

## Surmounting censorship in subtitles in the context of Turkey

Mehmet Şahin

*Izmir University of Economics*

---

### Abstract

Audiovisual translation (AVT) has increased rapidly in Turkey in the last two decades, due to the increasing demand for foreign productions. Both professional and amateur audiovisual translators are involved in the production of Turkish subtitles. The censorship policies in the country affect AV translation both as a process and a product. This study aims at outlining the general profile of AV translators, with a focus on fansubbers, and their views on censorship. Data were collected through an electronic survey completed by 107 translators, and correspondence through e-mail and telephone interviews with professional translators. The results suggest a high degree of censorship in Turkey for AV materials; translators for TV channels must abide by rules set forth by government institutions or employers. Subtitles by fansubbers available at online portals are closer to the original text, although with minor modifications due to personal preferences.

### Keywords

Audiovisual translation, censorship, fansubbing, non-professional translation, translation studies



This work is licensed under a Creative Commons Attribution 4.0 International License.

## 1. Introduction

Television broadcasting in Turkey started in 1968, about two decades after Europe. After two decades of a single TV channel, numbers increased, and currently, there are more than 100 with a wide variety and a high volume of foreign productions. Statistics show more foreign productions in movie theaters in Turkey than national ones, and until three years ago, Turkish public generally showed more interest in foreign productions. (See Table 1)<sup>1</sup>. Even in the single-channel period, there was widespread interest in foreign movies or series, most significant ones being Westerns and series such as *Dallas* (1978), *Escrava Isaura* (1976), *The Fugitive* (1963).

Turkey has been highly successful in dubbing foreign audiovisual products, which rendered subtitling a generally unnecessary practice. The first dubbing attempts for a foreign movie were in 1932 with the opening of a dubbing studio in Istanbul. The famous movie, *Laurel and Hardy*, was dubbed in 1944, and the first dubbing for a TV serial was accomplished in 1972. The exact date of the first subtitled production in Turkey is not clear, but likely to have been in the late 80s. In 1977, the Directorate General of Cinema (under the Ministry of Culture) was founded, and one of its duties was subtitling Turkish movies for festivals abroad. The single TV channel period ended in 1986, and the first private TV channel – *Magic Box Star 1* – was fully operational in 1989, and as little as two years later would give live broadcast of the First Gulf War with simultaneous interpreting, a new experience for Turkish audiences. In the following decade, more private TV channels were launched, delivering more imported content and consequently, creating a need for subtitling.

In the last two decades, the abundance of foreign movies and TV shows and their availability due to the internet technologies seems to have greatly increased the demand for subtitling, involving both professional and non-professional translators in the audiovisual media sector. Fansubbing<sup>2</sup> emerged as a new practice, enabled by the advance of digital technologies. As Pérez-González and Susam-Saraeva (2012, p. 155) put it, “[t]he advent of the convergence era and the widespread availability of digital media technologies have provided fan communities with the tools for the appropriation and manipulation (through subtitling) of their chosen films as well as with avenues for the global circulation of their ‘fansubbed’ versions.”. This alternative group of audiovisual translators has been able to increase their influence through online forums and portals. As Luis Pérez-González and Susam-Saraeva (2012, p. 336) emphasize, most of these fans have no formal translation or subtitling training, but they have “the tools for the appropriation and manipulation of their chosen films”. A particularly important tool is web-sites on which the latest shows are broadcast. Other tools include free subtitling software and online dictionaries and language resources. The power of subtitling is also observed in the social and political sphere, where translators with limited professional experience were able to have an impact on political and social movements (Baker, 2016). In the case of audiovisual translation, Web 2.0 significantly increased the number of fansubbers, and the prevalence of fansubbing in the online community was facilitated by the relative ease of downloading or accessing the latest shows or movies on line, due to Turkey’s lack of strict

---

<sup>1</sup> [www.tuik.gov.tr/PrelstatistikTablo.do?istab\\_id=192](http://www.tuik.gov.tr/PrelstatistikTablo.do?istab_id=192) (in Turkish and English).

