bu etkileşim sonucu ortaya çıkan bu sesler

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9   Bkz. Sönmez, M. (2010): Kelamcılara Göre "Dillerin Kaynağı" Problemi İle İlgili Tartışmalara İlişkin Bir Değerlendirme; Buhatulı, B. (1999): Altay Soylu Dillerin Ortaklığı Hakkında; Kaya, Muzaffer (2020): Dilin Kökenine Yönelik Kuramların Değerlendirilmesi; Özkan, M.: Türk Dili I, Dil Nedir ve Dilin Kaynakları Nelerdir?, İÜ Açık ve Uzaktan Eğitim Fakültesi., https://itunesu-assets.itunes.apple.com/itunes-assets/CobaltPublic3/v4/0e/07/37/0e073714-3a20-202f-6d38-093be3ad2db0/324-790824960242393914-RZ_01.pdf.

iş teorisine göre sözcüklerin kökenini oluşturmuştur (Buhatulı, 1999, s. 103; Kaya, 2020, s. 115). *Ünlem teorisi* ise insanların dış etkenlere karşı duydukları tepkiyi ifade etmektedir; bu tepkiler ise *ah, of, a* vb. gibi seslerdir ve ünlem olarak adlandırılan bu sesler, insan dilinin ortaya çıkmasını sağlayan ilk sözcükler olarak kabul edilmektedir (Kaya, 2020, s. 115). Kısacası ünlemlerin Aksan'ın da belirttiği gibi dillerin doğuşu ile ilgili teorilere kaynaklık ettiğine dair görüşler mevcuttur (Aksan, 2009, s. 96-1. Cilt).

Dillerin doğuşuna yönelik teoriler incelendiğinde ve yukarıda yer verilen Banguoğlu'nun görüşleri de dikkate alındığında, dünya dilleri arasında ünlemler konusunda bir benzeşmenin söz konusu olabileceği sonucuna varılması mümkündür. Benzer bir durum beden dili için de söz konusu olabilir. İnsanların beden dilini kullanılarak aralarında bir iletişim kurması, insanlar arasındaki iletişimin tarihi kadar eskiye dayanır (Erişkon Cangil, 2004, s.71). Erişkon Cangil'e göre beden dili anlamı yaratma ve paylaşmada çoğu kez bilinçsiz olarak kullanılmaktadır ve her toplumun kendi kültürel yapısı içerisinde kullandığı jest ve mimikler vardır (Erişkon Cangil, 2004, s.70, 72). Bu açıdan değerlendirildiğinde aynı topluma ve kültüre ait olan bireyler arasında ünlemlerle olduğu gibi, beden dili ile de iletişim kurulabilir. Aynı durum diğer dil ve kültürdeki insanlara iletişim kurmada da söz konusu edilebilir. Dil ve kültürlerin birbirine yakın olduğu toplumlarda muhtemelidir ki beden dili de yakın anlamlar taşıyacaktır.

> "Hem yakın çevremizde hem daha geniş sosyal hayatımızda hem de farklı ülke insanları ile ilişkilerimizde öncelikle beden dilini kullanırız ve onların beden dilleri ile anlattıklarını çözmeye çalışırız" (Baltaş, Baltaş 2002:22). İletişim kurduğumuz insanlarla kültürümüzdeki ortak özellikler ne kadar fazlaysa, karşılıklı olarak beden dilini anlamamız da o kadar kolaylaşır. "Beden dili ilişkilerimizde kültürel farklar arttıkça, yabancı bir ülkede çevremizdeki insanların duygu ve düşünce akışını değerlendirmemiz oldukça güçleşir" (Baltaş, Baltaş 2002:22). Bu yüzden başka kültürlerin sözsüz dillerini çözümleyebilmek için büyük ölçüde bilgilenmek gerekir." (Erişkon Cangil, 2004, s.72)

Bir toplumun kullandığı beden dili, bir diğer toplumun kullandığı beden dili ile bire bir benzeşmeye sahip olmasa bile, aynı değer ölçüsüne sahip benzeşmelerin olduğunu söylemek mümkündür. Örneğin duyduğumuz bir acı karşısında yüzümüzdeki ifade ve/ya çıkardığımız inleme sesinin, diğer dil ve kültürdeki kişi tarafından doğru anlaşılması muhtemeldir. O halde bir dil bilinmese bile beden dili ve /ya çıkarılan sesler, diğer dil ve kültürdeki kişi ile iletişim kurulmasını olanaklı kılabilir. Bu bakımdan beden dili ve ünlemlerin, farklı dili konuşan ve farklı kültürlere ait olan insanlar arasında iletişim kurmaya yardımcı olabileceğini söylemek mümkündür.

Dilin doğuşunun sözcüklere, sözcüklerin de yukarıda değinildiği gibi ilk olarak taklit veya tepki aracılığı ile ortaya çıktığı görüşü doğru kabul edildiğinde; insanların belirli durumlar karşısında benzer tepkileri benzer seslerle vermiş oldukları ve bu bakımdan da diller arasında bir ortaklığın söz konusu olduğu söylenebilir. Dolayısıyla gerek ilk insanlar arasında gerek günümüzde kurulan iletişimde, olaylar ve/ya durumlar karşısında yaklaşık olarak benzer tepkilerde bulunmak ve bunları benzer ses ve benzer beden dili ile dile getirmek söz konusudur.

Beden dili ve ünlemlerin kültürlerarası iletişimde bir role sahip olduğu düşünüldüğünde, bu durum iletişimde bir anlamda standartlaşmadan bahsetmeyi olanaklı kılmaktadır.

İletişimde standartlaşma bir anlamda farklı dil ve kültürde yaşayan insanların olaylar ve durumlar karşısında benzer tepkiler vermesidir. Kültür denilen olgu gerçekliği yorumlamamız, yargılarımız ve her gün karşılaştığımız şeylere bakışımızın şekillenmesinde etkili bir role sahiptir. Kültür yaşam biçimimize yön vermenin yanı sıra aynı zamanda duygularımızı ifade etme üzerinde de etkilidir. Belirli olaylar karşısında verdiğimiz tepkiler (ağlama, sevinme, çekinme, acı çekme gibi) kültüre özgüdür ve bu tepkiler kültürden kültüre çok büyük oranda değişkenlik göstermez. Çünkü bu ve benzeri tepkiler ortak yaşanan duygulardır. Bir durum karşısında yaşanan şaşkınlık, çekilen acı, biri veya birilerine seslenme, bir üzüntü karşısında verilen tepkilerin diğer bir dil ve kültürde anlaşılabilir olması iletişimdeki standartlaşmanın bir göstergesidir. Ve bu standartlaşmaya en yakından görsel işitsel kanal aracılığı ile bize ulaşan diğer bir dil ve kültüre ait olan film ve dizileri izlerken şahit olmaktayız.

4. Görsel-İşitsel Çeviri

Çeviri denilen etkinlik bir dil ve kültüre ait olan kaynak metin temelinde, diğer bir dil ve kültürün muhataplarına yönelik olarak belirli bir işlevi yerine getiren bir erek metin üretmektir. Bir çeviri türü olan görsel-işitsel çeviriler ise temelde görüntü ve ses ile birlikte var olan orijinal bir metnin, yine görüntü ve ses üzerinden diğer bir dile aktarımıdır (Kipper, 2009, s. 12). Görsel işitsel çeviri denildiğinde akla ilk aşağıda verilen türler gelmektedir:

1. Film-Dizi çevirisi
2. Belgesel çevirisi
3. Çizgi film çevirisi
4. Televizyon ve dijital ortamlarda yayınlanan her türlü yayının çevirisi.

Görsel-işitsel çeviriden bahsetmek öncelikle görsel-işitsel medyadan bahsetmeyi gerekli kılar. Görsel işitsel medya iletişimini, teknik ve teknolojik araçlar üzerinden gerçekleştirir. Adından da anlaşılacağı üzere görsel ve işitsel olmak üzere iki kanal üzerinden gerçekleşen bu iletişimde göze ve kulağa hitap eden ses ve görüntü, iletişimin temel unsurlarını oluşturur. Görsel-işitsel medya, diğer dil ve kültürdeki alıcısına görsel-işitsel çeviri aracılığı ile ulaşır. Görsel ve işitsel kanal üzerinden alıcısına ulaşan film, dizi, belgesellerin vd. çevirisinde görsel (alt yazı), işitsel (dublaj) hem görsel hem işitsel (*dublaj* ve ona tabela, levha, isimler, coğrafi bilgiler gibi bilgilerin aktarımında eşlik eden *alt yazı*) kanal kullanılmaktadır. Gerek seslendirmede söz konusu olan *söz* gerekse de alt yazıda söz konusu olan *yazı* dilin bir ürünüdür ve Çamdereli'ye göre (2019, s. 51) her ikisi de sözel iletişimin bir parçasıdır. Buna göre iletişim türlerini *sözel, sözel olmayan, yazınsal ve görsel* olmak üzere dörde ayıran Çamdereli, görsel iletişimi göz, görme ve görülebilir olan ile algılananın eşdüzeyli olarak gerçekleşen bir iletişim türü olarak tanımlamaktadır ve görsel iletişimde ses, yazı ve görüntü aynı anda alıcısına ulaştığından, karma bir iletişim türü özelliğine sahiptir (Çamdereli, 2019, s. 76). Konuya bu

şekilde bakıldığında görsel işitsel çeviri için de aynı şeyleri söylemek olanaklı hale gelecektir. Görsel işitsel çeviri- gerek seslendirme gerek alt yazı çevirisi-, çevirinin alıcısına bir anlamda ses, yazı ve görüntü üzerinden aynı anda ulaşan karma bir iletişim türüdür.

Görsel-işitsel çeviri, çevirinin özel bir türüdür ve bu çeviriye konu olan metin tipi çeviribilimde ilk olarak K. Reiss'ın metin sınıflandırılmasında ele alınmıştır. Kurz bu metin tipinde yazılı ve sözlü metnin tek başına bir anlamının olmadığını, ancak görüntü ile birlikte var olduğunu, görüntü olmadan sözlü (seslendirme) veya yazılı (alt yazı) film diyaloğunun çarpıtılabileceğini, dolayısıyla bir anlam taşımayacağını belirtir (Kurz, 2006, s. 9). Görsel işitsel metinlerin çok kanallı ve çok kodlu olması, bu metinlerin çevirisinde metin ve metnin ait olduğu görselin birlikte değerlendirilmesi ve daha sonra çevrilmesini gerektirir (Günay Köprülü, 2016, s. 164).

Bu çeviri türü için kullanılan çeviri yöntemleri ise şunlardır;
1. Seslendirme
   a. Dublaj
   b. Üzerine Okuma
   c. Yorumlama
   d. Anlatım
2. Alt yazı

Çalışma Biohackers dizisi ve bu dizinin alt yazı çevirisinde ünlemler konusuna odaklanacağından, çalışmada alt yazı konusu belli başlı ana hatlarıyla ele alınmaya çalışılacaktır.

4.1. Alt Yazı ve Alt Yazı Çevirisi

Bugünkü anlamda bildiğimiz alt yazıya dair ilk çalışmalar sesli filmin keşfi ile başlamıştır (Richardson 2008, s. 6). Sessiz film döneminde filme dair gerekli bilgiler bir karton üzerine yazılmakta ve bu bilgiler ilgili sahnede filme eklenmekteydi. *Arayazı* olarak adlandırılan bu teknik sessiz film devrinde filmin konusuna dair, örneğin zaman ve yer gibi bilgilerinin yazılı olduğu bir kartondan ibaretti ve film sahneleri arasına yerleştirilmekteydi. İlgili filmin diğer bir dildeki izleyiciyle buluşması durumunda ise bu arayazılar o dile çevrilmekte ve ilgili yerde filme eklenmekteydi. Sessiz film döneminde kullanılan bu arayazı tekniği, sesli film dönemine geçişle beraber, filmin diğer bir dildeki izleyiciye ulaştırılmasında bir araç olan alt yazı çevirisinin başlangıcı olarak kabul edilmektedir (Kipper, 2009, s. 23). Alt yazı çevirisinde başlangıçta optik metot kullanılmıştır (Okyayuz ve Kaya, 2017, s.279). Alt yazının filme eklenmesi zaman içerisinde teknolojinin ilerlemesiyle farklı evrelerden geçerek günümüze kadar gelmiştir. Bugün gelinen noktada alt yazılar lazer tekniği ile filmde ilgili sahne ve diyaloglara yerleştirilmektedir.

