

TURKISH-ENGLISH SUBTITLING STRATEGIES IN TURKEY:
THE CASE OF THE 2014 ISTANBUL FILM FESTIVAL



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The Case of the 2014 Istanbul Film Festival

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DECLARATION OF ORIGINALITY

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ABSTRACT

Turkish-English Subtitling Strategies in Turkey:

The Case of the 2014 Istanbul Film Festival

This thesis deals with the strategies adopted by the translators who provide English-language subtitles for Turkish movies at the Istanbul Film Festival. The target audience of the English subtitles consists of both people within the sector (directors, festival organizers etc.) and foreign people living in or visiting Turkey. This non-homogenous target audience makes the translation decision process more difficult. The study analyses 21 Turkish films translated by two Festival translators, a corpus which varies in terms of genre, content, and language use. It looks at the translators' treatment of certain translation crisis points and of longer samples. This translation analysis is supplemented by the findings from questionnaires answered by the translators and interviews with the ex- and current subtitle coordinator and translators of the film festival. This exploratory research presents data on the Festival and on translation practices there, which have not been dealt with systematically before. The translation strategies are explained and categorized with the help of Pedersen's taxonomy of strategies and his notion of parameters (2005). The results are interpreted in terms of translational norms and the binary opposition between foreignization and domestication. It emerges that the translators opt for both source- (foreignization) and target-oriented (domestication) strategies. Translators seek more pragmatic solutions due to the particular requirements of subtitling. Translation decisions can be said to reflect a combination of norms and idiosyncrasies. The tendency towards domestication (target-oriented decisions) is more dominant, which makes the subtitles more fluent and easier for the target audience to follow.

ÖZET

Türkiye’de Türkçe’den İngilizce’ye Altyazı Çeviri Stratejileri:

2014 İstanbul Film Festivali Üzerinden Örnek Bir Çalışma

Bu araştırmanın konusu İstanbul Film Festivali’nde Türkçe filmlerin İngilizce’ye çevirisinde çevirmenler tarafından benimsenen stratejilerdir. İngilizce altyazıların hedef kitlesi sektörde çalışan (yönetmenler, festival organizatörleri vs.), Türkiye’de yaşayan ve/veya Türkiye’yi ziyarete gelen yabancı konuklardır. Homojen olmayan hedef kitle çeviri sürecini zorlaştırmaktadır. Analiz, türleri, konuları ve dili kullanışları birinden farklı ve festivalin iki çevirmeni tarafından çevrilmiş 21 Türk filmi üzerinden yapılmıştır. Bazı kriz noktalarının ve uzun parçaların çevirmenler tarafından nasıl ele alındığına bakılmaktadır. Çeviri analizi, çevirmenlerin yanıtladığı anket ile bir önceki ve şuanki altyazı koordinatörü ve çevirmenleri ile yapılan röportajlar ile desteklenmektedir. Bu araştırma, daha evvel sistematik bir şekilde bir araştırmanın konusu olmamış İstanbul Film Festivali ve çeviri uygulaması üzerine bilgi sunmaktadır. Çeviri stratejileri, Pedersen (2005) tarafından belirtilen stratejiler ve parametreler ile açıklanmaktadır. Sonuçlar, normlar ve yabancılaştırma ve yerleştirme karşıtlığı çerçevesinde yorumlanmaktadır. Altyazı çevirisinin kendine özgü kısıtlandırmalarından ötürü, çevirmenler daha pragmatik çözümler aramaktadırlar. Çeviri kararları daha çok normlar ve uzlaşım arasında bir noktadadır. Yerleştirme (hedef odaklı) kararları daha dominanttır ve bu da çeviri metni daha akıcı ve hedef kitle tarafından daha kolay takip edilebilir hale getirmektedir.

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ABBREVIATIONS

AVT Audio Visual Translation

ECR Extra Linguistic Culture-Bound References

IFF Istanbul Film Festival

IKSV Istanbul Foundation for Culture and Arts

SL Source Language

ST Source Text

TL Target Language

TT Target Text

CHAPTER 1

INTRODUCTION

Audio-visual translation is a branch of translation studies concerned with the transfer of multimodal and multimedial text into another language and/or culture (Gonzales, 1998, p.13). Once the first sound films reached international audiences in 1929, two methods of audio-visual translation (AVT) came into use: subtitling and dubbing. Later, the world divided into four types of countries in terms of the preferred mode of audio-visual translation: source-language countries, dubbing countries, voice-over countries and subtitling countries (Gottlieb, 2001, p. 244). Turkey could be said to have taken its place among the dubbing countries. TV channels prefer the dubbing method. Nonetheless, when it comes to film festivals, the preferred method of translation is subtitling.

One of the most important and well-known international film festivals in Turkey is the Istanbul Film Festival (IFF). It was first organized in 1982 under the name 'International Istanbul Filmdays', then the title was changed in 1989 to the Istanbul Film Festival (Soysal, 2008, p. 383). The Festival is organized by the Istanbul Foundation for Culture and Art (IKSV). The Festival is held in April annually and it welcomes guests from all around the world. In that case, audio-visual translation is needed. Film festivals offer a platform where different types of audiences socialize (Özdüzen Ateşman, 2015, p. 685). Film festivals are where films meet national and international audiences; indeed, for some films, festivals may seem the only opportunity they have to be screened in cinemas. Later, though, guests from within the film sector may find a film interesting and open a door for it to go to the

other film festivals all around the world (Nermin Saatçioğlu, personal communication, December 2, 2015).

This thesis sets out to analyze translation activity at a film festival. Its aim is to scrutinize the translation decisions taken in a certain case (the 33rd International Film Festival held in April 2014) in order to see the translation strategies applied at particular translation crisis points and to explore the parameters that lead translators to make certain decisions. I take a deductive approach in that one of my intentions is to test the validity of the binary opposition between foreignization and domestication as a framework for analyzing translation decisions made by subtitlers.

The objectives of the study are as follows: firstly, to analyze translation decisions and strategies which translators use to deal with certain challenges and to investigate the reasons underlying these translation decisions, that is, to pinpoint the parameters affecting them. This will be possible by going into considerable detail in my case study and providing examples of basic translation crisis points and how they are dealt with during the translation decision process. Secondly, the results of the case study will be considered in terms of norms and the foreignization-domestication spectrum (Chapter Three). I am also interested in seeing whether and, if so, how the precise reception situation for the translation- e.g. a film festival in Istanbul, shapes the translation decisions.

The second chapter aims to provide introductory information about audio-visual translation and its types. Audio-visual translation can be separated from the other types of translations in terms of its communication mode. This communication mode includes not only a written text but also acoustic channels conveyed through air vibrations and visual channels transmitted by light waves, all of which are utilized simultaneously (Delabastita, 1989, p. 196). Dubbing and subtitling

are the preferred methods of AVT worldwide. However, the focus in this study is on subtitling, the method used in the festival under examination. The chapter continues with detailed information about the history of film festivals in Turkey. The focus is the İstanbul Kültür ve Sanat Vakfı (Istanbul Foundation for Culture and Arts-IKSV) as it is the foundation which has been organizing the Istanbul Film Festival since 1982. The Istanbul Film Festival (the Festival) is held annually in April but the object of this case study will be the 33rd Film Festival held from 5 to 20 April, 2014. When I contacted the Festival team concerning my proposed research, they stated that they preferred to share the data of the most recent festival (2014) so that I would have access to the most up-to-date data.

The third chapter will include the literature review and the theoretical framework of the study. It will summarize the studies done on subtitling categorization and similar case studies on subtitling, terms used to categorize translation decisions and a taxonomy of translation strategies. The term strategy is used in different ways in translation studies but also a great variety of terms are used to mean the same thing (Kearns, 1998, p. 282). However, I will be benefitting from the strategies offered by Pedersen (2005). Pedersen makes a connection between strategies and parameters stating that parameters influence the translation decisions/strategies of the translators and they include variables that are particularly linked to the audio-visual mode. Pedersen's strategies and parameters (2005, p.16) allow us not only to name the methods used to deal with certain crisis points (translation problems or turning points where translators are particularly challenged to make decisions) but also to explain why they have been rendered in this way. The seven strategies and seven parameters model proposed by Pedersen, Toury's norms (1995) and the foreignization-domestication spectrum introduced by Venuti (1998)

are the theories that will lead us to more general conclusions about the translation activity undertaken at the Festival and about the factors that influence translators' decisions. Although the theoretical framework used in this thesis draws on relatively conventional concepts like norms and the foreignization-domestication spectrum, it applies these in analyzing research data that has never before been subject to scientific scrutiny, namely subtitling at a Turkish film festival, in particular the production of English audio-visual translations for a diverse multinational, multilingual and multicultural audience in Turkey.

Chapter Four is about the data and methodology of the research. The research is based on a distinct case because this makes it possible to investigate the phenomenon in focus (i.e. Turkish-English subtitle translation) within its particular context and against a very detailed background. This enables me to turn observations and opinions into usable data. Karamitroglou's model for investigating norms in audio-visual translation (2000) has been used to present the various facets of the case study in an organized way. This has been done with reference to Karamitroglou's categories of audiovisual mode, products, recipients and human agents. The case study is the analysis of twenty one Turkish movies and their English subtitles which were translated by two translators of the Festival in 2014 (33rd Istanbul Film Festival). The audio-visual mode in question is translation by means of manually-generated subtitles. The twenty one films and their subtitles are the products. The human agents are the two translators plus other members of the Festival's translation team with whom I conducted questionnaires and interviews, namely Canbolat, Kocabay, Lu, Saatçioğlu and Somersan.

The fifth chapter consists of the analysis of the corpus. It has been divided into two sections. On the one hand there is a systematic and comparative analysis of

the treatment of a selection of small units that constitute particularly challenging ‘crisis points’ for the translators. On the other hand, to approach the translations from a broader perspective and to give an impression of the overall effectiveness of the translations and of the cohesiveness and coherence of the subtitles (or the lack thereof), I discuss two larger samples, one by each translator. The small units or ‘crisis-points’ consist of titles, terms of address, metaphor, slang language and swear words, culture-bound references, religious terms, marked speech and songs. The translation decisions at these crises points and in the samples have been classified based on the taxonomy of strategies presented by Jan Pedersen (2005): official equivalent, source-oriented strategies (retention, specification and direct translation) and target-oriented strategies (generalization, substitution and omission). However, in order to hypothesize as to why these strategies, and not others, have been adopted in the course of audio-visual translation, attention has also been paid to Pedersen’s parameters (2005).

The sixth and final chapter will offer a brief summary of what has been covered throughout this thesis. I will try to present the conclusions of the study and recommendations for further research. Of course, it is highly important to remember that, merely on the basis of a single case-study such as the one dealt with here, one cannot talk about global principles and universal conclusions. Conclusions may differ from situation to situation. People only started theorizing about audiovisual translational activities after the activity had started, and likewise traditions and widely accepted strategies came into existence before any academic modeled them. Mostly, the theories help us to understand them. That’s why it is not possible to talk about one accepted strategy and method of subtitling. (Okuyuz & Kaya, 2017, p. 297).

This is an exploratory thesis and does not just offer an analysis of the subtitles but also presents data on the Festival and on translation practices there, which have not been studied before in a systematic and academic matter. The descriptive conclusions of the case study will only pertain to the Istanbul Film Festival and be limited to the translation of Turkish movies into English and not in the opposite direction. Although these conclusions should not be regarded as universally relevant, they do give us a general idea about subtitling activity in Turkey.



CHAPTER 2

GENERAL OVERVIEW OF FILM FESTIVALS IN TURKEY AND THE ISTANBUL FILM FESTIVAL

2.1 Introduction

In this chapter, before going into the specific focus of this thesis – Turkish to English subtitling strategies at film festivals in Turkey, as illustrated by the 2014 Istanbul Film Festival – a brief introduction will be given to the following topics: audiovisual translation (AVT), types of audiovisual translation, film festivals, a brief history of film festivals in Turkey, the Istanbul Film Festival, and translation activity at the Festival, including the translation team, its working conditions and its target audience.

2.2 Audiovisual translation (AVT)

In his entry ‘Audiovisual Translation’ in *Routledge encyclopedia of Translation Studies* (p.13), Luis Perez Gonzales (1998) defines AVT as a branch of translation concerned with the transfer of multimedial texts into other languages. In AVT, the source and target texts are not only written. They are a mixture of a lot of written, oral, sensual and visual indicators (Okyayuz & Kaya, 2017, p. 12). Audiovisual texts include language, image, music, color and perspective. These units come together and audiovisual texts gain meaning through the interaction between them. As for the translation of audiovisual materials, it goes back to the era of silent films. Silent

cinema is believed to have started with the Lumière Brothers, who organized the first film screening on 28 December 1895 in Paris. In silent films, the content of dialogues was transmitted to the audience mostly through mimics and gestures. However, title cards (sometimes called intertitles) were also used to convey the plot or key dialogues and were first employed in 1903 in the US film *Uncle Tom's Cabin* (Ivarsson, 2009, p. 3). These title cards consisted of short and basic sentences and they were used in two ways: to transfer the most important dialogues of the film or to convey supplemental narrative material, as happens with voiceovers today. When films were introduced to audiences in different countries, the translation of these intertitles was necessary. Most production companies offered ready-made prints with intertitles in three or four languages while some other companies translated them into dozens of languages (Cronin, 2009, p.5).

Silent films were able to reach foreign audiences thanks to the translation of these title cards. In the era of intertitles, original titles were removed, refilmed and inserted into the film (Ivarsson, 2009, p. 3). Another form of intralingual or interlingual translation as an alternative to intertitles was through lecturers and commentators. Narrators or lecturers often provided a context for the images on the screen. The lecturer would address the audience in the middle of the film or at the end of it. As there was no long dialogue in films, commentators and narrators came to be used when films became longer and more complex (Cronin, 2009, p.5). In addition, films were accompanied by music (played by a pianist or an orchestra). Another alternative form of translation was making the same film in different languages. However, this method required a lot of time and money.

In the 1920s, silent films became less popular and common and the era of sound was launched by *The Jazz Singer* (Paris, 1927), the first film that included synchronized dialogues. Later, Italy produced a silent film *The Singing Fool*, which was also screened in Denmark with Danish subtitles (Gottlieb, 2002, p.436). The audience could watch the film and read the subtitles at the same time. Interlingual dubbing was also possible, so films were synchronized (dubbed) into another language. However, some film producers and distributors found the technique complex and expensive (Ivarsson, 2009, p. 3).

Due to the development of electronic and digital media in the course of time, the translation of audiovisual texts has increased tremendously both in terms of volume of material produced and its variety. Recent decades have seen a boom in the translation of social media content and in video games translation/localization, and this area of translation is expanding day by day because of the rapid changes and improvements in technology around the world (Gonzales, 1998, pp. 13-15).

The history of audiovisual translation (AVT) goes back as far as the beginning of cinema and there has always been more than one type of AVT. As was mentioned, for example, in the era of silent films, the methods of AVT were the use of intertitles, a narrator and reshooting the film in different languages. Each method brings its own advantages and disadvantages for both translators and the audience. The most commonly used forms of AVT, subtitling and dubbing, are characterized by particular constraints, which set them off from each other and from the other types, which will not be dealt within this study, as they are not relevant to the case study in question. In the following sections, I will outline the two main varieties of AVT (subtitling and dubbing) and give an overview of the preferences of countries from among these types.

The need for subtitling and dubbing increased more with the emergence of sound motion pictures, and the dis/advantages - e.g. financial reasons, literacy rate of target audience, national preferences, target audience profile / multilingualism and minorities, time slot, venue, film genre etc. (Okyayuz & Kaya, 2017, p. 43) - of these modes of AVT constituted the reasons why or not a particular mode was preferred.

Dubbing means re-recording the original voice track using dubbing actors. It needs synchronization, which is costly and time-consuming. Frederick Chaume-Varela (2006) differentiates between the types of synchrony as follows: lip-synchrony (phonetic synchrony), kinetic synchrony (body movement synchrony) and isochrony (synchrony between utterances and pauses). Lip synchrony entails the adjustment of translation in line with the lip movements of actors. For kinetic synchrony, the translation should also suit the movements of screen actors. Isochrony means that the duration of the translated speech concurs with the time the actor on the screen starts and stops talking. Achieving all these aspects of synchronicity requires extra effort, time and money, which is why dubbing is an expensive and effort-demanding type of AVT. Moreover, the audience is deprived of access to original sounds and atmosphere and this situation makes dubbing open to manipulation. For this reason, it has been the method of choice of totalitarian and authoritarian regimes. Nevertheless, it is also a good choice for audiences with a low level of literacy, for children, and for the hard-of-seeing. The audience is not forced to divide its attention between the written text of subtitles, the audio, and the images on the screen. Dubbing is now mainly used in Italy, France, Spain, Germany, Hungary, Slovakia, Switzerland, Austria, Turkey, the Czech Republic, Brazil, China, Japan, and most Asian and North African countries (Chaume-Varela, 2006, p. 6).

In their book *Audiovisual translation: Subtitling*, Cintas and Remael (2007)

offer the following definition of subtitling:

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like) and the information that is contained on the soundtrack (songs, voices off). (p. 8)

According to widely accepted parameters, subtitles contain a maximum of two lines, and each line should consist of a maximum of around 35 characters (Gonzales, 1998, p. 15). However, subtitles that are legible enough in the cinema may be difficult to read on the television screen, which is why there can be some amount of variation depending on whether subtitling is being done for the TV or the cinema.

Subtitles have been categorized in many ways, according to different parameters, but I will present one of the main systems of categorization, suggested by Cintas & Remael (2007). In *Audiovisual Translation: Subtitling*, Cintas and Remael outline the following parameters: Linguistic parameters (intralingual, interlingual, bilingual), time available for preparation (pre-prepared, live or real time subtitles), technical parameters (open and closed subtitles), methods of projecting subtitles (mechanical, photochemical, optical, laser and electronic subtitling), and distribution format (cinema, television, video, DVD and internet). The current subtitles — to invoke the parameters of Cintas & Remael (2007) — are interlingual, pre-prepared, closed, laser-inscribed and used at cinemas. Traditionally, scholars of subtitling categorized subtitles in linguistic terms, differentiating between interlingual subtitles (e.g. from English to Turkish, French to Italian), intralingual subtitles (for the deaf and hard of hearing, language learning purposes, karaoke

effect, dialects of the same language, notices and announcements), and bilingual subtitles (Cintas & Remael, 2007, p. 14). In this study, the focus will be on interlingual subtitles. Gottlieb (1994) calls this form of subtitling 'diagonal subtitling'. This is because, according to Gottlieb, subtitling means not only translating foreign text material into another language but also changing mode, from oral to written. Subtitles present themselves on the screen at the same time as audio and visual material, thereby giving rise to a dynamic text (p.101).

Henrik Gottlieb analyzes the constraints of the most common form of subtitling, interlingual open subtitling for television. He categorizes the constraints in subtitling as formal (quantitative) constraints and textual (qualitative) constraints. Formal constraints include the space and time factor. The size of the screen limits the number of characters (35 characters and a maximum of two rows). Translators make their decisions in line with these constraints. Textual constraints can include positioning (in space), cueing (in time) and wording. The positioning and cueing of subtitles should be in harmony with the visual and dynamic features of the source materials. The wording of subtitles should reflect the style, tempo and syntax of key elements in the dialogue. Such constraints are the priorities which should be taken into consideration by translators (Gottlieb, 1992, pp. 164- 165). Diaz Cintas & Remael (2007) explore subtitling activity extensively in their book *Audiovisual Translation: Subtitling* and they mention the problem of converting spoken utterances into written text as a constraint. They say that the change of mode from speech to written text creates challenges for translators. The transition from speech to written text means that some of the typical features of speech will have to disappear due to the constraints of written text on the screen. They also mention that no matter the genre of the film, there are some basic subtitling guidelines which are universal.

These include the simplification of grammar and lexical items and the retention to some extent of interactional features. Because of the special limitations, context-renewing clues (utterances that take the conversation in a different direction) are retained and preferred over context-confirming ones (speech that confirms what has been said before) (pp. 61-64).

Subtitling allows the audience to have access to the original soundtrack. In this type of AVT translation, audio-visual elements of the source are not replaced with those of the target language (TL) (Okyayuz & Kaya, 2017, p. 40). Moreover, it is a cheaper method than dubbing (Gonzales, 1998, p. 18). However, it is difficult to transfer oral speech as a written text because of the restrictions of space and time. As we have noted, subtitles should be a maximum of two lines in length, and it is not viable for them to consist of long utterances. Subtitles should appear on the screen synchronized with dialogues, and there needs to be enough time for the audience to read them. Subtitles take up 20% of the screen, and the size of the characters and the position of subtitles on the screen is very important (Díaz-Cintas, 2009, p. 22).

Translators need to decide on what to include or exclude from the two lines. Another point that needs to be made is that reading the subtitles while watching the film on the screen may distract the attention of the audience. Karamitroglou (1998) says that the reading speed of “average” viewers (ages 14-65 and upper middle socio-educational class) is around 150-180 words per minute (per second: around 2 ½ words). Therefore, sub-titling is a good option for a literate “average” audience profile but not a proper choice for children (no reading is possible), the old or the hard-of-seeing, whose reading speeds are totally different from those of members of the “average group”. Subtitling countries include the Scandinavian countries, bilingual countries like Netherlands and Belgium, and some countries with poorer

economies such as Portugal, Greece and Iran (Gonzales, 1998, p.18). Dubbing is uncommon in the USA because people are accustomed to subtitles. It is also a fact that the USA is primarily an exporter of audio-visual material, and the few foreign films or TV programs that make it to the USA are shown mostly in small arthouse cinemas. As Luyken (1991) reports, Great Britain and Ireland also belong to the large Anglophone audiovisual market and are not classical subtitling or dubbing countries (pp. 32-33).

Gottlieb (1994) identifies nine major factors to consider when creating interlingual subtitles for television and video, as these features distinguish speech from texts:

(1) written text needs to be more explicit than spoken dialogues, as dialogue speakers share a common situation, so a lot of the time they can make implicit references to their situation; (2) the aesthetic norms and stylistic features of spoken language, like what is correct, incorrect, formal or informal, may differ from those of written language; (3) pauses, false starts, self-corrections and interruptions; (4) unfinished sentences and 'grammatically unacceptable' sentences; (5) slips-of-the-tongue, self-contradictions, ambiguities and nonsense; (6) in dialogues, people talking at the same time; (7) dialectal and sociolectal features; (8) idiolectal differences; (9) pronunciation of some words may be indistinct and inhibit identification of the words. (pp. 105-106)

Gottlieb maintains that subtitle translators should start by thinking about the following points: "What am I going to subtitle? Am I hearing what is actually said? Do I know the exact meaning of the words in this context?" They should give priority to the following: congenial segmentation of dialogue, a loyal yet idiomatic translation, a minimized loss of information, a 'user-friendly-text composition, elegant and precise cueing and meticulous proofreading and listening (Gottlieb, 1994, pp. 101-116). In his paper, Gottlieb emphasizes that translating from the oral to

the written mode calls for specific attention and brings with it challenging situations that translators should take into consideration. The nine factors that Gottlieb demarcates and the questions he thinks translators should ask themselves are a way of creating awareness for subtitling translation activity.

2.3 Film festivals

It is clear that there are many useful sources on the history of Turkish cinema, and one of them is the book *Türk sinema tarihi* by Mustafa Gökmen. The book provides a summary of cinema and film festivals across the world, as well as focusing especially on Turkey. The first film festival (it was called a ‘competition’) was organized in 1928 in the USA (Los Angeles). The Venice Film Festival in 1932 was the first festival held in Europe (1989, p. 43-44). Today, there are numerous film festivals all around the world but the best-known ones are the Venice, Cannes, Toronto, Sundance, Hong Kong and Berlin Film Festivals. Thanks to film festivals, cultural diversity is shared with a wide range of audience. Films meet an international audience. Additionally, film festivals offer a platform for filmmakers, festival organizers and audiences to exchange ideas. Films are also screened to attract potential buyers and distributors. Big studios, directors and film producers use film festivals to promote their films while small film festivals could be said to be more devoted to the purpose of nurturing culture and promoting the appreciation of art (Dem, 2010, p. 3)

When it comes to Turkey, the very first festival was held in 1948, called the Yerli Film Müsabakası (National Movies Competition) (Gökmen, 1972, p. 44). As only films from Turkey participated in the competition, it was not an international festival but a national one. 16 films had been shot in Turkey in 1948, and the

competition was held among these 16 films only. The winners of the first film competition were respectively *Unutulan Sır* (Forgotten Secret), *Bir Dağ Masalı* (An Anatolian Tale) and *Karanlık Yollar* (Dark Roads). The Türk Film Dostları Derneği (TFDD-Association of Turkish Movie Fans) started to organize the Türk Film Festivali (Turkish Film Festival) in Istanbul in 1952. The festival was held again in 1953, 1954 and 1955. In 1961, the Yerli Filmler Yarışması (Local Movies Competition) was held for one year alone. The same year, it was agreed that there would also be a film festival in Izmir, within the framework of the Birinci Sanat Festivali (First Art Festival). In 1961, the Antalya Altın Portakal Film Festivali (Golden Orange Film Festival) was held. The Antalya Festival is the oldest of all the film festivals in Turkey that are still held today. The I. Altın Koza Film Şenliği (Adana Film Festival) was run for the first time in 1969 (Şener, 1972, pp. 7-68). Currently there are more than fifty film festivals (both national and international) held in Turkey. Further information about these festivals can be found on the official website of the General Directorate of Cinema, attached to Turkey's Ministry of Culture and Tourism (<http://sinema.kulturturizm.gov.tr>). The best-known festivals today are the İstanbul, Adana Altın Koza, Antalya Altın Portakal, İzmir, Ankara and Uçan Süpürge festivals. As the corpus of this thesis derives from an international film festival, the most comparable festivals to the Istanbul Film Festival could be said to be the Ankara Uluslararası Film Festivali (Ankara International Film Festival), the Uluslararası Antalya Film Festivali (International Antalya Film Festival), the Randevu İstanbul Film Festivali (Randevu Istanbul Film Festival), the Gezici Festival (Festival on Wheels), !f Bağımsız İstanbul Film Festivali (!f Istanbul International Independent Film Festival), Bursa İpekyolu Film Festivali (International Bursa Silk Road Film Festival), Malatya Uluslararası Film Festivali

(Malatya International Film Festival), Uluslararası Gezici Filmmor Kadın Filmleri Festivali (International Filmmor Women’s Film Festival on Wheels), and Sinemasal Açık Hava Sinema Festivali (Sinemasal Open Air Film Festival).

Several Turkish films have featured in film festivals worldwide. Examples of these are the first color Turkish documentary, *Bir Şehrin Hikayesi* (A Tale of a City), which was shown at the Berlin Film Festival in 1954, *Şehirdeki Yabancı* (Stranger in the City), shown at the Moscow Film Festival in 1963, *Sussuz Yaz* (Dry Summer, Berlin Film Festival Best Film Award, 1964), *Güneşe Yolculuk* (Journey to the Sun-Troia International Film Festival, Special Jury Award, 1999), and *Kış Uykusu* (Winter Sleep, Cannes Film Festival, 2014 – Palme d’Or award). Turkish Film Festivals have also been staged abroad, such as the Atlanta Türk Film Festivali (Atlanta Turkish Film Festival), Boston Türk Film Festivali (Boston Turkish Film Festival), Boston Kültür ve Sanat Festivali (Boston Turkish Festival: Colors of Anatolia), Hong Kong Türk Filmleri Festivali (Hong Kong Turkish Film Festival), Londra Türk Filmleri Festivali (London Turkish Film Festival), Los Angeles Türk Film Festivali (Los Angeles Turkish Film Festival), Miami Türk Filmleri Festivali (Miami Turkish Film Festival), Paris Türk Filmleri Festivali (Paris Turkish Film Festival), Roma Türk Film Festivali (Rome Turkish Film Festival) and Türkiye Almanya Film Festivali (Turkey Germany Film Festival)

Now that I have introduced the past and present film festivals in Turkey, I will focus on the İstanbul Kültür ve Sanat Vakfı (Istanbul Foundation for Culture and Arts-IKSV) and the Istanbul Film Festival it organizes, discussing the aim and priorities of the IKSV and the Festival, the range of films screened at the Festival, translation activity and translators. The information which I will now present is largely based on a number of interviews and questionnaires. One interview, with

Azize Tan, the previous director of Istanbul Film Festival, was conducted by Levent Soysal in 2008 and subsequently published. The others were conducted by me with a previous translator at the festival, a former subtitle coordinator and the current subtitle coordinator. The questionnaires provided rich information about the Istanbul Film Festival and translation activity.

In her interview, Azize Tan (2008) reports that the IKSŞ is a non-governmental, non-profit organization, founded in 1973 by a team who had gathered under the leadership of Dr. Nejat F. Eczacıbaşı. The main goals of IKSŞ are to promote Turkey's artistic assets and to offer the audience the finest examples of art from all around the world (Soysal, 2008, p. 382). The foundation organizes five major international festivals: Film, Theatre, Jazz, Music and the Biennial. The first international Istanbul Festival, which was organized in 1973, centered on music. Later, new festivals related to films, theatre, jazz and art exhibitions emerged. Istanbul Film Festival was first presented as a film week in the summer of 1982. In 1983, it was organized under the name 'International Istanbul Filmdays', then the title was changed in 1989 to the Istanbul Film Festival (Soysal, 2008, p. 383). On the official website of IKSŞ, the goal of the Istanbul Film Festival is stated as 'to encourage the development of cinema in Turkey, and to promote the commercial distribution of films of quality in the Turkish market'. Currently, the Istanbul Film Festival is held in April. It consists of four main sections: The International Golden Tulip Competition, Turkish Cinema, non-competitive sections and thematic sections. The Istanbul Film Festival has an advisory committee. The current advisory committee members are Atilla Dorsay, Engin Ertan, Esin Küçüktepepınar and Tayfun Pırselimođlu. The members of the advisory committee for Turkish Cinema are Engin Ertan, Esin Küçüktepepınar and Nil Kural. The present director of the

Istanbul Film Festival is Kerem Ayan, the subtitle coordinator Nermin Saatçioğlu, the coordinator and editor Yusuf Pinhas and the electronic subtitling editors Aslı Takanay, Işıl Kocabay and Dilek Çetinkaya. Unfortunately, on the official website there is no list of the translators who have worked for the Istanbul Film Festival.

The official website is really a very fruitful resource for research on the Festival and for fans of cinema in general. Its festival archive section includes information about all films previously shown, and among these are the films that appeared at the 33rd Film Festival held from 5 to 20 April, 2014, from which the corpus of this thesis derives. The information on Turkish films presented in this thesis mostly derives from the official website.

As for translations, it should be noted that all foreign films are shown with electronic subtitles and all Turkish films have either English or French subtitles. All of the films in this study have English subtitles. During my interview with the current coordinator, Nermin Saatçioğlu, I raised the question of why English is the preferred subtitle language for Turkish films and she informed me that it is because English is a bridge language via which foreign visitors can understand Turkish films, as English is the lingua franca of today's world. The status of English as the lingua franca means that English is frequently used as a common language between two people whose native language is not English. Today, a total of 1500 million people worldwide speak English, of whom only 350 million are native speakers (Jenkins, 2007, p.14). That's why English brings together people from all cultures, social classes and backgrounds. In this case, film enthusiasts from a lot of countries come together in Istanbul and encounter Turkish films through English subtitles. As for the use of French subtitles for Turkish films, this is largely the case if the French subtitle was prepared in the past and the subtitle coordinator may decide to exploit this old

version (Nermin Saatçiođlu, personal communication, December 2, 2015). As for the non-English language films in the Festival, one can watch a film in Japanese, Italian, Spanish and many more languages. These films are generally sent and their English subtitles are also sent but, with a few exceptions, the Festival team prefers translation into Turkish to be done from the original language of the film. Lastly, it should be pointed out that the films are shown in different areas of Istanbul, such as in Beyođlu, Ortaköy, Karaköy, Maltepe and Sultangazi.

Translation activity in the earlier years of the Istanbul Film Festival was different from how it is today. As computer systems and technology were not as user-friendly, portable and practical in the 1980s, the Festival translators originally used desktop computers and it was not possible for them to work out of home-offices. Since all the translators used to come together in one office to translate their subtitles, they had a great opportunity to cooperate while translating. During the first decade of the Festival (1982-1992), all the translators worked in the office, but later on they started to do their translations individually at home. Sertaç Canbolat, who has worked as a translator for the Istanbul Film Festival since the very first year of the Cinema Days in 1982, emphasizes that working in the same environment for more than seven years allowed the translators to brainstorm and cooperate, thereby creating a ‘common sense’, with similar preferences, priorities, and translation decisions. While they used to work in the same office for the Festival, the translators had the opportunity to try out different options and strategies. For example, Canbolat attempted to write every foreign proper name in the way it would be pronounced in Turkish. He used the same technique for four years, but he thinks that it was not accepted by the target audience (S. Canbolat, personal communication, August 12, 2014). In other words, this method of translation could not find a place in the target

system ‘repertoire’ (Even-Zohar, 1996, p. 168). The core team that worked together on the Festival for many years developed its own system for the representation of proper names (S. Canbolat, personal communication, August 12, 2014).

Işıl Kocabay has provided revealing information about the structure of the Festival’s translation department and editing system in the recent past. Between 2005 and 2009, approximately 50 translators worked at the Festival. As for the current system, Saatçioğlu states that the translator team consists of nearly 60 – 70 translators and there are 4-5 editors (N. Saatçioğlu, personal communication, December 2, 2015). However, the editors are also the translators of the Festival. Each year, two to three translators join the team but the same team generally does the translation. That’s why they have a lot in common with respect to translation norms, strategies and decisions concerning what to omit or add (I. Kocabay, personal communication, December 9, 2015).