<sup>2</sup> In the current study, the term “fansubbing” is used to cover both volunteer and amateur subtitling. It is clear that some professional AV translators choose to translate subtitles of their favorite shows on a voluntary basis for various reasons and therefore they can be called both as fansubbers and professional AV translators. In the current study, the term “fansubber” does not always exclude professional AV translators.

legal sanctions. Today, there are hundreds of fansubbers working day and night to produce timely subtitles for a growing number of foreign AV materials, and a brief glance at forum sites and news articles about fansubbers reveals that the public seem to have a positive regard for this community. Orrego-Carmona (2016, p. 177) similarly found that “[a]lthough there is variation in the non-professional subtitling spectrum, from a reception perspective, it is possible to say that there are non-professional translations that are as good as their professional counterparts”. There also seems to exist a discreet competition among fansubbers to create the first translation of popular shows, sometimes almost coinciding with the first broadcast. They also tend to take user reviews seriously and try to increase their popularity and ratings.

Year	Number of Movie theaters	Number of pictures shown			Attendances (Number of tickets sold)		
		Total	National production	Foreign production	Total	National production	Foreign production
2001	580	25.608	5.042	20.566	16.905.737	3.289.438	13.616.299
2006	1045	25.297	6.829	18.468	23.512.599	10.838.617	12.673.982
2011	1917	37.892	13.027	24.865	37.439.786	17.954.808	19.484.978
2012	1998	37.546	12.072	25.474	39.002.190	18.235.611	20.766.579
2013	2102	40.406	15.545	24.861	45.077.509	24.963.870	20.113.639
2014	2170	41.517	16.999	24.518	55.378.716	30.994.840	24.383.876
2015	2356	49.151	21.494	27.657	57.148.011	31.661.600	25.486.411
2016	2483	53.443	22.642	30.801	55.260.600	28.834.409	26.426.191

**Table 1.** Statistics about movies in Turkey

Another reason for the emergence of fansubbing is the extent of manipulative interventions in AVT. This issue was investigated by Díaz Cintas and other scholars in a special issue of the academic journal *Meta* in 2012. Four years later, another special issue on “Ideological Manipulation in Audiovisual Translation” was published in Italy by the journal *Altremodernità*, presenting various cases from different parts of the world. Subtitles, as a different mode of transfer of the source message to the target language, are usually prone to interventions for various reasons, either by the AV translators themselves, or due to demands of the commissioning institution.

The relatively limited accessibility to the original products in the past made it almost impossible to detect the degree of censorship, both visually and aurally. Today, alternative ways of reaching information worldwide allow foreign language speakers to identify the extent of such intervention in the original texts. Manipulations or censorship in translation of audiovisual materials are usually considered as hindering access to the original content, but these are not always seen as a negative intervention. For example, Elgebaly (2012, p. 437) focused on the “positive sense of rewriting/manipulation in Arabic-English subtitling”, arguing that this helped meet “the needs of Iqraa’s (TV channel) target audience for intelligible subtitles that are instrumental to conveying Islamic knowledge”. Al-Adwan (2015) presented

an extended model of euphemization as a strategic output of politeness. He considered euphemization as a successful method for establishing and promoting a smoother and friction-free form of interaction in the Arabic subtitles of *Friends*. This approach is in line with Merkle's (2010) note that "the reception of rewritten children's literature – often positively connoted through the choice of the noun "adaptation" – and of sanitised subtitled movies for the general public (GP) is generally positive". In another study, where a comparative approach was taken to censorship in two different TV shows, – with a focus on the differences between dubbed and fansubbed versions, Beseghi (2016, p. 229) found that "fansubs certainly represent a more faithful, uncensored version that reveals an attempt to give more importance to the original text rather than to the target audience's sensitivity." In another study investigating the Italian context, Casarini (2014, p. 6) highlights the role of fansubs:

[in] changing the way subtitles are perceived in Italy: the previous conception of either a fancy trinket for the linguistic elite or a clinical aid reserved for hearing-impaired people is now giving way to the idea of an effective tool to reach a deeper cultural understanding and to minimize the hiatus between the original US airing and the local circulation of audiovisual products.