Alt yazı çevirisinin diller arası alt yazı çevirisi, dil içi alt yazı çevirisi, üst yazı çevirisi, işitme engelliler için alt yazı çevirisi ve canlı programların alt yazı çevirisi şeklinde alt türleri bulunmaktadır (Okyayuz ve Kaya, 2017, s.265). Alt yazı çevirisi, filmin o an ekrana gelen

sahnesine uygun olarak film diyalog metninin kısaltılarak çevrilmesidir ve alt yazı çevirisinde alt yazı metni ile görüntünün bir uyum içerisinde olması beklenir (Hurt ve Widler, 1999, s. 261). Altyazı çevirisinde söz konusu olan, sözlü diyaloğun yazılı diyaloğa dönüşmesidir. Bir metni duymak için ihtiyaç duyulan zaman ile aynı metni okumak için ihtiyaç duyulan zaman arasında fark vardır. Çünkü duyma eylemi okuma eyleminden daha hızlı gerçekleşir. Alt yazı çevirisinde de söz konusu olan orijinal dilde duyulan metnin diğer dilde yazılı olarak ekranda yer almasıdır ve duyma eyleminin okuma eyleminden daha hızlı gerçekleşmesi gerçeği de göz önüne alındığında, alt yazı çevirisinde orijinal metnin kısaltılarak sunulması kaçınılmazdır. Kısaltma, alt yazı çevirisinin tipik bir özelliğidir (Richardson, 2008, s.18). Kısaltma stratejisi (1) diyalog parçasının ya da sözcüğün tamamen atılması, (2) özetlenerek verilmesi veya (3) yeniden yazılması şeklinde uygulanabilir (Diaz Cintas ve Remael, 2014, s. 146). Alt yazıda (yazılı) metin ile (duyulan) görüntü arasında uyumu sağlamak, bir takım teknik koşullara bağlıdır.

Hurt ve Widler bu teknik koşulları şu şekilde özetler (1999, s. 261-263);

- Alt yazı metni görüntüyü kapatmamak adına en fazla iki satırdan oluşmalı ve bu satırlar yine aynı nedenden ötürü ekranın altına konumlandırılmalıdır.
- Her bir satır ortalama olarak 37 karaktere sahip olmalıdır.
- Bir alt yazı en az 2 en fazla 6 saniye ekranda kalmalıdır.

Alt yazı çevirisinde tüm bu teknik şartların yerine getirilebilmesi için yukarıda da değinildiği gibi orijinal diyalog metninin kaçınılmaz olarak kısaltılması gerekmektedir. Hurt ve Widler'e göre (1999, s. 262) kısaltma stratejisinde çevirmen aşağıdaki yollara başvurabilir;

a. Diyalog kısımlarından bazılarını çevirmeme veya yeniden düzenleme,

b. Tekrarları vermeme

c. Metninin anlaşılmasında önemli bir rol oynamayan tamamlama ifadelerini vermeme

d. Büyük anlam birimlerini kısaltarak verme

e. Sözdizimi ve sözcük dağarcığını sadeleştirme

Alt yazı çevirisinde kaynak metin orijinal filmin diyalog metnidir (senaryo metni), erek metin ise alt yazı metnidir. Diğer çeviri türlerinden farkı, alt yazı (erek metin) ve orijinal diyaloğun (kaynak metin) eş zamanlı olarak sunulmasıdır. Alt yazı çevirisinde hem dil hem de araç değişmektedir. Dil değişir çünkü kaynak dildeki diyalog metni, erek dilde ekranın altına konumlandırılarak izleyiciye ulaştırılır; araç değişir çünkü orijinal metin ilgili dilde seslendirilirken (duyma), metnin çevirisi ilgili erek dilde yazılı formda ekranda yer alır (okuma). Kısacası alt yazıda söz konusu olan yabancı dilde konuşulan bir sözlü diyaloğun yazılı diyaloğa kısaltılarak çevrilmesidir. Bu kısaltma işleminde elbette ki zaruri olarak başvurulan yöntemler vardır (bkz. Okyayuz ve Kaya, 2017).

Ayrıca Okyayuz ve Kaya (2016, s. 259) bilgi akışının sağlanabilmesi için alt yazı çevirmeninin kaynak metni yeterince incelemesi ve gerektiği ölçüde kısaltması gerektiğinden bahseder. Sesli bir şekilde alıcısına ulaşan orijinal diyaloğun aynı uzunlukta alt yazıda yazılı bir şekilde ekrana konumlandırması, yukarıda dile getirilen nedenlerden ötürü mümkün olmadığından

kısaltma, alt yazı çevirmeninin başvuracağı ilk yöntem olacaktır. Oğuz'un (2017, s. 279) da belirttiği gibi duyarak algılama okuyarak algılamadan daha hızlı bir algılama türü olduğundan bu yöntemde, yani kısaltmada, bilgi aktarımı görsel düzlemdeki sahne ile senkron olmalı, yani bir uyumluluk arz etmelidir.

4.1.1. Alt Yazı Çevirmeni

Diğer çeviri türlerinde olduğu gibi alt yazı çevirisinde de alt yazı çevirmeni hem alıcı hem de iletişimi sağlayan aktarıcı rolündedir. Hem kendi hem de yabancı kültüre hakim olan çevirmen aynı kültüre mensup olmayan kişilerin aynı filmden aynı hazzı almalarını, aynı bilgileri edinmelerini, aynı çıkarımlarda bulunmalarını sağlamaya çalışacak ve Şimşek'in de (2022, s. 165) belirttiği gibi kültürlerarası karşılaşmalarda bireylerin algı, yargı, duygu ve eylemlerindeki kültürel boyutları tespit ederek, ortak dili konuşmayan bu gruplar arasında iletişimi kuracak kişidir.

Filmler görsel kanal üzerinden alımlandıklarından beden dili, jest ve mimikler gibi dilsel olmayan olgular çevirinin bu türünde özel bir önem taşır. İşitselin (seslendirme) veya yazının (alt yazı) görsel düzlem (film) ile tutarlı olması gerekliliği Şimşek'in de (2022, s. 154-155) değindiği gibi, bulundukları kültürel bağlam içerisinde anlam kazanan bu dilsel olmayan olguların çevirisinde, çevirmenin kültürel bariyerleri aşarak çevirisini gerçekleştirmesini zaruri kılar.

Kültürel bariyerlerin aşılması, farklı dil ve kültüre mensup olan birey ve/ya toplumlar arasında iletişimin sağlanması, elbette ki beraberinde bazı becerilere sahip olmayı gerektirmektedir. Ulrich Kautz *Handbuch Didaktik des Übersetzens und Dolmetchens)* eserinde *sürekli gelişen ve değişen ana/yabancı dil ve kültür bilgisi, geniş bir dünya bilgisi* gibi bir çevirmenin sahip olması gereken kriterlerden bahseder ve bu kriterler tüm çeviri türlerinde çevirmenlik yapan herkesin sahip olması gereken ortak kriterlerdir (Kautz, 2000). Alt yazı çevirmeninin de bu kriterlere sahip olması beklenmekle beraber Künzlei alt yazı çevirmenlerinin sahip olması gereken diğer özellikleri de aşağıda belirtildiği şekilde sıralamaktadır (Künzlei, 2017, s. 59);

a. Takım çalışması, esneklik ve uyum sağlama

b. Erek dile hem sözlü hem de yazılı bakımdan çok iyi bir hakimiyet

c. Konuşulan kaynak dilin nüanslarına hakimiyet

d. Çeviri edinci

e. Film endüstrisi, göstergebilim ve sinema türlerine hakimiyet

f. Araştırma becerisi,

g. Alıcının beklentilerini karşılayabilmek adına empati yetisi

h. Görsel-işitsel medyaya hakimiyet

i. Redaksiyon alanında yetkinlik

j. Teknik beceri

k. Yeni teknolojileri kullanma becerisi

Alt yazı çevirmeni sadece yazılı bir metinle çalışmadığının bilincinde olmalıdır. Çevirmen her ne kadar yazılı metin üzerinden çevirisini gerçekleştirse de oyuncuların yer aldığı ve diyalog metnini canlandırdığı görsel ve ses, müzik gibi işitsel kanalların, çevirisine yön vereceğini bilmelidir. Çünkü çevirmen görüntü ile uyumlu olmak durumunda olan ve en az iki en fazla altı saniye ekranda kalacak olan ve her satırda en fazla 37 karakterin yer aldığı ve en fazla iki satırdan oluşan bir çeviri sunmak zorundadır.

Çevirmenin sunacağı alt yazı yukarıda sayılan karakter, satır ve zaman faktörlerinden dolayı kısa, net ve anlaşılır olmalıdır. Filmin içeriği konusunda bilgilendirme amacıyla yapılan alt yazı çevirisinde çevirmen sözdizimsel açıdan da basit ve sade cümleler kurmalıdır. Alt yazının ekranda kalacağı süre, alt yazının satır sayısı, alt yazıda kullanılacak karakter gibi kısıtlamalar, bir önceki bölümde de değinildiği gibi alt yazı çevirmenin orijinal diyalog metninde birtakım kısaltmalar yapmasına neden olur.

Elbette ki ele alınan tüm bu faktörlerin yerine getirilmesi, alt yazı çevirmeninin erek dilin yazım ve imla kurallarına iyi derecede hâkim olması ile mümkündür. Gaga'nın da belirttiği gibi dilbilgisi kurallarına uygun ve sözdizimsel açıdan kurallı bir şekilde oluşturulan alt yazı, izleyicinin filmle ilgili bilgileri rahat ve kısa sürede anlamasını sağlayacaktır (Gaga, 2020, s. 848).

4.1.2. Alt Yazı Çevirisinde Ünlem Kullanımı

Alt yazı çevirisinde ünlem kullanımına dair net bir tutumdan bahsetmek mümkün değildir. Alt yazılı filmleri izlediğimizde çoğu zaman birinci dereceden ünlem dediğimiz *a, o, of, e* gibi ünlemlere çok sık yer verilmediği fakat *evet, hayır, hani, işte* gibi ikinci dereceden ünlemler veya *arkadaşlar! Allahım! alçak! hain! yaşa! güzel! dur! babacığım! şimdi! çabuk!* gibi ünlem olarak kullanılan kimi isim, sıfat veya fiillerin emir kiplerinin kullanımına daha çok yer verildiği görülmektedir.

Diller arası akrabalık ilişkileri ve ünlemlerin *diller arasında evrensel olarak anlaşıldığı* (de Linde, 1995) görüşü, çevirmenlerin ünlemlere genellikle alt yazıda yer vermemesi tutumunu destekler niteliktedir. Neticede özellikle asıl ünlemler diye adlandırılan *ah! a! öf! püf!* gibi ifadeler, oyuncunun beden hareketleri ve sesindeki tonlama sayesinde çevirisine ihtiyaç duyulmadan erek izleyici tarafından anlaşılabilmektedir.

> Alt yazı çevirisi yapan çevirmen görseli değiştirememektedir. [...] Bazı iletiler görselden algılanabiliyorsa, bunların alt yazıda verilmesi gereksiz olacaktır (Okyayuz ve Kaya, 2017, s. 351).

Oyuncunun görselde yer aldığı durumlarda bu gibi ünlemlerin çoğu zaman çeviriye ihtiyaç duyulmadan erek izleyici tarafından anlaşılması söz konusuyken, oyuncunun ekranda görünmediği bir sahnede çıkardığı bir ses, yani sesin görselle desteklenmediği durumlarda bu gibi ünlemlerin alt yazıda verilmesi yerinde olacaktır. Böyle bir sahnede ünlemin alt yazı olarak ekranda yer almaması, oyuncunun beden hareketi ve duygu durumunun izlenememesi dolayısıyla

çıkardığı ses ve/ya verdiği tepki erek izleyici tarafından tam olarak anlamlandırılamayabilir. Oyuncunun ünlem içeren ifadeyi seslendirirken ekranda yer alıp almaması, bu ünlemlerin alt yazıda verilip verilmeyeceğine dair belirleyici bir role sahip değildir. Nitekim her bir filmde ve hatta bir filmin ünlemler içeren ayrı ayrı sahnelerinde çevirmenlerin çeviri tutumları farklılık göstermektedir. Bunun nedeni alt yazı çevirisinde ünlem kullanımına dair net bir görüşün bu konu ile ilgilenen bilim adamları tarafından henüz daha ortaya atılmamasında aranabilir.

Alt yazı çevirisine dair yapılan ulusal ve uluslararası çalışmalar incelendiğinde ünlemlerin neden alt yazıda yer almadığı veya aldığına dair bilimsel bir görüşün henüz ortaya atılmamış olduğu görülmektedir. Fakat bununla beraber asıl ünlemler dediğimiz *ah! o! uf!* gibi ifadelerin çevrilmediği, *evet! hayır! güzel!* gibi ikinci dereceden ünlemler veya ünlem olarak kullanılan *aman yarabbi! maşallah*! *çabuk ol çabuk!* vb. gibi söz öbeklerinin genelde ilgili erek dilde uygun karşılığının verilerek çevrildiğini söylemek mümkündür.