Turning to the target audience, the official website states that the number of people who participated in the festival in 2014 was around 135,000. During the last 33 years, more than 4720 films have been screened at the Festival, and this comprises films from more than 109 countries. The target audience of this international film festival is not only Turkish people. Directors, actors, producers, film critics and festival organizers from all around the world come and participate in the festival, whether as ordinary members of the audience, speakers or workshop leaders etc. Foreign people living in Turkey or tourists who visit Istanbul in April also come and watch films at the Festival.

The above background information about AVT and the film festival will prove very helpful when we turn to analyze the English subtitles of Turkish films shown at the Festival. The following chapter will survey the existing analytical

approaches to AVT and present the theoretical framework according to which the English subtitles for Turkish films at the 2014 Istanbul Film Festival shall be analyzed.



CHAPTER 3

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

3.1 Literature review

There are many secondary sources on the field of AVT and each sheds light on a different aspect of the field. Some of them complement each other like pieces of a puzzle while others defend contrary perspectives. However, it is clear that all those papers, articles and theories enrich the field of audiovisual translation research. The purpose of this review will be to give an overview of sources that have contributed to the thinking and research process that has led to the formation of this thesis. I will be looking at the ‘classics’ in the field of subtitle translation and at the studies that are closest to this thesis subject. The major sources will be briefly touched upon in the related sections. As research carried out in AVT is relatively limited when compared to other fields of translation like literary translation, I have not set any temporal limits on my sources. The main focus of literature review will be subtitling case studies for film festivals, terms used to categorize translation decisions, and the taxonomy of translation strategies. In subsequent chapters, these core theories and conceptions of strategies will be deployed in an analysis and discussion of translations of Turkish films into English for the Istanbul Film Festival (2014).

3.1.1 Subtitling

At one time, before subtitling became the AVT method of choice, live simultaneous interpretation of the language in films was used at film festivals in Turkey. Tahir Gürçağlar and Köksal (1990) write that this was not a commonly preferred type of

translation in Turkey. It was chosen as an emergency method for translating films that would be projected a limited number of times, such as at film festivals, and it was also favored when budget and time were limited and the original film could not be copied. Additions, deletions, substitutions, repetitions and transmutations often occurred during simultaneous film interpretation. Real-time interpreting of films has not been deployed for a long time because of some problems such as the intrusion of the voice of the interpreter into the film; the interpreter was in the same room as the audience and his/her voice reached them via a speaker, so the audience used to hear both the original film and the voice of the interpreter at the same time. Moreover, omissions or silence in the translation affected the audience in a very negative way (p.44). This type of AVT is no longer used in Turkey but the article by Tahir Gürçağlar and Köksal sheds a fascinating light on a specific type of AVT used in Turkey for film festivals in the past. A handful of studies also exist in Turkey on AVT and subtitling which have looked at audio-visual translation and subtitling activity from different perspectives like Bengi Öner 1999, Ross 2013 and 2019, Doğan 2012 and Okyayuz & Kaya 2017. Bengi Öner (1999) focuses on AVT practices in Turkey in her papers while Okyayuz and Kaya (2017) are more concerned with training for AVT. Ross (2013&2019) focuses more on title translation, subject also studied by Doğan (2012).

A number of articles and books have dealt with film festivals and the Istanbul Film Festival in particular (Şener 1972, Gökmen 1989, Erdoğan & Beşevli 2005, Uğurlu & Uğurlu E. 2011, Özdüzen Ateşman 2015, Soysal 2018). Şener (1972) gives background information about cinema and the festivals before the Istanbul Film Festival, which makes it a quite fruitful source on the prehistory of the Istanbul Film Festival (IFF). Gökmen (1989), Erdoğan & Beşevli (2005) and Soysal (2018) have

studied Turkish cinema, festivals and the Istanbul Film Festival in terms of their history, and all three of them have contributed to my knowledge of the Film Festival at the heart of this thesis Uğurlu & Uğurlu (2011) and Özdüzen (2015) have looked at more specific topics, namely the process how the audience's select the films they will watch in the film festivals and the politicization of the audience of IFF. That's why; they are not directly contributing into this paper. However, none of these sources thematized translation at the Film Festival.

“Films, subtitles and subversions” by Di Giovanni (2007) is an article about subtitling for film festivals. Giovanni mentions that some aims of film festivals are gaining awareness and fostering diversity, which I agree with (p.52). She handles film festivals as a subversive action (changing or disturbing a system). According to her, the subversive action carried out by film festivals is especially covert and not obviously violent. Translators play an additional active role in film festival translation other than just a linguistic and sociocultural one: subtitlers are actively involved in subversive actions (pp.53-55). Firstly, she mentions that subversion can be related to the conditions in which the subtitlers are required to work (dialogue lists, quality of videos, time and budget limitations etc.). Translators have to contend with both linguistic and technical difficulties. Moreover, they face the challenge of emotional implications of subtitling films for film festivals (pp. 57-60). Her case study is based on two movies from the Human Rights Nights International Film Festival (2005) in Italy. It is important to appreciate this article because it is not possible to find a lot of case studies on the translation for film festivals. Nevertheless, Di Giovanni is not so convincing in her claims concerning the subversive nature of translation practices at film festivals. She shows little more than how translators create subtitles and make them acceptable in technical and linguistic

terms, and it is difficult to see what makes these subtitles ‘subversive’. Another study on translation for film festivals is ‘Subtitling for film festivals: process, techniques and challenges’. Martine-Tejerina (2014) focuses on the specificities of electronic subtitles manually launched via projector, a widely used audio-visual modality in Spanish film festivals. She starts by examining the commissioning of the subtitles and moves on to deal with aspects such as the launching of electronic subtitles during screening as well as working conditions and challenges. It would appear that the process in Spain, which Martine-Tejerina describes, is quite similar to that of the Istanbul Film Festival in terms of the working conditions of translators, their challenges, and technical preferences in subtitling for film festivals (electronic subtitling manually launched). She also mentions the advantages of electronic subtitling: The process is fast and it is an inexpensive method. The copy of the film is not ‘spoiled’ by this kind of subtitling. Subtitles are projected independently so they are compatible with any kind of format: 35mm, 16mm, DVD etc. (pp. 217-218). These are the reasons why electronic subtitling is also preferred in film festivals in Turkey.

3.1.2 Terms used to categorize translation decisions

There are a number of terms which cause confusion or are used interchangeably in translation studies to name and categorize the different kinds of decisions taken by the translator. Firstly, the term which is going to be used in this thesis will be stated and later the definitions which are not going to be used will be touched on briefly. The term *strategy* will be used in this thesis and it will be in Pym’s sense, that is, as a name for the way in which translation problems are solved during the translation process (2004, p. 1). As Anthony Pym (2004) notes in his paper ‘Vinay and

Darbelnet and the politics of translation solutions’, strategies are ways to solve translation problems during the translation process (p.1). In the field of translation studies, strategy can be defined as ‘a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text from one language to another’ (Lörscher, 1991, p. 76). Some other definitions of strategy are as follows: John Kearns (1998) stresses that strategy means an action taken to achieve a particular goal in an optimal way (p. 282). Kearns rightly points out, though, that strategies are more general and holistic, while procedures and techniques refer to the ways of dealing with specific problems (1998, p.283). Kwiecinski defines strategy as a global choice of the degree to which to subscribe to source-culture or target-culture concepts, norms and conventions (Ramiere, 2007, p. 71). Venuti (1998) holds the view that strategies in translation involve the tasks of choosing the foreign texts to be translated and developing a method to translate them. Some other terms used to name translation decisions are methods, rules, procedures, translation techniques etc. According to Lörscher (1991), methods are generally not subject to individual circumstances and relate to the whole texts, whereas ‘rules’ are more socially prescriptive. Procedure is a term coined by Vinay and Darbelnet in 1958 to refer to all processes that exist when shifting between two languages (Bardaji, 2009, p. 5). Wotjak (1981) uses the terms strategy, rule and procedure interchangeably and Mason (1994) uses the terms translation techniques, method and procedure with no distinction (Bardaji, pp. 5-8).

3.1.3 Translation strategies

In this part, the main sources are the studies by Jean-Pierre Vinay and Jean Darbelnet (1958), Lambert & van Gorp (1985), Nord (1991), Delabastita (1990), Gottlieb

(1992), Tomaszewicz (1993), Ramiere (2007), Nedergaard-Larsen (1993) and Diaz Cintas & Remael (2007). With regards to my general analytical approach and the notion and taxonomy of translation strategies that I shall employ, my fundamental sources are Gideon Toury's norms, Fotios Karamitroglou's application of norms to AVT, Venuti's foreignization and domestication and the translation strategies proposed by Jan Pedersen.

What is offered here is a review of previous research on types of solutions to translation problems. One of the first taxonomies of translation solutions was by Jean-Pierre Vinay and Jean Darbelnet, in their *Comparative stylistics of French and English* (1958/2000). They made a list of what they called procedures and advised translators who would like to form natural-sounding texts to employ these procedures. These procedures are loan, calque, literal translation, transposition, modulation, correspondence, and adaptation (Pym, 2014, p.7).

A similar categorization of translation solutions has been undertaken by a lot of scholars. Some of them are generally-applicable strategies, while others are specific to areas of translation practice like literary translation, audiovisual translation, and so on. One approach is that of Lambert & van Gorp (1985). Their approach is about literary translation in general and it is rooted in the descriptive approaches of Toury and Even Zohar. According to Lambert and Van Gorp, analysis of a translation should proceed mindful of the fact that each system is made up of parameters. According to them, there are two major systems to be taken into account when investigating translations. Both systems consist of the author, the text and the reader. The investigation starts with inter-systemic links (author, text and reader) which have to be established between source and target systems in order to compare the source text (ST) and target text (TT) later. Secondly, intra-systemic links have to

be established. There are some difficulties in this approach. For example, collecting data pertaining to each parameter and relationship is difficult, yet the approach by Lambert & van Gorp is systematic and certainly not source-oriented (Karamitroglou, 2000, p. 99). Karamitroglou, however, argues that Lambert & Van Gorp's approach is not applicable for audiovisual translation because he finds the approach too shallow for a broad investigation of norms (2000, p.100).

Another approach to investigating translational conventions is that of C. Nord (1991). She argues that a series of methodological steps need to be taken. The first step is the analysis of target texts, whereby a lot of examples are needed to attest to the existence of norms and deviation from current norms. The second step is to study the reviews on target texts. It is also important to analyze theoretical statements which reflect the dominant concept of translation in society, and feedback should also be sought from users of target texts. The final step is a multilingual comparison of TTs. In this way, comparisons of translations in different languages will help us to perceive the realization of particular conventions in various target cultures (TLs). In this approach, the focus is on elements of the target system. The source texts and systems are not under analysis (Karamitroglou, 2000, p.100). In the case of the current study, my examples are limited to subtitled Turkish films from the Istanbul Film Festival of 2014, the reviews on target texts by users are not included and I do not have at my disposal more than one translated text for each of the source texts to compare multilingual translations of one text. That is why it is not applicable for my case.

Another significant approach is that of Delabastita (1990). Dirk Delabastita is one of the few scholars who have proposed a methodology for the investigation of norms in audiovisual translation in particular. He offers questions and answers to

those questions, which are helpful for identifying translational norms. His questions are divided into two groups: those related to dubbing and those connected with subtitling. The subtitling-specific questions are about the following points: the type of source material that is left out, the subtitles' resemblance to oral vs. written language, the number of characters per line and whether the subtitles are presented in two languages simultaneously (Delabastita, 1989, p. 108). The resemblance of target language grammar, lexicon and style to those of the source language (SL) are given importance. He also suggests a second group of questions that can help to uncover the mechanisms that have governed the production of the translations in his corpus. These questions are about the source and target languages and cultures, the relationship between two cultures and systems, the text-type and genre of the source film, production type (cinema or TV), the target genre, the target audience etc. Delabastita expects that the answers to such questions will shed light on film-genre conceptions in the target culture, on the whole target literary polysystem and on the openness of the target culture. His analysis is based on subtitling and dubbing and excludes voice-over, narration or free commentary (Delabastita, 1989, pp. 206-210).

Gottlieb (1992) concentrates on strategies of subtitling translation and categorizes them as follows: expansion (expanded expression, adequate rendering – used for culture specific references etc.), paraphrase (altered expression, adequate rendering – used for non-visualized language specific phenomena), transfer (full expression, adequate rendering – ‘neutral’ discourse), imitation (identical expression, equivalent rendering – used for proper names, international greetings etc.), transcription (anomalous expression, adequate rendering – used for nonstandard speech etc.), dislocation (differing expression, adjusted content – e.g. a silly song in a cartoon - when the translation of the effect is more important than the content),

condensation (condensed expression, concise rendering – used for normal speech), decimation (abridged expression, reduced content – used for fast speech of some importance), deletion (omitted expression, no verbal content – used for fast speech of less importance) and resignation (differing expression, distorted content – ‘untranslatable’ elements). Gottlieb is a doyen in the field yet I have chosen not to apply these categories in my thesis because I needed a group of strategies that could be categorized along the spectrum between foreignization and domestication and norms. I have chosen to try to uncover the norms in operation in translations of subtitles at the Istanbul Film Festival and to see whether any patterns present themselves in relation to the foreignization-domestication paradigm.

Research in the area of cultural transfer in subtitling includes that of Tomaszewicz (1993:223-227). The strategies that he names are omission, literal translation (the solution in the target text matches the original as closely as possible), borrowing (original terms from the source text are used in the target text), equivalence (where the translation has a similar meaning and function in the target culture), adaptation (where the translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original), replacement of the cultural term with deictics (when supported by an on-screen gesture or a visual clue), generalization (neutralization of the original) and explication (a paraphrase to explain the cultural term). He notes in his paper that some culture-specific terms are untranslatable. It is important to note that more than one strategy can operate at the same time (2009, pp. 44-46).

A PhD thesis by N. Ramiere (2007) may seem like a fruitful resource in terms of offering a model for describing and explaining translation methods and strategies in subtitling. Ramiere investigates the notion of cultural transfer in film translation.

The objective of her study is to analyze how culturally-bound elements are dealt with in AVT. As I aim to explore how a translator's strategies in AVT are indicative of the norms to which the translator professes, I will not benefit from Ramiere's study but from Pedersen's model of translation strategies (see below), which focuses on norm-governed behaviors.

The amount of research on culture-specific problems in audiovisual translation, which is also the focus of this paper, is relatively limited. Just a few scholars have written about translation of culture-specific elements, such as Nedergaard-Larsen (1993), Tomaszekiewicz (1993), Hollander and Santamaria Guinot (2001). A systematic study on procedures in translating culture-specific elements has been published by Nedergaard-Larsen (1993), who draws on the work of Nida and Newmark, especially in assigning culture-specific elements to the classes of geography (meteorology, biology, cultural geography), history (buildings, events, people), society (industrial, social level, way of life, custom), and culture (religion, education, media, culture, leisure activities) (Ramiere, 2007, pp. 50-54). Diaz Cintas & Remael (2007) mention culture-specific elements as extralinguistic elements. These elements are connected with a country's culture, history and geography, which is why they pose translation challenges. According to their system of classification, which they borrow from Grit (1997, p. 200), culture-specific elements fall under one of these categories: geographical, ethnographic, and social-political references. The most challenging situation is when an equal or similar item does not exist in the target system. Diaz Cintas & Remael (2007) say that solutions for translation challenges are ranked from very literal transfers to complete recreations (p. 201)

All these sources are potentially useful for the current research yet what is needed in the current research is an analytical framework that will enable me to look at translation by considering the audio-visual context within which the translation is done and within which the translation of micro-units appears, so as to see actual translation decisions during the translation process.

3.2 Theoretical framework

Translators face a decision-making process when they translate, in which they answer the questions ‘what to do’ and ‘how to do it’. While they are answering these critical questions, the use of translation strategies comes to their rescue and enables them to create a translated text consistent in its decisions. There are lots of articles and books about audiovisual translation, types of AVT, translation problems, and translation strategies. However, there has been relatively little research on translation problems, solutions and strategies in Film Festivals. In this study, the following sources and theories about AVT, translation problems and translation strategies will be applied to analyze the particular case of the Istanbul Film Festival.

3.2.1 Norms

The first key concept that I shall apply in my analysis is Gideon Toury’s notion of norms. This approach belongs to the Israeli scholar Toury, who is usually considered to be the first scholar to have introduced the notion of norms into Translation Studies. The roots of his conception of norms lie in sociology and sociolinguistics. I thought that trying to observe norm-governed behaviors, strategies and decisions of translators would be an effective way of analyzing translations for film festivals in Turkey.

The notion of norms was introduced by Toury in the late 1970s to refer to the regularities of translation behavior within a specific sociocultural situation. The idea of translation being a norm-governed activity was discussed by Toury in his book *In search of a theory of translation* in 1980. Later, he updated the model in *Descriptive Translation Studies and beyond* (1995). The starting point of norms was Itamar Even Zohar's *Polysystem theory* in the early 1970s (Baker, 1998, pp. 189-190). A polysystem comprises numerous systems, including major and minor ones, as Shuttleworth (1998) explains in the entry on Polysystem Theory in the *Routledge encyclopedia of translation studies*: “ A polysystem is conceived as a heterogeneous, hierarchized system of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole” (p. 176). The polysystemic approach laid the background for norms theory, because polysystem theory increased the importance of the target system, which was a precondition for the focus on norms. One of its biggest achievements was its shifting attention from the relationship between source and target texts to the relationships which exist among target texts themselves. Toury assumes that the translator is engaged in a decision-making process and this gives the translator a social and active role during translation, more than just the role of a passive person who only transfers sentences and phrases from one language to another (Baker, 1998, p. 190). Toury is interested in translational behavior itself instead of answering questions like ‘how should translation be and what should it consist of?’ He adopts a descriptive approach by presenting, analyzing and interpreting actual examples instead of stating rules and being prescriptive.

Toury divides translational norms into 3 categories: preliminary norms, initial norms and operational norms. All norms, he argues, are specific to a culture, society

and history (1995, pp. 58-59). Preliminary norms are about translation policy and consist of decisions related to source text type, authors, and source languages. Toury says that “translation policy refers to those factors that govern the choice of text types, or even of individual texts, to be imported through translation into a particular culture/language at a particular point of time” (1995, p. 58-59). Preliminary norms are related with the choice of works to be translated.

Initial norms are about the individual translator’s choice to subject himself/herself to the original text or to the norms of the target culture. While adherence to source norms determines a translation’s adequacy, adherence to target norms determines a translation’s acceptability (Toury, 1995, p. 57). Venuti claims in *The Translator’s Invisibility* that translated works are assumed to be acceptable when they are fluent and appear as if they are not translations at all but rather original, whereas adequate translations do not seem so fluent (1995, p. 1). The decision concerning the initial norm (whether to aim for adequacy or acceptability) is like a leading choice which shapes the other macro and micro-level decisions. Thus, one might expect translators to take their roles as decision makers on the basis of initial norms. On the other hand, it needs noting that translators may switch between poles and strategies in order to deal with the technical and practical challenges of subtitling. In this respect, it may be claimed that the initial norm in particular does not always dictate all translational decisions. Moreover, the human factor, i.e. the preferences and style of the individual translator, may mean that consistent decisions might not be taken throughout a translation assignment, making it more difficult to trace translation norms.

Lastly, operational norms are about the decisions taken during actual translational activity. Subtypes of operational norms are matricial norms (how the

textual material is distributed, including omissions, additions, segmentation and relocation of textual elements) and textual linguistic norms (decisions on specific textual segments- selection of lexical items, phrases, and stylistic features) (Toury, 1995, pp. 56-59). In all these types of norms, the human factor plays an important role because the translator is not only a person making a linguistic transfer but also an agent who has a social role in-between cultures. Toury's distinction between these three different kinds of norms will be useful for dealing systematically with the examples in my corpus and linking major and minor points.

According to Toury, there are two major sources for the reconstruction of translational norms: textual and extra-textual. Textual sources (the translated texts themselves) are assumed to be primary products of norms and representations of them. What we actually observe in translations is not norms themselves but rather norm-governed behaviors (Toury, 2000, p. 206). Extra-textual sources are semi-theoretical and critical formulations like statements by translators, publishing houses, editors and so forth. That's why, while I am undertaking my analysis of the translation in question, I will benefit not only from the source and translated texts but also from extra-textual materials like the interviews which I personally carried out.

When discussing the analytical approach of Gideon Toury, it is extremely important to differentiate between the terms rules, norms and idiosyncrasies. In his article 'The Nature and Role of Norms in Translation', reproduced in the *Translation Studies Reader*, Toury explains the difference as follows: "In terms of their potency, socio cultural constraints have been described along a scale anchored between two extremes: general, relatively absolute rules, on the one hand and pure idiosyncrasies on the other. Between these two poles lies a vast middle ground occupied by inter subjective factors commonly designated norms" (2000, p. 199). Among norms there

may be weaker phenomena that seem closer to idiosyncrasies but also stronger ones that are closer to the rule end of the scale. All the same, painting at least a rough picture of the norms of film festivals in Turkey can be helpful for defining the major translation strategies used and the probable reasons for the choice of those translation strategies.

Drawing on Toury's norms theory, it might be claimed that my case involves two languages (Turkish (source language) and English (target language)), systems and cultures, each of which has its own norm systems. However, norms theory has been criticized for its reliance on binary oppositions and simplifications, and the delineation between a Turkish source culture (SC) and a seemingly homogeneous 'English' target culture would be a very clear example of such a simplification. At this point, it is important to write about the term *interculture*. Pym introduced the term to refer to a zone somewhere between the source culture and the target culture. An *interculture* comprises beliefs and practices found in intersections or overlaps of cultures, where people combine something of two or more cultures at once. He also conceives 'interculture' as a hybrid culture experienced not only by the audience but also by the translators (Pym, 1998, p. 177). In my case, it is also not possible to talk about pure cultures and systems. The film festival is a platform where various cultural and language units come together thanks to the films featured and the audience of the festival. The notion of 'interculture' draws our attention to the fact that 'cultural pureness' cannot be found in either the audience consuming/receiving the translated product nor in the environment in which translators generate this product.

In his book *Towards a methodology for the investigation of norms in audiovisual translation*, Fotios Karamitroglou (2000) establishes a model for investigating norms in audiovisual translation. He emphasizes that both interference and interaction play an important role in the evolution of systems and that systems are made up of sub-systems. The elements in systems interact with each other. The various levels of a system are hierarchically stratified. Systems shape norms while norms in return also shape systems. In another words, systems and norms have a reciprocal relationship.

In his model, Karamitroglou lists the factors that need to be taken into account when investigating norms in AVT. The factors are categorized on three levels: lower, middle and upper. The lower level is the case-specific level. The middle is the overall audiovisual level, and the upper level is the general literary level. The factors are human agents ('producer' by Even Zohar, 1990, p. 18), products, recipients ('consumer' by Even Zohar, 1997, p. 20), and audio-visual mode. The human agent is a producer and an active person who has a role in the translation process and translation decisions. It is these human agents who either conform to norms or deviate from them. The final product by them is promoted in the market and either accepted or rejected by consumers (Karamitroglou, 2000, p. 71).

At Karamitroglou's lower level, an individual audiovisual translation product is investigated with the aim of revealing the specific status and function of that product. The middle level is concerned with scrutinizing the attitudes of translation agents (translators, spotters etc.) towards all audiovisual translation, while the upper level concerns the attitudes of all agents (commissioners, translators etc.) towards literary products in general.

For Karamitroglou, a product is the outcome of any activity, involving any material. Texts are the outcomes of translational behaviors combined with norms. Investigating a particular audiovisual translation product within its own film type and genre is a lower-level investigation, while the examination of audiovisual products in general (within all film types and genres) takes place on the middle-level. When all kinds of translation products are being investigated, the investigation process can be said to be occurring on the upper level (2000, p. 72).

Thirdly, the recipient is the group that has expectations of the product and expectations from human agents. They can also be called consumers, as Even Zohar referred to them (1990, p. 37). Recipients may have individual preferences and opinions, but what Karamitroglou calls for investigation is their general and collective profile. The target audience of a specific audiovisual product can be analyzed, which will be a lower-level investigation, while the attitude of recipients towards all audiovisual products will yield middle-level results. The attitudes of a target audience towards translation products in general are the sources for making an upper-level investigation about norms (2000, p. 76).

The last factor is the audiovisual mode. It is how the product is offered to consumers. If a specific translation product's medium is analyzed, it is a lower-level study, while exploring the relationship between three main audiovisual media (TV, cinema and video) constitutes a middle level investigation. The upper level refers to the investigation of relations between audiovisual media and other types of literary products (Karamitroglou, 2000, p. 77). Karamitroglou (2000) contributes to this thesis in terms of providing the model explained above and in pinpointing the factors that need to be considered when investigating norms in AVT. His distinction

between human agents, products, recipients and the audio-visual mode and between lower, middle and upper levels is invaluable for me in structuring my analysis.

3.2.2 Foreignization and domestication

Venuti (1998) points out that translation strategy includes the basic tasks of choosing the foreign text to be translated and developing a method to translate it (p. 240). In his famous lecture of 1813 titled “Ueber die verschiedenen Methoden des Uebersetzens” (On the different methods of translating), Friedrich Schleiermacher argued that “there are only two. Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Venuti, 1995, p. 101).

Moreover, Schleiermacher stated his preference to be foreignization but acknowledged that domestication was the most dominant strategy. He also believed both strategies could coexist within the same text (Lefevere 1997, p.743). Lawrence Venuti used the terms domestication and foreignization to characterize the choice mentioned by Schleiermacher, identifying these as translation strategies.

Domestication is a method of translation aimed at the production of a fluent target text through erasing the foreignness of the source (1995, p. 118). ‘Naturalness’ and fluency are prioritized. Foreignization, on the other hand, attempts to preserve the linguistic and cultural difference of the foreign text, thereby having a defamiliarising effect on target readers (audience). It means deviating from native norms and offering an alien reading experience. According to Venuti, foreignization is highly desirable for restraining the ethnocentric violence of translation. However, he stated that domestication is preferred to foreignization, the former being the dominant and natural tendency in translation (Venuti, 1997, pp. 84-98).

Venuti claims that domestication strategies have been implemented since ancient Rome and were advocated above all within French translation traditions during the early modern period. As for the foreignizing strategy, it was formulated first in German culture during the classical and Romantic periods and was advocated above all by Schleiermacher (1998. pp. 240-242). Domestication and foreignization can be traced on two levels: macro and micro levels. The macro level is about the selection of foreign texts to be translated and the micro level is about the method to translate the source text into the target language (p.240). Within the context of this study, the focus will be mostly on the micro level, i.e. the act of translating a text that has already been selected for translation, so when the terms ‘domestication’ and ‘foreignization’ are used, they will only refer to the micro level. The choice of films shown in the Festival will, however, also be mentioned briefly.

Various terms have been used for domestication and foreignization such as naturalization or assimilation (used in place of domestication) and exoticism or exoticisation (used in place of foreignization) (Ramiere, 2007, pp. 85-86). However, these terms have different associations and do not necessarily refer to the same phenomena. They are also used rather loosely. For this reason, in the present study only the terms foreignization and domestication will be used, in the sense given to them by Venuti.

Venuti’s notion of ‘invisibility’ is inseparable from foreignization and domestication. It is the term Venuti uses when describing the situation of translators in translation activities. Discussing the relationship between domestication, foreignization and visibility, Pym makes four important points about Venuti’s *The Translator’s Invisibility*. Pym (1998) notes that (1) in Anglo-American culture, translators are assumed to be successful if the translated text is fluent and transparent

(domestication) and translators are most invisible to readers and audience in this case; (2) translators are not granted copyright sufficiently, so that their full authorship is not recognized; (3) the percentage of translation from English is much higher than that of translation into English; (4) all these factors lead to complacency on the part of Anglo-American cultures in their relations with other cultures (p.166). According to Venuti, the dominant Anglo-American practice in translation is fluency and transparency, which means domesticating the original (1995, p. 127). Ramiere (2007) raises a major issue connected with the binary opposition between foreignization and domestication, in that she suggests that the belief that translational decisions should be driven by the strategy of either foreignization or domestication causes polarization. It implies that translators should have preconceived and self imposed general approaches to achieve a specific goal and always think ‘either/or’ terms which limits the translation activity. She argues that the binary opposition between foreignization and domestication is particularly problematic in the case of AVT (p. 96). She goes on to say that it is not always possible to categorize translation decisions in terms of foreignization and domestication but instead foreignization and domestication can be applied in relative degrees.

3.2.3 Translation strategies by J. Pedersen

Jan Pedersen (2005) sets out a useful range of translation strategies that can be deployed in transferring cultural items in subtitling. For my case study, I will draw on Pedersen’s taxonomy of strategies and of the parameters that influence the decision-making process in subtitling. It should be stressed that Pedersen is one of the few scholars who have provided a taxonomy of translation ‘strategies’ within AVT. His research is concerned with the translation of extralinguistic culture-bound

elements, yet the translation strategies of Pedersen will still be included in this paper because Pedersen's taxonomy is sufficiently comprehensive and flexible to be used in an analysis of different issues other than the treatment of extralinguistic culture-specific items. The fact that Pedersen only focuses on subtitling is another reason for me to see his model as useful. His model is based specifically on the subtitling process, indicating parameters that influence the subtitler's decisions. The model is useful not just because it presents a taxonomy of possible translation strategies but also because it allows the researcher to link these with possible reasons (Pedersen, 2005, p. 1) (Figure 1).

The decisions that translators make are indicative of the overall strategies and norms which they follow. As for dealing with translation problems, Pedersen puts forward some strategies and demarcates between three broad categories of translation decision: 'official equivalent', 'source language (SL)-oriented' and 'target language (TL)-oriented'. The strategy of official equivalent refers to using a standard translation for a specific translation problem. SL-oriented strategies are those which involve preserving elements of the source culture, although the precise degree of this preservation varies. TL-oriented strategies entail adherence to the target culture, although again, the degree of adherence is not stable. These strategies will be expanded on in a more detailed way below. This system of categorization, which ranks translation decisions on a scale "source-oriented to target-oriented", will be quite helpful as this paper aims at testing the validity of the binary position foreignization-domestication as a framework for analyzing translation decisions (norm-governed behaviors) made by subtitlers. In addition, Pedersen's parameters will shed light on the underlying reasons for translation decisions in AVT.

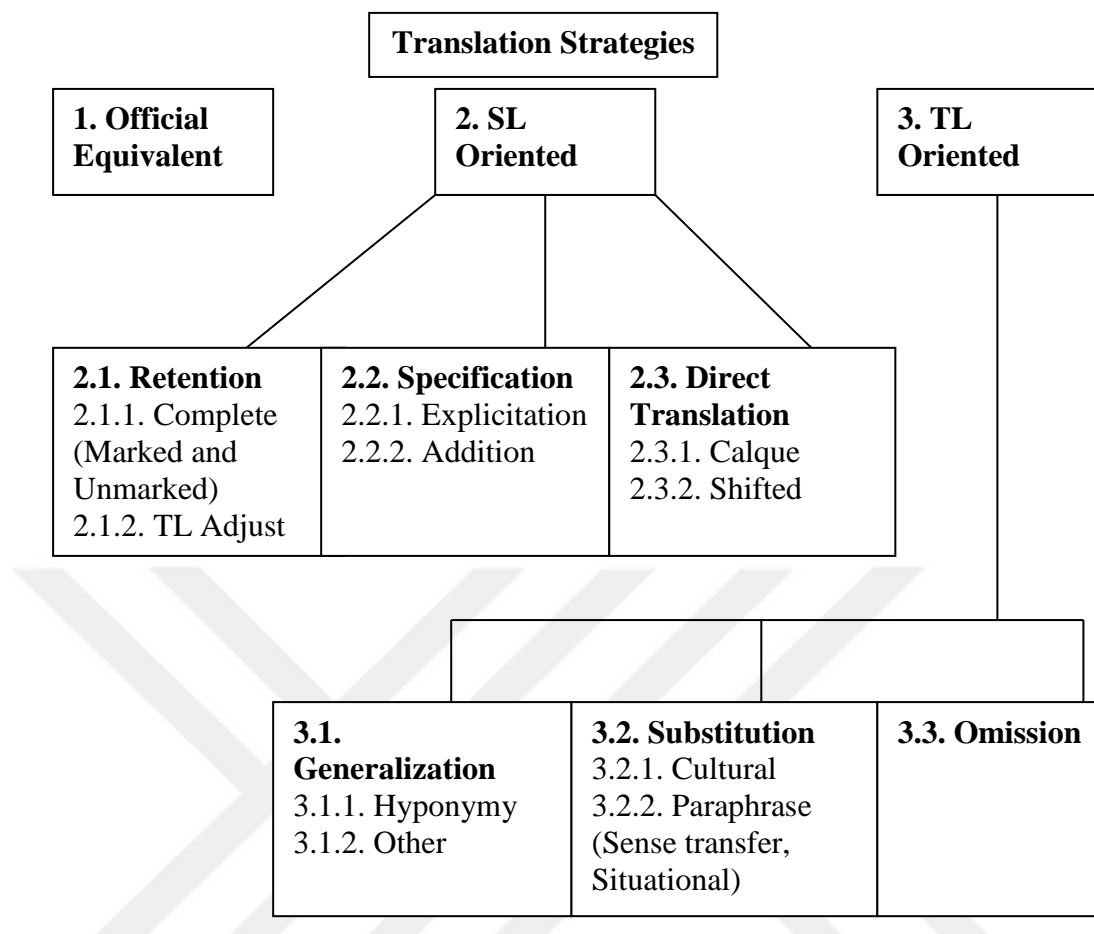


Figure 1. Taxonomy of translation strategies

I would now like to offer some definitions, explanations and examples related to the translation strategies presented in the diagram above. ‘Official equivalent’ means using the standard translation, a preformed TL version. For instance, ‘Donald Duck’ is always called ‘Kalle Anka’ in Swedish, and there is little reason to look for another way of translating it.