Investigating the manipulations in AVT is particularly important because, as Díaz Cintas (2012) points out, AV media and its translation "can contribute greatly to perpetuating certain racial stereotypes, framing ethnic and gender prejudices". Since multiple parties are involved in the shaping of the final product in AVT, the reasons of manipulation deserve special attention:

[...] power struggles for dominance and ultimate authorship are all the more evident in a field as complex as AVT, where a myriad of professionals – translators, technicians, dialogue writers, dubbing actors and directors – and interested parties – directors, producers, exhibitors, marketing departments, age rating boards – are always involved in the shaping of the final product. (Díaz Cintas 2012, p. 283)

Díaz Cintas (2012, p. 283) also invokes the construct of patronage as defined by Lefevere (1985, pp. 227-228) "as the group of "powers (persons, institutions) which help or hinder the writing, reading and rewriting of literature [and that] can be exerted by persons [...], groups of persons [...], a social class, a royal court, publishers [...] and, last but not least, the media," and argues that "patronage helps to consolidate the study of extra linguistic factors connected to the socio-economic and ideological forces that permeate all social interactions, including AVT."



**Figure 1.** Patronage and literature (Lefevere 1992, as cited in Munday 2012, p. 194)

The definition of ideology by Lefevere (1998, p. 48) is “the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time and through which readers and translators approach texts” and as posited again by Lefevere (1992, p. 16), “translation is governed above all by patronage, which consists of ideological, economic and status components” (Fawcett & Munday, 2009, p. 137). In the case of AVT in Turkey, we can say that patronage is the main driving force in many contexts. Therefore, patronage, and its relationship to the widespread practice of fansubbing, needs further examination.

The many advantages of the practice of fansubbing include greater and more immediate availability of programs. Other advantages are discussed by Dwyer and Uricaru (2009, p. 50) in the context of Romania, who argue that “[u]nrestrained by commercial structures, this type of translation is able to be experimental, nonconformist, messy, and in-depth—not subject, that is, to many of the constraints that professional subtitlers recognize as an integral part of their craft”. Fansubbers have the option of presenting their notes as a separate text file along with the translation in order to surmount “untranslatability”, since “[c]haracter names, honorifics, slang, and culturally obscure terms are often left untranslated.” (Nornes 2007, p. 182, cited in Dwyer & Uricaru 2009, p. 50).

Fansubbing inevitably brings forth the issue of quality. The relative lack of any form of control or control regarding purely technical aspects rather than content, could lead to lower quality. The limited knowledge of the source language by fansubbers may also reduce quality (Bogucki, 2009). Time pressure is also a factor; fansubbers with “a frenetic desire to release their fansubs as fast as possible” get “engaged in a sort of ‘to the last breath’ competition” which may result in “mistranslations characterised by major grammatical, lexical, and morphological errors” (Massidda 2015, p. 41). In the long term, lack of consistency of target language equivalents introduced by fansubbers for foreign terms may engender confusion. Doubts about fansubbing also seems to stem from the vagueness surrounding issues of copyright and piracy. Most viewers and fansubbers access the original materials through the Internet, usually illegally.

Today, in Turkey, most people tend to watch TV shows online at their convenience, either from TV recordings or original content, with or without fansubs. The viewers can even add their preferred subtitles by downloading them from fan sites or portals. Before the proliferation of subtitled media, Turkish people were not aware of the full extent of the interventions in the original texts, since they were only exposed to the audio input. Now, Turkish viewers, with some proficiency in the original language of the content in question, can notice such interventions by comparing audio input with subtitle translation. However, the real impetus for the interventions is not clear: are these the translator’s choices or are they imposed decisions?

## **2. Censorship and manipulation in Turkey**

Censorship and manipulation has always been a topic of debate in Turkey, both in printed and digital media, and recently on the Internet. RTÜK (Radio and Television Supreme Council) has been the main focus of debates on censorship since its foundation in 1994, and with apparently growing influence. RTSC is a state agency for monitoring, regulating, and sanctioning radio and television broadcasts, and is composed of nine members elected by the Grand National Assembly of Turkey. Under the Law No. 6112 on the Establishment of Radio and Television Enterprises and Their Media Services, RTSC may impose the following penalties on TV or radio channels: (a) suspension of broadcasting, (b) fines, and (c) discontinuation of broadcasting. TV channels must follow RTSC’s many rules to avoid penalties.