Alt yazılı filmlerde ünlem kullanımı söz konusu olduğunda bu ünlemlerin sonuna yazım kuralı gereği ünlem işaretinin eklenmesi konusuna da kısaca değinmek yerinde olacaktır. Her ne kadar ünlemler konuşma diline ait olsalar da yazı dilinde ünlem içeren bir sözcük kullanıldığında yazım kuralı gereği ünlem işareti kullanılmalıdır. Alt yazı çevirisinde diyaloğun yazıya dökülmesi söz konusu olduğundan, yazılı metinde şayet ünlem içeren bir sözcük kullanılıyorsa, böyle bir durumda yazım kuralına uygun olarak ünlem işaretinin kullanılması beklenir.

> Ünlem işareti alt yazı çevirisinde, aynen yazı dilinde olduğu gibi, yüksek sesle veya duygu yüküyle söylenen ifadeleri ya da kırgınlık, kızgınlık, şaşkınlık, mutluluk veya iğrenme gibi duyguları belirtmek için kullanılır (Okyayuz ve Kaya, 2017, s. 341).

Fakat kimi alt yazılarda ünlem işaretine yer verilirken kimi alt yazılarda bu işaret yerine 'nokta' kullanılmaktadır[10]. Alt yazıda yazılı dilin görsel olarak izleyiciye sunulması ve aynı zamanda orijinal diyaloğun duyulabilir olması, yani izleyicinin kaynak filmi seyrettiği gerçeği, çevirmenin alt yazı metninde ünlem işaretini kullanıp kullanmaması konusunda belirleyici rol üstlenmektedir. Çünkü çevirisinde filmi izleyerek çeviri kararları alan çevirmen, duygu yüklü, şaşkınlık, sevinç, korku yüklü her ifadenin sonuna ünlem işaretini eklemeyebilir. Fakat ikinci dereceden ünlemler veya ünlem gibi kullanılan isim ve sıfatların sonunda ünlem işaretinin kullanımı söz öbeğinin düz cümle veya ünlem cümlesi şeklinde anlaşılmasında rol oynayacaktır. Araştırmaya konu olan dizide ünlem işaretinin kullanımı ile ilgili kesin bir tutumdan bahsetmek ise mümkün değildir.

5. Netflix ve Biohackers

Yabancı dildeki film, dizi, belgesel, reklam vb. erek dildeki alıcısına kitle-iletişim araçları ile ulaşmakta, kitle iletişim araçları ise teknolojinin gelişmesiyle beraber çeşitlilik arz etmektedir. Bilişim sistem ve teknolojilerinin gelişmesiyle birlikte küreselleşmenin hız kazanması, dünya ülkeleri arasında dil ve kültürlerin sınırlarını kaldırarak ülke insanlarının bütünleşmesini ve

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10   bkz. Çalışmadaki örnekler.

bunula birlikte uluslararası pazarın hızlıca gelişmesini beraberinde getirmiştir. Küreselleşmeden özellikle 80li yıllardan sonra bahsediyor olmak, bilişim teknolojilerinin küreselleşme üzerindeki etkisini bir anlamda gözler önüne sermektedir. Teknolojinin eğitim, sanayi, ulaşım, bilişim dünyası, sanat, iletişim vb. üzerinde göstermiş olduğu gelişme, farklı dilleri konuşan, farklı kültürlere sahip olan topluluklar arasında devamlı olarak karşılıklı bir iletişim ve etkileşim kurulmasına olanak sağlamıştır. Bu imkân, farklı coğrafyalarda yaşayan insan topluluklarını ortak bir paydada buluşturmakta ve bunun bir sonucu olarak kültürlerin kaynaşmasından söz edilebilmektedir. Bu sürecin hızlanmasında elbette ki en büyük pay dijital platformların oluşmasındadır. Bilişim teknolojisinin bir sonucu olan dijital platformların bugün geldikleri nokta, farklı ülkelerdeki insanların aynı ürüne eşzamanlı olarak ulaşmasına imkân sağlamaktadır. Şu anda dünya çapında en fazla aboneye sahip olan dijital platform ise Netflix'tir. 1997 de Amerika'da kurulan ve bugün internet üzerinden tüm dünyaya yayın yapan Netflix, 2016 yılından itibaren Türkiye'de yayın yapmaya başlamıştır. Netflix'in dizi ve film arşivi ülkeden ülkeye farklılık göstermekle beraber kimi ülkelerin orijinal Netflix dizileri diğer ülkelerde de izlenebilmektedir. Bu çalışmaya konu olan orijinal Alman Netflix dizisi Biohackers'dır.

Yönetmen koltuğunda Christioan Ditter'in oturduğu, başrollerini Luna Wedler, Adrian Julius Tillmann, Jessica Schwarz ve Benno Fürmann'ın paylaştığı, ilk sezonu 2020 yılında yayınlanan ve altı bölümden oluşan Biohackers, bir tıp öğrencisinin, bir aile trajedisi ile bir profesörü birbirine bağlayan komployu açığa çıkarabilmek için Almanya'nın en iyi üniversitelerinden birine girmesini ve biyolojik saldırıya dair araştırma sonuçlarını öğrenmesiyle birlikte başına gelenleri konu edinen bir Alman bilimkurgu-gerilim dizisidir. Dizinin Türkçeye çevirisi Yavuz Karayazıcı tarafından yapılmıştır.

6. Bulgular ve Yorumlar

Çevirinin dilsel bir eylem olmasından ziyade kültürel bir aktarım eylemi olması, çeviri ve kültürün birbirine sıkı sıkıya bağlı olduğunun bir göstergesidir. Kültür bir coğrafya üzerinde yaşayan toplulukların ortak kabullerine dayalı gelenek, görenek, yaşam tarzı ve anlayışı kapsar. Anlayış ise bir bakıma insanların aynı olaylar karşısında aynı tepkiyi vermesi ve/ya verilen tepkileri anlamasıdır. Olaylar karşısında tepki verme biçimlerinden biri de genelde ses ile dile getirilen ve bir anlam taşıyan ünlemlerdir. Bu bağlamda bu bölümde kaynak dil diyalog metninde yer alan ünlemlerin erek dildeki alt yazıda nasıl ele alındığı gösterilmeye çalışılacaktır. Bu nedenle Biohackers dizisinin altı bölümden oluşan 1. Sezonunda yayınlanan her bir bölümden seçilen ünlemler, erek dile çevirilerinde uygun karşılığının verilip verilmediği açısından değerlendirilmeye çalışılacaktır. Bu değerlendirme sonucunda karşılaştırılması yapılan ünlemlerin birbiriyle aynı değer ölçüsüne sahip olup olmadıkları ortaya koyulmaya çalışılacaktır. Çalışmanın ana konusu alt yazı çevirisinde ünlemlerin kullanımı olmakla beraber, incelemeyi daha sağlıklı kılacağı düşünüldüğünden seçilen örneklerin değerlendirilmesinde seslendirmeye de yer verilmesi uygun görülmüştür.

Bölüm:
Örnek 1.
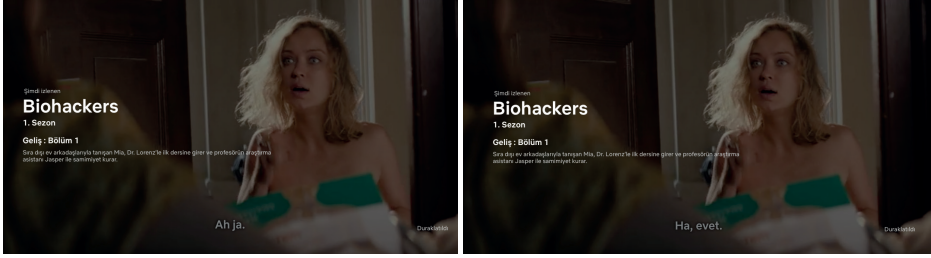
Dizinin ilk bölümünde öğrenci olarak yaşayacağı şehre gelen Mia daha önceden oda arkadaşı olarak kiraladığı eve vardığında (05:45. saniye), kapıda onu karşılayan Lotta'nın muhtemelen onun geleceğini unutması ve hatırlaması sonucunda verdiği tepki dile getirilmekledir.

	Lotta		Lotta
Kaynak dil seslendirme	Ah ja.	**Kaynak dil alt yazı**	Ah ja.
Türkçe seslendirme	Aa, evet.	**Türkçe alt yazı**	Ha, evet.

Duden[11] sözlüğünde sözcük türü bakımından ünlem kategorisinde değerlendirilen *ah* ünlemi şaşkınlık, sevinç ve bir şeyin o anda anlaşıldığını/kavrandığını ifade etmede kullanılmaktadır. Çevirmen gerek alt yazı gerek seslendirmede ekrandaki oyuncunun şaşkınlığını /afallamasını Türkçede ifade edebilmek için Almancada kullanılan ünlem ile aynı değer ölçüsüne sahip olan *ha* ve *a* asıl ünlemlere yer vermiştir. Kaynak dil seslendirmede duyulan *ah ja* ünleminin erek dil alt yazıda çevrilmesi kaçınılmazdır, çünkü oyuncunun şaşkınlığının anlaşılmasında bir işlev sahibidir.

Örnek 2.

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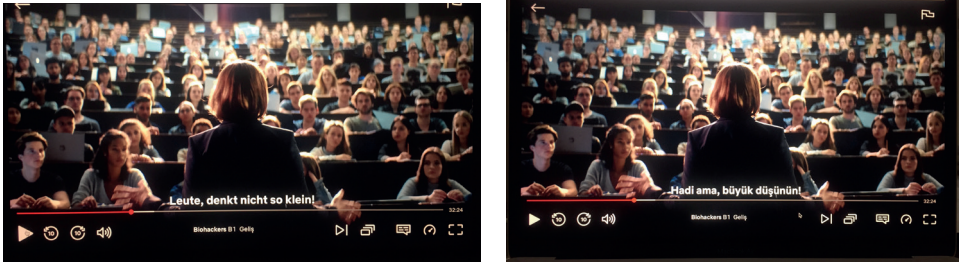
11   https://www.duden.de/rechtschreibung/ah Erişim Tarihi. 16.08.2022

Yine dizinin ilk bölümünde Mia, Profesör Lorenz'in ilk dersine katılır. Lorenz öğrencilerle tanışma amacıyla yaptığı konuşmada sorduğu sorulara cevap beklemektedir ve aldığı cevaplar karşısında verdiği tepki (11:42) ünlemler konusuna örnek teşkil edecek değerdedir.

	Lorenz		Lorenz
Kaynak dil seslendirme	Leute, denkt nicht so klein!	**Kaynak dil alt yazı**	Leute, denkt nicht so klein!
Türkçe seslendirme	Millet, bu kadar küçük düşünmeyin	**Türkçe alt yazı**	Hadi ama, büyük düşünün!

Duden[12] sözlüğünde sözcük türü bakımından *ad* kategorisinde yer alan *Leut* sözcüğü *kişi, insan* anlamına gelmektedir. Fakat bu örnekte ilgili sözcük, bir seslenme ünlemi görevi üstlenmiştir. Banguoğlu adların seslenme işlevini ünlem olan başka sözcükler altında değerlendirmektedir (bkz. *1.2. Ünlemler* konusu). Oyuncu seslenme ünlemi olarak ele alınabilecek olan *Leute* sözcüğünü söylediği an ekrana arkası dönüktür ve bu sözcüğün çevirisi, cümlenin devamının anlaşılabilirliğine katkı sağlamaktadır. Çünkü sahne bir profesör ve öğrenci topluluğunu yansıtmaktadır ve burada hocanın öğrencilere bir şeyler anlattığı bir durum söz konusu olduğu ekranda görüldüğünden, böyle bir durumda seslenme ünleminin kullanılması, cümlenin devamının izleyici tarafından anlamlandırmasında yardımcı olacaktır. Fakat seslendirmede yerliletirme stratejisi kullanılmış olmasına rağmen alt yazıda *Leute* sözcüğü *hadi ama* şeklinde çevrilmiştir. Çevirmen ilgili ünlemi aynı değer ölçüsüne sahip *Arkadaşlar* şeklinde çevirseydi ünlemin anlamını kuvvetlendirebilirdi, çünkü bu sahnede hocanın öğrencilere hitabı söz konusudur ve erek toplumda bu kullanım daha etkili ve yerinde olacaktır.