The strategies within Pedersen’s ‘SL-oriented’ category consist of procedures that result in the translation being close to the source culture, norms, system and language. There are three sub-categories of it: ‘retention’, ‘specification’ and ‘direct translation’. Retention is one of the most SL-oriented strategies, since it involves simply using a SL word or phrase in the target text. It thus allows an element from

the SL to enter the TL. This strategy does not offer any guidance to the target audience. Specification is a method of leaving the SL word untranslated but adding information that is not present in ST. The aim is to make the SL element more meaningful, which can be done in two ways: 'Explication' or 'Addition'.

Explication is expansion of the text, spelling out the things implicit in the ST. Making acronyms clear or giving the full form of an official acronym are some examples of explication. Secondly, 'addition' is adding information which makes the word clear and comprehensible for the target audience. For instance, adding the profession of a person in the source culture to the translation would be addition. In 'direct translation', nothing is added or changed; the ST is translated more or less word-for-word. There is no effort to guide or help the target audience. 'Calque' includes cases of more or less word-for-word translation. Translations done in this way are likely to seem odd and exotic to the target audience. For example, an English translation *Police Captain* in English would be a calque for the Danish source language phrase *Politi-kaptajn*.

There are also some strategies that bring the text closer to the target system. These are 'generalization', 'substitution' and 'omission'. The generalization strategy involves replacing a specific thing in the source language with a more general term. It is mostly done using a hyperonym. The recourse to a hyperonym would be, for instance, translating 'rose' as 'flower'. Substitution would be removing the SL word and replacing it with something else. For cultural terms, if the strategy is to use a target culture substitution, we can call it 'cultural substitution'. 'Paraphrase' means rephrasing the source language in the target language. It can be used in two ways: paraphrase with sense transfer and situational paraphrase. Paraphrase with sense transfer is focusing on the sense and carrying it into the target system. 'Situational

paraphrase' involves extracting the sense from the source text and translating according to the context. This is used a lot while translating puns. It can also involve an element of omission, the last strategy. Omission means replacing a SL unit with nothing. It can be used as a strategy when there is no valid solution, or it may be a mark of laziness. The last important point to note about Pedersen's strategies is that, as he states, 'it does not necessarily mean that subtitlers are consciously aware of what choices they make, as part of the process may be internalized and subconscious. This is probably particularly true in the case where strategies combine; the subtitlers may not be aware that they have used more than one strategy (2005, pp. 1-10). In this present study, the fact that subtitlers sometimes take decisions unconsciously and that it is always possible to combine strategies will make us see that there is not always one sole micro-strategy used during translation.

Various scholars have offered taxonomies of translation strategies, but the most appropriate one for the purpose of this paper appears to be Pedersen's strategies. The main reason for my preference is that Pedersen's categories are used for extra linguistic culture-bound references (ECRs). His taxonomy and parameters can be applied to all translation crisis points even though Pedersen applies it in a specific analysis of the treatment of ECRs. However, he writes that it is possible to use his model for non-ECRs as well (Pedersen, 2005, p.2). This taxonomy and parameters will help us to see a translation problem, its solution (chosen strategy) and the reason underlying the translation decision in subtitle translation. Secondly, Pedersen links translation strategies to norms. His strategies are categorized according to whether they are closer to the source system or the target one, which can help us to appraise whether a translation is closer to the pole of adequacy or acceptability. Thus, Pedersen's strategies provide the theoretical framework of this

paper in combination with Venuti's concepts of foreignization and domestication and Toury's primary, initial and operational norms. Pedersen applies his analysis to extralinguistic culture-bound references and focuses on a relatively isolated and small group of words or individual words. However, he points out that it is also possible that this model may be modified for the study of intralinguistic items. That's why, in this study, intralinguistic and extralinguistic culture-bound items will be included, which means titles, terms of address, metaphors, slang language and swearwords, culture-bound references, religious terms, marked speech (comprising utterances of a distinct style, register and dialect) and songs. These extralinguistic and intralinguistic culture-bound items constitute major crisis points for the translators of the films to be discussed. The analysis will be on the lower level (Karamitroglou, 2000, p. 84) and with elements that consist of individual words or small groups of words, as well as longer stretches of text.

The analysis of the items mentioned above will be carried out in conjunction with a consideration of the other parameters proposed by Pedersen: 'transculturality', 'extratextuality', 'centrality of reference', 'intersemiotic redundancy', 'co-text', 'media-specific constraints' and 'paratextual considerations'. These seven parameters will help me to understand and explain better why certain choices are made. Even though Pedersen lists them separately, he points out that these parameters interact with each other to a very high degree (2005, pp. 10-14).

'Transculturality' is about how culture-bound references may be familiar to both the source and target culture. Pedersen proposes three levels of transculturality: 'transcultural references', 'monocultural references' and 'microcultural references'. A transcultural reference is not bound to the source culture. It can be retrieved from encyclopedic knowledge by ST and TT audiences. A monocultural reference is

relevant for the ST audience and less relevant for the TT audience. For example, the term in Turkish ‘çiğ börek’ may not be known by the target audience. In this case, it may be necessary for the subtitler to intervene in order to help the target audience. It can be translated as ‘pastry’ into English. The term can be replaced by another source or target culture unit. This can be done by generalization, specification or direct translation, if possible. That is why monocultural references form a translation decision crisis point for translators. A microcultural reference is not known by the majority of both ST and TT audiences. It may not be traceable either through encyclopedic research. As transculturality changes according to the profile of the audience, a transcultural reference in one context may be a monocultural one in another (Pedersen, 2005, pp. 10-11).

The second parameter is ‘extratextuality’. Extratextuality is about whether a reference exists outside of the ST or not. If it does exist, it is reference-external and if it does not, it is reference-internal. For example, trans-, mono- or multi-cultural references are always reference-external. An internal reference may be an external reference in another context and text (Pedersen, 2005, p.11). An extratextual reference may lead translators to certain kinds of solutions while an intratextual reference may require special attention and a case-specific solution. The third parameter is ‘centrality of reference’. It matters on two levels: macro (the importance of a unit for the overall film) and micro (the importance of a unit at the specific point in the film when the reference is seen/heard). If a reference is central on the macro level, it is an important point for the film. That’s why it needs the attention of the translator. In this case, ‘retention’ or ‘official equivalent’ may be preferred solutions. If a reference is repeated just a few times in the film, then it may be peripheral on the macro level. In that case, its status at the micro-level is what counts. References

which have importance in terms of the discourse (e.g. the trigger of a joke) would be central on the micro-level. If it is central on the micro-level, the translator decides in line with the context. If it is peripheral on the micro-level, ‘omission’ is one of the strategies which may be resorted to (Pedersen, 2005, p.12).

The fourth parameter is ‘intersemiotic redundancy’. Audiovisual products including subtitles involve four different semiotic channels: a non-verbal visual channel (e.g. pictures), a non-verbal audio channel (e.g. sound effects), a verbal audio channel (e.g. dialogues) and a verbal visual channel (e.g. subtitles and signs) (Gottlieb, 1997, p. 143). All these channels carry semiotic information for the target audience. That’s why the greater the intersemiotic redundancy, the less pressure for the translators during the translation process (Pedersen, 2005, p.12). The fifth parameter is co-text, which means that when a reference is explained at some point, the translator does not have to provide a meaningful translation of the reference at every point it repeats itself (Pedersen, 2005, p.13).

The sixth parameter is ‘media-specific constraints’. These are constraints that translators should take into account in their decisions, such as time limit, space limit and the switch from spoken to written language, etc. For instance, if there is already limited space on screen for a dialogue to be presented and a cultural reference occurs in the dialogue that is peripheral at both the micro and macro level, space-saving strategies (including omission) will be preferred. However, if the reference is important and the translator has enough space, explicitation, addition and other space-consuming strategies may be used (Pedersen, 2005, p.14). The last parameter mentioned by Pedersen is ‘paratextual considerations’. The previous parameters can be found in the text but this one is about the text. The answers to paratextual questions should be sought somewhere else than the text itself: subtitlers,

broadcasters, subtitling companies, guidelines etc. It is important to take these considerations into account because they can be the reason for some subtitling decisions (Pedersen, 2005, pp.14-15).



CHAPTER 4

DATA AND METHODOLOGY

The present study focuses on audiovisual translation (subtitling) in Turkey through an analysis of the translation of Turkish films for the 33rd Istanbul Film Festival. It is hoped that this small-scale study will offer an insight into normative behaviors among subtitlers working for the Festival by revealing translation decisions, strategies and the parameters which affect translation decisions. The study also gives us the opportunity to explore how valid and helpful it is to apply the categories of ‘foreignisation’ and ‘domestication’ when analyzing products of audiovisual translation. This chapter will introduce the data used in this paper. Applying the taxonomy and parameters of Jan Pedersen, (supported by Lawrence Venuti’s notions of domestication and foreignization, and Gideon Toury’s norms), I will perform a textual analysis of a selection of Turkish films translated into English, describing, analyzing and interpreting the choices of translators. As written or electronic sources about translation activity at the Istanbul Film Festival are limited, this textual analysis will be complemented by data that I myself have gathered, namely interviews and questionnaires conducted with those translators who provide the English-language subtitles for Turkish films screen at the Festival. I used Karamitroglou’s (2000) model as a structural framework for categorizing the data of the thesis because he rightly stresses that the relationship between different factors (audiovisual mode, products, recipients and human agents) influences the whole translation process and translation decisions (pp. 70-80). I will offer information on the precise audiovisual mode involved in the translations in question, on products, recipients and human agents. Although I would hope that the findings are significant

and have broader significance, they only apply definitely to the corpus under examination. In order to illuminate this corpus, both textual and extra-textual sources have been consulted: the subtitles of 21 Turkish films shown at the 2014 Istanbul Film Festival; data about Istanbul Film Festival from the official website of IKSŞ, and data collected via interviews with the coordinators and translators, as well as questionnaires completed by the translators at the Istanbul Film Festival¹.

4.1 Audiovisual mode and products

The films to be studied were selected from the program at the Istanbul Film Festival of 2014. This international festival is the biggest film festival in Turkey, with a total audience of more than 135,000 in 2014, as well as hosting the largest number of films of any film festival in the country. The data which have been observed and analyzed are taken from the year 2014, and all materials examined have been provided by the IKSŞ or its translators.

The 33rd Istanbul Film Festival welcomed 237 films (Table 1). 70 of these were purely Turkish productions and 167 were international films, including films that emerged from cooperation between Turks and other nationalities. When we look at the number of films according to the country of production, we see there were productions from 48 different countries, with the most represented countries being Turkey (70 films, 29.5% of the total), France (16 films, 6.7% of the total) and the USA (16 films, 6.7% of the total), as shown in Table 1. There were three films with

¹ At the time the research for this thesis was conducted, the research ethics committee of Boğaziçi University (*İnsan Araştırmaları Kurumsal Değerlendirme Kurulu*) did not require writers of theses to obtain official approval for their research, so no such approval was sought. However, all the respondents consented to my using the information they gave me and referring to them by name where necessary.

no dialogue: *The Voice of the Voiceless (La Voz de Los Silenciados)*, *Amazonia* and *Five*, which explains why more films were actually screened than the 234 films identified as having been made in a certain language and being shown with subtitles. The films contained a total of no less than 35 languages. 73% of the films were monolingual, and in the rest of the films (27%), you can hear more than one language. The languages and language pairs are shown in Table 2.

Table 1. List of Films at 33rd Istanbul Film Festival by Country of Production

Country of Production	Number of Films	Country of Production	Number of Films	Country of Production	Number of Films
Turkey	70	Philippines	1	Peru/France/Mexico	1
France	16	Portugal	1	Romania/France	1
USA	16	Romania	1	Spain/France	1
Russia	7	S. Africa	1	Sweden/Denmark	1
UK	6	S. Korea	1	Sweden/Ireland	1
Germany	6	France/Italy	3	Sweden/USA/Denmark	1
Poland	5	France/Austria	3	Syria/Germany	1
Sweden	4	France/Germany	3	Tanzania/Germany/Italy	1
Brazil	3	Belgium/UK	2	Turkey/Japan/France	1
Canada	3	Canada/France	2	Turkey/Italy/Spain	1
Greece	3	Denmark/Germany/ France	2	Turkey/Germany	1
Argentina	2	England/Austria	2	Turkey/UK	3
Austria	2	Ireland/UK	2	Turkey/Greece	1
Iran	2	Taiwan/France	2	Turkey/France/Germany/ Spain	1
Italy	2	Turkey/France/ Germany	2	Turkey/Germany/France/ Greece	1
Mexico	2	Cambodia/France	1	Turkey/Germany/France	1
Spain	2	Canada/Spain	1	USA/Germany	1
Australia	1	Chile/France/ Argentina	1	USA/Romania/France	1
Belgium	1	UK/Italy	1	USA/Qatar/Jordan	1
Bosnia- Herzegovina	1	UK/USA/France	1	Israel/Belgium/Germany	1
Chile	1	Estonia/Georgia	1	Italy/France	1
Denmark	1	France/Italy/ Germany	1	Italy/Sweden/Poland	1
Egypt	1	France/Romania/Ita ly	1	Jordan/Germany/Palestine	1
Georgia	1	Iran/France	1	Mexico/Spain	1
Hungary	1	Poland/Denmark	1	Mexico/Portugal/Spain	1
Iceland	1	France/Poland	1	Norway/Germany/ Sweden/France/Finland	1
India	1	Germany/Austria	1	Germany/France/India/Ho lland	1
Israel	1	Indonesia/Japan	1	Greece/Germany	1
Japan	1	Iran-Japan-France	1	Hong Kong-China	1
Norway	1				
Total number of films			237		

Table 2. List of Languages of the Films at 33rd Istanbul Film Festival

Language of the film	No.	Language of the film	No	Language of the film	No
Turkish	59	Catalan	1	Norwegian/English	1
English	35	Icelandic	1	Polish/Italy	1
French	19	Japanese	1	Persian/English	1
Spanish	9	Turkish/Kurdish	9	English/Zulu	1
Russian	7	Turkish/English	3	English/Bosnian	1
Polish	6	Turkish/German	3	English/Spanish/German/French	1
Swedish	5	English/German	3	Indonesian/Japanese	1
German	4	French/German	3	Catalan/Spanish	1
Italian	4	English/French	2	Arabic/Hebrew	1
Portuguese	3	French/Italian	2	English/Portuguese/Norwegian	1
Arabic	3	French/English-German	2	Italian/English/French	1
Chinese	3	French/English-Spanish	2	English/Bosnian	1
Persian	2	Turkish/Arabic/English	1	English/Chinese/Arabic	1
Greek	2	Turkish/Assyrian/Kurdish/Swedish	1	Swahili/English	1
Romanian	2	Turkish/Arabic	1	Arabic/English	1
Norwegian	1	English/Chinese	1	Turkish/Arabic/English/Greek/Bulgarian	1
Punjabi	1	English/Swedish/Portuguese	1	Hungarian/Russian	1
Georgian	1	Japanese/Chinese	1	English/Swedish/Portuguese	1
Korean	1	French/English/Ukrainian/Russian	1	Turkish/Italian	1
Dutch	1	Kurdish/English	1	Turkish/French	1
Hebrew	1	Russian/Estonian	1	Turkish/Greek	1
Hindi	1	Greek-English	1	Polish/English	1
Total number of the films with dialogue			234		

In the case of films with more than one language, the preference at the Festival is to have a single translator who can translate the whole film, but where that is not possible, the different language parts are translated by different translators (Sertaç Canbolat, personal communication, August 12, 2014). Films are shown with Turkish or English subtitles. All foreign language films have Turkish subtitles. Some films also have a set of subtitles such as Turkish and English, French and Turkish, French and English (Table 3). The Festival team do their best to provide translation from the source language but it is not always possible. Sometimes, for example, they may not be able to find a translator to translate from Chinese to Turkish or the translators who can do it may be busy. In such cases, the translation can be carried out via an

intermediary language like English or French, in which case the Festival team will ask to be provided with a subtitled version of the film (Sertaç Canbolat, personal communication, August 12, 2014).

Table 3. Statistics about Subtitles of Films at the 33rd Istanbul Film Festival

Subtitles	Number	Subtitles	Number
Turkish	57	English	80
Turkish/English	91	French/Turkish	6
Total	234		

In Table 4, the statistics about the Turkish films in the 33rd Istanbul Film Festival are listed. Turkish was the sole language of 59 films. Also, Turkish was the language of several films involving other languages too: Turkish-English, Turkish-Italian and Turkish-Arabic. 63 Turkish films were shown together with English subtitles while 6 Turkish films were equipped with French subtitles. French subtitles tend to be preferred if the film is old and has already been translated into French in the past (S. Canbolat, personal communication, August 12, 2014). However, French subtitles for the Turkish films are not within the scope of this study. Other Turkish films which are the fruit of cooperation with other countries, like Turkey and Italy, may have English subtitles instead of Turkish ones or both Turkish and English.

Table 4. Turkish-made Films at the 33rd Istanbul Film Festival

Production		Languages	
Turkey	70	Turkish	59
Turkey/UK	3	Turkish/Kurdish	8
Turkey/Greece	1	Turkish/English	3
Turkey/France/Germany-Spain	1	Turkish/German	3
Turkey/Germany/France/Greece	1	Turkish/German/French	1
Turkey/German/France	1	Turkish/Arabic	1
Turkey/Japan/France	1	Turkish/Italian	1
Turkey/Italy/Spain	1	Turkish/French	1
Turkey/Germany	1	Turkish/Greek	1
		Turkish/Arabic/English	1
		Turkish/Assyrian/Kurdish/Swedish	1
Total number of films in which Turkey was the country of production	80	Total number of films in which Turkish was one of the languages	80

The films were categorized by the Festival and the categories are as follows:

International Competition, Human Rights in Cinema Competition, Turkish Cinema, National Competition, Out of Competition, New Turkish Cinema, Documentaries, Hisar Short Film Selection, Special Screening: Turkish Classics Revisited, Akbank Galas, Masters, From the World of Festivals, New Visions, Documentary Time with NTV, Mined Zone, Antidepressant, Kids' Menu, Midnight Madness, Where are you my love?, War and Remembrance: Films of Aleskey German, MK2 40th Anniversary, Certified Copy, Polish Experimental Animation: An Anthology, the First World War and Modernity in Crisis, Special Screening, In Memoriam and What a Pair.

Above I have given detailed statistical information about all the films screened at the Istanbul Film Festival 2014, but for my research I will be analyzing a much smaller sample of films, only Turkish films. However, the number of films whose language is Turkish is still quite considerable, namely 59. Moreover, Turkish is one of the languages in the 21 multilingual films (10 of them are short films within a collection) shown at the Festival. In total, we come across Turkish in 80 films. To carry out a detailed examination of the sub-titles, I needed to narrow down my corpus, and I was also dependent on the material which translators were willing to share with me. The translators (Murat Lu & Selçuk Somersan) consented to my using their translations for 21 movies, as well as the interviews I held with them. For this reason, I opted to focus on the subtitles of the 21 films with which I was provided (Table 5). The English translations of the films *Beklenen Şarkı (A Song to Long For)*, *Fıstık Gibi Maşallah (Such Babes!)*, *Küçük Hanımın Şoförü (Driving Little Missy)*, *Mavi Boncuk (Blue Eyes)*, *Muhsin Bey* and *Yalnızlar Rıhtımı (Port of the Lonely)* were done by Selçuk Somersan. Murat Lu translated the films *Ahmet Uluçay Kısaları*

(10 Short Films by Ahmet Uluçay- one with no dialogue), *Beyoğlu'nun Arka Yakası* (*The Other Side of Beyoğlu*), *İstanbul'un Fethi* (*The Fall of Constantinople*), *Kilink İstanbul'da* (*Kilink in Istanbul*), *Otobüs* (*The Bus*), and *Yeryüzü Aşkın Yüzü Oluncaya Dek* (*Love will Change the Earth*). The abovementioned films belonged to the following categories laid down by the organizers of the Istanbul Film Festival: *İstanbul'un Fethi*, *Beklenen Şarkı*, *Mavi Boncuk*, *Yalnızlar Rıhtımı*, *Küçük Hanımın Şoförü*, *Fıstık Gibi Maşallah*, *Kilink İstanbul'da*, *Beyoğlu'nun Arka Yakası* and *Otobüs* were in the category “What a Pair” (the special list prepared for the 100th year of Turkish Cinema), while *Muhsin Bey* was shown under the heading “Special Screenings: Turkish Classics Revisited” and *Yeryüzü Aşkın Yüzü Oluncaya Dek* belonged to the “Documentaries” category. Most of the films were produced between the 1950s and 1990s. There was just one documentary from 2014, which was the most recent of all my sources. There was also a collection of short films by the same director, Ahmet Uluçay. One of these shorts contained no dialogue at all, while the dialogue in the rest was minimal. The majority of the films date back to the 1950s and are generally counted as classics of Turkish cinema. All of these are feature-long films. All of the films analyzed in this study are in Turkish with English subtitles. The films which will be analyzed within the scope of this paper are by different directors and producers and come from different periods. Their genres differ too. They are fictional and non-fictional films in the genre of romance, horror, comedy, action, adventure, historical and drama. Because of all these variables, the films are likely to present translators with different types of translation problems, and the decisions they take during the translation process on a macro and micro-level are liable to display considerable diversity.

Table 5. The 33rd Istanbul Film Festival- Turkish Films Analyzed

Details of the Analyzed Films				
1	<i>Ahmet Uluçay Kısaları</i> (Short Movies by Ahmet Uluçay): <i>Optik Düşler</i> (Optical Dreams), <i>Daktilo</i> (Typewriter), <i>Duvarda Yansıma</i> (Reflection on the Wall), <i>Projektörden</i> (From the Projector), <i>Perde</i> (The Curtain), <i>Koltuk Değneklerinden Kanat Yapmak</i> (Wings out of Crutches), <i>Minyatür Kozmosta Rüya</i> (Dreaming in a Miniature Cosmos), <i>İnci Deniz Dibi</i> (Pearl Bottom of the Sea), <i>Epilektik Film</i> (Epileptic Film), <i>Şeytan Kovma</i> (Exorcist)			
Director(s)	Actors	Year	Language	Subtitle
Ahmet Uluçay	-	1993-2000	Turkish	English
Note	It consists of short films by Ahmet Uluçay, who is the director and scriptwriter of a few short films, as well as a feature-length film <i>Karpuz Kabuğundan Gemiler Yapmak/ Boats out of Watermelon</i> (2004) by the same director. <i>Epilectic Film</i> does not include any dialogue. <i>Exorcist</i> only contains a prayer in Arabic and there are no subtitles for it.			
2	<i>Beklenen Şarkı</i> (A Song to Long For)			
Director(s)	Actors	Year	Language	Subtitle
Sami Ayanoğlu	Zeki Müren, Cahide Sonku	1953	Turkish	English
3	<i>Beyoğlu'nun Arka Yakası</i> (The Other Side of Beyoğlu)			
Director(s)	Actors	Year	Language	Subtitle
Şerif Gören	Tarık Akan, Erdal Özyağcılar,	1986	Turkish	English
4	<i>Fıstık Gibi Maşallah</i> (Such Babes!)			
Director(s)	Actors	Year	Language	Subtitle
Hulki Saner	İzzet Günay, Türkan Şoray	1964	Turkish	English
5	<i>İstanbul'un Fethi</i> (The Fall of Constantinople)			
Director(s)	Actors	Year	Language	Subtitle
Aydın Arakon	Sami Ayanoğlu, Turan Seyfioğlu	1951	Turkish	English
6	<i>Kilink İstanbul'da</i> (Kilink in Istanbul)			
Director(s)	Actors	Year	Language	Subtitle
Yılmaz Atadeniz	İrfan Atasoy, Pervin Par	1967	Turkish	English
7	<i>Küçük Hanımın Şoförü</i> (Driving Little Missy)			
Director(s)	Actors	Year	Language	Subtitle
Nejat Saydam	Ayhan Işık, Belgin Doruk, Sadri Alışık	1962	Turkish	English
8	<i>Mavi Boncuk</i> (Blue Eyes)			
Director(s)	Actors	Year	Language	Subtitle
Ertem Eğilmez	Emel Sayın, Tarık Akan, Kemal Sunal	1974	Turkish	English
9	<i>Muhsin Bey</i>			
Director(s)	Actors	Year	Language	Subtitle
Yavuz Turgul	Şener Şen, Uğur Yücel	1987	Turkish	English
10	<i>Otobüs</i> (The Bus)			
Director(s)	Actors	Year	Language	Subtitle
Tunç Okan	Tuncel Kurtiz, Tunç Okan, Aras Ören,	1976	Turkish	English
11	<i>Yalnızlar Rıhtımı</i> (Port of the Lonely)			
Director(s)	Actors	Year	Language	Subtitle
Ö. Lütfi Akad	Çolpan İlhan, Sadri Alışık	1959	Turkish	English
12	<i>Yeryüzü Aşkın Yüzü Oluncaya Dek</i> (Love will Change the Earth)			
Director(s)	Actors	Year	Language	Subtitle
Reyan Tuvi		2014	Turkish	English
Note	It is a documentary about one of the largest civic uprisings in the history of modern Turkey, namely the Gezi Park / Taksim Square rebellion of 2013.			

4.2 The Festival: Preparation

It is important to know how all these films are selected, that is, to understand the process from the very beginning till the moment the films meet their audience. First of all, the applications start. Film production companies, directors or sales agents (both international and Turkish ones) apply to participate in the Festival. The advisory board sends invitations for some international films to be in the Festival. Then, not only Turkish films but also international films are selected by the directors of the Festival and the advisory board. The advisory board is currently made up five general members, joined by three members for Turkish cinema and three members for international cinema. As has been indicated, films shown at the Festival usually follow an application process. However, the directors and advisory board may decide to ask for some important, old and classic films, or films by well-known and prestigious directors, to be screened at the festival. All films are watched by the advisory board, whether a film has been suggested by the board itself or an application has been made from outside. Some Turkish films are promising but are unable to gain a screening in mainstream cinemas, so the Festival helps them to find an audience. Turkish films may be watched by international festival organizers and then these films may be invited for screening at another international film festival. On the other hand, classic Turkish films which have already been screened at cinemas in the past may be shown at the Istanbul Film Festival to give the international audience the opportunity to encounter them and thus to possibly pave the way to screenings at other film festivals.

The preparations start in December, five to six months before the Festival. Films, dialogue texts or subtitles in English (if the film is in another language) start arriving slowly. Most of them arrive after New Year and especially in March (N.

Saatçioğlu, personal communication, December 2, 2015). The subtitle coordinator delivers the film and the text (if it is sent with the film) to the translator who is assigned to translate it. There are some criteria that subtitle coordinators take into consideration while distributing the materials: source language, target language, professional fields of translators, the experience of translators, genre of the films, interests of translators and special preferences of translators. After all the films have been distributed to translators, they translate them and send their translations to the subtitle coordinator. Their translation should be spotted, i.e. the times at which individual subtitles appear and disappear need to be indicated, and this is sometimes done by translators. Then, the subtitles are ready to be projected together with the film at the Festival. Editing and proofreading are the next steps. The editors are senior translators at the film festival, and they devote particular attention to the translations of those translators who have just started to work for the Festival. They go over the translation and detect grammatical, lexical, contextual and technical (spotting) mistakes. If a translation needs corrections and changes, the translated texts are sent back to the related translator and s/he is asked for the necessary changes (N. Saatçioğlu, personal communication, December 2, 2015).

4.3 The Recipients

The focus of this study is domestic, Turkish-language films equipped with English-language sub-titles. My choice of materials is related to the difference between the audience profiles for Turkish-language films and non-Turkish language films. The subtitles of foreign films are in Turkish, suggesting that the main target audience for these translated texts consists of Turkish people. The audience for Turkish films largely consists of Turkish people too. Interestingly, the nature of the audience for

Turkish films at the Festival means that a large portion of the audience will be able to understand both the dialogue and the subtitles. That means more members of the audience will be able to ‘check’ (and criticize) the translation. However, there are also two other groups within the audience: people within the industry — foreign guests from all over the world (directors, actors, sponsors, producers, film critics, film importers and distributors, and foreign film festival organizers) — and the foreign people who already live in Turkey or who are visiting Istanbul at the time of the Festival. The members of these groups are mostly dependent on the subtitles for understanding the films, so they are likely to concentrate more on the subtitles, and the translators of the films presumably have these audiences in mind when translating.

Unfortunately, there are insufficient statistics concerning the prime users of English subtitles for Turkish films at festivals in Turkey and especially at the Istanbul Film Festival. However, my observations concerning the recipients of the sub-titles have been made based largely on a personal interview with Nermin Saatçioğlu, who has been working for IKSŞ since 1993 and for the Istanbul Film Festival as subtitle coordinator for more than five years (N. Saatçioğlu, personal communication, December 2, 2015). What is more, they are influenced by the documented ideas of two experienced English-language translators working at the Festival. When asked about the target audience for subtitles inserted in Turkish films, Murat Lu said that the Festival addresses many different people coming from Europe and the USA (M. Lu, personal communication, March 3, 2016) (Appendix A). Selçuk Somersan commented that Anglophones make up the majority of the target audience as far as he is concerned (S. Somersan, personal communication, December 12, 2015) (Appendix B). Nevertheless, both translators emphasize that they are

aware of the fact that the audience is a mixed group made up of people from different nations, cultures and languages. There are native English speakers and non-native ones. That's why it is not possible to create an exact profile of the audience in advance.

Given that the viewers of subtitled Turkish films at the Festival are unlikely to share a common national origin, mother tongue, culture, age or gender, one might surmise that finding a way of translating films that would satisfy all viewers becomes all the more difficult. The heterogeneous nature of the audience makes it all the more worthwhile to analyze Turkish films and English subtitles to see what kinds of solutions translators resorted to during the translation process.

4.4 Human agents

The contact information for these two translators was shared with me by the IKS V Communication and Operations Manager Nuray Muştu, who stated that they had been working for Istanbul Film Festival for a long time and were specialized in the translation of Turkish films into English. Both translators have a university degree and they have been working as translators for more than 10 years. Both are specialized at AVT, with experience at *Istanbul Film Festival*, *!f Istanbul*, and *Antalya Altın Portakal Film Festival*.

I have used a variety of primary sources to construct the broader context surrounding the behavior of translators at the festival. These consisted of interviews with and questionnaires completed by people involved in managing and organizing translation for the festival and questionnaires distributed among the translators themselves. In order to gather more data and learn more about the IKS V and the Istanbul Film Festival, interviews were conducted with Nermin Saatçiođlu, current

subtitle coordinator of the Istanbul Film Festival, who has been working for IKSÜ since 1993; Sertaç Canbolat, who has worked as a translator since the First Istanbul Cinema Days in 1982; and Işıl Kocabay, who started to work for the Istanbul Film Festival as assistant subtitle coordinator in 2005. The questions for the semi-structured interview were prepared carefully in advance, but the interviewees were free to combine answers, skip questions or only give details they were interested in answering. Moreover, all questions were open-ended, because the goal was not simply to identify factors common to all but to gather maximum data about the topic. Nermin Saatçioğlu and Işıl Kocabay were sent 16 questions (in Turkish) via email and requested to reply through the same channel. The questions translated into English are presented below (Table 6), and all questions and answers are given in English and Turkish in appendices C, D, E and F. The interview with Sertaç Canbolat was carried out face-to-face in 2014. The interview with Sertaç Canbolat turned out differently because of his special profile as a translator who has worked for the Istanbul Film Festival for more than 20 years. He has a rich background and experience concerning the formation of the department for translation at Istanbul Film Festival. That's why he focused on translation activity in a diachronic way. (Questions to and answers from him in English and Turkish are given in appendices G and H. An English translation of the questions can be seen below in Table 7). Data gathered from the interviews and questionnaires shed light on many areas such as the selection and analysis of films, translator profile, working conditions for translators, and many more factors which have an impact on translation decisions and strategies.

A number of remarkable points related to subtitling at the Festival emerged from the interviews. To start with, a lot of people apply to be translators for the festival. They are sent a sample text to translate, and if their translation is

satisfactory, they become a part of the team. However, since the number of translators for English and Turkish is sufficient for existing festival conditions, Nermin Saatçiođlu prefers people with knowledge of more than one language combination. In addition, it is important that translators can deal with a lot of translation projects in a short time period before the festival starts (N. Saatçiođlu, personal communication, December 2, 2015). The translated texts are edited by editors who are also translators for the Festival. There is no specific group of individuals who only work as editors (N. Saatçiođlu, personal communication, December 2, 2015).

Table 6. Questions I- Nermin Saatçiođlu & Işıl Kocabay

1	Name and Surname
2	Educational Background
3	Work Experience
4	What is your position in IKSŞ – Istanbul Film Festival?
5	Since when have you been working for Istanbul Film Festival?
6	Could you answer the following questions about the translation department of Istanbul film Festival? *What is the number of translators, editors, languages and language pairs at the Istanbul Film Festival?
7	Could you tell me about the procedure for employing translators? What kind of qualifications do you look for?
8	Could you please inform me about the translation process in general, starting with the distribution of films to translators?
9	What are the working conditions for translators?
10	Are Turkish films only translated into English? Why English?
11	Do you think the Istanbul Film Festival has a role as a cultural bridge?
12	Are there any rules/norms/strategies predetermined by the Festival organizers in terms of translators' decisions, especially with respect to the transfer of cultural elements? If yes, what are these rules?
13	Is there any dominant macro-strategy of the Istanbul Film Festival with respect to the translation of Turkish films into English? For example, do Turkish films' subtitles tend to be closer to the target or source?
14	Has the Istanbul Film Festival ever carried out research aimed at defining the profile of the target audience of the Festival? If yes, when? Could you please share the details with us?
15	How would you define the target audience for the Turkish films? The profile of local people? The profile of the foreign audience?
16	Can you tell me about the process of selecting Turkish films for the Istanbul Film Festival, especially films shot in the past (old films, classics etc.).