In a Master's thesis analyzing the function of RTSC as a regulating council from its foundation to the year 2002, Yıldız concludes that "a high council consisting of 9 members has been transformed into an authority that determines and defines how a country of 60 million people should perceive morals, rectitude, and family discipline, and we should state that this presents a dangerous and unhealthy situation." (2003, p. 123). The phone line "Alo RTÜK 178", established for citizen's broadcasting complaints, is likely to increase the pressure on radio and TV channels, since complaints are likely to be based on an individual's personal, ideological, religious preferences, or value judgments. There is requirement for a parental guide information at the beginning of each show, which is strictly adhered to by all TV channels; however, unfortunately, many do not regard this requirement alone as a sufficient basis for a decision on whether or not to watch or allow children to watch a program. This attitude paves the way for a potential wholesale "sterilization" of radio and TV programs, as they are effectively prohibited from including any digressive and non-mainstream elements.

Audiovisual translation would not go unaffected by the censorship policies. One of the earliest investigations on censorship in AVT in Turkey was conducted by Gürses (2008), in which the stifling influence of RTSC is emphasized:

Excluding the festivals, there are some rules to be observed or that we are asked to observe for the translations of shows and movies to be broadcast on television. This censorship issuing from the sensitive and imperative understanding of the RTSC (Radio and Television Supreme Council) means an intervention in both the work of the director as well as the work of the translator. The censorship/prohibition imposed by the rule-makers who act under the influence of moralism, and the auto-censorship of the managers who are becoming more ardent supporters of the rule-makers' cause, is contaminating this work, which is sacrificed for a virus called "public morality".

(Ali Ünal – movie translator. From an interview conducted by Sabri Gürses in 2008)

The issue of censorship was also highlighted in an interview published by a senior student at Sakarya University (Kocabay *et al.*, 2015). In the interviews with professional AV translators, we see that profit-oriented broadcasting policy was cited as one of the major reasons for censorship in AVT. Similar views are seen in remarks from the interviews with professional translators:

- Heavy censorship is practiced in TV channels due to RTSC regulations
- AV translators are forced to practice auto-censorship, and to find creative solutions to circumvent censorship
- Censorship works only for those who do not understand the source language
- Profit-oriented broadcasting policy is prevalent – popular TV shows are broadcast at peak viewing times, and thus subject to intensive censorship
- Minimal or no censorship is observed at movie festivals
- The festival-goers are free to choose the movies according to taste

The remarks summarized above are clearly reflected in the literature on censorship in translation. For example, Merkle (2010) states that "the broader the intended audience is, the more rigorous the censorship." Most national channels purchase TV shows based on their popularity, aiming to obtain the maximum profit through advertisements. Therefore, to

maximize the audience, they are forced to resort to censorship. Beseghi (2016, p. 216) also tackles the issue of censorship, in the context of Italy, focusing on two TV shows, arguing that “the commissioners seem to be those who have the power to decide what can be said in Italian and what should be left out”. However, a different view is expressed by Massida (2015, p. 6), who argues that “in the worst-case scenario it [the practice of censorship] may derive from a process of self-censorship on the part of the translators, who lack adequate knowledge of the foreign sub-culture and sub-language, which results in instances of under translation of which they are unaware”. Yet, these kinds of omissions can hardly be considered a factor in censorship, since they are not based on conscious decisions. Taking a critical perspective on censorship in Brazil, Alfaro de Carvalho (2012, p. 475) finds TV channels’ attempts to “protect their viewers from offensive language [...] patronising” because it ignores the many tools that can help with filtering the undesired content, such as parental control, disclaimers, and on-demand options. Alfaro de Carvalho (2012, p. 475) concludes that “it is difficult to understand why all viewers should submit to translations that sometimes are far more conservative than necessary, even considering the need for clarity and conciseness and the fact that the translation must work nationwide and must remain valid for a number of years.”. Chinese fansubbing was explored by Wang and Zhang (2017, p. 304) as a “gamified” version of subtitling, which circumvents censorship in audiovisual contents. The authors highlight the potential subjectivity of the state institution’s guidelines, highlighting the lack of “precise descriptive guidelines on how notions such as social morality and traditional culture are to be understood”. They emphasize the subjectivity involved in deciding “what kind of content may compromise such values”. Wang and Zhang (2017, p. 313) also note the possible negative impacts of gamification in fansubbing “such as the imperialistic expansion of Anglophone hegemony into China.” In a different context, self-censorship was explored by Sanz-Moreno (2017), who found that, in Spain, 50% of the sexual references are omitted in audio descriptions for the blind or visually impaired. In a recent study conducted in approximately the same time period as the current study, Erguvan (2016, p. 164) focused on subtitles produced by fans for open-access and subtitles used in TV broadcasting and found that “fan-produced subtitles differ from those created by professional subtitlers” in that they “are inclined to deploy more source-oriented translation strategies” whereas “professional subtitlers are obliged to pursue the norms imposed by the industry.”