Bölüm:
Örnek 3.
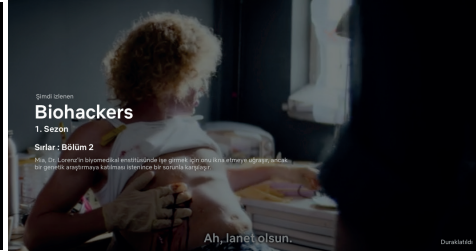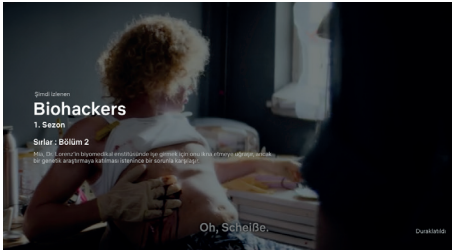
Dizinin 2. bölümü 15:46. saniyesinde ekrana gelen görüntüde, vücuduna çip yerleştirmek isteyen Ole'nin, kanının fışkırması sonucu verdiği tepki çevirmen tarafından şu şekilde tercüme edilmiştir;

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12   https://www.duden.de/rechtschreibung/Leut Erişim Tarihi: 10. 11.2022

	Ole		Ole
Kaynak dil seslendirme	Oh Scheiße	**Kaynak dil alt yazı**	Oh, Scheiße
Türkçe seslendirme	Ah, tamam.	**Türkçe alt yazı**	Ah, lanet olsun.

Duden[13] sözlüğünde sözcük türü bakımından ünlem kategorisinde değerlendirilen *oh* ünlemi bir şaşkınlık, hayrete düşme veya reddetme durumunda kullanılan bir ünlemdir. Beklenmedik bir olay karşısında dehşete düşme veya hayal kırıklığı gibi bir durumda kullanılan *oh* ünlemi asıl ünlemler sınıfında yer almaktadır (Nübling, 2004, s. 14). Çevirmen tarafından hem alt yazı hem de seslendirmede *ah* asıl ünlemi ile karşılanan *oh* ünlemi, ekrandaki oyuncunun acı çekmesi sonucu yaşadığı duygu durumunu yansıtması bakımından aynı değer ölçüsüne sahip tam karşılığı ile verilmiştir.

Örnek 4
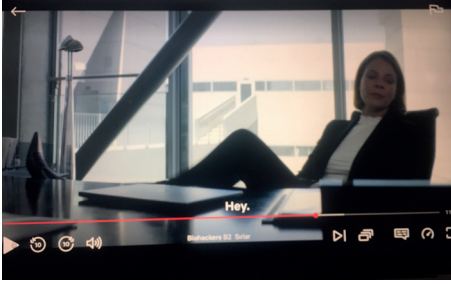
İkinci bölüm 28:47. saniyede Profesör Lorenz ile bir görüşme gerçekleştiren Mia, profesörün artık gidebileceğini söylemesinden dolayı tam odadan ayrılmak üzereyken Lorenz'in kendisine seslenmesi üzerine durur ve geri döner.

	Lorenz		Lorenz
Kaynak dil seslendirme	Hey	**Kaynak dil alt yazı**	Hey
Türkçe seslendirme	Mia	**Türkçe alt yazı**	Hey

Duden[14] sözlüğünde *Hey* ünlemi *Birinin dikkatini çekmek için bağırma; şaşkınlık, öfke, savunma veya benzeri duyguları ifade etme; selamlama,* şeklinde tanımlanmaktadır. Dizinin bu sahnesinde bağlam açısından değerlendirildiğinde burada bu ünlem ile profesörün Mia'ya geri dönmesini sağlamak amaçlı seslendiği anlaşılmaktadır. Fakat işitme engelli bir izleyici için ekranda yer alan alt yazı, bu anlamı veren bir ünlem değerinde değildir. Çünkü Türkçede

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13   https://www.duden.de/rechtschreibung/oh Erişim Tarihi. 16.08.2022
14   https://www.duden.de/rechtschreibung/hey. Erişim Tarihi. 10.11.2022

biz genellikle giden birini durdurmak ve hatta geri dönmesini sağlamak için genelde kişiye adı ile seslenriz, ki seslendirmede bu şekilde ifade edilmiştir, fakat burada çevirmenin tercihi sonucunda kullanılan *hey* ünlemi bir seslenme ünlemi olmakla birlikte işitme engelli bireylerin, kişinin (Mia) neden döndüğünü, profesörün onu neden durdurup geri dönmesini sağladığını anlamada olumsuz bir etkide bulunmaktadır. Bunun yerine alt yazıda da seslendirmede olduğu gibi kişi ismi kullanılması izleyicilerin akabinde gelişen eylemin nedenini daha rahat anlamalarını sağlayabilirdi. Konuşan kişinin ekranda görünmesine ve hatta ses ve görüntünün birbirini desteklemesine rağmen çeviride kullanılan ünlem aynı değer ölçüsüne sahip olmamakla beraber bu örnekte olduğu gibi özellikle işitme engelli izleyicilerin sahneyi anlamasını sekteye uğratabilir.

Bölüm:
Örnek 5

Dizinin bu bölümünün 12:14. saniyesinde Mia, Jasper'in hiçbir şeye dokunmaması konusunda onu uyarması sonucunda elinde tuttuğu kitabı aniden yere bırakır ve bu eylemden sonra geçen diyalog şu şekildedir;

	Mia		Mia
Kaynak dil seslendirme	Ups.	**Kaynak dil alt yazı**	Ups.
Türkçe seslendirme	Tüh	**Türkçe alt yazı**	-----------------

Duden[15] sözlüğünde sözcük türü bakımından ünlem kategorisinde değerlendirilen *ups* ünlemi şaşkınlık ifade eden bir ünlem olarak tanımlanmaktadır. Köken olarak İngilizce *oops* ünleminden Almancaya giren *ups* ünlemi daha ziyade günlük dilde ve konuşma dilinde kullanılmaktadır (Klosa-Kückelhaus, 2021, s. 27). Jasper'in uyarısına karşı bir tepki *veya ben bir şeye dokunmadım* izlenimini verebilmek için elindeki kitabı bir anda yere bırakan Mia'nın kullanmış olduğu *ups* ünlemi, çevirmen tarafından alt yazıda verilmezken seslendirmede asıl ünlemler kategorisinde sınıflandırılan ve bir duyguyu dile getirmeye yarayan fakat aynı değer ölçüsüne sahip olmayan *tüh* ünlemi ile karşılanmıştır. *Tüh* ünlemi genellikle *yazık oldu* anlamını taşıyan bir ünlemdir, fakat Mia'nın kitabı yere bırakmasındaki asıl amaç *ben bir*

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15   https://www.duden.de/rechtschreibung/ups Erişim Tarihi. 16.08.2022

şeye dokunmadım izlenimini yaratmaktır. Dolayısıyla kullanılan ünlem aynı değer ölçüsüne, aynı duygu durumuna sahip olmasa da, görüntüyü takip eden izleyici *ups* ünlemi ile ne kast edildiğini anlayacaktır. Şayet bu ünlemin kullanıldığı esnada erek izleyici (Türkler) görüntüyü takip etmiyor ve sadece orijinal sesi duyuyorsa, *ups* ünlemi sesletim bakımından erek izleyicinin yakından tanıdığı seslere sahip olmadığı için oyuncunun neden bu sesi çıkardığını ve bunu takiben neden o eylemi gerçekleştirdiğini anlayamayacaktır.

Ünlemin alt yazıda yer almaması filmin anlaşılmasında etkin bir role sahip değildir çünkü Jasper'in hiçbir şeye dokunmamasını söylediği diyalag bir önceki satırda ekranda yer aldığından, eylemin neden gerçekleştiği anlaşılabilmektedir.

Bölüm:
Örnek 6

Dizinin 09:16. saniyesinde Mia kütüphanedeyken Jasper yanına gelir ve teşekkür amaçlı onu yemeğe davet eder. Mia ne için teşekkür edeceğini sorduğunda, bir gece önce hayatını kurtarmasından ötürü teşekkür etmek istediğini söyleyince Mia, Jasper'in hayatını kurtardığını unutmuş olduğunu *Ah ja, stimmt* ünlemi ile ifade eder. Bu ünlem çevirmen tarafından;

	Mia		Mia
Kaynak dil seslendirme	Ah ja, stimmt. Voll vergessen.	**Kaynak dil alt yazı**	Ah ja, stimmt. Voll vergessen.
Türkçe seslendirme	A, evet doğru. Unutmuşum.	**Türkçe alt yazı**	Evet, unutmuşum.

şeklinde çözümlenmiştir. Duden[16] sözlüğünde sözcük türü bakımından ünlem kategorisinde değerlendirilen *ah* ünlemi şaşkınlık, sevinç ve *bir şeyin o anda anlaşıldığını/kavrandığını* ifade etmede kullanılmaktadır. Örnekte ele alınan *ah* ünlemi Mia tarafından, karşısındakinin söylediğini o anda anlaması sonucu, bunu belli etmek için kullanılmıştır. Bir şaşkınlık ve/ya duyulan bir acı karşısında kullanılan, işlev bakımından bir duygu ifade etmeye yarayan ve bu bakımdan asıl ünlemler kategorisinde sınıflandırılan *ah* ünleminin seslendirmede tonlaması güçlü olmalıdır (Nübling, 2004, s. 14-15,18). Çevirmen yer ve zaman sıkıntısı olmamasına

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16   https://www.duden.de/rechtschreibung/ah Erişim Tarihi. 16.08.2022

rağmen alt yazıda bu ünleme yer vermemiş fakat seslendirmede ünlemi *a* şeklinde Türkçe asıl ünlem ile karşılamıştır. *a* ünleminin çevrilmeyip aynı değer ölçüsüne sahip diğer söz öbekleriyle karşılanması, yani ünlemin buradaki işlevinin başka sözcüklere yüklenmiş olması, filmin anlaşılmasında her hangi bir anlamsal kayba yol açmamıştır.

Örnek 7
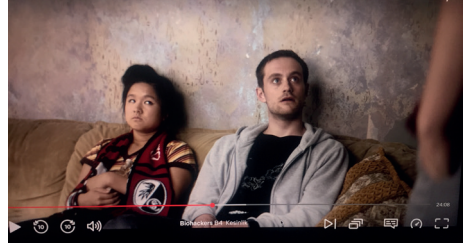
Bu bölümde ele alınan ikinci örnekte dizinin 22.09. saniyesinde Jasper Mia'yı görmek için eve gelir fakat Mia evde değildir. Mia'nın ev arkadaşları onu maç izlemek için eve davet edince içeriye giren Jasper'in Mia ile ilgili şüpheleri aklından bir bir geçmektedir. Kafasında sürekli olarak Mia'nın yaptıklarını, söylediklerini düşünen ve bunları bir şekilde birbirine bağlayıp bir kurgu oluşturan Jasper, o esnada kendisine söylenenleri duymaması üzerine verdiği tepki alt yazı ve seslendirmeye şu şekilde yansımıştır.

	Jasper		Jasper
Kaynak dil seslendirme	Hä?	**Kaynak dil alt yazı**	Hä?
Türkçe seslendirme	Ha	**Türkçe alt yazı**	------

Duden[17] sözlüğünde ünlemler kategorisinde ele alınan *Hä* ünlemi bir şey anlamama veya bilmeme durumunda kullanılan bir ünlem olarak tanımlanmaktadır. Türkçede asıl ünlemler kategorisinde değerlendirilen *ha* ünlemi, *efendim, pardon, anlamadım* gibi anlamlara gelmektedir. Jasper dalmıştır ve kafasından geçenlerle uğraşmaktadır, kendisine söylenenleri, sorulanları duymamaktadır ve kendisi ile konuşulduğunu anladığı an dinlemediğini belirtmek üzere *Hä* ünlemi ile tepki verir. Fakat onun bu tepkisi alt yazıda karşılık bulmamaktadır. İlgili sahnenin anlaşılması açısından *Hä* ünleminin, anlaşılmayan bir şeyi tekrarlatmak için alt yazıda *pardon* ya da *efendim* gibi ifadelerle karşılanması daha yerinde olacaktır. Çünkü görüntünün devamında Ole Jasper'e açıklama yapmaya devam etmektedir. Böyle bir sahnenin özellikle işitsel engelli izleyiciler için sahnenin anlaşılabilirliğini sağlamak adına alt yazıda aynı değer ölçüsüne sahip olan ünlemlerden biriyle verilmesi uygun olacaktır.