Table 7. Questions II- Sertaç Canbolat

1	Could you tell me about the history of the Istanbul Film Festival? What kind of a process does the organization of the whole festival follow?
2	Could you tell me the number of translators working for Istanbul Film Festival?
3	What kind of preparations are done before the actual translation?
4	At the Istanbul Film Festival, the name of the translator is presented to the audience just at the end of the film. However, the official web site of the festival gives only the name of the subtitle coordinator. Why are the names of the translators not listed on the website?
5	Is translation for the Istanbul Film Festival ever done via an intermediary language?
6	If more than one language exists in a film (e. g. Turkish and Kurdish, English and French etc.), what kind of procedure is followed for the translation of these films?
7	Have you ever translated from Turkish to French for the Istanbul Film Festival?
8	For the Istanbul Film Festival, are Turkish films translated into English?
9	What are the differences between subtitles prepared for film festivals and those done for TV or cinema?
10	When you translate for the cinema, TV or festivals, what do you think about the target audience?
11	Why are subtitles for Festivals not embedded in the film?

A questionnaire was also prepared for the two translators working for the Istanbul Film Festival who are chiefly responsible for the English subtitling of Turkish films, Selçuk Somersan and Murat Lu. The reason for the choice of the questionnaire format is that these translators are not resident in Istanbul. Firstly, a cover letter and questions were sent to the translators. In response to this, they sent complete samples of the translations of several Turkish films that they had prepared for the 2014 Festival. Then, they answered the questions. The purpose of the questionnaire was to extract information on the background and experience of these two translators and to learn about their way of looking at translation activity and translation decisions. You can find the translator-questionnaire draft below in Table 8. Murat Lu is Turkish and Selçuk Somersan is a Turkish-British dual national. Both translators have been

working in the area of AVT for more than five years and they both work as freelance translators. They translate the source texts into the target language and send them back to the coordinator. In the Istanbul Film Festival, translation decisions are taken by these particular translators and strict 'rules' are not incorporated in the editing process (S. Canbolat, personal communication, August 12, 2014). The reason for this is that the two translators in question have been working together with the editors for a long time, so the relationship between them is based on cooperation and mutual respect about translation decisions. It can also be said that relatively little editing of Turkish-English is carried out compared to English-Turkish translations (S. Canbolat, personal communication, August 12, 2014). Focusing on the subtitles prepared by these translators, who have been working for the Festival for many years and who have acquired substantial experience in the field, should lead to a quite accurate account of the norms and common style that govern the translation of Turkish films into English for the Istanbul Film Festival.

Table 8. Questionnaire for Translators

1	Name and Surname:	2. Age:
3	Nationality:	
4	Are you a freelance subtitle translator?	
5	What is your educational background?	
6	What kind of work experience (especially in the field of audio visual translation) do you have?	
7	What is your experience in translating from Turkish to English?	
8	Does the Istanbul Film Festival have some predetermined rules or, preferences for the translation of films that you should take into consideration while translating?	
9	What are the criteria for a Turkish film to be included in the Istanbul Film Festival? What are your own ideas concerning the choice?	
10	Do you think that films should be translated for hearing-impaired audience as it also brings extra subtitling work?	
11	For the translation of Turkish films at the Istanbul Film Festival, the target language is English. But what about the target culture? Do you think it is American or British or no specific culture?	
12	For Turkish films with English subtitles, can you define your target audience / target profile?	
13	A film is also a representation of a culture. You are translating from Turkish to English. While translating, what do you think about your target culture?	
14	When you come across a cultural problem, how do you generally solve this problem?	
15	Do you think that your target profile helps you make translation decisions? How?	
16	Do you think that your translations are closer to the source culture (Turkish) or the target culture (English)?	
17	English is the common language of the world (Lingua Franca). Do you think there is a lingua franca culture?	
18	What kind of challenges have you come across while translating from Turkish to English (especially in the 2014 films you shared with me)?	
19	As your target audience does not only belong to one specific culture, does this mixed culture have an effect on your decision? How?	
20	Can you tell us about your subtitling process <i>before translation</i> ?	
21	Can you tell us about your subtitling process <i>during translation</i> ?	
22	Can you tell us about your subtitling process <i>after translation</i> ?	
23	Is there anything else you would like to add, or share?	

In order to understand and depict the context underlying translation activity at the Festival, data were gathered concerning the films (source and target texts), the organizational context (IKSV and Istanbul Film Festival) and the working process of the two translators under study as well as of other translators. In the analysis part, all of this data will be analyzed in line with the theories introduced in the previous chapter, leading to a richer understanding of the decisions taken, from minor units to major ones.



CHAPTER 5

THE ISTANBUL FILM FESTIVAL 2014 AS A CASE STUDY:

ANALYSIS AND DISCUSSION

Within the framework of this study, I have analyzed 21 Turkish films and their English subtitles. This chapter discusses the case study: the Istanbul Film Festival 2014. It will be divided into two main parts. The first part analyses the interpreters' treatment of certain crisis points, namely the titles of the films, terms of address, metaphors, slang language and swearwords, culture-bound references, religious terms, marked speech (style, register and dialect), and songs. These elements constitute critical points at which the decisions of the translators present themselves particularly visibly. Moreover, taken together, these units constitute the lion's share of the crisis points faced by translators in the films under discussion (Table 9). In the second part, two rather long samples from the subtitles produced by the two translators will be analyzed to give a more holistic idea about translation decisions. Both analyses will be undertaken with reference to the strategies and parameters identified by Pedersen (2005).

Table 9. Extra- and Intra-Linguistic Culture-Bound Items in the Case Study

	Titles	Terms of Address	Metaphor	Slang language and Swearing words	Culture bound references	Religious terms	Marked speech	Songs	
	<i>Ahmet Uluçay Kısaları</i>	10				1			
	<i>Beklenen Şarkı</i>	1	40	8	2	17	16	3	9
	<i>Beyoğlumun Arka Sokakları</i>	1	32	9	21	18	13	12	5
	<i>Fıstık Gibi Maşallah!</i>	1	26	9	20	14	27	31	5
	<i>İstanbul'un Fethi</i>	1	30	10	14	20	21	7	3
	<i>Kilink İstanbul'da</i>	1	24	12	5	16	13	5	-
	<i>Küçük Hanım'ın Şöforü</i>	1	35	9	14	20	15	13	3
	<i>Mavi Boncuk</i>	1	32	11	31	27	15	11	10
	<i>Muhsin Bey</i>	1	25	12	14	18	26	4	5
	<i>Otobüs</i>	1	24	5	10	15	11	10	5
	<i>Yalnızlar Rıhtımı</i>	1	29	8	5	9	13	6	5
	<i>Yeryüzü Aşkın Yüzü Oluncaya Dek</i>	1	20	7	18	10	24	10	10
	Total number	21	317	100	154	184	195	112	60

5.1 Analysis of certain crisis points

5.1.1 Titles of the films

I would like to start with the titles of these films because they are the first contact point that the target audience has with the film (Table 10). Empirical studies (such as

Martí and Zapater, 1993: 85; Gärtner and Schlatter, 2001: 85; Bravo, 2004: 227; Doğan, 2012; Ross, 2013) have shown that the choice of titles for films on general release generally falls to marketing experts rather than translators (Ross, 2019, p. 196). However, the titles of films in the Festival are translated by the translators and accepted by the film festival team or they are chosen by the film festival team itself. The audience comes across the title of the films during the process of selecting which film to see and the title certainly has a great effect on people's decisions whether or not to watch a film. In their article "Two Millionen \$ Trinkgeld / Atraidos pelo destino", Angelika Gartner and Margarete Schlatter (2001) analyze the film titles translated into German and Brazilian Portuguese and claim that the choice of titles is based on the aim of achieving financial success in the market. That's why the titles are preferred so as to attract an audience and make more money (pp.84-90). When it comes to the research on people's reception of titles, an example can be an MA thesis by Pelin Doğan in 2012. The research was carried out on the reception of the Turkish titles for imported films in Turkey. Doğan found that the majority of the respondents to her questionnaire considered many imported film titles in Turkey to be 'nonsense'. They may like the title but when they make comments on them as translations, they usually have a negative attitude (p.92).

There are two major decisions about translating film titles: respecting the original title (foreignization, literal translation, source-oriented translation, equivalence etc.) and changing the original title (domestication, adaptation, omission, target-oriented translation etc.). Nida notes that title translation should be related to the story somehow (2001, p.214). While translating the titles of films, various factors are taken into consideration, including commercial concerns (sponsorship and popularity), social dimensions (e.g. the platform on which the film will be

broadcasted such as cinema, TV, festivals etc.) and cultural factors (ethics, culturally taboo words and usages etc.). Ross (2013) focuses on five dimensions that affect the process of title translation: the diversity of translation tactics available; the influence of the cultural background of the target audience; local patterns and conventions with regard to title translation; commercial considerations and the techniques they engender; and the impact of the international process and business relations from which translated film titles emerge (pp. 245-266).

Table 10. Translation of the Titles

	Source Text	Target Text
1	<i>Ahmet Uluçay Kısaları</i> <i>Optik Düşler</i> <i>Daktilo</i> <i>Duvarda Yansıma</i> <i>Projektörden</i> <i>Perde</i> <i>Koltuk Değneklerinden Kanat Yapmak</i> <i>Minyatür Kozmosta Rüya</i> <i>İnci Deniz Dibinde</i> <i>Epilektik Film</i> <i>Şeytan Kovma</i>	Short Films by Ahmet Uluçay <i>Optical Dreams</i> <i>Typewriter</i> <i>Reflection on the Wall</i> <i>From the Projector</i> <i>The Curtain</i> <i>Wings out of Crutches</i> <i>Dreaming in a Miniature Cosmos</i> <i>Pearl Bottom of the Sea</i> <i>Epilectic Film</i> <i>Exorcist</i>
2	<i>Beklenen Şarkı</i>	<i>A Song to Long For</i>
3	<i>Beyoğlu'nun Arka Yakası</i>	<i>The Other Side of Beyoğlu</i>
4	<i>Fıstık Gibi Maşallah</i>	<i>Such Babes!</i>
5	<i>İstanbul'un Fethi</i>	<i>The Fall of Constantinople</i>
6	<i>Kilink İstanbul'da</i>	<i>Kilink in Istanbul</i>
7	<i>Küçük Hanımın Şoförü</i>	<i>Driving Little Missy</i>
8	<i>Mavi Boncuk</i>	<i>Blue Eyes</i>
9	<i>Muhsin Bey</i>	<i>Muhsin Bey</i>
10	<i>Otobüs</i>	<i>The Bus</i>
11	<i>Yalnızlar Rıhtımı</i>	<i>Port of the Lonely</i>
12	<i>Yeryüzü Aşkın Yüzü Oluncaya Dek</i>	<i>Love will Change the Earth</i>

When the titles of the 21 films are analyzed, it appears that the majority of them were translated in a source-oriented manner: e.g. *Optik Düşler- Optical Dreams*, *Daktilo- Typewriter*, *Beklenen Şarkı- A Song to Long For*, *Kilink İstanbul'da – Kilink in Istanbul*, *Otobüs – The Bus*, *Yalnızlar Rıhtımı – Port of the Lonely* and *Beyoğlu'nun*

Arka Yakası – The Other Side of Beyoglu. There is usually nothing added, changed or deleted while translating from the source language into the target one. For instance, *Muhsin Bey* has been left untouched. *Bey* is a term of address in Turkish, used after the first name of a person to address that person in a formal way. The English title is the same as the source text. *Retention* (Pedersen, 2005) is preferred for the translation of this film by allowing one source element to enter into the target text. In the case of title translation, each decision is unique and a lot of parameters may affect the decisions of translators somehow. It is not always possible to explain translation decisions with one specific parameter of Pedersen (2005). Parameters help us to explain translation decisions and the possible reasons. Selçuk Somersan also pointed out that he uses different strategies to solve translation problems or to deal with the crisis points encountered while translating, so he has no universal strategy that can be applied in all cases (S. Somersan, personal communication, December 14, 2015). However, when the major decisions for titles are analyzed, it can be said that most titles consist of transcultural units (transculturality). These units make it easier to find a translation through sources such as dictionaries and informative websites. The case study titles are mostly not monocultural or microcultural units which would be very challenging for audiences to understand. This explains why they can be easily transferred into the target language, as in the case of *Yalnızlar Rıhtımı – Port of the Lonely*.

Specification is also sometimes applied. For instance, *Mavi Boncuk* was translated as *Blue Eyes*. The source title literally means blue bead, and this phrase can be used in the source culture to refer to people with beautiful blue eyes. Specification (explicitation) entails spelling out the unknown term and using a general term which explains the meaning of the title. The target title of the example

above (*Blue Eyes*) misses out the sense of blue bead. In this example, though, the parameter of ‘centrality of reference’ is highly important because the title of the film is often used during the film. This situation makes the choice of title chosen central on a macro level. The target audience will often see the title/word during the film; the decision can still be interpreted as being source-oriented, since it conveys the way in which blue-eyed people are addressed or referred to in Turkey.

As for target-oriented decisions, one of the films’ titles was translated into English by using substitution. *Fıstık gibi Maşallah* is a cultural expression used to talk about someone very beautiful. However, the translation is *Such Babes!* The target title is a rephrased version in English. It is also a relatively contemporary expression to use. Also, paraphrasing is used for one of the films, *Yeryüzü Aşkın Yüzü Oluncaya Dek – Love will Change the Earth*. Homonymic words (*yüz*) are used in the source title but the translation is a paraphrase of the source.

İstanbul’un Fethi has been translated using a target language-oriented approach, changing the conquering of Istanbul (the perspective of the Turkish language audience) into its fall because, from the perspective of a considerable part of the audience, the Ottoman capture of Istanbul is like to be perceived as a debacle rather than a victory. It is a good example of paraphrasing by sense transfer. This example shows us how the translators’ perception and design of the probable audience affect their translation decisions. In this case, Murat Lu made his decision in favor of the target audience and decided on a more acceptable choice for the foreign target audience with *Fall of Constantinople* rather than ‘The Conquest of Istanbul’. It shows us again that the profile of the audience really can have a great effect on translation decisions. As the general audience for English subtitles at the Festival is foreigners, the preferred translation of the title of this film is target-

oriented and takes account of the presumed perspective of members of the target audience. Lu says that translators have to take the audience into consideration and make their decisions in such a way that the target audience will not feel lost or somehow detached from the film (M. Lu, personal communication, March 7, 2016)

Küçük Hanım 'in Soförü (1962) and its translation as *Driving Little Missy* is also an interesting translation decision. The target language title quite resembles that for the film *Driving Miss Daisy* (1989), whose plot is quite similar to that of *Küçük Hanım 'in Soförü*. In this case, an internal unit of another text (the title of another film in this case) finds a place as an external cultural unit in the target-culture. The target-oriented decision results from the creativity of the translator himself.

It is important to repeat that it is really difficult and mostly impossible to categorize translation decisions, as they can involve more than one strategy at the same time. When it comes to the translation of film titles, we can say that source-oriented translations are preferred more than target-oriented ones. Mostly they carry the meaning of the source title into the target ones. According to the interviews and questionnaires carried out, the translators are mainly the ones who choose the titles in the Film Festival and later the festival management and editors approve them or ask for changes.

5.1.2 Terms of address

Terms of address are used in cultures to show rank, identity and relationship among people. Each language has terms of address peculiar to itself. Three major types of address terms will be analyzed in the films under examination: formal and informal terms of address, terms showing rank, and nicknames.

The subtitlers appear to have mainly preferred target-oriented solutions for translating terms of address showing formality or informality, rank and nicknames. Such solutions count as examples of cultural substitution (Table 11, 12 and 13). Terms of address are sometimes omitted. Proper names are used by excluding the addressing words (the last example of Table 12). The examples are shown below.

Table 11. Terms of Address: Formal and Informal

Film	Source Text	Target Text
<i>Such Babes!</i>	Tatlım, hayatım!	Sweetie-pie, love of my life.
<i>Port of the Lonely</i>	Gel yavrum. Ne adamlar be!	Here, darling. What a bunch you are!
<i>The Song to Long For</i>	Buyur küçük hanım!	Yes, ma'am

Table 12. Terms of Address: Word Showing Rank

Film	Source Text	Target Text
<i>Such Babes!</i>	—Merhaba —Merhaba Selim Abi.	-Hello -Hello, Selim, brother.
<i>Muhsin Bey</i>	— Ağam. — Ne?	- Brother. - What?
<i>Such Babes!</i>	- Amma sucusun be! - Niyazi Bey siz misiniz?	-Stop fooling around. -Are you Mr. Niyazi.
<i>Blue Eyes</i>	Orhan Beyle Aynur Hanım Evlenmeye karar vermişler.	Orhan and Aynur are getting married.

Table 13. Nicknames

Film	Source Text	Target Text
<i>The Other Side of Beyoglu</i>	Disko Charlie	Disco Charlie
<i>Blue Eyes</i>	Şişman da Şeker Kamil. Babamın ortağı.	Fatty is Sugar Kamil. He's my father's partner.
<i>Muhsin Bey</i>	-Kim o? -Bitli Salman, askerden.	- Who? - Flea-ridden Salman from the army.

There are some interesting examples above. For example, in the dialogue in the film *Port of the Lonely*, the character says “What a bunch you are!”, referring to the men there (Table 11). Under different conditions, this could be a case of the impact of the

intersemiotic parameter, in that ‘bunch’ could refer to a bunch of flowers or bananas, but because we can see the men (non-verbal visual elements), we know it refers to them. Another example is a decision stemming from space restrictions (media constraints). The sentence in the target text (*Blue Eyes*) is ‘Orhan and Aynur are getting married’ (Table 12). While the original sentence is much longer and consists of formal terms of address for Orhan and Aynur, the translated sentence is considerably shorter. Presumably this was a case of reduction to decrease the length of the subtitles and thus increase the ease with which the subtitles could be read.

Translation decisions with respect to terms of address are mostly target-oriented. Terms of address are, for the most part, deeply rooted in cultures but translators mostly decided to use similar usages in the target system, the reason for this presumably being the fact that these items do not possess noticeable centrality at macro level. The translators tend to opt for terms of address which will not distract the audience and are easy for them to understand, provided that the gist of the source text is retained.

5.1.3 Metaphors

A metaphor is an expression that describes a person or an object by referring to something that is considered to have similar characteristics to that person or object. Newmark (1988) states that metaphors have two functions: referential and cognitive (they identify and describe) and pragmatic and aesthetic (they appeal to our senses) (p. 104).

Pedersen (2015) writes in his article that it is particularly metaphors based on culture rather than the allegedly universal metaphors that cause problems. When there is no official equivalent, he suggests, some alternatives for the translation of

metaphors can be considered: substitution of the metaphor or deleting the metaphor and using its meaning in the translated text (p.162). He also writes about the major strategies used while dealing with metaphors: word for word translation, substitution, paraphrase, compensation and omission. In the examples we see below, the major translation solution for metaphors is using an official equivalent. If there is an equivalent (word-for-word) metaphor in English, it tends to be preferred and used. If there is no word-for-word equivalent, the closest official equivalent in terms of sense is preferred because in this case the meaning and function of a metaphor are more important than its stylistic aspects within the source culture. A key section of the target audience of these English subtitles for Turkish films is people from the industry (e.g. producers, festival organizers etc.), and what concerns such people is not the richness of the Turkish text in terms of culture and linguistics but the flow of the films and their artistic features (Nermin Saatçiođlu, personal communication, December 2, 2015) (Table 14).

Table 14. Metaphors

Film	Source Text	Target Text
<i>Muhsin Bey</i>	İstanbul'a gelir gelmez sokak iti oldun.	A few days in Istanbul and you are like a stray dog.
<i>Muhsin Bey</i>	O karga gibi sesinle başka ne iş yaparsın ki?	What else are you good for that crow's voice of yours?
<i>The Bus</i>	Yemek bol. On günde domuz gibi olursunuz.	Food is plenty. In ten days You'll be fat like hogs.
<i>Love will Change the Earth</i>	Böcekler gibi ilaçlanıyoruz.	We're being sprayed like bugs.

One example is from the film *The Bus* (Table 14). It says "Food is plenty." Although the target sentence seems a little bit Turkish-English whereas a more 'correct' version would be "there's plenty of food", it seems that the translators made his decision like this because of the space constraint in subtitling (media constraints

parameter). The next sentence, which is supposed to appear on the screen at the same time, is rather long. The translator preferred a shorter sentence with 15 characters instead of 23 and he saved some space for the next sentence.

One of the films studied in this thesis consists of a metaphor: *Mavi Boncuk* (literally ‘blue bead’). The translation is *Blue Eyes*, which is a generalized usage to refer to beautiful blue eyes. According to the categories suggested by Pedersen (2005), the translator here preferred the solution of generalization.

5.1.4 Slang Language – swear words

Another challenge for translators is to decide on the translation of emotionally charged language such as swear words and slang. Cintas & Remael (2007) claim that swear words (slang language) are often toned down in subtitles or even deleted if space is limited (p.195). However, they also state that deleting is not the best option available due to the fact that such words also have specific functions in the dialogue (pp. 195-196). Moreover, Cintas and Remael focus on one of the most common factors affecting the decisions of translators in terms of slang language and swear words: (self) censorship. They say that both the target culture and the medium can have an influence on how slang language and swearwords are translated. Sometimes, translators are under the influence of self-censorship but self-censorship is affected by the target culture (2007, pp. 196-198). Lu states that translators working for the Festival are not limited or regulated strictly by the rules of the film festival team. However, they are supposed to be careful about swearwords and sexual content (M. Lu, personal communication, March 7, 2016). We see that swear words and slang language are dealt with in three ways for the translation of Turkish films into English for the *Istanbul Film Festival*: official equivalent, target-oriented and omission

(Table 15 and 16). It is also important to point out that the situational context of the film festival is more conducive to a ST-oriented rendering of swearing than translation for TV or mainstream cinemas. Especially translation for TV entails much more restrictive rules and censorship than does translation for festivals. *Two and a Half Men* (2003-2015), which was broadcasted on CNBC-e in Turkey with subtitles, can be given as an example of restrictions and censorship on TV. The main characters Walden and Alan pretend to be a gay couple in order to adopt a child more easily (12th Season, 12th Episode). However, all dialogues with reference to them being gay were concealed and transferred to the target audience through implications (Okuyuz & Kaya, 2017, p. 147). We rarely see that high level of censorship and restriction in the translation of films in film festivals.

The first type of translation decisions for dealing with slang language and swear words are official equivalent decisions. There already exist similar slang words and swearwords in English for some Turkish words. At those moments, translators decided to use these similar usages depending on the context. In the examples below, you can see that the source sentences mostly contain slang words in Turkish, while the translated sentences involve commonly-used English slang words and swear words. In this way, the target audience may not feel foreign to the target text. These decisions can be categorized as ‘official equivalents’. However, it is important to point out that it is not always possible to identify a fixed official equivalent. For instance, in the Table 15 below we see a sentence from *Muhsin Bey*. In the sentence in the ST, ‘ağzına sıçtığımmın karısı’ is used. In the translated version, we see that the translator did prefer another way of telling the same in the target language. Both the source phrase and the target one mean the same thing.

Table 15. Slang Language

Film	Source Text	Target Text
<i>Driving Little Missy</i>	Oh senin kibar canını yiyeyim. Canım o ne demek.	I will eat you politely. What does that mean?
<i>The Other Side of Beyoglu</i>	Sen git babanı kandır!	You go and swindle your dad!
<i>Love will Change the Earth</i>	Bu kadar gaz çıkaran iktidarın Sıçması yakındır!	Any administration with so much gas ...is clearly about to have a crap.

Table 16. Swearwords

Film	Source Text	Target Text
<i>Blue Eyes</i>	Hem de o pezevenğin parasıyla Yemeği meyvesi hepsi dahil on lira.	Courtesy of the bastard, too! Food, drink...All for 10 lira.
<i>Mushin Bey</i>	Ben o ağzına sıçtığımanın karısından şüpheleniyorum.	Damn! I suspect that shitty woman.
<i>The Other Side of Beyoglu</i>	Ulan pezevenk, orospu! Ne yapayım ben şimdi size!	You pimp! You whore! Tell me what I should do to you!

The second type of solution for the challenge of slang language is to use generalization (a target-oriented approach). Source culture-related swearwords and slang expressions are used in the examples below. These words are replaced by something more general in the target system. Most of them lose their slang effect in the translated version (Table 17). However, they are not deleted completely. Instead, more general terms are used for them. No addition or explanation is employed together with this type of solution. The example is from *Love will Change the Earth* (Table 18). In the sentence, a slang usage “Nah girersin!” is used in Turkish. However, the translator preferred a less harsh term for it (“If you dare”). In this type of solution, the slang and swearwords disappear in the target text. Another example is how ‘ibne’ is translated as ‘gay’ (*Love will Change the Earth*, Table 18.). In the source text, the word “ibne” is used by a gay person himself, even though it is a swearword and it is often used by heterosexuals, and sometimes homophobes, to

express their disapproval of gay people. In this context, the gay person is using the word for himself to show that he does not care which words are used for him and whether they are negatively or positively connoted. The translators prefer not to transfer this usage in English. The translator used a more target-oriented, softened, more generally accepted term. The translator could have used a word with a similar effect on the target audience like ‘queer’ in order to transfer the message under this usage but it would appear that self-censorship took control and the translator made his decision to draw on a less contentious and more naive term. Maybe the translator decided not to give priority to this point because he presumed that it was not so important within the overall documentary.

Table 17. Slang Language

Film	Source Text	Target Text
<i>Muhsin Bey</i>	Hadi yallah!	Go away!
<i>The Fall of Constantinople</i>	Kendiniz gebermeden ordunuzun da mahvolduğunu bilin diye.	So that you may know your army's destroyed before you die.
<i>Driving Little Missy</i>	Böyleleri ödek olurlar.	They are cowards.

Table 18. Swearing Words

Film	Source Text	Target Text
<i>Love will Change the Earth</i>	İbneyim! LGBTQI aktivistiyim.	I am gay! I am a LGBTQI activist
<i>Love will Change the Earth</i>	Panzerlerle, Nah girersin Armutluya!	With panzers, Enter, if you dare, Armutlu!
<i>The Other Side of Beyoglu</i>	— Aramı açma Yaşar’la! — Açmam nonoş, açmam!	-I’ll have a falling out with Yaşar. -You won’t honey!

The last type of solution which is used by translators is omission. Some slang language sentences and swearing words are deleted and not used in the target text. Some examples are listed below (Table 19 and 20). There may be several reasons for applying this strategy. It may be due to a lack of space for the subtitle. Alternatively,

the film might be thought to contain too many swearwords, so the translator decides to apply omission for some of them, or perhaps there is no close or similar usage in the target system to words or phrases in the source language, examples being *lan*, *be* and *ya* in Turkish. Although some studies show that that a target audience will label a subtitle as incorrect and wrong if they do not see the words they hear (and understand) on the screen (Karamitroglou, 1998, p.6), the Festival translators do use omission as a translation solution, and this is not a result of laziness or a way of shirking responsibilities. They do omission because they think it is the best options when the circumstances are taken into consideration as it is sometimes much better not to add some units into the translated text which may spoil the flow of the target text (unless this is an aim) (Okayuz & Kaya, 2017, p. 307). It also may be pointed out that translators for the Festival are mostly much more willing (and able) to reflect ‘sensitive’ uses of the SL than are translators for the TV or mainstream cinema. Bengi-Öner also emphasizes that the translation challenges of films, soap operas, documentaries are all specific to their context, which is why the strategies applied differ as well (1999, p. 79).

Table 19. Slang Language

Film	Source Text	Target Text
<i>Blue Eyes</i>	Patron halledin dedi ya. Kalkın ulan!	Boss said sort it out. Get up!
<i>Blue Eyes</i>	Durun be gidiyoruz işte!	Calm down! We are leaving!
<i>The Other Side of Beyoglu</i>	—Paramı çaldı bunlar. — Manyak bunlar!	-They stole my money, these two! -xx

Table 20. Swear Words

Film	Source Text	Target Text
<i>Muhsin Bey</i>	Bütün şarkıcıların şöhretli, Paran bok gibi.	Your singers are famous. You are rich.
<i>Muhsin Bey</i>	Sen de kimsin lan, hırt!	Who are you?
<i>Blue Eyes</i>	Gönül bu oğlum! Bala da konar boka da.	Strange are the ways of the heart... You can never tell.

5.1.5 Culture-bound references

Culture-bound references are extralinguistic references which present translation problems for translators. These references are connected with a country's geography, history and culture. As these references change from culture to culture, it is nearly impossible to find an official equivalent in the target system. When the case is like this, the most challenging situation arises for subtitlers. Diaz Cintas & Remael (2007) say that the solutions on offer range from very literal transfers to complete recreations (p. 201). In the following examples, some culture-bound references and their solutions in the target language are discussed according to the categories of Pedersen (2005).

The Turkish films which are analyzed for this research include a lot of Turkey-specific culture-related words and idioms. Most of these Turkish references do not have an official equivalent in English. For the translation of these references, target-oriented solutions are generally preferred. One of the translators, Lu, also points out that specifically Turkish cultural elements are difficult for the target audience to comprehend, making translators seek out solutions for conveying them to the target audience (M. Lu, personal communication, March 7, 2016).

In Table 21, we see that Turkish money is used a lot in the films. Two basic solutions seem to be used to render currency: cultural substitution (target-oriented) by using *cent*, *dollar* or *euro* instead of Turkish lira and *retention*, i.e. leaving it as it is. Retention (complete) is preferred. In eight films of 21, the currency is mentioned. 'Retention' is the strategy used for rendering currency in five out of eight films under examination (*Beyoğlu'nun Arka Yakası*, *Yeryüzü Aşkın Yüzü Oluncaya Dek*, *Beklenen Şarkı*, *Fıstık Gibi Maşallah*, and *Muhsin Bey*). 'Cultural substitution' is preferred in one out of eight films (*Yalnızlar Rıhtımı*). In two films both 'cultural

substitution’ and ‘retention’ are used as strategies for translating currency (*Küçük Hanımın Şoförü* and *Mavi Boncuk*). Both solutions are acceptable in view of Pedersen’s parameters. On the one hand, the audience does not see the notes on the screen, so there is no non-verbal visual image that might push the translator to choose one specific translation for the sake of cross-semiotic consistency. In other words, intersemiotic redundancy does not impose a restriction on the translator’s decision process in this case. Secondly, these culture-bound references are not central on a macro level. The message and the meaning of the sentence are more important than the currency itself (Table 21).

Table 21. Currency

	Source Text	Target Text
<i>Such Babes!</i>	Ama benden yüz lira almıştın sevgilim. Yüz lira tabi yüz lira	But you asked 100 lira from me. Yes, of course 100 lira.
<i>Driving Little Missy</i>	Yirmi beş kuruş beyler. Buyurun, buyurun!	Only 25 cents, gents. Come on! Come on!
<i>Driving Little Missy</i>	—Babam size ne kadar aylık veriyor. —500 Lira.	- How much does my father pay you? - 500 Lira

In the Table 22 and 23, the sentences in the original language include some other culture-specific references. It can be said that the most dominant technique for translating culture-specific references (Turkish to English) in the Istanbul Film Festival is generalization. Eleven out of twenty one films have culture-specific references. In all of them, *generalization* is used for rendering them into the target language. Subtitlers tended not to opt for cultural substitution in English; instead, they mostly preferred using words that give the target audience information about these culture-specific references.

Table 22. Culture-Specific References

	Source Text	Target Text
<i>Such Babes!</i>	— Rakı meze olursa aman çabuk bul. — Dolap boş efendim.	- Please hurry, it will be great with rakı. – The cabinets are empty, sir.
<i>Driving Little Missy</i>	Bana bir Samsun sigarası alır mısın?	- Get me a pack of Samsun, please.
<i>A Song to Long For</i>	Al sazını sevdiceğim.	Take your saz, my beloved.
<i>Muhsin Bey</i>	—Güzele benziyor. Bu ne? —Çiğ köfte.	- Seems nice. What is it? -Raw meatballs.
<i>A Port for The Lonely</i>	Lokum getirdi mi gene?	Did he bring sweets again?

Table 23. Idioms

<i>The Song to Long For</i>	— Sen dışarıda dur — Ama sakın burun buruna oturma.	Wait outside, nanny. - But no intimacy.
<i>Port of the Lonely</i>	— İbo'dan tara korkacak bir şey yok. Ağzı sıkıdır.	Nothing to worry about Ibo. He won't speak.
<i>Blue Eyes</i>	—Kolay gelsin! — Sağ ol, durma orada gelsene içeri.	- How is it going? - Thanks, please come in!

5.1.6 Religious terms

In Turkish films, one of the challenges which frequently confronts translators is cultural terms related with religion. According to Cruse (1986), most linguists say that even if there is no absolute synonym in a language, there are bound to be partial synonyms (p.292). Words like “Allah” and “God” can be thought of as good examples of partial synonyms or cognitive synonyms. These cognitive synonyms refer to the same referent but differ in respect of their connotative meaning. There are a lot of idioms and colloquial expressions in the Turkish language which are often used by native speakers. These usages represent not only its religion but also its culture. Also, it should be noted that religious issues are very sensitive within the Turkish context. The translators in focus mostly opted for two major solutions while translating religious-based terms into English: substitution (cultural substitution) and omission. The reason that they decided to resort to more target-oriented solutions or to omission may have been the low importance of religious terms in the films. In

another words, the religious words and usages are not central on the macro level (Pedersen, 2005). That's why; their transfer into the target language was not a priority. Moreover, most of the expressions with a religious connection are used in a cultural sense more than a strictly religious one. What is more, as the translators said many times, they preferred not to make the target audience feel lost. If the audience does not understand the cultural parts, his/her focus on the film may stop ((M. Lu, personal communication, March 7, 2016).

The first group of examples below is for religious terms used in Turkish where a religious meaning is still retained (Table 24). The second group of examples concerns religion-based terms in Turkish which have lost their religious meaning in the language (Table 25). They are often used as a part of daily language. They are mostly omitted from the target text in English as they do not have a correspondence in the target system. If they are not deleted from the target text, the source culture word disappears and a more general target culture-oriented synonym is used. In these cases, words with a religious denotation are noticeable by their absence, whether they be Islamic or otherwise.