In the case of Turkey, the view stated by Merkle (2010) seems to apply; the shows broadcast on TV channels are usually subject to rigorous censorship, both in visual and linguistic aspects. The current study will focus on the latter aspect, and aim at further analyzing the issue of censorship and manipulation in AVT in Turkey, from the viewpoint of fansubbers and professional AV translators. The study seeks to explore the overall profile of fansubbers, addressing the following questions:

1. What are the main reasons of censorship in audiovisual translation in Turkey?
2. What are AV translators’ - whether professional translators or fansubbers – views of and reactions to censorship in Turkey?

### **3. Methodology**

Addressing the research questions required communication with both professional AV translators and fansubbers, which entailed conducting an initial comprehensive documentary research of forums and portals, social media, and web sites.

### 3.1 Participants

The target audience for the survey was reached through examining major subtitling forums and portals on the Internet, and through personal connections, social media (Twitter and Facebook), websites of film festivals, and snowballing techniques. Some fansubbers were contacted via social media based on the contact information provided in their signatures or notes, which in Turkey are commonly placed at the beginning or at the end of their subtitle translations. There were a total of 107 respondents – including both professional and non-professional AV translators – in the study.

### 3.2 Instruments

The main instruments were an electronic survey to all AV translators (both professional and non-professional), and e-mail correspondence and telephone interviews with professional AV translators. The electronic survey was administered through Google Forms, and it contained Likert-scale, multiple-choice, and open-ended questions on the following topics:

- Demographic information
- Overall experience in translation and AVT
- Motivations for fansubbing
- Translation choices
- Reasons behind translation choices
- Views on censorship and fansubbing

85% of the participants provided their contact information, strongly indicating an interest in the results of the current study. Five professional translators were additionally contacted via telephone and e-mail to shed further light on the themes included in the survey. The data were collected in the first quarter of 2016.

## 4. Results and Discussion

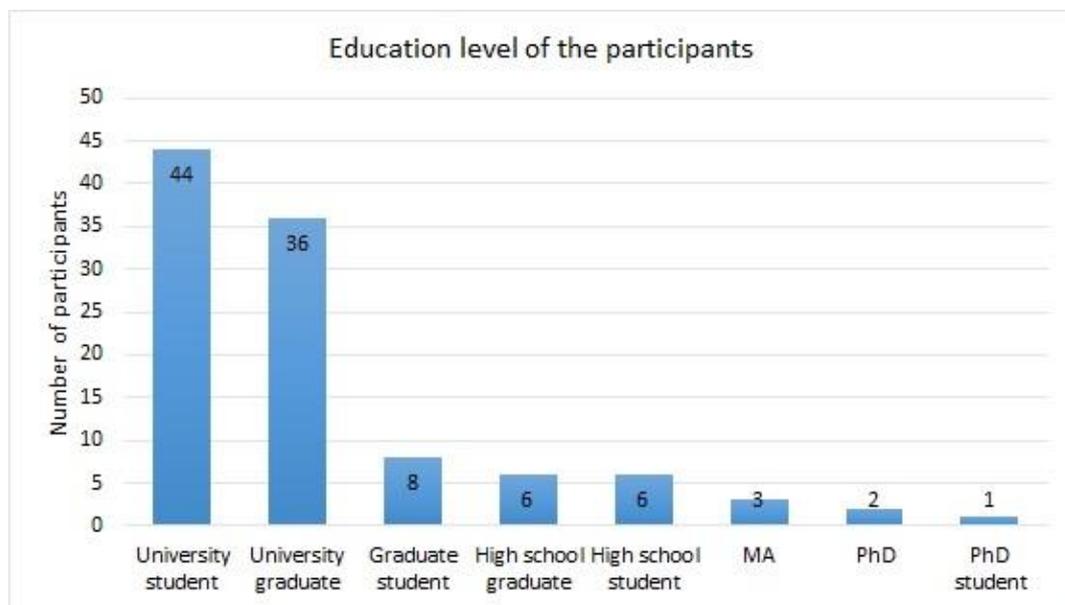
The first objective of the study was to discover the overall profile of AV translators. Some had multiple roles, i.e. as a professional translator who were also involved in fansubbing activities – and 61 out of 107 respondents, described themselves as “fansubbers”. The number of AV translators employed by private institutions was quite limited (n=10) (See Table 2).