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17   https://www.duden.de/rechtschreibung/hae, Erişim tarihi: 11.11.2022

Bölüm:
Örnek 8

Dizinin 14.34. saniyesinde ekrana gelen karede Ole'nin elini elektrikli ocağa yanlışlıkla yapıştırması üzerine canının yanması sonucu, bu duyguyu yansıtmak üzere kurduğu cümle, çevirmen tarafından aşağıdaki şekilde Türkçeye aktarılmıştır;

	Ole		Ole
Kaynak dil seslendirme	Hey! Das … aua!	**Kaynak dil alt yazı**	Hey! Das … Au!
Türkçe seslendirme	Hey, ama bu …	**Türkçe alt yazı**	Hey, bu …

Duden[18] sözlüğünde sözcük türü bakımından ünlem kategorisinde değerlendirilen *au* ünlemi hem fiziksel bir acı karşısında duyulan acıyı dile getirme ifadesi hem bir sevinç ifadesi olarak tanımlanmaktadır. Örnekte oyuncunun *au* ünlemini elinin yanması sonucu canının acımasından dolayı kullandığı görsel kanal aracılığı ile de görülebilmektedir. Çevirmen bu ünleme ne alt yazı ne de seslendirme metninde yer vermiştir. Oyuncunun elinin yanmasından ötürü acı duyduğu bilgisi, görüntü aracılığı ile izleyiciye ulaşmaktadır. Fakat çevirmen oyuncunun ruh halini, çektiği acıyı *ay! of!* gibi asıl ünlemler kategorisinde değerlendirilen ünlemlerden biriyle karşılayabilir ve oyuncunun duygusunu izleyiciye hissettirebilirdi. Ve hatta böyle bir durumda izleyicinin odak noktası, oyuncunun canının yandığı organı üzerine yoğunlaşabilirdi ve bu tutum izleyiciyi filmdeki 'o an'a dahil edebilirdi. Ayrıca seslendirmede de çevirmenin bu ünlemin çevirisine yer vermemiş olması, görme engelli bir izleyicinin, sahnedeki oyuncunun acı çektiğini anlamasını engellemektedir. Aynı şekilde işitme engelli bir izleyici ise oyuncunun acı çektiğini görselden izlerken, alt yazıda bu duruma dair bir ifade bulamayacak ve görüntü ile alt yazı arasında belki de bir bağ kuramayacaktır. Çevirmen tarafından ilgili ünlemin çevrilmemesi tutumundan ötürü, ünlemlerin çevirisindeki değer ölçüsünden bahsetmek mümkün olmamaktadır.

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18   https://www.duden.de/rechtschreibung/au Erişim Tarihi. 16.08.2022

Örnek 9

Dizinin 5. bölümünün 23.18. saniyesinde Mia arkadaşı Chen-Lu'dan Lorenz'in veri tabanına erişim sağlayabilmek ile ilgili destek almaktadır. Gerekli olan kodları ona vermesi üzerine artık bunu başarıp başaramayacağını soran Mia'ya Chen-Lu'nun yanıtı ise Mm-hm, yani *evett*ir.

	Chen-Lu		Chen-Lu
Kaynak dil seslendirme	Mm-hm	**Kaynak dil alt yazı**	Mm-Hm
Türkçe seslendirme	Hı-hı	**Türkçe alt yazı**	-------

Mm-hm yanıt edatı Almancada çok sık kullanılan bir edattır. Yanıt edatı, bir konuşmacının, muhatabının bir sözüne tepkisini gösterdiği kısa biçimli edattır ve böylece konuşan kişi az önce duyulan sözün anlaşıldığını onaylar (Gardner, 2003, s. 15). Seslendirmede bu durum sağlanırken alt yazıda çevirmenin ünlemin (Almanca yanıt edatı) çevirisine yer vermemiş olması hemen ardından gelen Mia ve Chen-Lu'nun sarılma sahnesini anlamsız kılmıştır. Ünlemin çevirisine yer vermeyerek görsele rağmen durumun anlaşılmasını güçleştiren bu *çevirmeme* tutumu, izleyici açısından sahneye geçişlerini anlamlandırmada anlamsızlığa neden olabilir. Çevirmen şayet *Mm-hm* edatını, Ergin'in (2004, s. 351) ünlemler adı altında ele aldığı *tasdik/red edatları* arasında sayılan ve ikinci dereceden ünlem olarak değerlendirilebilecek olan *evet* ünlemiyle karşılasaydı hem görüntüdeki diyalog hem peşi sıra gelen eylem, diyaloğun ve görüntünün değer açısından Türkçede aynı değere sahip olmasına katkı sağlayabilirdi.

Bölüm:
Örnek 10
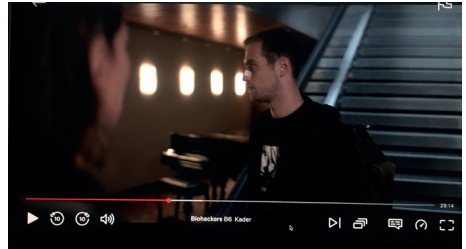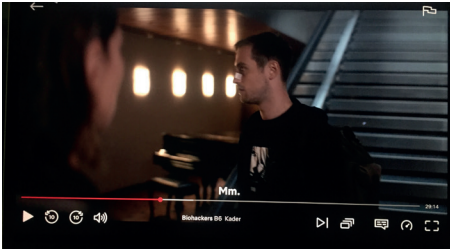
Dizinin ilk sezonunun son bölümünde 15.52. saniyede Profesör Lorenz ve asistanı Jasper arasında geçen bir diyalog söz konusudur. Planlarını alt üste eden Jasper'i yanında tutmak isteyen Lorenz, onun o gece kendi evinde kalmasını söyler ve bu teklifi kabul eden Jasper yönünü değiştirerek kalacağı odaya doğru ilerler.

	Jasper		Jasper
Kaynak dil seslendirme	Mm	**Kaynak dil alt yazı**	Mm
Türkçe seslendirme	Tamam	**Türkçe alt yazı**	-------

Mm edatı da bir yanıt edatıdır ve söylenen bir sözün kabul edildiği, onaylandığı durumlarda verilen tepkiyi dile getirir (Gardner, 2003, s. 15, 18). Bu örnekte görüldüğü üzere seslendirmede kullanılan *tamam* ifadesi, Lorenz'in asistanına söylediği şeyi yapıyor olmasını izleyiciye sunmaktadır. Çünkü merdivenden yukarıya çıkacak olan Jasper hocasının söylediği şey üzerine yönünü değiştirmektedir. Bu davranışın nedeni seslendirmede kullanılan *tamam*[19] ünlem edatı ile verilirken, alt yazıda *Mm* ünleminin uygun Türkçe karşılığının verilmemesi, görsele rağmen özellikle işitme engelli izleyicilerin Jasper'in kararındaki değişikliği anlamasını sekteye uğratabilir. Bu nedenle diyalog ve görüntünün değer açısından Türkçede aynı değere sahip olduğunu söylemek mümkün değildir.

Örnek 11

Dizinin 30:13 saniyesinde ekrana gelen karede yer alan ve Mia'nın hastanede yoğun bakımda bulunan erkek arkadaşının başında uyuyakalması ve uyandıktan birkaç saniye sonra erkek arkadaşının da uyanması sonucu ona seslendiği diyalog, çevirmen tarafından şu şekilde çözümlenmiştir;

	Mia		Mia
Kaynak dil seslendirme	Hey.	**Kaynak dil alt yazı**	Hey.
Türkçe seslendirme	Hey.	**Türkçe alt yazı**	Hey.

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19 Tamam sözcüğü edat olmakla birlikte, cümledeki vurgu ve tonlama sebebiyle ünlem gibi de kullanılabilmektedir. Bkz. Süleyman Efendioğlu, Cümle Menşeli Edatlar, *A. Ü. Türkiyat Araştırmaları Enstitüsü Dergisi Sayı 31 Erzurum 2006, s: 193-207.*

Duden[20] sözlüğünde sözcük türü bakımından ünlem kategorisinde değerlendirilen *Hey* ünlemi *Birinin dikkatini çekmek için bağırma; şaşkınlık, öfke, savunma veya benzeri duyguları ifade etme; selamlama,* şeklinde tanımlanmakta ve incelenen dizide bağlam bakımından *selamlama* anlamını taşımaktadır. Çevirmen ise Almanca *hey* ünlemini Türkçeye *selam, merhaba* gibi ifadelerle çevirmek yerine, ünlemlerin bir alt kategorisi olan *seslenme edatı* olarak değerlendirmiş ve hem alt yazıda hem seslendirmede, asıl ünlemler kategorisinde değerlendirilen *hey* seslenme ünlemi ile Türkçeleştirmiştir. Aynı değer ölçüsüne sahip olmayan, aynı duygu durumunu yansıtmayan bu kullanım, kültürel bakımdan da yadırgatıcı bir kullanım olarak değerlendirilebilir. Bu sahnede ses her ne kadar görüntü ile desteklense de erek izleyici olarak biz Türklerin böyle bir durum karşısında *hey* diye seslenmek yerine *selam, merhaba* veya hitap sözcüğü olan *canım, aşkım vb.* sözcükler ile seslenmeyi tercih edeceği muhtemeldir.

Sonuç

Günümüzde teknolojinin gelişmesiyle birlikte yaşanan küreselleşme sonucunda farklı coğrafyaları, görsel-işitsel medya aracılığı ile yakından tanıma ve bu coğrafyalar hakkında bilgi edinme imkanının olduğu bir gerçektir. Dolayısıyla bir ülkenin ulusal dil ve kültür sınırlarının özellikle dijital ortamda ortadan kalkmasında çevirinin rolü yadsınamaz. Başka bir dil ve kültüre ait olan dilsel ve kültürel bir ürün olan görsel-işitsel ürünler, çeviri aracılığıyla diğer dil ve kültürde yayınlanabilmektedir. Tüm çeviri türlerinde olduğu gibi görsel-işitsel çeviride de amaçlanmış bir iletinin alıcısına ulaşması söz konusudur. Görsel-işitsel metinlerin çevirisini diğer çeviri türlerinden ayıran en büyük fark, mesajın/iletinin birden fazla kanal üzerinden alıcısına ulaşmasında yatar. Kısacası görsel-işitsel çeviride söz konusu olan, filmdeki sesin, belirli yöntemler aracılığıyla yazıya aktarılması ve görsel kanal üzerinden de alıcısına ulaşması, alıcının çoklu kanal üzerinden ulaşan iletileri yine çoklu kanal üzerinden alımlamasıdır. Alıcı tarafından algılanan, alımlanan ve anlamlandırılan çevirinin özellikle alt yazıda kısaltma ve silme başta olmak üzere belirli çeviri işlemlerine tabi olduğu bir gerçektir.

Konuşma esnasında konuşanın jest, mimik, ses tonu ve sözcüğü vurgulamasıyla anlamı artan, kuvvetlenen veya azalan ünlemler, genellikle ünlem cümlelerini temsil eder ve yazıda ünlem işaretiyle konuşmada ise tonlama ile ifade edilir. Film çevirilerinde konuşmanın alt yazıda yazıya, seslendirmede söze aktarılmasının söz konusu olması, fakat orijinal filmdeki iletişim eyleminin sözel iletişim kanalı üzerinden gerçekleşmesi sebebiyle oyuncunun bedensel duruşu, jestleri, mimikleri, sesinin alçaklığı-yüksekliği, tonlaması, vurgusu gibi unsurlar ifade edilmek istenenin anlamına bir anlamda yön vermektedir.

Dillerin doğuşuna kaynaklık ettiği düşünülen ünlemler, tüm insanlarda benzer duygulardan kaynaklı olarak ifade edilmektedirler. Dolayısıyla ünlemlerin alt yazıda verilmemesinin nedenlerinden biri aynı veya benzer durumlar karşısında verilen tepkilerin birbirine yakın

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20   https://www.duden.de/rechtschreibung/hey. Erişim Tarihi. 16.08.2022

olmasıdır veyahut aynı anlamın görsel olarak aktarılması, ünlemlerin çevrilmemesinin nedenlerinden biri olarak görülebilir.