Table 24. Religious Terms (1)

	Source Text	Target Text
<i>The Song to Long For</i>	Toprağı bol olsun Rahmetli Papazyan Efendi de Büyük Hanım'a o kadar attırırdı da.	The late Papazian Efendi played to my mistress so much.
<i>Blue Eyes</i>	Allah rızası için bir sadaka.	Change for the poor.

Table 25. Religious Terms (2)

	Source Text	Target Text
<i>The Song to Long For</i>	Bir daha duyarsam dilini keserim alim Allah.	I'll chop your tongue off next time.
<i>Such Babes!</i>	Hay Allah kahretmeye, ulan bir tane koyacağım.	Damn him. I will punch him.
<i>Muhsin Bey</i>	Allah kurtarsın.	May God get you out of here!

5.1.7 Marked Speech: Style, register and dialect

Wales (1989) defines style as the manner of expression in speaking or writing (p. 435). The background (education, family, friends, social, economic and cultural status etc.) has an impact on the speech style. The speech style of the characters in the films is one of the important factors that translators should take into consideration, as the style is like a mirror of the personality, educational background, lifestyle and much more of a character in a film. Diaz Cintas & Remael (2007) say that style is based on the choice of words, grammatical structures and use of literary devices. They also write that subtitlers should respect the speech style as it is an integral part of the story (p. 187). In all the films which I analyzed, we come across the challenge of transferring the style of individual characters. There are rich people, poor people, educated and uneducated ones and their speech styles are different from each other. Having analyzed all the films, I would say that the dominant solution for the problem of rendering style is cultural substitution.

In the example below (Table 26), you can see a short speech from the film *A Song to Long For* (1953). It is a black and white film. The protagonist of the film is Zeki Müren. He was a very famous Turkish art music singer and was known for the style of his speech, even in his daily life. In the film, viewers with knowledge of the source language will recognize a speech style which was quite common in the 1950s and 1960s in Turkey (in both films and society at large). The language represents the high class of Turkey. Speakers use modern Turkish blended with Ottomanisms. In the first example, we see copious instances of the use of old Turkish words within the source text.

Table 26. Style (1)

<i>A Song to Long For</i>	Source Text	Target Text
	Onun müzik bilgisine ve sanatkâr ruhuna hayrandım.	I admired his musical knowledge and artistic spirit.
	<i>Meşke</i> geleceği saatlerde nedense daima telaşlanırdım.	I always got excited when he came.
	Ama <i>istidadıma</i> mı yoksa bana mı düşkünlük gösteriyordu bilmiyordum.	I didn't know if he fell for me or my <i>talent</i>
	Ben <i>itina ettikçe</i> daima bir aksilik çıkardı.	Something always went wrong.

In such cases, a comparable register in the TL is frequently used as a technique by translators. Translators of older Turkish films are very likely to come across such a problem. Source words that represent the language of 1950s and 1960s (*sanatkâr*, *meşk*, *istidad* and *itina etmek*) have mostly been substituted with more standardized register. One justification for this could be that other semiotic channels, like the non-verbal audio or visual channel, already keep the target audience informed about the style of characters. The appearance, behavior of characters and the environment which surrounds them give messages to the audience about the style of characters, their backgrounds, education, social class etc. Also, translators have the option of translating the first examples of marked speech and omitting the subsequent examples of marked speech. According to the co-text parameter, the translator can avoid reproducing redundant information in order to save space, which is one of the major media-specific constraints. In this case, omission is not opted for out of laziness but due to media-specific constraints (space restrictions of subtitling) or to avoid the repetition of points which are already conveyed by means of intersemiotic redundancy.

In the second example (Table 27), we can see the repeated use of *kuzum* (literally meaning 'my lamb') to address people. It is a naive way of referring to friends or people who are close to you. In Turkish films (1950s – 1960s), it was used

very often and was certainly a part of the style of that period. Mostly it is translated into English as “darling” by using the strategy cultural substitution. It would appear that, if other semiotic channels cannot supplement the verbal audio one and thereby compensate for the difficulty of rendering marked speech units in a source-text oriented manner, translators are likely to prefer to use cultural substitution.

Table 27. Style (2)

<i>A Song to Long For</i>	Source Text	Target Text
	Hem ne kıızıyorsun kuzum.	Why get upset, darling?
	Kuzum, bu adam buraya gazel atmaya mı geliyor yoksa meşk attırmaya mı	Darling, is this man here to play odes or practice music?
	Rica ederim, kuzum.	Don't mention it, darling.

The term ‘register’ is commonly used for those systematic variations in linguistic features common to particular non-literary situations, e.g. advertising, legal language, sports commentary etc. (Diaz Cintas & Remael, 2007, p. 189). However, literary texts also involve register and variation in register. Subtitlers may deal with register by using jargon which belongs to a specific class and social circle, or formal or informal language which are an indication of a social class (pp. 189- 190). Each case must be evaluated carefully and separately but one example of the challenge of register for translators and solution is shared below. The film is *Driving Little Missy*. The example (Table 28) is a dialogue between the boss and her driver. The driver is expected to speak in the formal second person plural in Turkish. However, it is not possible to reproduce the same effect directly in English. That’s why this effect is lost when translating literally from Turkish to English, yet it can be compensated for through different translation decisions.

Table 28. Register

<i>Driving Little Missy</i>	Source Text	Target Text
	— Evet, hanımefendi — Nasıl direksiyonunuz kuvvetli mi?	- Yes ma'am. - Well, are you a good driver?
	Oldukça küçükhanım.	I am, indeed ma'am.
	- Bir daha ne tarafa gitmek istediğimi sorarsınız.	Next time ask me when I enter the car.
	Olur.	Fine.
	Şey emredersiniz.	Hmm, as you wish, ma'am.

In the case of this film, the driver uses some respectful words that show the hierarchy between them, as shown in the example above. The English text has been created using cultural substitution. The impossibility of rendering the use of the second person plural has been compensated with the use of appropriate vocabulary for the context (*ma'am*), and the particularly polite formulation of the sentence (in the last lines of Table 28).

Dialects are varieties of languages which are related to a specific geographical area. However, rendering them in another language is a challenging task because it is mostly related with changes to the set grammar and vocabulary of a language. It is not common for translators to use grammatical or lexical idiosyncrasies in subtitles. Trying to put too much linguistic variation into subtitles may cause viewers to feel overwhelmed with these variations. That is why subtitlers mostly 'correct' the apparent grammatical mistakes and unusual lexical items they hear in the source dialogue. According to Diaz Cintas & Remael (2007), dialects are a variety of language associated with geographical area. Too many dialectic linguistic differences in subtitles may have a negative effect on the target audience (pp.191-192). The example below is from the film *Muhsin Bey*. One of the protagonists is from Urfa, Turkey (Table 29 and 30). He has a very conspicuous accent. His grammar and word choice are also slightly different from those of a

person who lives in the west of the country. Accent is related with how he uses the sounds. That's why it is not possible to convey it into a target text in English. The example below is from the seventeenth to eighteenth minutes of the film, as an example of the accent and how it is impossible to trace it in the subtitles (English). In the second example, there is a dialogue between a young boy and a person from the north of Turkey. They speak Turkish but their accents are totally different from one another. Since the difference in their utterances is mostly related to pronunciation rather than grammar or lexis, it is particularly challenging to signal this in subtitles. Dialogues and speech related with dialects are unfortunately lost in the subtitle in English. Grammatical 'mistakes' and abnormal usages of lexical units are lost, too. Omission is the dominant method used for this challenge. In five out of 21 films (*Beyoğlu'nun Arka Yakası*, *Otobüs*, *Yeryüzü Aşkın Yüzü Oluncaya Dek*, *Mavi Boncuk* and *Muhsin Bey*, we encounter characters with distinct accents or dialects. The preferred strategy for all of these films is omission. Nevertheless, in the films, differences between settings and the backgrounds of characters are conveyed not only through language but also through audio and visual dimensions, so that viewers may appreciate the difference thanks to these audio and visual factors.

Table 29. Dialects

Muhsin Bey	Source Text	Target Text
	- Ağam, geçmiş olsun. –Biraz zonklıyor. – Herif bir diş çekti, ha böyle kök vardı.	-Okay, agha? – It hurts a little bit. - The tooth he pulled out was so big.
	-Sen mi götürdün beni. - He, sırtıma vurduğum gibi madamın dişçisine.	- Did you take me there? - I carried you on my back.
	- Niye bir taksi tutmadın. - Vallahi ayıptır söylemesi paralar suyunu çekmiştir.	- Why didn't you take a cab? - I am almost broke.

Table 30. Dialect (2)

Muhsin Bey	Source Text	Target Text
	- Yapma Muhittin Abi! Daha ne istiyorsun. –Ya, sen beni kazıklıyorsun oğlum.	-Don't Muhittin! What else do you want? – You are fooling me, son.
	- Allah çarpsın abi. - Bu ayaklar hiçbir şeye benzemiyor.	- I swear to God, I am not. - These chairs are no good.

5.1.8 Songs

Erdoğan and Beşevli Sönmez (2005) have categorized Turkish cinema in terms of the relationship between film and sound and music. Thus we find the following periods demarcated: 'before 1930s - silent films period', '1930s - films with sound and music', '1940s - transition period in Turkish Cinema', '1950s – filmmakers period, '1960s - new conditions and varieties', '1970s - towards the crisis', '1980s - 12 September coup d'état' and '1990s – 2000s reconstruction'. In the 1930s, the trend in America was for musicals, and Turkey also was under the sway of this trend, so films with music started as early as the 1930s. Later, Turkish films started to find their own voice. In the 1940s and 1950s, Turkish films started to focus on city and village life in Turkey, blended with melodrama in the 1950s. In 1942, singers began acting and to be a part of the film scene in Turkey. In the 1950s, the first examples of original Turkish film soundtracks started to be composed. Some films were shot purely because of the soundtrack they promised. Indeed, some singers who became renowned did not have a single music clip to their name and instead were famed for their films because it was not until the 1980s that music clips first came to Turkey. In the 1960s and 1970s, music in Turkish cinema fell under the influence of popular culture and focused on love and relationships. The 1980s were challenging years for Turkey in terms of political, social, economic and cultural conditions because of the

coup d'état. The film industry was about to collapse due to the lack of funds. However, there were still films shot in this era. Scognamillo (1998) describes the films of 1980s as largely Arabesque ones, the actors in which were mostly singers (p. 217). In the 1990s and 2000s, Turkish cinema also came under the influence of television. Soundtracks of films started to attract the attention of the audience and soundtracks were even sold in music markets (Erdoğan & Beşevli Solmaz, 2005, pp. 99-142). As is clear from this potted history of music in Turkish cinema, it is a very important part of the sector. In the cases stated above, the translation of songs would therefore play an important role in the production of English translations of such films, since an English rendition of music lyrics would show the target audience a very important component of Turkish cinema. In some other cases, the lyrics of the songs are not so important to the plot or the songs coincide with dialogues, in which case lyrics are liable to be not-translated.

Diaz Cintas & Remael (2007) write about the translation of songs in their book *Audiovisual Translation: Subtitling*. They note that there is no fixed translation strategy when it comes to the translation of songs in films. Some songs need to be translated while some of them do not have to be subtitled. The decision makers are the customer, studio, channel or translators (p. 208). Mostly, the songs are not translated when they are used in the background or when song lyrics and dialogues coincide. In these cases, dialogues are given priority in the subtitles and the songs can only be heard, so the target audience does not get to read a translation of the lyrics in the subtitles. This means that songs are deleted and omitted from the subtitles (Omission). The reasons for this type of decision are the lack of space (media-specific constraints) and the peripheral importance of the referential meanings (Centrality of reference) in the songs. However, the films which I have

analyzed here mostly consist of songs that do not overlap with dialogues. In those cases where there are short songs or songs which do not contribute to the message and content of the film, they are not translated. For example, in the film *Muhsin Bey*, at one point Muhsin Bey and a friend are at a bar listening to a song (min 34.24). The song lasts less than one minute and the dialogue starts in the middle of the song, whereafter the song becomes background music. The content of the song is thematically unrelated to the scene; it merely serves to indicate that a new scene has begun. The first dialogue after it starts with the man asking Muhsin Bey, “Abi sen bu kadar kötü bir ses duydun mu?” (Have you ever heard such a bad voice?) (min. 26.00). The target audience does not need to understand the lyrics in English to appreciate the poor quality of the singer’s voice, which is presumably one of the reasons why the translator decided not to translate it. Another reason, presumably, is space limits (media-specific constraint). As the song and dialogue coincide, the translator gives more priority to the dialogue than the song itself. A further example can also be taken from *Muhsin Bey* (min 16.21 to 17.39). A character named Ali Nazik comes to Istanbul from Urfa with the aim of becoming a famous singer. Things are not going as he wishes. In this scene, he is on the roof of the building at sunrise. He is singing a ballad from Urfa (“Urfa’nın Etrafi”- “Around Urfa”). The song wakes up the man who is taking care of him in Istanbul, leading this man to go to Ali Nazik to talk about his life. The song lasts more than one minute, and the fact that Ali Nazik sings it for so long is an indication of his inability to sleep, which largely reflects his homesickness. Given the song’s thematic relationship to the action of the film, I am of the opinion that it would have been much more appropriate if the translator had decided to translate the ballad. In this example, it is also notable that the ballad is a well-known cultural artefact that exists outside of the film, too.

The lyrics are totally related with the scene and it has a central role in the scene. In terms of media-specific constraints, there are no restrictions, because no dialogues are coinciding with the song. Although most of Pedersen's parameters would appear to support some kind of source- or target-oriented decision but not omission, Somersan decided to leave the song untouched with no translation. In his response to the questions related to translation problems, he says that a translation should convey the local culture in a way that it can be understood by the target audience (question 13) and the ultimate issue is getting the message over to the most people, which often means keeping the translation simple (question 16) (S. Somersan, personal communication, December 12, 2015). Maybe the reason underlying the abovementioned decision could have been Somersan's priority of producing a text that was fluent, clear and comprehensible.

When the lyrics of a song are in a language other than the main language of the film, they may be translated into a third language (in our case, English), provided that a translation into that main language is available (Diaz Cintas & Remael, 2007, p. 208). The two examples below are cases where songs are not in Turkish but have nonetheless been translated and appear in subtitles.

The first example for which lyrics and translated text are available is from the film *The Bus* (1974) (Table 31). The film is about nine men trying to go to Stockholm from Anatolia. However, the bus driver takes their money and passports and absconds. While he is out on the streets and the others are hiding in the bus waiting for this man who will never come back, the song below can be heard. It is in French and sung by a street singer. However, the lyrics overlap with the plot of the film in terms of content and there is no other dialogue at the same time. The French song is translated into Turkish in the original version, so the translator decided to

translate it into English. The song is about a person whom others are prejudiced towards because of his appearance, as is the case with the characters in the film. This semantic relationship explains why omission would not have been a reasonable option when it came to the translation of this song.

Another song is from the film *The Other Side of Beyoglu* (min. 11.30 – 11.45) (Table 32). The song “I love you” is in English (Besen, 1986). Less than 30 seconds, it has nothing to do with the content of the film. There are no Turkish subtitles for it in the film, and the translator likewise decided to omit English subtitles.

Table 31. Songs (1)

<i>The Bus</i> –	1 st Subtitle - Turkish	2 nd Subtitle - English
	Bir yudum alır Ama daha ileri gidemez	He takes a sip but can't go any further.
	Polis düdüklarını işitmiştir. Elinden şişeyi alırlar.	He's heard the police sirens. They take the bottle from him.
	Onu arabanın içine atarlar. Oto hızla uzaklaşır.	They put him in the car. It drives away fast.
	Ertesi gün serbest bırakılmıştır.	The next day he's released.
	Gazetelerde, Onun dolandırıcı olduğu yazılır.	In the papers they say he's a crook.
	Topluma yarattığı problemler tartışılır.	They argue about the problems he's created in the society.
	İçine uymadığı Bizim güzel ve zengin toplumumuza	In our nice and wealthy society. He's never been able to be a part of.
	O ise anlayış görmek ister	But he wants a little bit of empathy.
	Ama küfür ve dayaktır hakkı “Defol” derler	But curses and beating is his share. They tell him "Beat it".
	Vururlar	They hit him.
	Eski hayatına döner Hiç şans tanınmamıştır ona.	He goes back to his old life. They've never given him any chance.
	Ondan beri sarhoş yaşar.	He' been a drunk since then.
	Üçkağıtçı derler onun için Doğru sayılmaz	They say he's a scoundrel. That's not exactly true.
	Korkusunu bastırmak için alkolle yaşar.	He lives with alcohol to push his fear down.

Diaz Cintas & Remael point out that some songs actually embody the essence of a film, supplementing its content and narrative by contributing to the story of the film. These cases need special attention in translation (2007, pp. 208-2009) (Table 32), as in the example given below: the introduction song from *Mavi Boncuk* reflects the mood of the film as well as the characters and their approach to life. It is clear that

the lyrics of the song (“Mavi boncuk”) are contributing to the message of the film. The translator made a decision in favor of translating the song. “Blue bead” is an important phrase for the song and film. While the title of the subtitled film is *Blue Eyes*, the song in the film bears the name “Blue Bead”. In Turkish, however, “Mavi Boncuk” is the title of both the film and the song. It refers to the eyes of the main female character, which explains why it is repeated many times. However, the effect of the overlap between these two titles is diminished by using two different translations, which also undermines the connection between the characters’ eyes and blue beads.

Tables 32. Songs (2)

<i>Blue Eyes</i>	<i>Source Text</i>	<i>Target Text</i>
	<i>Onda bunda şundadır Şunda onda bundadır</i>	<i>Eeeny, meeny, minngy, moe</i>
	<i>Mavi boncuk kimdeyse Benim gönlüm ondadır</i>	<i>My heart belongs to whoever holds the blue bead.</i>
	<i>Onda bunda şundadır Şunda onda bundadır</i>	<i>Eeeny, meeny, minngy, moe</i>
	<i>Mavi boncuk kimdeyse Benim gönlüm ondadır</i>	<i>My heart belongs to whoever holds the blue bead.</i>
	<i>Bu dünyada sevgi büyük ihtiyaç Herkes sevmeye sevilmeye muhtaç</i>	<i>Love is a need Everyone needs to love and be loved</i>
	<i>Herkesle dost ol herkesle arkadaş Ömrümüz geçiyor bak yavaş yavaş</i>	<i>Be cordial, be friendly Look, the years are passing by</i>

According to Diaz Cintas & Remael (2007), once the decision to translate has been taken, three issues must be weighed up against each other: content, rhythm and rhyme. Translators have to decide on the factor which has priority over the others. In the example above, we see that the translator gave priority to the rhythm and the rhyme in the song more than its content and meaning in the film. The following conclusions with regards to the translation of songs can be drawn from the films under discussion: when songs are in the background and /or overlap with dialogue, the preference is to translate the dialogues and to leave the song without subtitles.

When songs do not have a connection with the content, mood or atmosphere of the film, they are omitted. However, when songs are rather long and are not accompanied by subtitles, it is possible that viewers who do not understand the lyrics may start to wonder what is being sung (Diaz Cintas & Remael, 2007, p. 2008).

When there is a song in a language other than the main language of the film, if there is a subtitle translation in the main language, the song can be translated into the target language and it appears above or below the translation in the main language on the screen. When, motivated by the topicality or relevance of the lyrics, translators translate songs into English; they make use of solutions such as retention, generalization, substitution or omission. In other words, it is impossible to limit translation solutions to a single strategy. That's why translators try to find a balance between conveying meaning and coping with the restrictions imposed by the audio – visual mode.

5.2 Lu and Somersan: Excerpts from the translations

In order to give a more holistic view of the translations, I would like to share close analyses of longer sections from the films translated by the two translators (Lu and Somersan). The analyses can show us how the different decisions at specific 'crisis points' exist and how translation decisions complement each other and together compose a new target text in the target language.

5.2.1 Murat Lu

One of the films which Lu translated from Turkish to English is *Beyoğlu'nun Arka Yakası* (Table 33). The analysis of a long section will be from this film as it contains a handful of translation crises for the translator. The film was shot in 1986 in

Beyoğlu, Istanbul. The director was Şerif Gören. The main character of the film is Haydar. The day he gets his wage, he argues with his wife and spends his night in the chaotic streets of Beyoğlu. After having a difficult night, he finds himself penniless the next morning. The excerpt is from the beginning of the film. The main character goes to a restaurant-bar and starts facing the dark side of Beyoğlu at night (min7.26-9.36)

Tables 33. Section from the Translation of Lu

Source Text	Target text
-Baksana. - Ne istersin, abi?	-Hey! -What would you like?
Kokoreç, midye, şiş?	Kokorec, mussels, Shish?
-Bir bira, bir kokoreç. -Bir bira çek! -Buyur abi.	-One beer, one kokorec. -One beer! Here you are.
Yeter abiciğim be! İyi ki askerlik yaptınız!	Enough! A good thing you served in the army!
Askerlikten başka muhabettiniz yok.	Don't you have anything else to talk about?
Bir de karı olsaydı be!	What we need is a woman!
Piyango! Piyango! Piyango! Buyur, abi?	Lottery! Lottery! Lottery! Yes, sir?
-Çeyrek var mı? -Hepsi çeyrek abi.	-Do you have a quarter? -They're all quarter tickets.
-Gel, kokoreçe gel! -.1500 mü?	-Kokorec! Kokorec! -1,500 liras?
-Evet, abi. -Kuzu bunlar kuzu!	-Yes, sir. -These are lamb! Kokorec!
Bir bira çek!	One beer!
Ulan karı istiyorduk, karı da geldi be. Oh! Salla!	We wanted a woman, and here she is! Come on! Swing it!
Al bakayım, bu da benden! Göbekten!	Here you go, from me! To the belly!
Gel hadi, gel. Kokoreçe gel! Kokoreç, kuzu kokoreç!	Come, come on in. Come to kokorec! Kokorec! Lamb kokorec!
Bir bira daha çek. -Bir bira daha versene. -Bir bira daha çek!	One more beer! -Give me one more beer! -One more beer!
Milli piyango çekiliyor! Buyur abi!	Lottery! Lottery! Here you go.
-Balık gibi karı.	Nice one.
Disko Charlie'de bunun gibi neler var!	They've got better At Disco Charlie!
-Bir sigara versene. -Abi, bir sigara versene! -Bir tane.	Give me a cigarette. -A cigarette, sir! -Just one!

The long excerpt will be analyzed on two levels: vocabulary and style. The section includes culture specific words like *kokoreç* and *şiş*. They are also repeated several times. The translators used *kokoreç* as it is in the source language. First of all, it is because the audience can see that he is in a restaurant and he is ordering food so it is clear that these culture specific units are the names of a dish. In another words, the visual information provided by the film helps the target audience understand these “non-translated words”. When it comes to *şiş*, the written form in English is preferred as it written in the Turkish restaurants abroad (*shish*). That’s why *şiş* is in fact a transcultural unit. Some of the audience, most probably, have already heard about it before. Lu preferred a more source oriented decision (retention) about this translation crisis point. The reasons can be as follows: firstly, these culture reference units do not play a central role on the macro level (centrality of reference). Neither are they central on the micro level. That is not an important detail which the audience should take into consideration in this specific scene. Moreover, the audience does not actually see the dishes. The non-verbal visual channel does not compel the translator to make a specific translation decision. On the contrary, the translator has the freedom to make his translation decision (intersemiotic redundancy).

The way people talk in the scene gives an indication of their social and economic class and the environment that the main character is in. They say *abi* and *abiciğim* a few times. The translator preferred *sir* in some cases (cultural substitution). However, he also preferred omission. I guess it is because *sir* can also be used in more elegant environments and circumstances, too. By omitting half of them, he wanted to create a balanced atmosphere and style. As the translator translates the whole text, they have an opportunity to transfer units from the source text to the target text wherever they want or wherever they have opportunity

(depending on media-restrictions such as space or time). For instance, there may be one cultural unit which the translator is willing to transfer into the target language because it is important in the film (centrality of reference). However, there is not enough space to add this unit in this peculiar line. Then, the translator may prefer to omit it in this line yet he can transfer it in another line in which all conditions are fine for it (no space restriction, no restrictive visual or audio unit). This gives more flexibility to the translator during the translation decision process.

In the film, the speaking style of the characters points to their lower social and economic class (e.g. *bira çek, kari, ulan*). Most of the time, these style indicators (words, phrases, fillers or grammatical usages) are omitted in the translated text. I believe the flow of the scene is not affected negatively by these target oriented decisions or the omissions of the units. It is because the non-verbal audio and visual channels transfer the atmosphere and the style of the people to the target audience (intersemiotic redundancy).

There are, of course, other types of decisions (source oriented or target oriented) which could have been selected. Nevertheless, that doesn't mean one decision is superior and more correct than the other. When all factors are taken into consideration, it seems like Lu has a tendency to create a target text close to the target audience and culture. But he seems to be also sensitive to preserve some source culture elements in the target text. Mostly, what he takes into consideration is composing a target text which doesn't interrupt the flow of the film. Thus, verbal and non-verbal audio and visual channels come together and serve sometimes as a helper, sometimes as a restriction for the decision making process of the translator.

5.2.2 Selcuk Somersan

A section will be analyzed from the translation of the film *Fıstık Gibi Maşallah* (1965) (Table 34), which is an adaptation of the film *Some Like it Hot* (1959) (Okyayuz & Kaya, 2017, p. 82). It was directed by Hulki Saner. The main characters, two boys, wear female outfits and join a girl orchestra team while they are on the run from some dangerous men. A section from the film (min 35.53 – 38.17) is shared below. Clearly, the aim of the translator was to prepare a text that was easy and comprehensible for the target audience. We can see both source-oriented and target-oriented translation decisions. In this way, the translator formed a target text by getting rid of the restrictive idea of being purely source oriented or target oriented.

Table 34. Section from the Translation of Somersan

	Source Text	Target Text
	Güle güle. Her yerini beğenmişmiş. Bana bak serseri.	Goodbye. You can talk crap. Listen to me, you buffoon.
	Aklını başına toplu. Bir yakalanırsak nefes bile aldırılmazlar. Cup diye denize atarlar.	Get your act together. If we get caught, they'll throw us overboard.
	Ne yapayım yani. Zaten aylardır yıkamamışım. Hamam parasından kurtulurum be.	So what. I haven't washed in ages. It'll save me going to the hamam.
	Ulan, seni göbek taşında bir ay keseleseler gene de temizlenmezsin. Sonra sık sık el bıçağını değil	They'd have to scrub you for a month. Just remember the knife.
	Öbürünü hatırla olmaz mı. Nah bu kadar.	Not the apple peeler. The big one!
	Ulan, bunu bile koparttın be. Allah kahretsün. Dön de takayım hadi.	You've ripped this tit of as well. -Shit. Turn around.
	Akıllanmazsın sen yavaş.	-You'll never make sense. – Slow!
	<i>Kunduruma kum dolddu. Atmaya kürek yok.</i>	<i>My shoe is full of sand, To clean it, I need a hand</i>
	<i>Kunduruma kum dolddu. Atmaya kürek yok.</i>	<i>My shoe is full of sand, To clean it, I need a hand</i>
	<i>Nazli yarin yanında yatmaya yürek gerek. Nazli yarin yanında yatmaya yürek gerek.</i>	<i>My lover is a tough nut, it takes courage to be with her.</i>
	<i>Aman başım nanay. Ağrıdı dişim nanay.</i>	<i>My head aches, my tooth aches.</i>
	<i>Çok içmişim nanay. Nanay gülüm nanay.</i>	<i>I've drunk too much, oh dear.</i>
	<i>Duvara mih çakarım. Sen sallan bakalım.</i>	<i>I'll hit the wall, you sway I'll stare.</i>

In this section, Somersan preferred the strategy retention in one culture specific unit: *hamam*. However, the following line also consists of another culture unit related with hamam: *gobek tası*. The translator –this time- decided to omit this cultural unit. The reasons can be as follows: the units are not central on the macro level. They are also not important on the micro level (centrality of reference) but the target audience does not see hamam. The visual channel does not lead the translator to make only one type of decision. So the translator omitted some cultural details (source) with which the target audience would not have been familiar. However, he tried to keep some common cultural units. In another words, he wanted to create a balance between source culture and target culture units in the target text.

The rest of the decisions are more close to the target culture. Vocabulary which is related with the style of the characters is replaced by some other cultural substitutions. As the analyzed section takes up more than one line, it becomes easier to see that the translators do not have to find a solution for a translation crisis in the same line as the source (if visual channels do not make it compulsory). Sometimes, they skip one point but represent it in another line. For example, the characters are using *ulan, lan* in their sentences. The translator omitted these slang expressions but then used *shit* in another line in order to convey the talking style of the characters. Another reason to skip these repetitions can be space limit (media-specific constraints). We see that the film dialogues are long and space is limited. So the translator often used omission as a strategy. It is clear that the translator frequently applied *cultural* substitutions in his translation decisions: *serseri* (buffoon), *yar* (lover), *güliim* (dear), *hoca hanım* (ma'am). As the target-oriented decisions also give the style of characters and the speech to the target audience, it seems like these decisions make the target text flow.

The song in the section has been translated into English. The translation has been done with considerable attention to the content of the song, even though the message of the song is not actually particularly important within the context of the film as a whole. The reason why the song was translated as it was might be that it is in the foreground of the footage and central on micro level because it does not coincide with any dialogue. For this reason, the target audience would feel 'excluded' from the film if there were no subtitles during the whole song. If the song were a lot shorter, interrupted by a dialogue or performed in the background, the translator would probably have decided to skip it. As there is no time and space restriction (media-specific constraints), the translator preferred to keep the target audience informed in order to involve them into the film more.

5.3 Conclusions of the case study

Twenty one films which have been translated by two translators (Lu and Somersan) of the film festival have been analyzed in terms of translation challenges for the translators. Also, an analysis of longer excerpts from two films has been presented. The conclusions from the case analysis will be summarized below.

The analyzed translation crisis points are as follows: titles, terms of address, metaphors, slang language and swear words, culture-bound references, religious terms, marked speech, and songs. As is evident from the detailed analysis above, the titles of the source films were translated with more source-oriented decisions (retention and specification). Terms of address were dealt with using more target oriented decisions: substitution (cultural). Metaphors were translated into English using the strategies of official equivalent (source oriented) or substitution (target oriented). It is quite possible to say that similar translation crises may be solved with

different types of solutions. Both source-oriented and target-oriented decisions seem to have found a place in the above-mentioned films. Slang and swear words were dealt with in different ways: official equivalent, cultural substitution (target oriented) and omission. Similarly, culture-bound references were translated into English by using both source-oriented (retention) and target-oriented (culture substitution) strategies. Religious terms and marked speech units tended to be transferred into target language with target-oriented strategies, most of the time cultural substitution.

Lastly, the treatment of songs appears to have possessed its own dynamics, because the main issue is whether to keep the song in the target text or delete it. This case study includes both types of examples. Some songs were found to have been omitted owing to media constraints. If the dialogues were longer than the lines we need to fit in subtitles and the songs coincided with some dialogues, the translators had a tendency to give priority to the dialogues and to use an omission strategy for songs. The preferred strategy for the songs with a peripheral role at the macro and micro levels was likewise omission. Nonetheless, if songs are not short, do not coincide with dialogues and alternatively have an important role in the scene or the film; mostly they were transferred to the target language by subtitles. Then, the main decision is about whether to give priority to the rhyme, rhythm or content of the song. From the case study above, it is not possible to say that the songs were translated in a more target-oriented or source-oriented manner. Small units have been treated uniquely and the songs have been translated as a result of these individual decisions based on the priority to transfer the content, rhyme or rhythm of the songs. Source-oriented strategies in the sub-titles which have been studied include retention, specification and direct translation for the translation of titles and culture-bound references. Official equivalent was also preferred, such as in the translation of some

metaphors and slang words. TL-oriented solutions are particularly preferred when it comes to the rendition of slang language, religious terms, culture bound references, marked speech, metaphors and terms of address. For these units, the common strategies are cultural substitution and generalization (textual linguistic norms).

Translation crisis and translation decisions to solve them are not only related with small units in the text. Also, translators need to deal with translation crises and make translation decisions within the context of the text as a whole. A source text includes approximately 20-30 pages depending on duration of the film. It brings both advantages and disadvantages. First of all, translating a film is difficult because translators do not take only the source text into consideration. They also watch the film and translate by taking visual and audio elements into consideration. It is highly important to study both the visual-audio product and the dialogues before translating the films (Okayuz & Kaya, 2017, p. 285). It really takes a lot of time to watch a film, translate the text and translate it by watching the scenes again to find the best / most appropriate translation decisions for them. Although it takes time, it also helps translators to see their limitations. When they follow the text and the film together, they can see the visual and audio restrictions which lead them to certain type of decisions. However, if they are not restricted by some kind of visual and audio elements (intersemiotic redundancy), they may make these translation decisions more freely. Additionally, translators need to distinguish between central and peripheral units in films. Centrality of references also gives the translators some freedom or some restrictions to choose a specific type of translation decision. As the analysis of the sample extracts demonstrated, translators have a chance of compensation. For example, even if translators want to / need to transfer some units of the source into the target text (perhaps because these units are central on the macro

and micro level or the visual and audio channel necessitate such a transfer), media-specific constraints may make the transfer impossible at this specific moment.

Nevertheless, if they cannot transfer them into the target text at this specific juncture, they can do so in another line. Lu and Somersan clearly benefitted from the option of compensation. That is why, when we do not see a specific unit of the source text in the corresponding line of the target text, this does not mean that translators have made a mistake or preferred omission because of laziness or lack of knowledge.

My analysis also showed me that the translators sometimes chose omission as a translation strategy. Some units were deleted and never compensated in the following lines because they were not important, not a priority for the film in Turkish or in English subtitles. However, sometimes omitted references may be compensated as well and may appear in subsequent lines.