Working as	Number of participants
Volunteer subtitler	61
Staff member at a translation company	7
Translator at own's company	2
Translator working for a private institution	10
Freelance translator	62

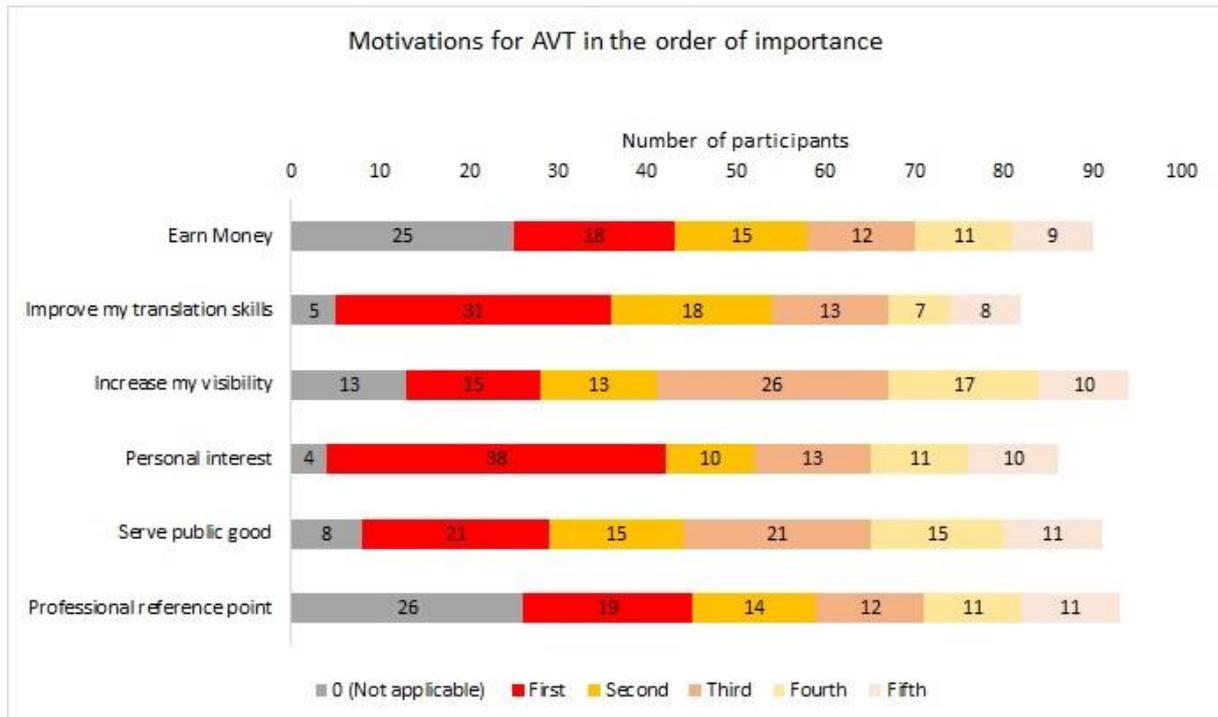
**Table 2.** AV translators' status and workplaces in Turkey