Biohackers dizisinin ilk sezonundan seçilen on bir örneğe dayanarak ünlemlerin alt yazıda çevrilip çevrilmemesine dair net bir tutumun olmadığını söylemek mümkündür. İncelenen on bir örneğin dördünde ünlemin çevrilmediği görülmektedir. Ve bu dört örnekte orijinal dilde seslendirilen ve orijinal dildeki dil içi alt yazısında yer alan ünlemlerin çevrilmemesinden ötürü, görüntünün devamında gelen eylemin nedeninin anlaşılmasına kısmen de olsa olumsuz etkide bulunmaktadır. Kısacası ünlemin seslendirildiği/ dil içi alt yazıda yer aldığı durumu takiben gelen sahnenin nedeni, aslında öncesinde yer alan ünlemden ötürüdür. Dizide orijinal ses ile Türkçe alt yazının ekranda yer almadığı, dolayısıyla ses ve görüntünün birbirini desteklemediği örneklerden biri de örnek yedide görülebilmektedir. Çünkü ünlemin seslendirilmesinden önce ve sonra gelişen olaylar, ünlemin çıkarılmasının bir nedenidir ve izleyici alt yazıda bu ünlemin Türkçe karşılığını bulamadığı için oyuncunun davranışlarının nedenini anlamlandırmada gecikme yaşayabilecek ve böyle bir durumda dizinin akışından kopacak veya hala o sahnede kalıp gelişen sahneyi anlamada zorlanacaktır. Ayrıca dördüncü ve on birinci örneklerden de görüldüğü üzere çevirmenin ünlemlerin çevirisi konusunda aldığı kararın, görüntü ve alt yazı arasında bir anlamda tutarsızlığa yol açtığını söylemek mümkündür. Alt yazı çevirisi sadece diyalog metninin çevirisi değildir. Bu metindeki diyalog kesitlerinin erek dile nasıl aktarılacağını belirleyen faktörlerden biri de görüntüde cereyan eden eylemlerdir. Gerek dördüncü gerek on birinci örneklerde *birinin dikkatini çekmek için bağırma, selamlama* ünlemi olan *hey* ünleminin Türkçeye çevirisinde çevirmenin bu ünlemi aynı şekilde aktardığı, fakat bu tutumun görüntü ile alt yazı arasında bir tutarsızlığa sebebiyet verebileceği durumuna ilgili örneklerin açıklama kısmında değinilmiştir. Hem görüntü hem de diyalog metnini dikkate alan bir çevirmen, bu ünlemin erek dil Türkçede nasıl karşılanabileceği konusunda bir tereddüt yaşamayacaktır. Özellikle bu ünlemin çevirisinde izlenen yöntemin, çeviride bir soruna sebebiyet verdiğini söylemek mümkündür. Çünkü ses ile görüntü birbirini desteklememektedir ve bu durum izleyicinin gelişecek olan eylemler arasında bağ kurmasında sorun yaratabilecektir. Bu açıdan bakıldığında denebilir ki ünlemlerin alt yazı veya seslendirmede çevrilmesi veya çevrilmemesi yönünde alınacak olan kararlar sadece diyalog metni ile değil, görüntü ile de desteklenmelidir.

Diğer çeviri türlerinden farklı olarak görsel-işitsel çeviride kanal değişiminin söz konusu olması, alt yazıda konuşma dilinin yazı diline dönüşmesi, seslendirmede eşlemenin önemi gibi ana noktalar çevirmenin kararlarına birinci dereceden etki eder. Araştırmanın sonunda elde edilen sonuçlar değerlendirildiğinde araştırmaya konu olan dizide çevirmenin kimi kesitlerde ünlemlerin anlamsal bakımdan Türkçeye aktarımını sağlayabildiği görülmüştür. Aktarımın sağlanamadığı durumlarda ise sahnenin özellikle işitsel engelli izleyiciler tarafından anlaşılmasını sekteye uğrattığı söylenebilir. Filmin orijinal sesinin duyulabilir olmasından ve oyuncuların dile getirdiği ses ve/ya tepkiler izleyiciler tarafından izlenebildiğinden, alt yazı çevirisinde çevirmenin ünlemlerin çevirisine yönelik aldığı çeviri kararı, erek metnin

görselle eş zamanlı olarak alt yazıda yer alması nedeniyle filmin anlaşılmasında elbette ki rol oynamaktadır. Her ne kadar ele alınan örneklerde alt yazıda kullanılacak karakter sayısı ve alt yazının ekranda kalacağı zaman konusunda bir sıkıntı olmamasına rağmen çevirmenin kimi durumlarda aldığı *çevirmeme* kararı, incelenen dizide, dizinin erek dilde anlaşılmasını kesintiye uğratabilmektedir. Orijinal diyalog metni ve görüntü temelinde gerçekleştirilmesi gereken alt yazı çevirilerinde, karakter ve zaman sıkıntısı olmadığı durumlarda ünlemlerin erek dilde ifade edildiği biçimde çevirisine yer verilmesi, görselin takibi ve anlamlandırılması açısından yerinde olacaktır.

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Tanzimat ve Erken Cumhuriyet Dönemlerinde Girişilen Modernleşme Çabalarını Çeviri Kurumları Üzerinden Değerlendirmek: Encümen-i Daniş ve Tercüme Bürosu Örnekleri

Evaluating Modernization Efforts During the Tanzimat Era and Early Republican Period Through Translation Institutions: Examples of Encümen-i Daniş and Translation Bureau

Barbaros Uzunköprü, Neslihan Demez

Düzeltme: İstanbul Üniversitesi Çeviribilim Dergisi 2022/16 sayısında yayınlanan "Tanzimat ve Erken Cumhuriyet Dönemlerinde Girişilen Modernleşme Çabalarını Çeviri Kurumları Üzerinden Değerlendirmek: Encümen-i Daniş ve Tercüme Bürosu Örnekleri" başlıklı makalede yazarların tez çalışmasına dair notun eklenmediği fark edilmiştir. Aşağıda ilgili not paylaşılmaktadır:

* Bu makale Dr. Öğr. Üyesi Neslihan DEMEZ'in danışmanlığında yazılan, "Tanzimat ve Erken Cumhuriyet Dönemlerinde Çeviri Faaliyetleri ve Modernleşme: Encümen-i Daniş ve Tercüme Bürosu Örneklerinde Modernleşme ve Çeviri İlişkisi" başlıklı yayımlanmamış yüksek lisans tezinden üretilmiştir (İstanbul Üniversitesi, Sosyal Bilimler Enstitüsü).

Erratum: It was noticed after publication of the article titled "Evaluating Modernization Efforts During the Tanzimat Era and Early Republican Period Through Translation Institutions: Examples of Encümen-i Daniş and Translation Bureau" in the 2022/16 issue of the Istanbul University Journal of Translation Studies that the note regarding the thesis work of the authors was not included in the article. The relevant note is shared below:

* This article was produced from the unpublished master's thesis titled "Translation Activities and Modernization in the Tanzimat Era and Early Republican Period: The Relationship between Modernization and Translation in the Examples of Encümen-i Daniş and Translation Bureau", and written under the supervision of Neslihan DEMEZ (Istanbul University, Institute of Social Sciences).

TANIM

İstanbul Üniversitesi, Edebiyat Fakültesi'nin yayını olan İstanbul Üniversitesi Çeviribilim Dergisi – Istanbul University Journal of Translation Studies, açık erişimli, hakemli, yılda iki kere Mayıs ve Kasım aylarında yayınlanan, çok dilli, uluslararası bilimsel bir dergidir. 2001 yılında kurulmuştur.

AMAÇ

İstanbul Üniversitesi Çeviribilim Dergisi, Doğu ve Batı veya Kuzey ve Güney arasındaki ilişkilerde biriken zengin çeviri deneyimini çağdaş bilimsel kuramlar ışığında incelemeye açarak uluslararası akademik mozaiğe kendi rengini katmayı hedeflemektedir. Bu yaklaşımla, Türkiye'nin ve yakın bölgesinin zengin çeviri deneyimini uluslararası arenaya taşımak derginin amaçları arasındadır. Uluslararası iletişimde İngilizcenin kolaylaştırıcı rolünü dikkate alırken, "çeviri"nin dil ve kültürle doğrudan ilişkisini de önemseyerek başta Türkçe, İngilizce, Almanca ve Fransızca olmak üzere çok dilliliği benimsemiştir. Dergide yer verilecek çalışmalarda yöntemsel olarak özgünlük, görgüllük, sistemlilik, açıklık ve uluslararası akademik çevreye seslenebilirlik özellikleri temel alınır.

KAPSAM

İstanbul Üniversitesi Çeviribilim Dergisi, alanındaki karşılaştırmalı çeviri incelemeleri, çeviri kuramı, çeviri eleştirisi, çeviri eğitimi, çeviri tarihi, çeviri etiği, profesyonel çevirmenlik, çeviri teknolojisi, özel alan çevirisi gibi doğrudan ilgili konuları kapsar. Bununla birlikte karşılaştırmalı kültür ve yazın incelemeleri, küresel bilgi transferi, diller ve kültürlerarası etkileşimler gibi çeviriyle bağlantıyı ön planda tutan disiplinlerarası çalışmalara da yer verir. Dergide araştırma makaleleri, derleme makaleleri, kitap incelemeleri, çeviri etkinliklerine ilişkin notlar yayınlanır.

POLİTİKALAR

Yayın Politikası

Dergi yayın etiğinde en yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE), Directory of Open Access Journals (DOAJ), Open Access Scholarly Publishers Association (OASPA) ve World Association of Medical Editors (WAME) tarafından yayınlanan etik yayıncılık ilkelerini benimser; Principles of Transparency and Best Practice in Scholarly Publishing başlığı altında ifade edilen ilkeler için: https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing

Gönderilen makaleler derginin amaç ve kapsamına uygun olmalıdır. Orijinal, yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmayan, her bir yazar tarafından içeriği ve gönderimi onaylanmış yazılar değerlendirmeye kabul edilir.

Makale yayınlanmak üzere Dergiye gönderildikten sonra yazarlardan hiçbirinin ismi, tüm yazarların yazılı izni olmadan yazar listesinden silinemez ve yeni bir isim yazar olarak eklenemez ve yazar sırası değiştirilemez.

İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştrma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar

olarak kabul edilir. Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı, uygunsuzluklar içeren makaleler de dahildir..

İntihal

Ön kontrolden geçirilen makaleler, iThenticate yazılımı kullanılarak intihal için taranır. İntihal/kendi kendine intihal tespit edilirse yazarlar bilgilendirilir. Editörler, gerekli olması halinde makaleyi değerlendirme ya da üretim sürecinin çeşitli aşamalarında intihal kontrolüne tabi tutabilirler. Yüksek benzerlik oranları, bir makalenin kabul edilmeden önce ve hatta kabul edildikten sonra reddedilmesine neden olabilir. Makalenin türüne bağlı olarak, bunun oranın %15 veya %20'den az olması beklenir.

Çift Kör Hakemlik

İntihal kontrolünden sonra, uygun olan makaleler baş editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir. Editör, makalelerin adil bir şekilde çift taraflı kör hakemlikten geçmesini sağlar ve makale biçimsel esaslara uygun ise, gelen yazıyı yurtiçinden ve /veya yurtdışından en az iki hakemin değerlendirmesine sunar, hakemler gerek gördüğü takdirde yazıda istenen değişiklikler yazarlar tarafından yapıldıktan sonra yayınlanmasına onay verir.

Açık Erişim İlkesi

Dergi açık erişimlidir ve derginin tüm içeriği okura ya da okurun dahil olduğu kuruma ücretsiz olarak sunulur. Okurlar, ticari amaç haricinde, yayıncı ya da yazardan izin almadan dergi makalelerinin tam metnini okuyabilir, indirebilir, kopyalayabilir, arayabilir ve link sağlayabilir. Bu HYPERLINK "https://www.budapestopenaccessinitiative.org/translations/turkish-translation" BOAI açık erişim tanımıyla uyumludur.

Derginin açık erişimli makaleleri Creative Commons Atıf-GayrıTicari 4.0 Uluslararası (HYPERLINK "https://creativecommons.org/licenses/by-nc/4.0/deed.tr" CC BY-NC 4.0) (https://creativecommons.org/licenses/by-nc/4.0/deed.tr) olarak lisanslıdır.

İşlemleme Ücreti

Derginin tüm giderleri İstanbul Üniversitesi tarafından karşılanmaktadır. Dergide makale yayını ve makale süreçlerinin yürütülmesi ücrete tabi değildir. Dergiye gönderilen ya da yayın için kabul edilen makaleler için işlemleme ücreti ya da gönderim ücreti alınmaz.

Telif Hakkında

Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmaları Creative Commons Atıf-GayrıTicari 4.0 Uluslararası (HYPERLINK "https://creativecommons.org/licenses/by-nc/4.0/deed.tr" CC BY-NC 4.0) https://creativecommons.org/licenses/by-nc/4.0/deed.tr olarak lisanslıdır. CC BY-NC 4.0 lisansı, eserin ticari kullanım dışında her boyut ve formatta paylaşılmasına,

kopyalanmasına, çoğaltılmasına ve orijinal esere uygun şekilde atıfta bulunmak kaydıyla yeniden düzenleme, dönüştürme ve eserin üzerine inşa etme dâhil adapte edilmesine izin verir.