The analysis of the treatment of certain crises-points in the films and of the sections from the translations carried out by the two translators show us that the translation decisions taken fall into the categories of both source-oriented and target-oriented. It cannot be said that only one pole was selected by either of the translators. Işıl Kocabay mentions that there are no fixed translation rules determined by the Foundation. It is the decision of translators how to deal with cultural elements. There is no superior group controlling their decisions (I. Kocabay, personal communication, December 9, 2015). That's why the translators do not feel any pressure on them from their superior team members and the Foundation itself. This gives them the freedom to make their translation decision according to the conditions surrounding them (the film genre, style of the film, cultural units there, units that needs to be prioritized or units that have a more peripheral role in the film etc.). The examples above also show that the combination of translation decisions from both

poles does not lead to an awkwardly translated text. All the texts seem to be quite coherent and cohesive.

However, it can be said that translation decisions tend to be more target-oriented. The translators in question seem to have preferred translation decisions that would enable members of the target foreign audience to read the subtitle more easily and not be distracted by questions in their mind. The reason for this overall strategy may be the desire to prioritize transferring the film itself as opposed to individual aspects of the source culture and language. The subtitle coordinator of the Istanbul Film Festival (2015) also notes that Turkish films are subtitled into English because there is a huge target audience, which includes guests from all over the world such as producers, film festival organizers and directors. They participate in the festival in order to see Turkish films because they can see other films in other festivals. They do not have a big chance of finding all these Turkish films (whether classics or newer productions) in other festivals. Moreover, acquainting the foreign audience with Turkish films is really important for the Festival organization. The films themselves represent Turkish cinema and culture. It is believed that the primary and major reason why the target audience is at the festival is not to gain information about Turkey and Turkish culture but to get to know Turkish Cinema, enjoy it and watch the film of a director that they are interested and see his world (Nermin Saatçioğlu, personal communication, December 2, 2015). Therefore, the main purpose of the translators appears to help the director of the film transfer his/her world. (Nermin Saatçioğlu, personal communication, December 2, 2015).

The parameters of Pedersen (2005) are a great tool for explaining translation decisions. Furthermore, they can function as an invaluable guide to practicing subtitlers during the translation decision process, because they give the translator a

road map while taking these challenging decisions. These parameters are: transculturality, extratextuality, centrality of reference, intersemiotic redundancy, co-text, media-specific constraints and paratextual considerations. For instance, if translation crisis points are monocultural units (transculturality) and text eternal points (extratextuality), this makes the job of translators more difficult. Likewise, if they are not at a central position in the text (centrality of reference) and these crisis points are not supported by (non-) verbal audio and visual channels (low in intersemiotic redundancy), it becomes more challenging to carry them into target language. Moreover, if the co-text offers no guidance and the translator has to contend with both media-specific constraints and a lack of information provided by paratexts, then the translator is all the more likely to warm to the option of omission.

Both translators have a lot of points in common in terms of translation in general sense. They may make different decisions on small specific units but they are quite similar in terms of their overall strategies (source or target oriented). However, there are also some differences between them. These differences appear to be more the result of personal differences between Lu and Somersan, such as background and experiences, rather than being a consequence of some external parameters affecting their decisions. It is significant that Lu prefers more American English usages (Table 35), whereas Somersan is Turkish and British so he prefers more British English usages (Table 36) (S. Somersan, personal communication, December 12, 2015). The difference between the two translators is particularly evident in the choice of vocabulary, as seen in the examples below.

Table 35. Lu - American English

<i>The Bus</i>	Yemek bol. On günde domuz gibi olursunuz.	Food is plenty. In ten days You'll be fat like <i>hogs</i> .
<i>The Other Side of Beyoglu</i>	-Peki çiçeklerin durumu ne? -Renk renk, boy boy, huy huy.	-And what's up with the flowers? - Any <i>color</i> , size, temperament.

Table 36. Somersan – British English

<i>A Song to Long For</i>	Sonbahar yağmurları başladığı zaman ben artık onun sadece talebesi değil	By the time <i>autumn</i> rains had started I wasn't only his student.
<i>Muhsin Bey</i>	Burada o kiraya ev olur mu?	Living in a <i>flat</i> with that much rent.

As is clear from the examples above, personal differences between translators are welcome in the film festival, and the individual translators' idiosyncratic decisions have not been subject to any restrictions. Such individual differences/preferences can find a place in the translated texts because of two reasons: Firstly, there is no fixed rule that translators should follow while doing translation, such as following the source or target culture or doing their translation in either American English or British (I. Kocabay, personal communication, December 9, 2015). Secondly, as these two translators work from home, it is not like the times when translators used to work in the same office and exchange ideas at the very moment they came across translation problems. That's why the translation decisions of the two translators may differ more.

When it comes to analyzing the case study translation decisions in terms of normative behaviors, they are not purely source-oriented or target-oriented (initial norms). To that end, both translators have their own translation decisions which they made within the limit of parameters we have discussion above. For example, while one translator may have used an official equivalent strategy for translating a swear word, the other translator preferred using substitution in the translated text or even omission. Actual translation decisions (operational norms) involve some combinations of source- and target-oriented solutions yet they tend to be more target-oriented. In terms of matricial norms, (operational norms), we can say that omission

is preferred from time to time, as stated above. It is also done to reduce the subtitles to fit them into two lines.

Toury (1995) says that norms lie between two poles: rules and idiosyncrasies. Some norms are weaker (more idiosyncrasy-like) while some others are stronger (rule-like) (pp. 53-58). According to this large scale, analyzed translation decisions cannot be labeled as rules because the examples are not showing that strict consistency among them. Also, the number of examples which were analyzed in this case study is not sufficient to be able to confirm the existence of a rule. “Toury locates translation as always lying in the middle: no translation is ever entirely ‘acceptable’ to the target culture because it will always introduce new information and thus defamiliarize that system, nor is any translation entirely ‘adequate’ to the original version because the cultural norms cause shifts from the source text structures” (Gentzler, 2001, p. 125). However, they may have a tendency to be closer to one pole more than the other or a mixture of both. Toury notes that translations are indeed intended to cater for the needs of a target culture (Toury, 1995, p. 28). That’s why translators’ decisions tend to be closer to the target culture and to be guided by domesticating strategies. In another words, there is a high level of acceptability among the translation decisions I have discussed. On the other hand, it would be fair to state that norms are not strictly enforced in the area of subtitling on which I have been focusing. The decisions are often taken pragmatically in response to the various constraints faced by the translators. That’s why translators often appear to take decisions that seem closer to being idiosyncrasies than they are to norms.

My findings have given us the opportunity to reflect on the relevance of the notion of norms to this case. The notions of adequacy vs. acceptability are almost parallel to foreignization vs. domestication. That’s why; it is also possible to come

to some conclusions about the degree of foreignization vs. domestication involved in the translations. Also, the strategies I have drawn on in this paper are based on this spectrum (Pedersen, 2005). The results of the case study do not point to a strict polarization between foreignization and domestication. Both methods have been benefited from, yet we can say that the translated texts are usually closer to the domestication pole than to foreignization. If we apply Venuti's comments regarding the invisibility of the literary translator to the producer of subtitles, we can say that subtitled texts tend to be fluent and cleansed of the source-text-oriented linguistic or stylistic features that would make them unclear. Translators are to a large extent invisible (1995, p. 1).

It would be wrong to regard the translation solutions analyzed above as a reflection of the status of AV translation at film festivals throughout Turkey. There are two reasons for this. First of all, the examples which were analyzed derive purely from the Istanbul Film Festival and the norms evidenced in them cannot be taken to represent all festivals in Turkey. Secondly, the number of translated films examined above is not sufficiently large to allow us to reach general conclusions. This research only sheds a little light on film festival subtitling by benefitting from material deriving from the most well-known festival in Turkey. It should be remembered that the translation solutions I have pinpointed are not the only solutions to be found in these subtitled films. It is possible to come across different solutions for dealing with the same kinds of problems as well. However, I am of the opinion that the documented solutions do lead us to an understanding of the parameters/reasons behind them, the translational norm-governed behaviors in the specific case of the Istanbul Film Festival, and a consideration of translation decisions in relation to the foreignization and domestication spectrum.

CHAPTER 6

CONCLUSION

This final chapter will summarize the aims and findings of the study, underline the contribution of this thesis to its field and share some suggestions for further research. The topic of this thesis has been translation for film festivals. What motivated me to study in this field was that there is relatively little work on AVT in general and especially on translation for film festivals. Apart from the ‘classics’ of the field, such as Delabastita (1989, 1990), Luyken (1991), Gonzales (1998), Gambier & Gottlieb (2001), Pedersen (2005), Chaume-Varela, (2006), Díaz Cintas & Remael (2007), there are relatively few publications on either subtitling or dubbing and just a handful on other types of AVT: Martinez-Tejerina (1989), Köksal & Tahir (1990), and Di Giovanni (2007) write about film festivals and translation practice at film festivals while Karamitroglou (2000), Ramiere (2006), Doğan (2012), Ross (2013, 2019) and Okyayuz & Kaya (2017) focus on AVT. The lack of research is even more conspicuous in the Turkish context. When we think about not just general studies on audio-visual translation but more focused research on translation for film festivals, the gap becomes all the more obvious. The Istanbul Film Festival has been handled in some papers like Uğurlu & Uğurlu E. (2011) and Özdüzen Ateşman, (2015) but these are not concerned with translation activity. That’s why I decided to conduct exploratory research on translation for film festivals in Turkey. I selected the Istanbul Film Festival because it is the best-known of them and most truly international in terms of the origin of the films show and of the film makers, as well as the profile of the audience. In these terms, it is an appropriate case to select.

Chapter 1 (Introduction) gave a brief structure of the thesis and informed the readers about the research topic, aim and objectives. It also briefly touched upon the object of the case study.

Chapter 2 was on audiovisual translation, dubbing and subtitling and film festivals, especially the *Istanbul Film Festival* which has been organized by Istanbul Foundation for Culture and Arts (ISKV) since 1982 (film week). 36 films were shown in the first International Film Days in 1983, and since then the number has increased to more than 200 films. The translation of the films has been done by more or less the same team every year so this makes the case more interesting for tracing whether or not some common translational behaviors exist.

In Chapter 3, the literature review and theoretical framework of the study were shared. In the literature review part, the sources about film festivals and translation in Turkey and abroad were mentioned. Then, the terms used to categorize translation decisions were listed and it was explained that the term to be used in this study would be strategies, in the sense proposed by Pedersen. The following scholars' ideas, definitions and categorizations were discussed : Jean-Pierre Vinay and Jean Darbelnet (1958), Lambert & van Gorp (1985), Nord (1991), Delabastita (1990), Gottlieb (1992), Tomaszewicz (1993), Ramiere (2007), Nedergaard-Larsen (1993) and Diaz Cintas & Remael (2007). Pedersen's (2005) taxonomy of strategies and parameters was introduced as an effective framework within which the data of the case study could be analyzed. These strategies range from the most foreignizing to the most domesticating. Pedersen's taxonomy is based on his observations of the norms underlying subtitling (Pedersen, 2005, p. 3). The parameters that he associates with translation strategies are very helpful for identifying the reasons behind translation decisions. The results of the study were interpreted in the framework of

norms and foreignization and domestication spectrum. Clearly, other theoretical frameworks could be preferred by other scholars wishing to carry out similar research, and this research would shed even more light on the translation activity at film festivals in Turkey.

Chapter 4 offered information about the data and methodology of the thesis. In order to gather more data and learn more about the IKSŞ and the Istanbul Film Festival, interviews were conducted with Nermin Saatçiođlu, the current subtitle coordinator of the Istanbul Film Festival, who has been working for IKSŞ since 1993; Sertaç Canbolat, who has worked as a translator since the First Istanbul Cinema Days in 1982; and Işıl Kocabay, who started to work for the Istanbul Film Festival as the assistant subtitle coordinator in 2005. Additionally, questionnaires were sent to the translators Lu and Somersan in order to gain a more concrete and detailed impression of the actual translation process. The interviews and questionnaires turned out to be very useful extratextual sources for this study because they gave information about the structure of the film festival and the translation process. Questionnaires shed light on the perspective of the translators and their preferences/ideas about taking translation decisions. These sources lent a more solid grounding to the case analysis and meant that my comments on the translatorial decisions and the reasons for them were less speculative. The findings from the research would have been even richer if more questionnaires had been sent to all translators working for the festival. This would have yielded results pertaining not simply to two individual translators but to the Festival's translation team as a whole. However, for this case study I was only given the contact details of Lu and Somersan, since it was these two members of the Festival team who for a long time have been doing the translation from Turkish into English. Further research could

also involve a more detailed empirical study of the target audience (by observation and questionnaires). It would be quite interesting to observe the reactions of the English-speaking audience to the translated products and especially to the strategies used at the translation crisis-points.

Chapter 5 presented a detailed analysis of the decisions made by the translators. My aim was to examine the strategies translators resorted to while making translation decisions and to uncover the parameters that affected the decision making process. The next step was to make sense of the results in terms of norms and the foreignization-domestication scale. In line with this aim, I carried out an analysis of both small units and longer sections from translations. The small units analyzed were titles, terms of address, metaphors, slang language and swear words, culture-bound references, religious terms, marked speech and songs, all of which posed particular challenges for translators. These features can be called translation crisis points and can be regarded as indicative of normative behaviors (Pedersen, 2005, p. 1). The analysis of the actual decisions at certain translation crisis points showed that translators do not follow fixed translation rules laid down by the festival translation team. They are free in terms of making their own decisions and deciding on which aspects of the films they wish to transfer into the target language and, thus, into the filmic text which spectators at the Festival get to see and hear. The translators' decisions may be affected by the following parameters: transculturality, extratextuality, centrality of reference, intersemiotic redundancy, co-text and paratextual considerations. If translation crisis points are monocultural units and text eternal points (extratextuality), this makes the job of translators more difficult. Likewise, if language material at a translation crisis point does not have great significance to the film (centrality of reference) and is not supported by (non-) verbal

audio and visual channels (low in intersemiotic redundancy), it becomes more challenging to carry it into target language. Moreover, if the co-text offers no guidance and the translator has to contend with both media-specific constraints and a lack of information provided by paratexts, then the translator is all the more likely to warm to the option of omission.

The actual translation decisions in the case study consisted of a combination of source- and target-oriented ones. However, there was a tendency for them to be target-oriented. Prior to beginning my analysis of the subtitles, I had expected to come across more source-oriented decisions. However, the results turned out to be different. Different translation decisions and individual differences between translators showed us that translators are free enough to make their own decisions and may indeed give us ideas about how different translation styles can be. For example, Somersan preferred more British usages and Lu preferred more American English usages, but they were given the leeway to go on following their individual preferences in their translations. Also, the examination of the longer samples could lead one to surmise that the two translators may deal with translation crisis points differently. One preferred to keep one cultural unit in the corresponding line of the source text, while the other tended to omit the cultural units and compensated for them in another line. The analysis of shorter units and sections from the translated texts revealed the impact of technical constraints. Sometimes, even if they did not want to omit a unit in the target text, they could not avoid it because they did not have enough space. In such circumstances, they analyzed the units in terms of centrality, co-text, transculturality and extratextuality and the decisions were made accordingly (2005, pp. 10-14).

The study revealed that the translations tended to be more acceptable in Toury's terms. Translators' decisions were more individual decisions in between norms and idiosyncrasies on the scale. As translators acted in quite an independent way and find creative solutions, however, the final translation product was invisibly the fruit of translation.

The choice of the source text and the choice of whether or not to use an intermediary language is related with preliminary norms. The selection of Turkish films to be shared with foreign and Turkish audience (Turkish films are invited by the festival teams or the directors apply to be in the festival) was related with primary norms. However, the selection of films to screen has not been dealt with in this thesis, but it could be the topic of other research that would explore the preliminary norms determining the choice of films to be shown in the festivals. Such research could be comparative, including some other important international festivals in Turkey. Intermediary language is used in the film festival because of foreign audience. The mode of translation is subtitling because it is less expensive and faster than dubbing. Moreover, as electronic subtitles are projected manually and not incorporated into the film, they do not harm the original of the film. There was, however, a phase of simultaneous interpreting in the history of the film festival in Istanbul. It was not in use for a long time because the target audience did not like it. Spectators felt distracted by hearing the original sound together with the voice of the translator (Tahir Gürçağlar and Köksal, 1990). That is why it is very important that norms are accepted by the target audience. Because of the tendency for sub-titles to be more target-oriented, audiences have come to prefer domesticating decisions over foreignization ones, and this in turn has meant that they find more 'acceptable' subtitles easier to understand and process.

“Norms are unstable, changing entities; not because of any intrinsic flaw but due to their very nature as norms” (Toury, 2000, p. 204). In parallel with this, the decisions of translators may be hugely affected by the passage of time, by changes in cultural, social and political life, by shifts in the outlook of film festivals and by new needs and expectations on the part of the target culture. Time can bring changes to translation decisions. For this reason, one cannot predict that a certain approach to decision-making with respect to subtitles at film festivals will remain forever unchanged. Everything can change in time depending on the demand of the target audience, the perspective of translators, and so on.

I believe that this research fills a gap by being the first study to scrutinize audiovisual translation activity at a Turkish film festival in Turkey and one of very few studies anywhere to deal with festival subtitling. However, it should be accepted as an introductory, exploratory study and can be developed on in the future. I also believe that a different picture of translational practices might have emerged had we analyzed more films in the Festival and included a larger number of translators. This point can be regarded as a shortcoming. Although the number of films (21) was certainly sufficient, the number of translators (2) prevented me from being able to reach any conclusions about the Festival as a whole. To be able to generate more general results concerning the entire Festival, the study would need to be expanded. Also, other film festivals could be included in the research to yield broader findings related to translation activity in film festivals. Another focus would be the Turkish subtitles for films in foreign languages. It would have been a good idea to conduct face-to-face interviews with the translators, in order to discover their motivation for specific translation decisions. All the ideas stated above can be effective contributing points to expand this research.

APPENDIX A

TRANSLATION FROM TURKISH TO ENGLISH

AT THE ISTANBUL FILM FESTIVAL:

MURAT LU

Date: 07.03.2016

1	Name & Surname:	Murat Lu
2	Age:	38 (born 1978)
3	Nationality:	Turkish
4	Are you a freelance subtitle translator?	Yes
5	What is your educational background?	University (M.A.)
6	What kind of work experience (especially in the field of audio-visual translation) do you have?	Subtitling for cinema movies, TV series, cartoon films.
7	What is your experience in translating from Turkish to English?	Festival movies and some TV series.
8	Does the Istanbul Film Festival have some predetermined rules or preferences for the translation of movies that you should take into consideration while translating?	Not so many rules but we have to take the general audience into consideration. We have to be free but we also have to be careful about swearwords and the sexual content. Also, religious issues are also oversensitive these days, as you know.
9	What are the criteria for a Turkish movie to be included in the Istanbul Film Festival? What are your own ideas concerning the choice?	It must be original, I think. The message it has, the topic it focuses on, the genre it refers to must be original. It may have international or domestic releases.
10	Do you think that movies should be translated for hearing-impaired audience as it also brings extra subtitling work?	Definitely yes.

11	For the translation of Turkish movies at the Istanbul Film Festival, the target language is English. But what about the target culture? Do you think it is American or British or no specific culture?	I think English belongs to a global culture. Thus, there should be no specific target culture.
12	For Turkish movies with English subtitles, can you define your target audience / target profile?	The movies in the Fest address many different people from Europe to the USA. Therefore, translation should not take one single culture into consideration. It must get global audience into consideration.
13	A movie is also a representation of a culture. You are translating from Turkish to English. While translating, what do you think about your target culture?	My target culture, as I said before, is very global. The culture cannot be one single culture. While translating, I imagine a group of people coming from different countries and cultures. My translation must address all of them.
14	When you come across a cultural problem, how do you generally solve this problem?	I do not know what you mean by cultural problem but if I come across a difficulty stemming from cultural differences, I try to present additional notes to my translation. If the audience does not understand that cultural part, his/her focus on the movie may stop. Therefore, I have to explain those parts.
15	Do you think that your target profile helps you make translation decisions? How?	Definitely yes. If I know my audience beforehand, it helps me convey the cultural components easier. I may have idea about what they know about Turkish culture and what they do not know. Depending on the information, I can be more explicit.

16	Do you think that your translations are closer to the source culture (Turkish) or the target culture (English)?	Both.
17	English is the common language of the world (Lingua Franca). Do you think there is a lingua franca culture?	Yes, I believe a lingua franca culture.
18	What kind of challenges have you come across while translating from Turkish to English (especially in the 2014 movies you shared with me)?	As I said before, some of the Turkish cultural specific parts are difficult to for the audience to comprehend and it makes me think a lot about how to convey them to the audience.
19	As your target audience does not only belong to one specific culture, does this mixed culture have an effect on your decision? How?	Yes. I take what all they know and what all they do not know into consideration. I prepare a list – which is my decision-making list. My translation is impossible without that list.
20	Can you tell us about your subtitling process before translation?	I watch the movie and try to get used to the characters
21	Can you tell us about your subtitling process during translation?	I pay attention to the relation between dialogues and visual input.
22	Can you tell us about your subtitling process after translation?	I check my translation (timing, wording, spelling etc.). I also ask some of my foreign friends to check some cultural parts. If they understand easily, it means everything is fine.
23	Is there anything else you would like to add, or share?	Thank you very much.

Thank you very much for sparing time for these questions, your priceless patience and support.

APPENDIX B

TRANSLATION FROM TURKISH TO ENGLISH

AT THE ISTANBUL FILM FESTIVAL:

SELÇUK SOMERSAN

Date: 14.12.2015

1	Name & Surname:	Selçuk Somersan
2	Age:	34 (1980)
3	Nationality:	Turkish/British
4	Are you a freelance subtitle translator?	Yes
5	What is your educational background?	BSc Degree from University of Hertfordshire, UK
6	What kind of work experience (especially in the field of audio-visual translation) do you have?	Freelance Translator for 13 years. AV Translation for the Istanbul Film Festival, If Istanbul, Istanbul Theatre Festival, Antalya Altın Portakal Film Festival, BBC and National Geographic, TRT documentaries, Red Bull productions.
7	What is your experience in translating from Turkish to English?	13 years of translation of creative texts, literature, technical reports, medical reports, films, plays, website localization etc.
8	Does the Istanbul Film Festival have some predetermined rules or preferences for the translation of movies that you should take into consideration while translating?	You can't translate word for word. Otherwise; - the audience cannot understand. - the text becomes too long for the audience to read. In any case they lose track of the plot. Each cue can be 34 characters long and a maximum of 2 lines. Plus you have to have an understanding of the culture of the target audience. But this is not something specific to Istanbul Film Fest. This is a general rule of thumb in all movie subtitling.

9	What are the criteria for a Turkish movie to be included in the Istanbul Film Festival? What are your own ideas concerning the choice?	Mostly being a classic/award winning movie or promising newcomer. Selection is mostly determined by that year's programming theme. This is not something the translator has any say on. This is a professional job.
10	Do you think that movies should be translated for hearing-impaired audience as it also brings extra subtitling work?	Yes.
11	For the translation of Turkish movies at the Istanbul Film Festival, the target language is English. But what about the target culture? Do you think it is American or British or no specific culture?	I don't think you can make such a distinction.
12	For Turkish movies with English subtitles, can you define your target audience / target profile?	All foreign movie enthusiasts. Obviously, Anglophones are priority.
13	A movie is also a representation of a culture. You are translating from Turkish to English. While translating, what do you think about your target culture?	You must always remember that the audience is reading and trying to watch the movie at the same time. The ultimate issue is getting the message over to the most people. So, keep it simple and flowing through the perspective of an Anglophone.
14	When you come across a cultural problem, how do you generally solve this problem?	This is unique to every case. You might use a completely different English proverb to give the message. You might give a local example or use local jargon, etc.
15	Do you think that your target profile helps you make translation decisions? How?	You have to consider that there are non-English speaking people in the audience. This affects wording to a certain extent.

16	Do you think that your translations are closer to the source culture (Turkish) or the target culture (English)?	For me, the translation should give local culture in a way that is understood by the target culture. I believe having a British mother and having lived in both UK and Turkey helps me do that.
17	English is the common language of the world (Lingua Franca). Do you think there is a lingua franca culture?	Yes, parallel to merging of cultures on a global level.
18	What kind of challenges have you come across while translating from Turkish to English (especially in the 2014 movies you shared with me)?	Nothing except a few local proverbs, which needed some thinking to translate while considering the max cue length.
19	As your target audience does not only belong to one specific culture, does this mixed culture have an effect on your decision? How?	Yes. I have to get the message over to as many people as possible.
20	Can you tell us about your subtitling process <i>before translation</i> ?	Watching the movie first.
21	Can you tell us about your subtitling process <i>during translation</i> ?	I work from Word files with a fixed-width table to keep the 2-line cue.
22	Can you tell us about your subtitling process <i>after translation</i> ?	I only translate. I send the text after a final read while the film runs in the background. Festival staff prepares for screening.
23	Is there anything else you would like to add, or share?	Thank you.

Thank you very much for sparing time for these questions, your priceless patience and support.

APPENDIX C

INTERVIEW ON THE ISTANBUL FILM FESTIVAL:

NERMİN SAATÇIOĞLU

Interview Date: 2 December 2015

1) Name & Surname:

Nermin Saatçioğlu

2) Educational Background:

I did my bachelor's degree in philosophy. My educational background is not related with translation. I studied French during my high school years. I had my courses in English during my university years.

3) Work Experience:

Mostly, I have worked as a freelance translator and in the film industry. I've translated books and done translation for TV channels & DVDs. Moreover, I've worked for film festivals and theatres. Currently, I work as the subtitle coordinator for the Istanbul Foundation for Culture and Arts (IKSV), which is an extra job for me. My professional life is based on translation.

4) What is your position in IKSV - Istanbul Film Festival?

I am the subtitle coordinator at the Istanbul Film Festival and Theatre Festival.

5) Since when have you been working for Istanbul Film Festival?

I have been working for the Festival since 1993. I started to work as a translator and an operator during the films. I have been working as a coordinator for the last 5-6 years.

6) Could you please answer the following questions about the translation department of Istanbul film Festival?

○ Number of translators:

My team consists of 60-70 people. There are 2-3 new beginners every year because these 60-70 translators do not work every year. The team work as freelancers. Most of them have their own full-time professions. Some of them are students. That's why some of them may not find time to work in an event which only takes place once a year.

○ Number of editors:

The editing team consists of 4-5 people. They also work as translators for the festival. In some sense, they are the more experienced members of the festival team. In other words, the editing team is formed from the existing translators.

○ Languages and Language Pairs:

Our aim is to translate a film directly from its source language of it. For sure, this gives healthier results. Although it is not always possible, I do my best to do it. We have translators for the following languages: French, German, Italian, Spanish, Greek, and Russian. If we get an application from a candidate who speaks a language different from those stated above, I certainly find it interesting. For example, we may have English translation of French movies yet I always want these movies to be translated from French to Turkish.

7) Could you please tell me about the translator employment procedure? What kind of qualities are needed?

We have a lot of candidates. Mostly, we start by assigning a test translation to the candidate. In my opinion, the candidates for English language translation are not a priority for me because nearly all existing translators can do translation from English.

I would like to work with candidates who can speak French, Spanish or any other language in addition to English. I do not hire candidates who can only work on English films because my team is full and I have enough qualified English language translators.

As I said before, mostly we start with a sample translation or sometimes I give candidates a whole film to work on. If I assign a whole film to a candidate, it means we are not so close to the festival dates so that I can go over the whole translated film. I analyze and evaluate the translated text. If I am busy, my editors can do it for me. If the candidate matches our criteria, we include him/her into the team. I can give some details about the 'profile' we are looking for. The candidates inform me of the languages they work in and their experience in the field of translation. Years of experience do not prove the success of a translator. A candidate may have been living in the United States for 20 years and her/his English can be at a very high level. However, that doesn't show that this person can work as a translator. What is important for me is a translator who has a full command of Turkish and the foreign language. The translation should not seem 'artificial'. The translator should think about how the characters would speak in Turkish. Translation should be correct and fluent. If the translation only conveys the context but seems remote from real life, it doesn't sound interesting for me.

8) Could you please inform us about the translation process in general, starting with distribution of movies to translators?

Preparations start in December and materials start coming to the festival team starting from that month. However, most of them arrive when we are a good deal closer to the festival date, especially in March. As soon as I have the dialogues of the films, I start to assign them. I have some strategies while deciding on the translator

who will take the translation of each film: if we have new translators, I give them the first films I have because we will need more time to edit their translated text. I give them a deadline (e.g. 10 days). If the translator does a good job, then I can give her/him more films to translate. Moreover, as I haven been working with more or less same 60-70 translators for a long time, I know which translator can deal best with a specific film. I know the interests of the translators as well. As I analyze all films before sending them for translation, I know who matches best with the film. I do not watch each and every film. However, I know the topic, genre and style of the films. I can predict who will do a better translation of a film. Of course, translators can translate all kinds of documents but if they enjoy what they translate, they can translate much better. It is also the case for me.

Another aim is to make my translators happy with the films as this also increases the quality of their work. After I have gathered all the translated texts, I give them to the editors. I try to use the time in the most efficient way for all of us. However, sometimes texts are delivered to us too late. That's why plans may change a little bit especially in March. Editors also work most in March. All translated texts are sent on these dates. It is the busiest time for us starting from March to April.

9) What are the working conditions for translators?

10) Are Turkish movies only translated into English? Why English?

We also have a small festival in October and we don't do English subtitles for the films of this festival because we don't have foreign audience/guests from abroad. Yet I will be giving information about our big festival in April. The Festival in April is an international one, so a lot of guests come for the festival. These guests can watch the foreign language films in another festival but the possibility to come across Turkish

films in another festival is very low so they actually come for Turkish films. The ones interested in the recent or old/classic Turkish films are those guests. The common language of these foreign guests is English, which is why English subtitles are preferred. Some films have French subtitles like some classics. New and recent films generally do not have French subtitles. For example, we already had the French subtitle of the film *Vesikali Yarim*. That's why we used it. In the case that the film has the French subtitle, we do not translate it into English. We announce in advance that the film will be with French subtitles. Those who are interested in the film and can understand French come to see the film. It can be also the case if that's what the sponsor requests. The classics of Turkish cinema are restored. The sponsor is a French firm so we do both French and English subtitles for those movies. The rest of the Turkish films have only English subtitles.

** Even if translators sometimes forget it, we add the name of the translator at the end of the film and share it with the audience.

11) Do you think the Istanbul Film Festival has a role as a cultural bridge?

I believe so. We have a great number of foreign guests. As I said before, they come to see the Turkish films. Their intention is to come together with Turkish directors and artists. The festival also brings films for the Turkish audience from all over the world. In this sense, it has the mission of being a cultural bridge.

12) Is there any rule/norm/strategy predetermined by the institution in terms of translators' decisions, especially in terms of the transfer of cultural elements? If yes, what are these rules?

There is no method formulized by us. It is up to the translators. However, editors can decide that some parts are not clear enough; the target audience may not get it. It is also the decision of the editor. Editors can also inform me about the parts they want

to change and we can discuss about it. Later, we can consult the translator. We also ask the opinion of the translators in this kind of cases. As we have been working with the translators for a long time, normally we don't have many unclear points. Even if we have them, we can find a solution easily. I can say that we speak the 'same language'. Of course, the style of the translators differs from each other. We should respect it. However, we have a lot of translation principles in common. That's why we don't feel the need to set any rules. We share similar ideas in our team.

13) Is there any dominant perspective of Istanbul Film Festival in terms of the translation of Turkish movies into English? For example, are Turkish movies' subtitles close to the target or the source?

It is really difficult to make a fixed decision about it. It mostly depends on the context. Some units may be left untouched. The target audience may not understand it but at least they may have an idea about it thanks to the context. However, you may think the meaning of a unit is crucially important and you should transfer it to the target language. It really depends on the case.

In my opinion, films belong to their makers. What is important is to transfer their world. That's why I said it is important to analyze the specific cases. The director shoots his/her film to share something with others. Foreign guests come from abroad to watch the film of the director, not to learn about Turkish culture. The primary responsibility of translators is to create the world of the film—the world of the director—in another language. His/her duty is to help the director make his/her point in another language. You can understand it when you watch the films. The directors don't have to tell it to the translators. If the translators think a cultural unit is important while transferring it into another language, then they do their best to transfer it into the target language somehow. However, if a cultural unit is not central

in the world of the director/film, it is much better to spend effort on other crucial elements than this one. The foreign audience does not come to the festival to learn about Turkish culture. This may be an additional objective, but the main objective is to see the atmosphere in the festival, to meet people from the sector and to see what the sector offers here in Turkey. The main purpose is more artistic than cultural.

14) Has the Istanbul Film Festival ever carried out research on defining the profile of the target audience of the Festival? If yes, when? Could you please share the details with us?

15) How can you define the target audience for the Turkish movies? The profile of local people? Of the foreign audience?

The first group is the foreign guests within the sector: these are foreign directors, actors, producers, film critics and festival organizers. The second group consists of foreigners who already live in Istanbul. This group may know Turkish but they may be willing to watch films with English subtitles. I don't think many foreign people will come to the festival from abroad just to watch the films if they do not work within the sector. Even if there are such people, I believe the number will not be high. Then, the majority is foreign guests who work in the same sector and foreign people living in Istanbul or those who happen to be in Istanbul at the time of the festival.

16) Can you tell me about the process of selection of Turkish movies for the Istanbul Film Festival, especially the ones shot in the past (old, classics etc.)

The directors and advisory committee of the festival select both Turkish and foreign language films. The process is the same for Turkish and foreign language films.