Most AV translators were university students or graduates (See Chart 1). About two thirds (68%) had no training in translation, and about two thirds were male. Almost half considered themselves competent in translation strategies, and 21%, very competent. Of participants who

chose to reveal their age (n=106), the average was 26, and 70 participants were between 18 and 27. The participants translated mainly for sources open to public and internet portals (n=57). The number of participants translating for TV channels, and private individuals/institutions was 26 and 27 respectively. Only 8 had worked for film festivals as AV translators. All participants except for one worked in English language, and several participants also had a second or third language, such as German, Spanish, Japanese (each n=5), Russian, French (each n=3), Korean (n=2), Chinese, Portuguese, Italian, and Old English (each n=1). Most participants were actively working on AVT, although at least half were employed outside the translation sector. The main motivations of the participants for translating AV products are presented in Chart 2, which shows that only about one third of participants, mostly professional and freelance translators - translate for financial reasons. The primary motivations are personal interest, improvement of translation skills, and service to public. The participants mainly translated TV shows (n=95) and movies (n=77), although some worked on documentaries (n=33) and anime (n=16). About one third of the participants (n=33) reported having less than one year of AVT experience, whereas about one in four (n=26) had more than 5 years.



**Chart 1.** Education level of the participants



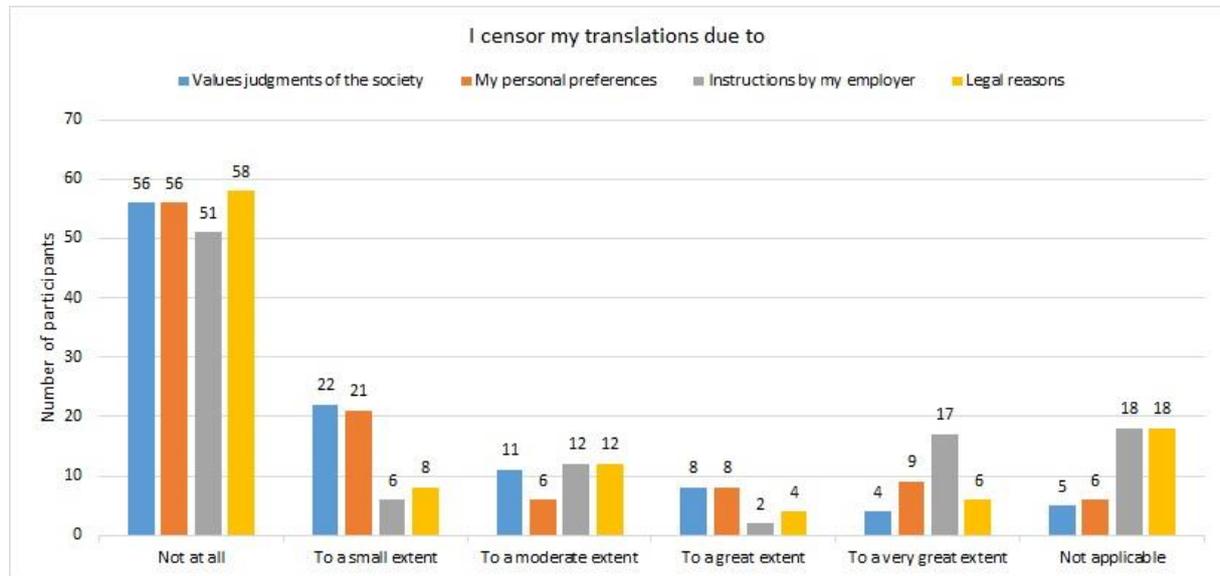
**Chart 2.** Motivations for AVT in the order of importance

The first research question of the current study aimed at finding the main reasons of censorship in audiovisual translation in Turkey. The participants answered the question about the reasons for recourse to self-censorship. There is a clear distinction between independent fansubbers, and translators who work for an institution. The respondents who identified themselves as freelance or professional translators, or who mainly work for TV companies, indicated that they practice censorship due to legal reasons or employer’s instructions. A total of 67 participants stated that they did not censor their translations and 42 described themselves as fansubbers. Those who applied censorship were mainly motivated by extrinsic factors: employer’s instructions, possible legal consequences or society’s value judgments. Only 17 practiced censorship solely due to personal preferences, with half of these reporting a limited extent. 70 out of 107 participants stated that their translation was checked by an individual or institution after submission. The answers to this question suggest that festival organizers do not generally require translations to be checked by more experienced translators. This naturally leads to less censorship in this context. In contrast, translations requested by a television channel or an intermediary company are generally checked and making the required modifications is a condition of continued employment. Some translators therefore feel obliged to make amendments against their will. Audiovisual translators, whose main clients are Internet portals, are usually subjected to superficial control involving proofreading or quality checks, rather than full censorship. In the former, the control is more technical and focused on form, whereas in the latter the content is in question. However, it is reported that if AV translators do not follow the rules and regulations of a particular portal, they are likely to be prohibited from uploading any further subtitles to that portal.