ETİK

Yayın Etiği Beyanı

İstanbul Üniversitesi Çeviribilim Dergisi, yayın etiğinde en yüksek standartlara bağlıdır ve Committee on Publication Ethics (COPE), Directory of Open Access Journals (DOAJ), Open Access Scholarly Publishers Association (OASPA) ve World Association of Medical Editors (WAME) tarafından yayınlanan etik yayıncılık ilkelerini benimser; Principles of Transparency and Best Practice in Scholarly Publishing başlığı altında ifade edilen ilkeler için: https://publicationethics.org/resources/guidelines-new/principles-transparency-and-best-practice-scholarly-publishing

Gönderilen tüm makaleler orijinal, yayınlanmamış ve başka bir dergide değerlendirme sürecinde olmamalıdır. Her bir makale editörlerden biri ve en az iki hakem tarafından çift kör değerlendirmeden geçirilir. İntihal, duplikasyon, sahte yazarlık/inkar edilen yazarlık, araştrma/veri fabrikasyonu, makale dilimleme, dilimleyerek yayın, telif hakları ihlali ve çıkar çatışmasının gizlenmesi, etik dışı davranışlar olarak kabul edilir.

Kabul edilen etik standartlara uygun olmayan tüm makaleler yayından çıkarılır. Buna yayından sonra tespit edilen olası kuraldışı, uygunsuzluklar içeren makaleler de dahildir.

Araştırma Etiği

İstanbul Üniversitesi Çeviribilim Dergisi araştırma etiğinde en yüksek standartları gözetir ve aşağıda tanımlanan uluslararası araştırma etiği ilkelerini benimser. Makalelerin etik kurallara uygunluğu yazarların sorumluluğundadır.

- Araştırmanın tasarlanması, tasarımın gözden geçirilmesi ve araştırmanın yürütülmesinde, bütünlük, kalite ve şeffaflık ilkeleri sağlanmalıdır.

- Araştırma ekibi ve katılımcılar, araştırmanın amacı, yöntemleri ve öngörülen olası kullanımları; araştırmaya katılımın gerektirdikleri ve varsa riskleri hakkında tam olarak bilgilendirilmelidir.

- Araştırma katılımcılarının sağladığı bilgilerin gizliliği ve yanıt verenlerin gizliliği sağlanmalıdır. Araştırma katılımcıların özerkliğini ve saygınlığını koruyacak şekilde tasarlanmalıdır.

- Araştırma katılımcıları gönüllü olarak araştırmada yer almalı, herhangi bir zorlama altında olmamalıdırlar.

- Katılımcıların zarar görmesinden kaçınılmalıdır. Araştırma, katılımcıları riske sokmayacak şekilde planlanmalıdır.

- Araştırma bağımsızlığıyla ilgili açık ve net olunmalı; çıkar çatışması varsa belirtilmelidir.

- Deneysel çalışmalarda, araştırmaya katılmaya karar veren katılımcıların yazılı bilgilendirilmiş onayı alınmalıdır. Çocukların ve vesayet altındakilerin veya tasdiklenmiş akıl hastalığı bulunanların yasal vasisinin onayı alınmalıdır.

- Çalışma herhangi bir kurum ya da kuruluşta gerçekleştirilecekse bu kurum ya da kuruluştan çalışma yapılacağına dair onay alınmalıdır.

- İnsan öğesi bulunan çalışmalarda, "yöntem" bölümünde katılımcılardan "bilgilendirilmiş onam" alındığının ve çalışmanın yapıldığı kurumdan etik kurul onayı alındığı belirtilmesi gerekir.

Yazarların Sorumluluğu

Makalelerin bilimsel ve etik kurallara uygunluğu yazarların sorumluluğundadır. Yazar makalenin orijinal olduğu, daha önce başka bir yerde yayınlanmadığı ve başka bir yerde, başka bir dilde yayınlanmak üzere değerlendirmede olmadığı konusunda teminat sağlamalıdır. Uygulamadaki telif kanunları ve anlaşmaları gözetilmelidir. Telife bağlı materyaller (örneğin tablolar, şekiller veya büyük alıntılar) gerekli izin ve teşekkürle kullanılmalıdır. Başka yazarların, katkıda bulunanların çalışmaları ya da yararlanılan kaynaklar uygun biçimde kullanılmalı ve referanslarda belirtilmelidir.

Gönderilen makalede tüm yazarların akademik ve bilimsel olarak doğrudan katkısı olmalıdır, bu bağlamda "yazar" yayınlanan bir araştırmanın kavramsallaştırılmasına ve dizaynına, verilerin elde edilmesine, analizine ya da yorumlanmasına belirgin katkı yapan, yazının yazılması ya da bunun içerik açısından eleştirel biçimde gözden geçirilmesinde görev yapan birisi olarak görülür. Yazar olabilmenin diğer koşulları ise, makaledeki çalışmayı planlamak veya icra etmek ve / veya revize etmektir. Fon sağlanması, veri toplanması ya da araştırma grubunun genel süpervizyonu tek başına yazarlık hakkı kazandırmaz. Yazar olarak gösterilen tüm bireyler sayılan tüm ölçütleri karşılamalıdır ve yukarıdaki ölçütleri karşılayan her birey yazar olarak gösterilebilir. Yazarların isim sıralaması ortak verilen bir karar olmalıdır. Tüm yazarlar yazar sıralamasını Telif Hakkı Anlaşması Formunda imzalı olarak belirtmek zorundadırlar.

Yazarlık için yeterli ölçütleri karşılamayan ancak çalışmaya katkısı olan tüm bireyler "teşekkür / bilgiler" kısmında sıralanmalıdır. Bunlara örnek olarak ise sadece teknik destek sağlayan, yazıma yardımcı olan ya da sadece genel bir destek sağlayan, finansal ve materyal desteği sunan kişiler verilebilir.

Bütün yazarlar, araştırmanın sonuçlarını ya da bilimsel değerlendirmeyi etkileyebilme potansiyeli olan finansal ilişkiler, çıkar çatışması ve çıkar rekabetini beyan etmelidirler.

Bir yazar kendi yayınlanmış yazısında belirgin bir hata ya da yanlışlık tespit ederse, bu yanlışlıklara ilişkin düzeltme ya da geri çekme için editör ile hemen temasa geçme ve işbirliği yapma sorumluluğunu taşır.

Hakem Politikaları ve Hakem Süreci

Daha önce yayınlanmamış ya da yayınlanmak üzere başka bir dergide halen değerlendirmede olmayan ve her bir yazar tarafından onaylanan makaleler değerlendirilmek üzere kabul edilir. Ön

değerlendirmeyi geçen makaleler iThenticate yazılımı kullanılarak intihal için taranır. İntihal kontrolünden sonra, uygun olan makaleler baş editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir

Seçilen makaleler en az iki ulusal/uluslararası hakeme değerlendirmeye gönderilir; yayın kararı, hakemlerin talepleri doğrultusunda yazarların gerçekleştirdiği düzenlemelerin ve hakem sürecinin sonrasında baş editör tarafından verilir.

Editör ve Hakem Sorumlulukları

Baş editör, makaleleri, yazarların etnik kökeninden, cinsiyetinden, uyruğundan, dini inancından ve siyasi felsefesinden bağımsız olarak değerlendirir. Yayına gönderilen makalelerin adil bir şekilde çift taraflı kör hakem değerlendirmesinden geçmelerini sağlar. Gönderilen makalelere ilişkin tüm bilginin, makale yayınlana kadar gizli kalacağını garanti eder. Baş editör içerik ve yayının toplam kalitesinden sorumludur. Gereğinde hata sayfası yayınlamalı ya da düzeltme yapmalıdır.

Baş editör; yazarlar, editörler ve hakemler arasında çıkar çatışmasına izin vermez. Dergide yayınlanacak makalelerle ilgili nihai kararı vermekle yükümlüdür.

Hakemlerin araştırmayla ilgili, yazarlarla ve/veya araştırmanın finansal destekçileriyle çıkar çatışmaları olmamalıdır. Değerlendirmelerinin sonucunda tarafsız bir yargıya varmalıdırlar. Gönderilmiş yazılara ilişkin tüm bilginin gizli tutulmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdırlar.

Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin gizli bilgi olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir. Bazı durumlarda editörün kararıyla, ilgili hakemlerin makaleye ait yorumları aynı makaleyi yorumlayan diğer hakemlere gönderilerek hakemlerin bu süreçte aydınlatılması sağlanabilir.

Hakem Süreci

Daha önce yayınlanmamış ya da yayınlanmak üzere başka bir dergide halen değerlendirmede olmayan ve her bir yazar tarafından onaylanan makaleler değerlendirilmek üzere kabul edilir. Ön değerlendirmeyi geçen makaleler iThenticate yazılımı kullanılarak intihal için taranır. İntihal kontrolünden sonra, uygun olan makaleler editör tarafından orijinallik, metodoloji, işlenen konunun önemi ve dergi kapsamı ile uyumluluğu açısından değerlendirilir

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Baş editör; yazarlar, editörler ve hakemler arasında çıkar çatışmasına izin vermez. Dergide yayınlanacak makalelerle ilgili nihai kararı vermekle yükümlüdür.

Hakemliği kabul edip etmediğini bir hafta içinde bildirmeyen hakem yerine, başka bir hakem görevlendirilir.

Hakem değerlendirme raporunu bir ay içerisinde teslim etmelidir. Bu süre içerisinde raporunu teslim etmeyen hakemin görevi son bulur. Bu durumda değerlendirme için başka bir hakem görevlendirilir.

Hakemlerin değerlendirmeleri objektif olmalıdır. Hakem süreci sırasında hakemlerin aşağıdaki hususları dikkate alarak değerlendirmelerini yapmaları beklenir.

  - Makale yeni ve önemli bir bilgi içeriyor mu?

  - Öz, makalenin içeriğini net ve düzgün bir şekilde tanımlıyor mu?

  - Yöntem bütünlüklü ve anlaşılır şekilde tanımlanmış mı?

  - Yapılan yorum ve varılan sonuçlar bulgularla kanıtlanıyor mu?

  - Alandaki diğer çalışmalara yeterli referans verilmiş mi?

  - Dil kalitesi yeterli mi?

Hakemler, gönderilen makalelere ilişkin tüm bilginin, makale yayınlanana kadar gizli kalmasını sağlamalı ve yazar tarafında herhangi bir telif hakkı ihlali ve intihal fark ederlerse editöre raporlamalıdırlar. Hakem, makale konusu hakkında kendini vasıflı hissetmiyor ya da zamanında geri dönüş sağlaması mümkün görünmüyorsa, editöre bu durumu bildirmeli ve hakem sürecine kendisini dahil etmemesini istemelidir.

Değerlendirme sürecinde editör hakemlere gözden geçirme için gönderilen makalelerin gizli bilgi olduğunu ve bunun imtiyazlı bir iletişim olduğunu açıkça belirtir. Hakemler ve yayın kurulu üyeleri başka kişilerle makaleleri tartışamazlar. Hakemlerin kimliğinin gizli kalmasına özen gösterilmelidir.

Yazıların Hazırlanması

Dil

Dergide Türkçe, İngilizce, Almanca ve Fransızca makaleler yayınlanır. Gönderilen makalelerde makale dilinde öz, İngilizce öz ve İngilizce geniş özet olmalıdır. Ancak makale İngilizce ise, İngilizce geniş özet istenmez.

Yazıların Hazırlanması ve Yazım Kuralları

Aksi belirtilmedikçe gönderilen yazılarla ilgili tüm yazışmalar ilk yazarla yapılacaktır. Makale gönderimi online olarak https://dergipark.org.tr/tr/pub/iuceviri sayfasından erişilen http://dergipark.gov.tr/login üzerinden yapılmalıdır. Gönderilen yazılar, makale türünü belirten ve makaleyle ilgili detayları içeren (bkz: Son Kontrol Listesi) Kapak Sayfası; yazının elektronik formunu içeren Microsoft Word 2003 ve üzerindeki versiyonları ile yazılmış elektronik dosya ve tüm yazarların imzaladığı Telif Hakkı Anlaşması Formu eklenerek gönderilmelidir.