First, applications to take part in the festivals are made, mostly by producers of films. However, the Festival members share their interest with the producers of some films to invite them to the Festival. The Festival also sends requests for Turkish films, yet this is only for the films of important directors. For the rest of the films, their producers send their application to be in the film festival. The advisory committee and directors watch the films and make their decisions. As I am not a member of the committee, I do not know their criteria exactly. However, I can share my opinion. The quality and the role of the film as a bridge are really important. For example, the film may not be so successful but it may belong to a young promising director. The films whose topic cannot be found in a lot of films like *Gezi* can be selected because the team may be interested to share these rarely touched topics with the foreign audience. Actually, Turkish films participate in film festivals in order to reach a foreign audience. Unfortunately, some Turkish films may not find the chance to come to theatres. The festival gives opportunities to these kinds of films. Most of the films are shown once in the film festival. That's why the aim can be announcing the film, helping the films meet both a Turkish and foreign audience. The festival also gives a change to films to participate in other film festivals abroad. Supporting Turkish Cinema is one of the objectives of the festival.

APPENDIX D

INTERVIEW ON THE ISTANBUL FILM FESTIVAL:

NERMİN SAATÇIOĞLU

(TURKISH)

Röportaj Tarihi: 2 Aralık 2015

1) Ad & Soyad:

Nermin Saatçioğlu

2) Eğitiminiz:

Felsefe okudum aslında üniversitede. Yani çeviri eğitimim yok doğrudan doğruya.

Ama lisede Fransızca öğrendim. Üniversitede İngilizce okudum.

3) İş tecrübeleriniz:

Genelde serbest çalıştım ve çeviri yaptım. Arada film çekimi gibi farklı işlerde de yer

aldım. Ağırlıklı olarak çeviri yaptım: Kitap çevirisi yaptım, Televizyonlara çeviri

yaptım. Bunlar dışarıdan yaptığım, kadrolu olarak çalışmadığım işler. DVD çevirisi

yaptım. Festivallere film çevirisi yaptım. Tiyatro oyunu çevirisi yaptım. Şimdi de

IKSV'de hem tiyatro hem de film festivalinde altyazı koordinatörlüğü yapıyorum.

Bu da dışarıdan yaptığım bir iş aslında sözleşmeli çalışıyorum. Ana eksen genel

olarak çeviri hayatımda.

4) IKSV'deki pozisyonunuz:

Istanbul Film Festivali ve Tiyatro Festivali'nde Altyazı Koordinatörlüğü.

5)Istanbul Film Festivali için ne kadar süredir çalışıyorsunuz?

93'ten beri çalışıyorum. İlk girdiğimde çevirmen olarak başladım. Film Festivali'nde ve Tiyatro Festivali'nde çevirmen ve gösterim görevlisi, operatör olarak başladım. Koordinatörlük son 5-6 senedir yaptığım bir iş.

6) İstanbul Film Festivali Çeviri Bölümü'ne dair aşağıdaki soruları yanıtlar mısınız?

○ Çevirmenler:

Ekibim yaklaşık 60–70 kişiden oluşmakta. Her sene iki üç kişi kadroya giriyor çünkü 60–70 kişinin hepsi her sene çalışmıyor olabiliyor ve kişiler de dışarıdan çalışıyor.

Kimilerinin kendi işleri var, kimileri okuyor. Dolayısıyla senede bir kere olan bir festivalde her sene çalışmayabiliyorlar. Ama her festivalde çalıştığım ortalama 60-70 kişi oluyor.

○ Editörler:

Editör kadrosu da yaklaşık 4–5 kişi. Bunlar da yine çevirmenlerin içinden. Daha deneyimli çevirmenler diyebiliriz. Yine aynı ekibin içinde kalıyoruz.

○ Çeviri Dilleri:

Kaç dilden çeviri yapıyor sorusuna ise şöyle yanıt verebilirim. Bizim temel aldığımız şey aslında orijinal dili ne ise filmin o dilden çevirmeyi hedefliyoruz. An sağlıklı çevirinin bu olduğunu düşünüyoruz çünkü. Ama tabii dünyanın her dilinde çevirmenim yok. Ama olabildiğince tamamlıyorum. Mesela Fransızcadan, Almandan, İtalyancadan, İspanyolcadan, Rumcadan ve Rusçadan var. Böyle bir başvuru olduğunda değerlendiriyorum çünkü tercihimiz dediğim gibi orijinal dili temel alarak çeviri yaptırmak. Mesela Fransızca olan bir filmi her zaman Fransızcadan çevirtiyorum. İngilizce metni yollanıyor ama daima Fransızca orijinalından çeviriyoruz.

7) Çevirmenlerin işe alım süreçleri ve çevirmenler de aradığımız nitelikler nelerdir?

Genelde bir deneme çevirisi yaptırıyoruz ilk başta çünkü çalışmak isteyen, başvuran çok kişi oluyor. Kadrodaki hemen hemen herkes İngilizce bildiği için İngilizce benim için öncelikli bir dil değil. İngilizcenin yanında bir dil daha biliyor ise Fransızca olsun İspanyolca olsun ya da daha egzotik bir dil olsun, o benim için önceliklidir. Dolayısı ile sadece İngilizce bilen insanları pek almıyorum.

Yeni başlayanlara deneme çevirisi yaptırıyorum genelde ya da doğrudan doğruya film verdiğim de olabiliyor. Bir film veriyorum festivale çok yakın olmamak kaydı ile. Deneme çevirisinin üzerinden geçiyorum. Ben bakıyorum genelde, ya da ben çok yoğun isem editörlerden biri bakıyor. Orada eğer bizim aradığımız profili buluyorsak, onu kadroya dâhil ediyoruz. Profilden kasıt nedir? Genelde herkes şu şekilde geliyor: “Ben x dilini çok iyi biliyorum. Şu kadar senedir çeviri yapıyorum”. Bunlar benim için ölçüt değil mesela. Yani on senedir çeviri yapıyor olabilir ama benim için iyi bir çevirmen olmayabilir. Ya da 20 senedir Amerika’da yaşıyor olabilir, İngilizceye hâkimdir ama benim için yeterli bir çevirmen değildir. Baktığım şey aslında hangi dilden çeviri yapılıyorsa ona hâkim olmalıdır, ayrıca Türkçeye de hâkim olmalıdır. Çevirinin çeviri kokmuyor olması gerekiyor yani eğer o kişi Türkçe konuşuyor olsaydı nasıl söylerdi, o cümleyi nasıl kurardı noktasına kafa yoruyor olması gerekiyor. Yani konuşur gibi akması gerekir çevirinin. Dikkat ettiğim şeyler genelde bunlar. Çevirinin doğru olmasının yanında akıyor olması gerekiyor. Sadece anlamı ileten ama kuru bir çeviri çok ilgimi çekmeyebiliyor benim.

8) Filmlerin elinize ulaşmasından en son aşamaya kadar çeviri sürecinden bahsedermisiniz?

Festivalin hazırlıkları bu aylarda (Aralık) başlıyor. Malzemeler gelmeye başlıyor. Bu aylarda malzeme akışı düşüktür ama festivale yakın, yılbaşından sonra özellikle mart

ayında malzeme akışı başlıyor tabi. Malzemeler gelmeye başladığı zaman ben de dağıtmaya başlıyorum. Neye göre dağıtıyorum? Birtakım öncelikler, ölçütler var. Mesela yeni çevirmen alıyorsam ilk gelen malzemelerden onlara veriyorum. Çünkü kontrol edecek zaman kalsın diye düşünüyorum. Onlara çeviri teslim tarihi veriyorum. Örneğin 10 gün sonra çevirinin teslim edilmesini istiyorum. Çünkü eğer iyi çıkarsa çeviri sonrasında belki ikinci bir filmi vermeyi düşünebilirim. Bunun yanı sıra, var olan 60–70 kişilik çeviri kadrosu ile ben uzun yıllardır çalıştığım için kimin neyi daha iyi yapabileceğini biliyor oluyorum. Zevklerini biliyor oluyorum. Film seçiminde bunları ölçüt alıyorum. Örneğin bu film, x kişinin diline, üslubuna çok yakışır diyebiliyorum çünkü öncesinde ben bu filmlerin hepsini dağıtmadan önce inceliyorum. İzlemiyorum tabi ki ama nasıl bir film, konusu nedir, ne tarz bir film, neden bahsediyor gibi. Ona göre ben dağıtıyorum. Bu filmi bu kişi çok iyi çevirir, şu kişinin diline çok uyar ya da şu kişinin çok ilgilendiği bir konu. Çünkü bir yandan da profesyonel bakıyoruz çevirmen her şeyi çevirebilir elbette ama keyif aldığı şeyi daha güzel çeviriyor, kendimden de biliyorum bunu. Amaç tabi biraz da çevirmenlerin bir yandan gönlünü hoş tutmak. Bir yandan da işimin kalitesini yükseltiyor oluyorum. Dağıtımdan sonra çevirilerin editörlere ve redaksiyona geçmesi için toparlanması gerekiyor. Onlara zaman tanıyacak şekilde ayarlamaya çalışıyorum ama son dakika gelenler olabiliyor. Ama dediğim gibi malzeme akışı bu aylarda düşük iken son zamanlara doğru hızlanıyor ve yoğunlaşıyor. Her şey üst üste gelmeye başlıyor dolayısı ile önceden yapılan planlar çok tutmayabiliyor. Mart ayı yoğun geçen bir aydır. Yüzden aslında editörler en çok mart ayında çalışır. Çeviriler o zaman yavaş yavaş geliyor ve birikmeye başlıyor. Bu aylarda elde çok çeviri olmaz, çeviri dönüşü olmuyor. O yüzden bizim bu anlamda yoğun olduğumuz ay mart. Mart ayında başlar festival tarihine kadar giderek yoğunlaşır.

9) Çevirmenlerin çalışma koşullarından bahsedebilir misiniz?

10) Türkçe filmler sadece İngilizceye mi çevriliyor? Neden İngilizce?

Bizim çalıştığımız nisandaki büyük festivalimizden bahsediyoruz. Ekimde de *Film Ekimi* var. Küçük bir festival. Onda İngilizce altyazı yapmıyoruz. Neden yapmıyoruz? Çünkü yurtdışından konuk gelmiyor. Nisandaki festival, uluslararası bir festival olduğu için uluslararası piyasaya da yönelik olduğu için oraya yurt dışından da çok fazla konuk geliyor. Bu konuklar aslında Türk filmlerini izlemeye geliyorlar. Çünkü diğer filmleri diğer festivallerde yakalama ihtimalleri var. Türk filmlerini böyle topluca başka bir yerde yakalamaları ihtimali daha düşük. Bundan dolayı gelen yabancı konuklar Türk filmlerini özellikle izlemek istiyorlar. İster son çekilen filmler olsun ister gösterdiğimiz klasik Türk filmleri olsun onların müşterisi aslında onlar. Orada da hemen hemen herkesin ortak dili İngilizce. Herkese hitap eden dil İngilizce olduğu için altyazı İngilizce yapılıyor. Fransızca altyazı yaptığımız da oluyor. İki durumda Fransızca altyazı yapıyoruz. Birincisi zaten o filmin Fransızca çevirisi var ise klasiklerden söz ediyorum burada. Yeni çekilen filmlerde böyle bir şey söz konusu değil. Onlarda illaki İngilizce olmak zorunda ama bazı klasik Türk filmlerinin örneğin *Vesikalı Yarım*'in Fransızca çevirisi vardı elimizde. Dolayısı ile onu da kullanıyoruz. Filmin Fransızca çevirisi var ise o zaman İngilizce çevirisini yapmadığımız olabiliyor. Bu durumu da filmin Fransızca altyazı ile gösterileceğini duyuruyoruz. Bu filmlere de ilgilenen ve Fransızca bilen geliyor, ilgilenmeyenler gelmiyor. İkinci durum, sponsorun bir talebi olabiliyor. Eski Türk Filmleri restore ediliyor. Onun bir sponsoru var ve bir Fransız firması dolayısı ile onların talebi

üzerine hem Fransızca hem İngilizce çift altyazı yaptığımız oluyor. Onun haricinde aslen İngilizce.

** Filmlerin sonunda çevirmen unutmussa bile biz muhakkak çevirmenin ismini yazarak seyirci ile paylaşıyoruz.

11) İstanbul Film Festivalinin kültürel bir köprü görevi üstlendiğini düşünüyor musunuz?

Evet, böyle bir şey diyebiliriz. Gelen yabancı konukların sayısı hayli fazla. Dediğim gibi onlar da zaten Türk filmlerini görmeye geliyorlar. Türk yönetmenlerle, sanatçılarla bir araya gelmeye geliyorlar. Aynı şeyi Türk seyircisi açısından da düşünürsek Türk seyircisine de dünyanın bir sürü yerinde çekilmiş filmleri de ulaştırmış oluyor aynı anda. Bu anlamda köprü görevi gördüğünü düşünüyorum.

12) Çevirmenlerin çeviri stratejilerine dair kurum ya da çeviri departmanı tarafından belirlenen belirli kurallar, normlar ya da stratejiler var mı?

Böyle bir yönlendirmemiz yok. Net formüle edilmiş bir yöntem yok. Büyük oranda çevirmenlerin kararı. Ama dediğim gibi editörün elinden geçerken orada “anlaşılmıyor, izleyiciye geçmez” diyebilir. Bu da editörün kararıdır. Bana da doğrudan söyleyebilir. Çevirmen şöyle çevirmiş ben şu şekilde değiştiriyorum diyebilir ve biz kendi aramızda bu konuyu konuşabiliriz. Çevirmenle de konuşuruz. Bu gibi durumlarda çevirmenlerin de fikri alınmakta. Ama çok uzun zamandır birlikte çalışan bir ekip olduğu için ortada çok net konuşulmuş bir şey olmasa da ortada hemen hemen uzlaşmış şeyler var. Aynı dili konuştuğumuzu söyleyebilirim. Üsluplar tabi ki farklı. Her çevirmenin farklı bir üslubu, rengi var. Ona saygı duyulması gerekiyor ama genel çeviri ilkeleri anlamında ortak noktalarımız çok fazla. Dolayısı ile öyle bir şeyi devreye sokmaya, kurallaştırmaya gerek kalmıyor. Bizim ekipte ortak bir akıl olduğunu söyleyebiliriz.

13) Türk filmlerinin İngilizceye çevirisinde İstanbul Film Festivali'nin benimsediği bir bakış açısı var mı? Çeviriler erek kültüre mi kaynak kültüre mi yakın olmalı? Bu noktada bir formüle gitmek çok zor. Bağlamına göre çok şey değişiyor. Mesela belli bir unsuru, o kültürel unsuru öyle bırakıp taşımak içinde bulunduğu bağlam açısından daha doğrudur. Belki izleyici anlamayacak olabilir ama film bağlamı içinde zaten anlayacaktır diyebilirsiniz. Ya da bunu anlaması çok önemli ve ben bunu bir şekilde iletmeliyim diyebilirsiniz. Filmin bağlamına göre değişiyor.

Benim görüşüme göre kültürel öğelerin aktarılmasından ziyade o sanatçının filmidir. Sanatçının dünyasının aktarımı önemlidir bence bir çevirmenin en önemli görevi de budur. Aslında o yüzden bağlam üzerinden bakmak gerekmektedir. O yönetmen filmini paylaşmak için çekiyor ve yurt dışından gelen konular da o kişinin filmini görmek için geliyor. Türkiye hakkında bilgilenmek için değil bence. Dolayısı ile bir çevirmenin öncelikli sorumluluğu filmin dünyasına karşıdır. Dolayısı ile yönetmenin yarattığın dünyaya karşıdır. Yönetmenin derdini anlatmasına yardımcı ve destek olmaktır amaç. Örneğin bir filmde yönetmen o kültürel öğenin aktarılmasını istiyor olabilir. Siz zaten filmi izlerken bunu anlıyorsunuz. Yönetmenin gelip size bir şey söylemesi gerekmiyor. O kültürel öğenin aktarılması filmin dünyası açısından önemli olduğunu düşünüyorsanız sizin de çevirmen olarak aktarılması için çaba göstermeniz gerekebilir. Ama filmin içindeki herhangi bir kültürel öğe filmin dünyası için bir yan unsur ise ve önemli değil ise ona çaba harcamak yerine bence yönetmen ne vurguluyor ise bence o vurguyu aktarmaya çalışması gerekir çevirmenin. Ondan dolayı bağlamına göre değişiyor bence. Dediğim gibi yabancı konukların gelmesinin amacının o kültür hakkında bilgilenmek olduğunu düşünmüyorum. O yan unsur olabilir. Nihayetinde yabancı bir ülkeye gidiyorsanız gitmişken orayı tanımaya çalışırsınız elbette ama asıl amaç festival ortamı ve buradaki sinemacılar ne yaşıyor

ne yapıyorlar neler çekmişler. Daha çok sanat üzerinden bir şey olduğunu düşünüyorum ana amacın.

14) İstanbul Film Festivali hedef kitlenin belirlenmesi noktasında herhangi bir araştırma yapmış mıdır?

15) Türk Filmlerinin festivaldeki izleyici kitlesini kimler oluşturmaktadır?

O festivale gelen yabancı konuklar öncelikle. Bu yabancı konuklar kimdir: yabancı yönetmenlerdir, yabancı oyuncular, yapımcılar, film eleştirmenleri, yabancı festival düzenleyicilerdir. Yani aslında sektörün içinden insanlardır. İkinci kitle zaten İstanbul'da yaşayan bir yabancı kitle var. Bunlar Türkçeyi biliyor ya da bilmiyor olabilir. Ama sonuçta filmleri İngilizce altyazı ile izlemek isteyebilirler bunlar ikinci hedef kitledir. Zannedersen sektör haricinde yani sinema piyasası haricinde sırf festivalde film izlemeye yurt dışından izlemeye gelen olabileceğini düşünmüyorum. Varsa bile onlar çok azınlıktadır. Aslen sektörün yabancı konukları ve İstanbul'da yaşayan ya da o sırada İstanbul 'da bulunan festivale denk gelmiştir ve filmleri izlemeye gelebilir. Bunlardır hedef kitlemiz.

16) Festivalde gösterilmek üzere Türk filmlerinin seçim sürecinden bahsedermisiniz?

Festivalin yöneticileri ve festivalin danışma kurulu var. Sadece Türk filmlerini değil yabancı filmleri de onlar seçiyor. Türk filmlerinin de süreci aslında yabancı filmlerin sürecinden çok farklı değil. Başvurular oluyor. Genelde Türk filmlerinde kendileri başvuruda bulunuyor. Yabancı filmlere festival de talepte bulunabiliyor. Bazen Türk filmlerine de talepte bulunabiliyor ama bu genelde önemli yönetmenler için oluyor. X yönetmen çok önemli bir Türk yönetmendir ve son filmini siz göstermek istersiniz.

Bunun haricinde başvuru oluyor. Yapımcılar ya da yönetmenler festivale başvuruda bulunuyor. Festival komitesi ve danışma kurulu da bu filmleri izliyorlar ve ona göre karar veriyorlar. Ben o komiteye dahil olmadığım için onlar adına konuşmak istemem. Ne gibi ölçütler arıyorlar dersiniz çok sağlıklı yanıtlar veremeyebilirim ama genel olarak şöyle ölçütler olduğunu söyleyebilirim. Kalite tabii ki var ama köprü işlevi önemli bir ölçüt. Örneğin, film çok parlak olmayabilir ama gelecek vadeden genç bir yönetmenin filmidir. Türkiye’de çok az işlenmiş konuları ele alan filmler olabilir. Gelen yabancı konuklar da bunu izlesin diye düşünülebilir. Aslında bir Türk filminin festivalde oynaması demek yabancılara oynaması demek büyük oranda. Yabancılara ulaşması demek. Vizyona girme şansı olmayan filmlere de şans tanınmakta. Çünkü tüm Türk filmleri festivalde bir kere gösteriliyor sadece. Yani orada asıl hedef hem Türk hem yabancı piyasaya lanse etmek. İzlenme şansı yok ise Türkiye’de en azından izleyici ile festivalde buluşsun ve yabancı konuklar geldiğinde onlara da bir açılım olması için. Çünkü yurt dışında başka festivallere gidebilir, başka anlaşmalar olabilir bu festival sayesinde. Festival böylelikle Türk sinemasını da desteklemekte.

APPENDIX E

INTERVIEW ON THE ISTANBUL FILM FESTIVAL:

IŞIL KOCABAY

Interview Date: 9 December 2015

1) Name and Surname:

Işıl Kocabay

2) Educational Background:

Hacettepe University- Department of Translation and Interpreting (English – Turkish)

Translation and Interpreting (French-Turkish)

Istanbul University – Women’s Studies (MA)

3) Work Experience:

After I worked as a consecutive and simultaneous interpreter for a long time, I moved to Istanbul in 2005 and started to work as a subtitle/ translation coordinator assistant. Since then, I have worked as a translation coordinator in a handful of film festivals such as Adana Film Festival, Eskisehir International Film Festival, Malatya International Film Festival, Izmir International Film Festival, Golden Orange Film Festival, !f International Independent Film Festival.

I worked as a subtitle translator for Digiturk and CNBC-e. I work for TLC (previously CNBC-e). In addition, I translated the first two books of the comic books series *The Simpsons* with my two colleagues two years ago.

4) What is your position in IKSU - Istanbul Film Festival?

I worked as an assistant coordinator at Istanbul Film Festival from 2005 to 2007.

Later, I worked as both a coordinator and a translator for one year.

5) Since when have you been working for Istanbul Film Festival?

I just worked 3 years as a coordinator but I have been working as a translator for the Istanbul Film Festival since 2005.

6) Could you please answer the following questions about the translation department of Istanbul film Festival?

- Number of translators (their nations):

- Number of editors (their nations):

- Languages and Language Pairs:

The current system of editing did not exist when I started to work for the festival. I know they have it now. However, I do not know the number of them now. As far as I know, it changes every year.

In my period, the coordinator and her/his assistant were doing their best to read and check all translated texts.

In my time, the total number of the translators was approximately 40. As far as I know, now the number is nearly double that. The language pairs were from Italian, Spanish, French, Russian to Turkish and from Turkish to English.

7) Could you please tell me about the procedure for employing translators? What kind of qualifications do you look for?

I was in favor of working with candidates whose profession is being a translator. I am still of the same opinion.

The preselection process was done by evaluating the resumés of the candidates. Then, we used to send a test translation to them. We wanted to see how they translated dialogues taken from different films with no visual support, how they dealt with challenges and how they used the Turkish language. We expected

translated texts to be fluent, written with a minimum number of characters (because of space limitation) and faithful to the source text.

As there were a lot of texts to be translated for the festival on specified dates, we wanted to work with translators who translated fast but with good quality, and those who could make the delivery of the texts on time. However, it was not quite possible to know who does his/her work on time or not.

8) Could you please inform me about the translation process in general, starting with distribution of movies to translators?

First of all, the film materials reach the subtitle coordinator. Then, the film and the text are sent to the translator (sometimes not at the same time). It is for sure that there are some criteria which coordinators take into consideration when deciding on the translator for each film:

Language of the film (the list of the translators who can translate from the language of the film), the content of the film (Are there any translators who are interested in this topic?), the speed of translators etc.

Then, translation starts. The finished translated texts are sent to us. We read the translated text, check out punctuation to see if there is any grave mistake or not. If there are mistakes, we correct them.

If there are important mistakes about spotting (calculating the moment at which subtitles appear and disappear on the screen and dividing dialogues according to it), we send the translated text back to the translator and ask for correction. Hence, a translated text with wrong spotting will not be proper to use for electronic subtitles manually launched.

9) What are the working conditions for translators?

Translators should be in charge of all their expenses. They don't have insurance even if they work through the whole year because they work for each piece they translate. The work is done from home. It is their responsibility to create their comfortable working atmosphere. If their computer is broken, it is their responsibility to fix it. In sum, translators have met all kinds of expenses themselves.

Most of them come down with occupational diseases such as tennis elbow and carpal tunnel syndrome because of working for long years. Even if some do not come down with illnesses, they have waist, back and neck pain because of sitting in front of the computer for hours and hours. As they're not provided with health coverage by the institution which hires them as freelance workers, they can't work when they have serious illnesses. Then they lose their job and have financial problems.

10) Are Turkish movies only translated into English? Why English?

Most of the Turkish films are translated into English because the official language of the festivals is English. All movies in a foreign language (except English) send their film copies with their script in English.

These films are translated into both the language of the festival country and English. In this way, the foreign audience can watch these films with English subtitles. Also, Turkish movies with English subtitles can be watched not only by Turkish audience but also by the foreign audience.

11) Do you think the Istanbul Film Festival has a role as a cultural bridge?

Sure, I do believe that. For example, members of the audience get the chance to watch films telling about different cultures which we don't have an opportunity to connect with so easily. The films tell us about many countries and many places. I

believe that this gives a very sensitive message to people: to see that the *others* are not our enemies. It is a way of meeting with different life styles. The Istanbul Film Festival contributes to this wonderful meeting with more than 200 films.

12) Are there any rules/norms/strategies predetermined by the Festival organizers in terms of translators' decisions especially with respect to the transfer of cultural elements? If yes, what are these rules?

There is no fixed rule determined by the Foundation. It is the decision of translators how to deal with cultural elements. There is no superior group controlling their decisions.

13) Is there any dominant macro-strategy of Istanbul Film Festival with respect to the translation of Turkish films into English? For example, do Turkish films' subtitles tend to be closer to the target or source?

The Istanbul Film Festival -as an institution- does not have a preference in the translation of Turkish films into English in terms of being close to the source or target culture. The translators have the responsibility to decide about their translation. Unless something else is asked from of the translators. The translators decide how to approach the text and do their translation close to the source or the target culture and language.

14) Has the Istanbul Film Festival ever carried out research aimed at defining the profile of the target audience of the Festival? If yes, when? Could you please share the details with us?

15) How would you define the target audience for the Turkish films? The profile of local people? The profile of the foreign audience? ---

16) Can you tell me about the process of selecting Turkish films for the Istanbul Film Festival, especially films shot in the past (old films, classics etc.)? ---

APPENDIX F

INTERVIEW ON THE ISTANBUL FILM FESTIVAL:

IŞIL KOCABAY

(TURKISH)

Röportaj Tarihi: 9 Aralık 2015

1) Ad & Soyad:

Işıl Kocabay

2) Eğitiminiz:

Hacettepe Üniversitesi İngilizce Mütercim Tercümanlık.

Fransızca Mütercim Tercümanlık (Yan Dal)

İstanbul Üniversitesi – Kadın Çalışmaları (Yüksek Lisans)

3) İş tecrübeleriniz:

Kısa süre ardıl ve simultane çeviri yaptıktan sonra 2005'te İstanbul'a taşınıp İKSV'de altyazı/çeviri koordinatörü asistanı olarak çalışmaya başladım. O tarihten bu yana Adana Altın Koza, Eskişehir Uluslararası Film Festivali, Malatya Uluslararası Film Festivali, İzmir Uluslararası Film Festivali, Antalya Altın Portakal, İf Bağımsız Filmler Festivali gibi birçok film festivalinde çeviri koordinatörlüğü yaptım.

Digiturk ve CNBC-e için altyazı çevirmenliği yaptım. CNBC-e'de (yeni ismiyle TLC) halen çevirmenliğe devam ediyorum.

Bunun yanı sıra iki yıl önce Simpsons'ın Türkiye'de yayınlanan çizgi roman serisinin ilk iki bölümünü başka iki çevirmen arkadaşım ile birlikte çevirdim.

4) İKSV'deki pozisyonunuz:

İstanbul Film Festivali'nde, 2005-2007 yılları arasında, iki yıl koordinatör asistanı ve bir yıl da koordinatör olarak çalıştım, aynı zamanda altyazı çevirmenliği de yaptım.

5) İstanbul Film Festivali için ne kadar süredir çalışıyorsunuz?

Koordinatörlüğü üç yıl yaptım ancak İstanbul Film Festivali'nde altyazı çevirmenliğine 2005 yılından bu yana hâlâ devam etmekteyim.

6) İstanbul Film Festivali Çeviri Bölümü'ne dair aşağıdaki soruları yanıtlar mısınız?

- Çevirmenler:

- Editörler:

- Diller:

Bizim çalıştığımız dönemde editörlük sistemi gibi bir şey yoktu. Ancak şu an var. Fakat tam olarak kaç kişi olduğunu bilemiyorum; sayı her sene değişiyor olabilir. Bahsettiğim dönemde gelen bütün çevirileri koordinatör ve asistanı elinden geldiğince okuyup kontrol etmeye çalışırdı.

Keza bizim dönemimizde çevirmen sayısı 40 civarındayken, bu sayı -bildiğim kadarıyla- şu anda neredeyse iki katı. Dil çiftleri olarak da İtalyanca, İspanyolca, Almanca, Fransızca, Farsça, Rusça > Türkçe ve Türkçe > İngilizce vardı.

7) Çevirmenlerin işe alım süreçleri ve çevirmenler de aradığınız nitelikler nelerdir?

Şahsım adıma konuşmak gerekirse ben genelde mesleği çevirmenlik olan, hayatını bu işten kazanan insanları seçmekten yanaydım, hâlâ da öyleyim.

Vakıfta çalıştığımız dönemde, başvuruları CV'lere bakarak bir ön elemeden geçirir, sonrasında ilgili kişilere belirli dillerde deneme çevirileri gönderirdik. Çevirmenin çeşitli filmlerden alınan bu diyalogları, görüntü olmadan, nasıl kotarabildiğine, kimi "tuzak" yerlerle nasıl baş ettiğine ve tabii Türkçeyi nasıl kullandığına bakardık.

Akıcılık, mesajın –karakter sınırından ötürü- en ekonomik, sadık ve güzel şekilde verilmesi aradığımız özelliklerdendi.

Festival belli bir tarih aralığında yapılan bir organizasyon olduğundan ve kısa bir süre zarfında onlarca filmin çevirisinin yapılması gerektiğinden, çabuk ve temiz iş çıkaracak, verdiğimiz teslim tarihine sadık kalacak adayları seçmeye çalıştık. Ama bu da tabii süreç başlamadan, işe koyulmadan öngörebileceğiniz bir şey olmuyor pek.

8) Filmlerin elinize ulaşmasından en son aşamaya kadar çeviri sürecinden bahsedermisiniz?

Filmlerin malzemesi, önce altyazı koordinatörüne gelir. Çevirmene filmin görüntüsü ve metni (her zaman aynı anda olmayabilir) gider. Ama tabii filmlerin paylaşılmasında koordinatörün gözettiği kimi unsurlar vardır:

Film hangi dilde, dolayısıyla hangi çevirmene gitmeli; söz konusu film ne hakkında, çevirmenlerden konu/tür itibarıyla özel tercihleri olan var mı; çevirmenlerin bilhassa iyi çevirdikleri, hâkim oldukları alanlar var mı; kim ne kadar diyaloglu bir filmi kaç günde çıkartabilir gibi...

Ondan sonra çevirmenler çeviri sürecine başlar, biten çeviriler bize gönderilir. Biz de son okumalarını yaparız, maddi hatalar olup olmadığına bakar, tapaj, imla, yazım hatalarını düzeltiriz.

Spotting'le (konuşmaların seyircinin okuyabilmesi için belirli zaman aralıklarına bölünmesi) ilgili ciddi sorunlar varsa, çeviriyi çevirmene geri gönderir, sorunlu yerleri düzeltmesini isteriz. Çünkü spotting'i kötü yapılmış bir altyazı çevirisinin manuel elektronik altyazı da kötü olacaktır.

9) Çevirmenlerin çalışma koşullarından bahsedermisiniz?

Çevirmenlerin belli bir güvencesi yok ve bütün işletme giderlerini kendileri karşılamak zorunda.

Kurumlarla, isterse sene boyunca her ay oraya iş yapsınlar, parça başı iş üzerinden çalıştıkları için sigortalanmıyorlar. Herkes evinden çalışıyor.

Çalışabilecekleri rahat ortamı kendileri yaratmak durumunda. Bilgisayarları bozulduğunda kendileri tamir ettirmek durumunda. Kısacası bütün maliyetler onlara ait.

Pek çoğu uzun dönem çeviri yapmaktan ötürü tenisçi dirseği, karpal tünel sendromu gibi mesleki hastalıklara yakalanıyor, adı konmuş bir rahatsızlıkları olmasa bile çoğunda saatlerce masa başında hareketsiz oturmaktan ötürü bel, sırt, boyun ağrıları mevcut. Sağlık güvenceleri olmadığı için ciddi bir hastalık durumunda çalışmıyorlar ve iş kaybediyorlar, maddi sıkıntılarla karşı karşıya kalıyorlar.

10) Türkçe filmler sadece İngilizceye mi çevriliyor? Neden İngilizce?

Çok büyük oranda İngilizce'ye çevriliyor evet, çünkü festivallerin resmî dili İngilizce. İngilizce haricinde bir dildeki tüm filmler, festivallere kopyalarını İngilizce baskılı gönderir.

Festivalin yapıldığı ülkenin konuştuğu dile çevrilmesinin haricinde, bir de filmlerin üstünde İngilizce altyazı bulunur; böylece diğer uluslardan insanlar da – İngilizce biliyorlarsa- filmleri takip edebilir. Bu durumda İngilizce'ye çevrilmiş bir Türk filmi sadece Türkler değil başka ulustan insanlar da izleyebilir.

11) İstanbul Film Festivalinin kültürel bir köprü görevi üstlendiğini düşünüyor musunuz?

Kesinlikle var. Çünkü en basitinden, hiç göremeyeceğiniz kültürleri anlatan filmleri izleme olanağına sahip olursunuz. Farklı ülkelerin filmleri size o uzak yerler hakkında pek çok şey söyler. Bu açıdan insan olmaya dair çok öz bir şeyin filmler

vasıtasıyla izleyicilere geçirildiğine inanıyorum. “Öteki”nin, “bizden” olmayanın düşman olmadığını görebiliyoruz filmler vasıtasıyla; o yüzden de farklı yaşantılarla tanışmanın güzel bir yolu olduğunu düşünüyorum festivallerin. İstanbul Film Festivali de seçkisindeki 200’ü aşkın filmle bu buluşmaya büyük bir katkı sunuyor.

12) Çevirmenlerin çeviri stratejilerine dair kurum ya da çeviri departmanı tarafından belirlenen belirli kurallar, normlar ya da stratejiler var mı?

Vakfın belirlediği herhangi bir kural yok. Kültürel unsurların çevrilmesi tamamen çevirmenlerin inisiyatifinde. Onların seçimlerini kontrol eden bir üst mekanizma yok.

13) Türk filmlerinin İngilizceye çevirisinde İstanbul Film Festivali’nin benimsediği bir bakış açısı var mı? Çeviriler erek kültüre mi kaynak kültüre mi yakın olmalı? İstanbul Film Festivali’nin -bir kurum olarak- Türk filmlerinin İngilizce’ye çevrilmesinde herhangi bir baskın perspektifi yok. Bunlar tamamen çevirmenin inisiyatifinde olan şeyler. Ona özel bir şey söylenmedikçe, karşısındaki metne nasıl yaklaşması gerektiği, hedef dile mi yoksa kaynak dile mi yakın durması gerektiği, tamamen çevirmenin alacağı bir karar.

14) İstanbul Film Festivali hedef kitlenin belirlenmesi noktasında herhangi bir araştırma yapmış mıdır?

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15) Türk Filmlerinin festivaldeki izleyici kitlesini kimler oluşturmaktadır?

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16) Festivalde gösterilmek üzere Türk filmlerinin seçim sürecinden bahsedermisiniz?

APPENDIX G

INTERVIEW ON THE ISTANBUL FILM FESTIVAL:

SERTAÇ CANBOLAT

Interview date: 12 August 2014

Sertaç Canbolat: SC

1) Could you please tell me about the history of the Istanbul Film Festival? What kind of a process does the organization follow?

SC: The festival has been held for more than 20 years. Actually, there is no official editor but a coordinator for the festival translation team. I can tell you how we arranged things in the film festival in the past. We had DOT tapes. We also had black and white screens. Computers were not used often in those days. We used programs based on DOT tapes and we did not have these programs at home. IKSÜ had 8-9 computers in their offices. We used to work on these computers. That's why the initial experience of translation for the film festival was based on communication among translators. We used to exchange ideas about translation. This gave rise to a common style and understanding among translators. The coordinator assigns the films to the translators but s/he translates films as well. The coordinator also checks the translation of new translators. However, s/he did not check the texts translated by experienced translators like us. There were 100-150 films, so it was impossible for a coordinator to analyze all of them in detail. It is not possible for a coordinator to do all the preparations in 3-4 months. Thus, the translation of new beginners was analyzed more than ours because we had common ideas about how to translate a film. We worked from the office for 7-8 years. Then, we started to translate from home by watching the films on videocassettes. The process became much easier by

changing the DVD into AVI. Our first program was DOS-based. It was difficult in technical terms because it malfunctioned. When you pressed a button, all subtitles appeared at the same time. Sometimes, it did not show subtitles at all. For example, that program never accepted a line more than 36 characters. When a line had more than 36 letters, it showed the sentence missing. There was no solution for this. Now, the situation is totally different. The restrictions were more in that program in the past. When you pressed the button to send the subtitle, there was a considerable delay in sending it. Now, we do not have such a problem. These technical problems used to create difficulties for us. The first 3-4 translators started to work for the Festival because they informed each other about the job openings. The others came by doing application to the IKSÜ. We also started in this way and we exchanged a lot of ideas about how to do the translation for the films. We did not have any editor. Translators were the editors of other colleagues. For example, when we realized a problematic part in the translation of a colleague, we would tell him / her our ideas. Then, we analyzed our opinions. I warned my friends about their mistakes and they did the same to me. That's why I can say that we were our own editors. As we also used to watch the films of other translators.

For 3-4 years, I intended to write the Turkish pronunciation version of foreign proper names. For example, if the name of a character was *Bird*, I wrote it as *Börd*. I supported this idea. It was the correct version for me because we pushed people to read foreign names for a long time and I believed it was really difficult. Most people may pronounce English names but most of them cannot read if they come across a French name. I went on applying my method for 4 years. Nobody pushed me to do the opposite. We had this kind of experiences. There is no rule in our working environment which forces us to follow a rule. However, we had

common sense. In another words, the common sense to create a character in another language. Standardization is more stylistic. However, what I mean is more conceptual and more related with the spirit and core of the work. That's why, it is not quite possible to see it in each word in a concrete way. Our perception and common sense were more about how a character would be speaking in Turkish. For instance, if a character speaks with a stammer, you can't show it in the subtitle because the audience cannot read it. We came to this conclusion by sharing our ideas about this challenging point. However, there is no rule for us telling that we should use a fixed way of translation.

Later, other festivals started to be organized. Translators were also from the same team, so the idea of translation was the same in other film festivals, too. When we needed to take new decision, we made suggestions. We used to know each other very well. Nevertheless, the situation is totally different now. Now, the translation for the Adana Film Festival is done by another group of translators and the translation for the Antalya Film Festival is done by another group. We do not know these new teams. We do not know under which conditions they do the translation. The things have changed. It can be said that payments are not satisfactory. Municipalities are interested in the 'show' part of it. Even if 20000 TL has been dedicated for translation, they assume it is too much for the translation of films. According to them, the quality of translation is not a factor in the quality of the festival. Subtitling for the film festival is not an area open for sponsorship either. That's why I can say things are going badly.

2) Could you tell me the number of translators working for the Istanbul Film Festival?

SC: The coordinator may inform you in more detail but I would say that 5-10 translators work for the festival.

3) What kind of preparations are done before actual translation?

SC: If films are delivered to the festival team before January, the texts may be sent to the translators in advance. Not all films are sent at the same time to the festival team. Some of them arrive really in advance while some others arrive in March. Actually, the most important success of a coordinator is to decide on the right translator who will translate a specific film better than others. For example, I translate more classic films in French. Translators are more successful with the translation of films which match their interest and area of knowledge. It is also the case with literary translation. Some translators prefer translating novels, while others prefer comics.

4) At the Istanbul Film Festival, the name of the translator is shared with the audience at the end of the films. However, the official website of the festival gives only the name of the subtitle coordinator. Why are the names of translators not listed on the website?

SC: Normally the names of translators can be mentioned on the website. Maybe they are not on the website, but their name is shared with the audience at the end of the film. However, the names of the translators are listed as well in some of the festivals websites, like Ege University's Izmir Film Festival.

5) Is translation done via a second language for the Istanbul Film Festival?

SC: We do if we have to translate via a second language. We may not be able to find translators for German or Spanish. Even if there are translators working for these languages, they may not be available. For example, there is a Japanese film and you

may find a translator for that language. However, this translator may not know about subtitling. I have a friend and he is a translator for Japanese. However, he has nothing to do with subtitling. Unfortunately, he cannot translate films, so we resort to translation via second language. For example, I translated from Mandarin Chinese. The difference between Chinese and Hong Kong Chinese is that speakers of both languages can understand each other by written communication but not by oral communication. Their pronunciation is different from each other. We cannot find a translator for Hong Kong Chinese. Also, there is only one translator in Turkey who can do translation from Mongolian. I also translated from Mongolian. It was through a second language for sure. If a translator can work on two foreign languages, it is much better. I can translate from English and French. I prefer French subtitles and the films whose style fits me. Most of the time, French subtitles are much better because the films are translated into English by sending them to countries like Uruguay to make it cheaper. However, the quality becomes low. However, the case is different for French subtitles. If a film has both English and French subtitles, the French ones are much better in most cases. I can give an example from a Japanese movie which I translated via English. There was a line that read “Don’t make the number to me”. I did not want to use it in my subtitle. I knew the style of the film and I knew how the characters would speak. I knew the genre and topic of the film. I knew what the philosophical dialogues in the film meant. I created a wonderful translation from a bad quality English subtitle. The English translation of the film can be bad but what is important is whether the translator can understand what they mean in the film. I do because I can understand what they are saying and how they can say everything they’re thinking in a film. From time to time, I consult my Japanese translator friend by showing him the film and English subtitle and asking

him for help to tell me what the character is trying to say at that specific moment. Once, I came across a word “servant” in the English subtitle yet it did not match the atmosphere of the moment as there was no person as a servant there. I asked my friend about it and I learnt they actually used it to mean a person serving. As I knew the topic and context of the film, I understood that they did not actually mean a servant in the film. You can translate from English easily but what is important is to know the topic. It is actually the same for all written translation types. In order to translate Nietzsche, you need to know Nietzsche before you know German. Germans can understand the language but that doesn’t mean they can understand him. Why don’t they understand him? Their German is insufficient? No, the issue is not the language itself.

6) If more than one language exists in a film (Turkish and Kurdish, English and French etc.), what kind of a route is followed for the translation of these movies?
SC: We can find Turkish-Kurdish translators. However, if a translator cannot translate all languages in the film, s/he can translate the languages s/he can and the rest is translated by another translator. However, the director may prefer second language parts not to be translated. Then, we cannot translate these parts. We had a case like this. We had a film by Romen (the Romanian Director Petre Romen) and he had various dialogues in Turkish in the film. There is no English subtitle for these parts. Romen did not want the target audience to understand the Turkish dialogues. That’s why there are no Romanian or English subtitles for the Turkish dialogues. Actually, the dialogues do not have a specific meaning in the film. You need to understand the relation between the film and Romen and you can understand the end of it only in this way. The film is based on your only being able to understand it at the very end. Understanding the Turkish dialogues is not important. The director

designed it in this way. If you understand these second language parts, the meaning of the film fades away. For example, the effect on the Turkish audience is not strong enough, because they understand all the dialogues. Also, dialogues do not contain philosophical speech. The important point is to focus on the reaction of the characters. The director wants this. All in all, if there are three languages in a film, the translator translates what s/he can. The rest is done by another translator.

7) Have you ever translated from Turkish to French for Istanbul Film Festival?

SC: I translated scripts from Turkish to French. I did subtitle editing. However, I did not translate from Turkish to French for the Festival. My work from Turkish to French is more scripts. If a film is in French, it generally comes with English subtitles too. If you need English subtitle, you can reorganize the existing one and use it.

8) For Istanbul Film Festival, are Turkish movies translated into English?

SC: Yes, the preferred language is English because it is a common language. The festival team do the translation of Turkish films or they use the English subtitle copy if the film is sent with it. If the film producers did prepare their English subtitle, the quality is generally low because they get the translations done on the cheap.

9) What are the differences of subtitles prepared for film festivals compared to those on TV or in the cinema?

SC: First of all, the attitude of festivals with respect to translation is different from that of television or cinema. Although translators of the film festival work from home now, they have a common style as a result of their communication. This turns out to be a common attitude. Film companies and television do not have an attitude with regards to translation. They focus on who can do the cheapest translation. The focus is the price for them. They don't care about the language of the films. This is

the main difference between festival and TV translation. In festivals, there are translators and a coordinator. The festival has a tradition of more than 20 years. There are people who started working at the very beginning of the Festival. There is a common translation attitude in terms of form and content. The case is totally different for cinema and television.

10) When you translate for cinema, TV or festivals, what do you think about the target audience?

SC: I do not think their target audience is different. I believe all kinds of audience deserve a proper translation. Everyone can appreciate a proper translation, other than those who believe that they know most. Because they are always after finding mistakes in the subtitles. Except for this group, the rest can realize whether or not the Turkish language is being used properly. We can say that older people are more the target audience of the television. That's why the need for dubbing is greater than that for subtitling. For example, a 65-year-old man cannot follow all the small letters in the subtitles. However, the audience finds the dubbing done bad because it is done on a low budget. However, if dubbing is done in a successful way, it will be totally different. You can compare the lip synchronization of *Little House on the Prairie* with today's series. For example, the films shown on long-distance busses are all dubbed by two or three people. One female voice for all female characters and one voice for males were sufficient for bus companies. The work is done in such a hurry that there are no background sounds. Some of them are cut. They think this is sufficient for people travelling.

11) Why aren't subtitles for festivals embedded?

SC: There are two main reasons for this. First of all, you cannot do it technically. Why? Films are 24 frames but DVDs consist of 25 frames. You need to do extra

synchronization. You should synchronize the subtitles with both DVD and the film. It demands extra work because someone should spend time and push a button to do the synchronization in the moment because there may be some time delay. If you cannot even arrange it once, it may be problematic the next time. The frames can be burnt. Currently, only digital copies of the films are sent. There is no way you can synchronize your subtitle with these digital copies because they only give you the copy with passwords to prevent unpermitted film distribution. The only thing you can do is send your film and subtitle to the film company and they can embed the translation into it. I am not a supporter of this idea. If subtitles are embedded, everyone can use the film with this subtitle. That's it is not preferred to embed the subtitle into the film.

APPENDIX H

INTERVIEW ON THE ISTANBUL FILM FESTIVAL:

SERTAÇ CANBOLAT

(TURKISH)

Röportaj Tarihi: 12 Ağustos 2014

Sertaç Canbolat: SC

1) İstanbul Film Festivali tarihinden bahseder misiniz? Organizasyon nasıl bir yol izliyor? Editörler ve çevirmenler, çalışma koşulları nasıldır?

SC: İKSV yirmi yılı aşkın süredir devam etmektedir. Ben ilk girdiğimde İstanbul 1. Film Festivali idi. Yaklaşık 24–25 yıldır devam etmektedir. Orada editör vs. aslında yoktur. Bir koordinatör vardır. Aslında sistem şöyledir: Bizim uygulama şeklimizden bahsetmek istiyorum. Bizim zamanımızda DOT kasetler vardı. Aynı zamanda ekranları vardı siyah beyaz. O zaman bilgisayarlar şimdiki kadar yaygın değildi. DOS tabanlı bir program kullanıyorduk. Bu programlar bizde mevcut değildi. İKSV'nin bir bölümünde 8–9 adet bilgisayar vardı. Orada çalışıyorduk. Bizlerin ilk deneyimi birbirimiz ile çok konuşmak üzerine. Bu işi nasıl yapmamız gerektiği üzerine devamlı fikir alışverişinde bulunuyorduk. Bu şekilde bir tarz ve bir anlayışın gelişmesinden bahsediyoruz aslında. Çevirmenlerin kendi arasındaki iletişimden doğan bir anlayıştır bu. Tabi, bir koordinatör var ve o da çevirmen. Aynı zamanda koordinatör, çevirmenlere ilgilenebilecekleri filmleri dağıtan kişidir. Yeni gelenlerin çevirilerini kontrol etmek de göreviydi. Ancak yeni gelmeyenlerin – bizlerin- yaptığı çevirilerin üzerinden geçip, düzeltmiyor idi. Zaten 100–150 tane film var. Bununla başa çıkmak mümkün değildir. Tüm hazırlanma süreci de 3–4 ay olduğu için böyle

bir sürede tüm bunlarla koordinatörün tek başına başa çıkması mümkün değildir. Deneyimsizlerin çevirileri daha çok gözden geçiriliyordu. Ama çeviri anlayışının gelişmesi aramızdaki sohbetler neticesinde, orada bulunmamızdan doğan bir sonuçtur. Yaklaşık 7–8 yıl boyunca da aynı şekilde ofiste çevirileri yapmaya devam ettik. Daha sonraları videokasette filmleri seyrederek çevirileri evde yapmaya başladık. DVD’den görüntüyü avi’ye dönüştürüp daha kolay bir hale getirmek bile çok sonralar gerçekleşti. İlk programlarımız DOS tabanlı idi. Teknik açıdan bizi zorluyordu çünkü öncelikle kötü çalışıyordu. Bir tuşa basıyorsunuz üç altyazıyı birden gönderiyordu. Bazen hiç göndermiyordu. Teknik açıdan işler biraz daha zordu. Mesela o programda 36 karakter vardı. Bir satırda 36 karakteri aşarsanız o cümleyi yarım gösteriyordu. Bu sorun için hiçbir çözüm yoktu. Şimdi durum pek öyle değil. O programın kısıtlamaları daha fazlaydı. Gönderme tuşuna basıldığında geç gönderiyordu altyazıyı. Şimdi öyle bir sorun yok. Böyle teknik sorunlar da vardı. Tabi bu teknik sorunlarda nereye, ne yazmamız gerektiği konusunda bizleri zorluyordu. İstanbul Film Festivali’nde çeviri kısmında başlayan ilk üç dört kişi birbirlerine haber vererek bir araya geldi. Geri kalanlar ise ilana başvuru ile işe başladı. Biz de bu şekilde başladık ve kendi aramızda konuşa konuşa yıllar içerisinde neyi nasıl yapmamız gerektiği konusunda fikirlere ulaştık. Bizim zamanımızda editör de yoktu. Herkes birbirinin editörü idi. Örneğin arkadaşımızın çeviri ile ilgili bir sorun gördüğümüzde belirtir o noktaya bakmasını söyledik. O da oturur kendi çevirisine bakardı. Ben de arkadaşlarıma söylemişimdir, arkadaşlarım da bana söylemiştir. Biz genellikle kendi kendimizin editörüyüydük. Birbirimizin filmlerini de izlediğimiz için fikir verebiliyor ve önerilerde bulunabiliyorduk. Serbest bir alan aslında. Bu konuda şöyle bir örnek vermek istiyorum. Ben 3–4 yıl boyunca bütün yabancı kelimelerin Türkçe okunuşlarını yazdım, özel adlar dâhil. Örneğin

karakterin adi *Bird* ise ben onu *Börd* olarak yazdım. Bunun doğru olduğunu söyledim çünkü insanlara yok yere yabancı isim okutmaya çalışıyoruz. Bu da zor bir şey. İngilizce herkes okuyabiliyor ama Fransızca bir isim yazsa çoğu kişi okuyamaz. Bu uygulamama da 4 yıl boyunca devam ettim. Hiç kimse de bu filmlerin hepsinde özel isimler aynı şekilde olacak, özgün haline olacak gibi bir dayatma ile gelmedi. Bu örnekler gibi deneyimlerimiz oldu. Çalıştığımız ortamda illa ki bir standardımız olacak diye bir kuralımız yoktu. Ancak algı bütünlüğümüz oluşmuştu. Çeviriyi algılamak. Çeviride algı bütünlüğü şöyle: Bir insanı, bir karakteri nasıl konuşturacağın ile ilgili ortak bir tavra sahip olmak. Biz bu algıya sahiptik. Yani o standartlaşma denen şey biçimsel bir şeydir. Benim bahsettiğim şey işin ruhuna, özüne ait daha kuramsal, daha kavramsal bir şeydir. Çevirinin nasıl yapılması gerektiğine dair daha yöntemsel bir şeydir. O yüzden çok elle tutulup, gözle görülemez. Bizim algımız, var olan karakterin nasıl Türkçe konuşması ile ilgiliydi. Örneğin, karakter kekeleyorsa bile sen bunu altyazıda veremezsin çünkü seyirci bunu okuyamaz. Bunlar üzerinde ortak gelişen fikirler ve ortak gelişen sonuçlar ortaya çıkmıştır. Bir kişinin hepimiz şunu yapacaksınız dediği bir durum yoktur. Bugüne bu şekilde gelinmeye çalışıldı. Daha sonraları diğer festivaller geldi. Bu festivallerde de tanıdığımız kişiler yer aldığı için aynı çekirdekten oluşma denilebilir. Çünkü yeni bir şey yapılacağına da bu alandaki kişiler birbirine önerilerde bulunuyordu. Bu yüzden de aşağı yukarı herkes birbirini iyi tanıyordu. Aslında eskiden daha iyi tanırken şimdi durumun çok da öyle olduğu söylenemez. Çeviriler biraz dağıldı. Adana'yı başka bir grup Antalya'yı başka bir grup yapacak. Bu çeviri yapacak kişileri tanımıyoruz mesela. Bu çevirileri kimler hangi şartlarda yapacak bilmiyoruz. Artık işler biraz daha değişti. Fiyat olarak da iyi bir durum olduğu söylenemez hatta daha kötü durumda olduğu söylenebilir. Tatmin edecek çok bir

durum yok. Fiili olarak da iyi bir durum yok. Belediyeler işin gösterisine bakıyor çünkü çeviriye 20.000 lira ayırdığında bunun çeviri için aşırı olduğunu düşünüyorlar. İşin gösteri kısmı ile ilgilenildiği için çevirinin çok iyi olması bir gösteri niteliği taşıyor onlar için. Bunun reklamı olmuyor. Reklam olabilecek bir şey değil. O yüzden durumun kötü olduğunu söyleyebilirim.

2) İstanbul Film Festivali için kaç çevirmen çalışmaktadır?

SC: Tam olarak en son bilgiyi koordinatör size daha net söyleyebilir ancak genel olarak 5–10 çevirmenin olduğunu söyleyebilirim.

3) Çevirmenlerin hazırlık sürecini anlatabilir misiniz?

Filmler ocak, şubat aylarında hatta daha erken gelmeye başlar. Gelir gelmez dağıtmaya başlanılır. Filmlerin hepsi aynı zamanda gelmiyor. Kimisi çok erken gönderilebileceği gibi kimileri mart ayında da gönderilebilir. Koordinatörün en önemli başarısı aslında kimin neyi yapabileceğini biliyor olması. Mesela ben klasik Fransız filmlerini yaparım. Çünkü çevirmen, ilgisi ve bilgisi olduğu konularda daha iyi yapar. Bu böyledir. Edebiyat da aynı şekilde kimisi roman çevirisi yapar kimisi çizgi roman vs.

4) İstanbul Film Festivali kapsamındaki filmlerde film bitiminde çevirmenin adı soyadı yer almaktadır. Ancak web sitesinde çeviri ile ilgili sadece çeviri koordinatörünün adına ulaşabiliyoruz.

SC: Normalde web sitesinde de çevirmenin adı olabilir. Ama sanırım filmin sonunda zaten çevirmen isimlerine yer veriyoruz gibi düşünüyor olabilirler. Ama çevirmen adlarının yazılmış olduğu başka festivaller olmuştu bizim başka koordinatör arkadaşlar ile. Yapanlar da olmuştur. Örneğin Ege Üniversitesi İzmir Film Festivali yapmıştır. Orada çevirmenlerin adı yazılmıştır.

5) İstanbul Film Festivali'nde ikinci dilden çeviri yapılıyor mu?

SC: Tabii. Yapmak zorunda kalabiliyoruz. Her zaman Almanca ya da İspanyolca çevirmen olmayabilir. Olsa bile yapamayacak durumda olabilir. Diyelim ki Japonca film var. İlla Japonca tercüman mı bulacaksınız? Belki Japonca tercüman bulursunuz ama altyazı hakkında hiçbir bilgisi yoktur. Benim böyle bir arkadaşım var, Japonca tercüman ama altyazı çevirisi ile ilgili hiçbir bilgisi yok. Böyle bir durumda yapamaz ne yazık ki. Dolayısı ile ikinci dilden çeviriye başvuruluyor. Çince mesela. Ben Hong Kong Mandarince'sinden çeviri yaptım. Çince ve Hong Kong Mandarince'si arasındaki fark yazarak anlaşılabilmelerine rağmen konuşarak anlaşılamamaları. Kelimeleri farklı telaffuz ediyorlar. O yüzden yazmaları lazım. Hong Kong Mandarince'si için çevirmeni nasıl bulacağız. Mesela Moğolca, Türkiye'de Moğolcadan çeviri yapan tek bir kişi var. Ben Moğolcadan da çeviri yaptım. İkinci dilden çeviri tabii ki. Bu süreç nasıl oluyor peki? Eğer çevirmen iki dil biliyor ise ve elinde de birden fazla ara dil seçeneği varsa hangisinden yararlanacağına kendi karar verebilir. Mesela ben hem İngilizce hem de Fransızca altyazıya bakıyorum, hangisi daha iyi ona karar veriyorum. Genelde Fransızca altyazılar daha iyi olur. Çünkü durum şöyle: İngilizce altyazının ucuza gelmesi için filmlerin İngilizce'ye çevirisini Uruguay'dan vs. yaptırıyorlar. Kötü oluyor tabii ki. Ama Fransızca'da durum böyle değil. Çeviriyi Surinam'dan yaptırıyor. İkisine baktığında Fransızcası daha düzgün diyorsan Fransızca üzerinden yapıyorsun. Ben mesela Japonca bir filmin altyazısını yaptım ve şöyle bir İngilizce vardı filmin üzerinde: "Don't make the number to me". Ben bunu kullanmak istemedim. Bir dövüş filmiydi. Aynı zamanda karakterin ne söyleyebileceğini biliyordum. Konuya, türe hâkimdim. Filmdeki felsefi konuşmaların ne manaya geleceğini biliyordum. O kötü İngilizceden ben şahane bir çeviri yaptım. Nefis anlamlı bir çeviri ortaya çıktı. İngilizcesi oldukça kötüydü ama ne demeye çalıştığını o kötü İngilizceden de anlayabilir misin? Evet, ben anlıyorum

çünkü o filmlerde ne konuşulur, nasıl söylenir biliyorum. İngilizce altyazısı kötü olabilir ama konuya girdiğinde ne dediğini anlıyorum. Kimi zaman da Japonca çevirmen arkadaşşıma gönderip, İngilizcesinde ne dediğini ve acaba Japonca demeye çalıştığını tahmin eder ve ona sorardım. Mesela şöyle bir sorum oldu. Ben Japonca bilmiyorum filmde *hizmetçi* kelimesi geçiyordu ve arkadaşşıma sorma ihtiyacı hissettim. Çünkü filmin geçtiği anda ve durumda *hizmetçi* kelimesinin geçmesi mümkün değildi. Bundan şüphelenmekte de haklıydım çünkü orada geçen kelime *hizmetçi* değil *hizmet eden* anlamındaymış. Orada konuyu bildiğim için *hizmetçi* demek istemediğini anladım. İngilizce dilinden çeviri kolayca yapılabilir ama önemli olan konuyu bilmektir. Yazılı metinde de durum böyle aslında. Örneğin iyi bir Nietzsche çevirisi yapabilmek için Almanca bilmeden önce Nietzsche'yi bilmek gerekir. Bütün Almanlar da Almanca biliyor ama onu anlamıyorlar. Neden anlamıyorlar? Almancaları mı yetersiz? Konu dil değil.

6) Bir film iki dilli ise (Türkçe- Kürtçe; İngilizce- Fransızca vs.) bu filmler erek dile nasıl bir çalışma ile çevrilmektedir?

SC: Türkçe- Kürtçe filmleri genelde iki dili de bilen çevirmen çeviriyor. Ancak diğer durumlarda farklı dillerde yer alan diyalogları kimler yapabilir ise ona veriyorlar. Bir filmde üç dil de konuşuluyor olabilir. Böyle bir durumda ne yapacaksın? Aynı zamanda şöyle bir durum da olabilir. Yönetmenin çok özel bir seçimi vardır. O zaman o kısımları çevirmezsin. Bize öyle bir film gelmişti. Yönetmen Romen, filminde Türkçe konuşuluyor ve filmde Türkçe konuşulan hiçbir yerde İngilizce altyazı yok. Bunun nedeni maddi değil. Yönetmen, Romen seyircisinin Türkçe konuşulan yerleri anlamasını istemiyor. O yüzden filmin altında ne Romence ne de İngilizce altyazı var. Aslında filmde konuşulan Türkçenin de bir önemi yok. Bütün filmi Romenlerin onunla olan ilişkisi üzerinden tanımlaman lazım ki filmin sonunda

ne olduğunu anlayacaksınız. Film, sonunda anlamın üzerine kurulu. Türkçeyi bilmen üzerine kurulu değil. Yönetmen böyle bir şey tasarlamış. Bu filmin konusu bunun anlaşılmasına üzerine kurulu. Filmin sonu o yüzden anlamlı. O kısımları anladıktan sonra anlamlı olmuyor. Mesela Türk seyirci için o kadar iyi bir etki yaratmıyor. Çünkü her konuşmayı anlıyorsun. Ayrıca konuşmalar da zaten ağır ve felsefi konuşmalar değil. Kimi yerlerde karakterin anlamaması üzerine bir şeyler yaşanıyor. Önemli olan orada karakterlerin tepkisine odaklanmak. Yönetmen seni oraya zorluyor. Özet olarak bir filmin içinde üç dil var ise çevirmen ne kadarını biliyor ise onu yapar geri kalanını ise başkası yapar.

7) Siz Türkçe'den Fransızca'ya çeviri yaptınız mı?

SC: Ben Türkçe'den Fransızca'ya senaryo çevirisi yaptım. Altyazı redaksiyonu yaptım. Festival bünyesinde yapmadım. Genelde de bu bağlamda senaryo çevirdim. Film Fransızca ise İngilizce altyazısı bir şekilde oluyor zaten. İngilizce altyazıya ihtiyacın olduğu durumda, altyazıyı düzenleyip koyuyorsun.

8) İstanbul Film Festivali'nde Türkçe filmler sadece İngilizce 'ye çevriliyor değil mi?

SC: Evet. İngilizce tercih ediliyor çünkü ortak dil. Türk filmlerine de İngilizce altyazıyı ya festival kendi yaptırıyor ya da daha önce birilerine yaptırmış ise onu kullanıyorlar. Film şirketi kendisi yaptırdı ise genellikle ucuz fiyata yaptırdığından çevirilerin niteliği kötüdür.

9) Festivaller için yapılan altyazıyı televizyon ya da sinema için yapılan çeviriden ayıran noktalar nelerdir?

SC: Öncelikle, yaklaşımı televizyon ve sinemadan farklıdır. Daha evvel de söylediğim gibi çevirmenlerin kurduğu iletişim ile oluşturdukları bir tarz var. Gerçi artık çevirmenler fiziki anlamda aynı alanda birlikte çalışmıyorlar ama yine de ortada

bir iletişim tarzı var. Bu bir yaklaşıma dönüşüyor. Bir yaklaşım, bir çeviri algısı var. Türkçe algısı var. Bu Türkçe algısı televizyondan da değişik, film dağıtım şirketlerinden de çünkü onlarda bir algı yok. Onlar zaten konuyu, çevirinin ne olduğunu bilmiyorlar. Onlar fiyata, kimin daha ucuza çeviriyi yapacağına bakıyorlar. Orada temel ucuz olması üzerine kurulu. Orada nasıl bir Türkçe olduğu ile ilgilenmiyorlar. Aradaki temel fark bu. Festival ortamında, çevirmen ve koordinatör mevcut. Festival çevirmenliğinin bir geleneği ve geride bıraktığı yirmi yılı var. Bu işin başlangıcını toparlamış insanlar var. Hem biçim hem içerik olarak bir çeviri algısı var. Bir top yekûn ders var aslında. Sinema ve televizyon için böyle bir durum söz konusu değil.

10) Sinema, televizyon ya da festival için çeviri yaptığımızda çeviriyi yapmış olduğunuz hedef kitle ile ilgili ne düşünüyorsunuz?

SC: Farklı bir kitle olduğunu düşünmüyorum. Herkes düzgün çeviriyi fark eder. Herkes fark eder dedim ama çok bildiği için yanılan fark etmez çünkü bu işi çok iyi bildiğini zanneder ve yanlış avcılığına çıkarlar. Onlar ayrı kategoridir: Hiç bilmediği halde çok bildiğini düşünenler. Ama onun dışında, bütün derdini anlatabilen bir Türkçeyi büyük ihtimalle fark ederler. Genel kitle ile ilgili çok büyük bir ayrım yoktur. Hatta televizyon kitesinde daha yaşlı insanlar var. O yüzden onlar için altyazıdan ziyade dublaj, seslendirme gerekmektedir. Örneğin 65 yaşındaki bir kişi için ekranın alt kısmındaki küçük yazıları takip etmesi zor olacaktır. Ama seslendirme onlara kötü geliyor çünkü ucuza yapılmaktadır. Ama iyi bir seslendirme yapılmış film başkadır. Mesela *Küçük Ev* dizisi. *Küçük Ev* dizisinin bir seslendirmesine, dudak oturmasına bakın bir de bugünkü bir diziye bir seslendirmeye bakın. Mesela otobüs şirketleri. Uzun yolculuk yaparken hangi firmayı seçersen seç buradaki bütün filmleri neredeyse üç kişi seslendirmektedir. Bütün kadınları aynı

kadın bütün erkekleri aynı erkek konuşmaktadır. İşler o kadar hızlı yapılmış ki, dip ses yok, bazılarında sesler atılmış, kesilmiştir. Yolculuk yapan insanlar için idare edeceğini düşünmektedirler.

11) Festivallerde altyazılar neden filme gömülü değildir? Film gösterimi sırasında atılır?

SC: Bunun iki yönü bulunmaktadır. Birincisi, teknik olarak ayarlayamazsınız. Çünkü film 24 kare. Siz onun altyazısını yapıyorsunuz, elinizdeki DVD 25 kare. Ayrıca senkronize etmeniz gerekmekte. Biz senkronize etmiyoruz. Senkronize ettiğiniz zaman sadece çevirini DVD ile senkronize etmeniz yeterli olmaz. Bunu film ile senkronize etmeniz lazım. Yani yurtdışından 25mm film gelecek, size onun 24 kare kopyasını verecekler, siz bunu senkronize edeceksiniz. Onu bir makine basacak olsa bile bu işin başında birinin durması lazım. Birisi başında dursa bile o kişinin de tuşa basması lazım çünkü arada kayıyor. Süreyi oturtsanız bile kayar. Bunları tuttursanız bile film başka bir festivalde gösterilirken kopmuş olabilir. Bazı kareler yanmış olabilir. Oradan bağlanmıştır. Ayrıca artık filmler dijital kopya olarak geliyor. Bu dijital kopyayı sizin yaptığımız altyazı ile senkronize etmenizin imkânı yok. Kopyayı size vermezler. Çünkü şifreli kopya yapıyorlar hiç kimse filmi almasın diye. Bu durumda sizin senkronize etmeniz mümkün değil. Bunun tek yolu sizin bunu şirketlere göndermeniz ve onların altyazıyı üstüne basması. Ben bunun taraftarı değilim. Neden üstüne basılsın? Herkes kullansın diye mi? İşte bu iki sebepten ötürü altyazı içine gömülmemektedir. Altyazıyı gömmenin yolu sizin önceden altyazıyı göndermeniz karşı tarafın altyazıyı filmin üzerine o dijital kopyanın içine koymasındır. Ben bunu tercih etmiyorum.

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