1. Çalışmalar, A4 boyutundaki kağıdın bir yüzüne, üst, alt, sağ ve sol taraftan 2,5 cm. boşluk bırakılarak, 10 punto Times New Roman harf karakterleriyle ve 1,5 satır aralık ölçüsü ile hazırlanmalıdır. Ana makale dosyası, çift taraflı kör hakemlik gereği yazar bilgilerini içermemelidir.
2. Yayınlanmak üzere gönderilen makale ile birlikte yazar bilgilerini içeren kapak sayfası gönderilmelidir. Kapak sayfasında, makalenin başlığı, yazar veya yazarların bağlı bulundukları kurum ve unvanları, kendilerine ulaşılabilecek adresler, cep, iş numaraları ve e-posta adresleri yer almalıdır (bkz. Son Kontrol Listesi).
3. Giriş bölümünden önce 180-200 sözcük arasında çalışmanın kapsamını, amacını, ulaşılan sonuçları ve kullanılan yöntemi kaydeden Türkçe ve İngilizce öz ile 600-800 kelimelik İngilizce genişletilmiş özet yer almalıdır. Çalışmanın İngilizce başlığı İngilizce özün üzerinde yer almalıdır. İngilizce ve Türkçe özlerin altında çalışmanın içeriğini temsil eden 5 İngilizce, 5 Türkçe anahtar kelime yer almalıdır. İngilizce genişletilmiş özet İngilizce olmayan makaleler için zorunludur.
4. Çalışmaların başlıca şu unsurları içermesi gerekmektedir: Başlık, Türkçe öz ve anahtar kelimeler; yabancı dilde başlık, İngilizce öz ve anahtar kelimeler; İngilizce genişletilmiş özet, ana metin bölümleri, son notlar ve kaynaklar.
5. Araştırma makalelerinde bölümler şu şekilde olmalıdır: "GİRİŞ", "AMAÇ VE YÖNTEM", "BULGULAR", "TARTIŞMA VE SONUÇ", "SON NOTLAR" "KAYNAKLAR" ve "TABLOLAR VE ŞEKİLLER". Derleme ve yorum yazıları için ise, çalışmanın öneminin belirtildiği, sorunsal ve amacın somutlaştırıldığı "GİRİŞ" bölümünün ardından diğer bölümler gelmeli ve çalışma "TARTIŞMA VE SONUÇ", "SON NOTLAR", "KAYNAKLAR" ve "TABLOLAR VE ŞEKİLLER" şeklinde bitirilmelidir.
6. Çalışmalarda tablo, grafik ve şekil gibi göstergeler numaralandırılarak, tanımlayıcı bir başlık ile birlikte verilmelidir.
7. Referanslar derginin benimsediği American Psychological Association (APA) 6 stiline uygun olarak hazırlanmalıdır.
8. Kurallar dâhilinde dergimize yayınlanmak üzere gönderilen çalışmaların her türlü sorumluluğu ve çalışmada geçen görüşler yazar/yazarlarına aittir.

Referans Stili ve Formatı

İstanbul Üniversitesi Çeviribilim Dergisi, metin içi alıntılama ve kaynak gösterme için APA (American Psychological Association) kaynak sitilinin 6. edisyonunu benimser. APA 6.Edisyon hakkında bilgi için:

- American Psychological Association. (2010). Publication manual of the American Psychological Association (6th ed.). Washington, DC: APA.

- http://www.apastyle.org/

Kaynakların doğruluğundan yazar(lar) sorumludur. Tüm kaynaklar metinde belirtilmelidir. Kaynaklar aşağıdaki örneklerdeki gibi gösterilmelidir.

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Kaynaklar metinde parantez içinde yazarların soyadı ve yayın tarihi yazılarak belirtilmelidir. Birden fazla kaynak gösterilecekse kaynaklar arasında (;) işareti kullanılmalıdır. Kaynaklar alfabetik olarak sıralanmalıdır.

Örnekler:
Birden fazla kaynak;
(Esin ve ark., 2002; Karasar 1995)

Tek yazarlı kaynak;
(Akyolcu, 2007)

İki yazarlı kaynak;
(Sayıner ve Demirci 2007, s. 72)

Üç, dört ve beş yazarlı kaynak;
Metin içinde ilk kullanımda: (Ailen, Ciambrune ve Welch 2000, s. 12–13) Metin içinde tekrarlayan kullanımlarda: (Ailen ve ark., 2000)

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Kitap

a) Türkçe Kitap
Karasar, N. (1995). Araştırmalarda rapor hazırlama (8.bs). Ankara: 3A Eğitim Danışmanlık Ltd.

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f) İngilizce Kitap İçerisinde Bölüm

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g) Müzik Kaydı

Say, F. (2009). Galata Kulesi. İstanbul senfonisi [CD] içinde. İstanbul: Ak Müzik.

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- Yazarlara Bilgide detaylı olarak anlatılan dergi politikalarının gözden geçirildiği

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- Yazarların ismi soyadı, unvanları ve bağlı oldukları kurumlar (üniversite ve fakülte bilgisinden sonra şehir ve ülke bilgisi), e-posta adresleri
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AIM

Harking back to regional translation as a phenomenon which derives from the relations between not only the East and West but also the North and South, it intends to deal with the rich heritage in the light of the contemporary theories of translation studies and thereby enrich the international cultural mosaic of the world by adding to it her own authentic colours. Accordingly, it aims at functioning as a means of transferring knowledge from the rich translation experience of Turkey and her neighbourhood to the international arena instead of importing knowledge from international journals. Considering the current trend of the hegemony of English in international journals as well as the close relationship of "translation" with language and culture, it deliberately prefers to stay away from monolingualism and adopts the policy of multilingualism by making use of such languages as Turkish, English, German and French. Within the framework of its principles, it abides by the main terms of scientificity listed as follows: originality, clarity, systematicity, empricity as well as its potential to address the universal academic environment.

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Peer Review Process

OOnly those manuscripts approved by its every individual author and that were not published before in or sent to another journal, are accepted for evaluation.

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References

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Basic Reference Types

Book

a) Turkish Book
Karasar, N. (1995). Araştırmalarda rapor hazırlama (8th ed.) [Preparing research reports]. Ankara, Turkey: 3A Eğitim Danışmanlık Ltd.

b) Book Translated into Turkish
Mucchielli, A. (1991). Zihniyetler [Mindsets] (A. Kotil, Trans.). İstanbul, Turkey: İletişim Yayınları.

c) Edited Book
Ören, T., Üney, T., & Çölkesen, R. (Eds.). (2006). Türkiye bilişim ansiklopedisi [Turkish encyclopedia of informatics]. İstanbul, Turkey: Papatya Yayıncılık.

d) Turkish Book with Multiple Authors
Tonta, Y., Bitirim, Y., & Sever, H. (2002). Türkçe arama motorlarında performans değerlendirme [Performance evaluation in Turkish search engines]. Ankara, Turkey: Total Bilişim.

e) Book in English

Kamien R., & Kamien A. (2014). Music: An appreciation. New York, NY: McGraw-Hill Education.

f) Chapter in an Edited Book

Bassett, C. (2006). Cultural studies and new media. In G. Hall & C. Birchall (Eds.), New cultural studies: Adventures in theory (pp. 220–237). Edinburgh, UK: Edinburgh University Press.

g) Chapter in an Edited Book in Turkish

Erkmen, T. (2012). Örgüt kültürü: Fonksiyonları, öğeleri, işletme yönetimi ve liderlikteki önemi [Organization culture: Its functions, elements and importance in leadership and business management]. In M. Zencirkıran (Ed.), Örgüt sosyolojisi [Organization sociology] (pp. 233–263). Bursa, Turkey: Dora Basım Yayın.

h) Book with the same organization as author and publisher

American Psychological Association. (2009). Publication manual of the American psychological association (6th ed.). Washington, DC: Author.

Article

a) Turkish Article

Mutlu, B., & Savaşer, S. (2007). Çocuğu ameliyat sonrası yoğun bakımda olan ebeveynlerde stres nedenleri ve azaltma girişimleri [Source and intervention reduction of stress for parents whose children are in intensive care unit after surgery]. Istanbul University Florence Nightingale Journal of Nursing, 15(60), 179–182.

b) English Article

de Cillia, R., Reisigl, M., & Wodak, R. (1999). The discursive construction of national identity. Discourse and Society, 10(2), 149–173. http://dx.doi.org/10.1177/0957926599010002002

c) Journal Article with DOI and More Than Seven Authors

Lal, H., Cunningham, A. L., Godeaux, O., Chlibek, R., Diez-Domingo, J., Hwang, S.-J. ... Heineman, T. C. (2015). Efficacy of an adjuvanted herpes zoster subunit vaccine in older adults. New England Journal of Medicine, 372, 2087–2096. http://dx.doi.org/10.1056/NEJMoa1501184

d) Journal Article from Web, without DOI

Sidani, S. (2003). Enhancing the evaluation of nursing care effectiveness. Canadian Journal of Nursing Research, 35(3), 26–38. Retrieved from http://cjnr.mcgill.ca

e) Journal Article wih DOI

Turner, S. J. (2010). Website statistics 2.0: Using Google Analytics to measure library website effectiveness. Technical Services Quarterly, 27, 261–278. http://dx.doi.org/10.1080/07317131003765910

f) Advance Online Publication

Smith, J. A. (2010). Citing advance online publication: A review. Journal of Psychology. Advance online publication. http://dx.doi.org/10.1037/a45d7867

g) Article in a Magazine

Henry, W. A., III. (1990, April 9). Making the grade in today's schools. Time, 135, 28–31.

Doctoral Dissertation, Master's Thesis, Presentation, Proceeding

a) Dissertation/Thesis from a Commercial Database

Van Brunt, D. (1997). Networked consumer health information systems (Doctoral dissertation). Available from ProQuest Dissertations and Theses database. (UMI No. 9943436)

b) Dissertation/Thesis from an Institutional Database

Yaylalı-Yıldız, B. (2014). University campuses as places of potential publicness: Exploring the politicals, social and cultural practices in Ege University (Doctoral dissertation). Retrieved from http://library. iyte.edu.tr/tr/hizli-erisim/iyte-tez-portali

c) Dissertation/Thesis from Web

Tonta, Y. A. (1992). An analysis of search failures in online library catalogs (Doctoral dissertation, University of California, Berkeley). Retrieved from http://yunus.hacettepe.edu.tr/~tonta/yayinlar / phd/ickapak.html

d) Dissertation/Thesis abstracted in Dissertations Abstracts International

Appelbaum, L. G. (2005). Three studies of human information processing: Texture amplifica-tion, motion representation, and figure-ground segregation. Dissertation Abstracts International: Section B. Sciences and Engineering, 65(10), 5428.

e) Symposium Contribution

Krinsky-McHale, S. J., Zigman, W. B., & Silverman, W. (2012, August). Are neuropsychiatric symptoms markers of prodromal Alzheimer's disease in adults with Down syndrome? In W. B. Zigman (Chair), Predictors of mild cognitive impairment, dementia, and mortality in adults with Down syndrome. Symposium conducted at the meeting of the American Psychological Association, Orlando, FL.

f) Conference Paper Abstract Retrieved Online

Liu, S. (2005, May). Defending against business crises with the help of intelligent agent based early warning solutions. Paper presented at the Seventh International Conference on Enterprise Information Systems, Miami, FL. Abstract retrieved from http://www.iceis.org/iceis2005/ abstracts_2005.htm

g) Conference Paper - In Regularly Published Proceedings and Retrieved Online

Herculano-Houzel, S., Collins, C. E., Wong, P., Kaas, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. Proceedings of the National Academy of Sciences, 105, 12593–12598. http:// dx.doi.org/10.1073/pnas.0805417105

h) Proceeding in Book Form

Parsons, O. A., Pryzwansky, W. B., Weinstein, D. J., & Wiens, A. N. (1995). Taxonomy for psychology. In J. N. Reich, H. Sands, & A. N. Wiens (Eds.), Education and training beyond the doctoral degree: Proceedings of the American Psychological Association National Conference on Postdoctoral Education and Training in Psychology (pp. 45–50). Washington, DC: American Psychological Association.

i) Paper Presentation

Nguyen, C. A. (2012, August). Humor and deception in advertising: When laughter may not be the best medicine. Paper presented at the meeting of the American Psychological Association, Orlando, FL.

Other Sources

a) Newspaper Article

Browne, R. (2010, March 21). This brainless patient is no dummy. Sydney Morning Herald, 45.

b) Newspaper Article with no Author

New drug appears to sharply cut risk of death from heart failure. (1993, July 15). The Washington Post, p. A12.

c) Web Page/Blog Post

Bordwell, D. (2013, June 18). David Koepp: Making the world movie-sized [Web log post]. Retrieved from http://www.davidbordwell.net/blog/page/27/

d) Online Encyclopedia/Dictionary

Ignition. (1989). In Oxford English online dictionary (2nd ed.). Retrieved from http://dictionary.oed.com

Marcoux, A. (2008). Business ethics. In E. N. Zalta (Ed.). The Stanford encyclopedia of philosophy. Retrieved from http://plato.stanford.edu/entries/ethics-business/

e) Podcast

Dunning, B. (Producer). (2011, January 12). inFact: Conspiracy theories [Video podcast]. Retrieved from http://itunes.apple.com/

f) Single Episode in a Television Series

Egan, D. (Writer), & Alexander, J. (Director). (2005). Failure to communicate. [Television series episode]. In D. Shore (Executive producer), House; New York, NY: Fox Broadcasting.

g) Music

Fuchs, G. (2004). Light the menorah. On Eight nights of Hanukkah [CD]. Brick, NJ: Kid Kosher.

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