Chart 3 shows motivations for censorship by AV translators. More than half of the participants reported no self-censorship since they mainly translate for internet portals. In contrast, some felt obliged to change their translations to a moderate (n=12) or a very great extent (n=17) due to employer’s instructions, and to a moderate (n=12) or a very great extent (n=6) for legal

reasons. Value judgments of the society and personal preferences also play a role in censorship. Overall, laws and RTSC penalties are binding, but there are no restrictions for Internet portals. One of the fansubbers stated:

I try to reflect the ST as it is, even if it insults our country and ancestors, because if I change it, people would react by saying “Are you ashamed of your nation? Is that why you soften (the words) when you translate the insults against us?”



**Chart 3.** Motivations for censorship

Most AV translators (52 out of 79) stated that they received instructions from their employer as to sensitive issues to consider while translating. Based on comments by AV translators, the control mechanism seems to vary according to context, as follows:

- TV channels
  - heed viewers' comments and complaints
  - request changes if inappropriate elements are found
  - expect translators to agree to change their word choices in order to guarantee continued employment
- International companies
  - hire experienced translators to check/approve translators' work
  - buy copyrights of the subtitles
  - retain the right to modify subtitles, for reasons of preference rather than censorship required by an external agent
- Internet portals
  - *Subtitle Control Groups* run quality check (technical features, spell-check, etc.) and rate the subtitles without imposing censorship

A comment by one of the professional translators is as follows:

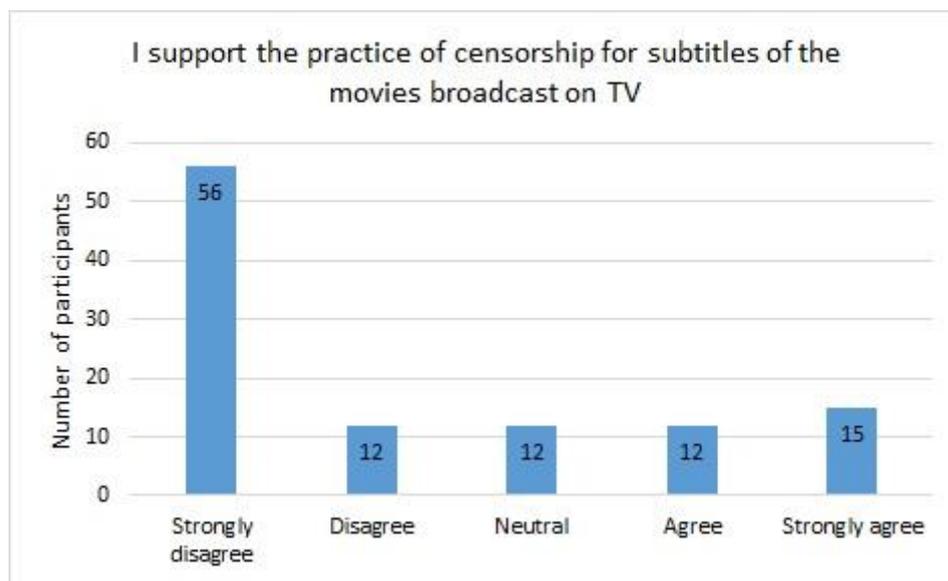
About 15 years ago, there was no request from TV channels to make changes in subtitles. For the last decade or so, they have been giving instructions. If you do not abide by their instructions, you are considered an 'incompetent' translator and assigned no further work. If you work for TV channels, you do not get to decide which program to translate, it is assigned to you.

The second research question aimed to investigate professional AV translators' and fansubbers' views of, and reaction to, censorship. Translation choices by AV translators vis-à-vis a range of specific expressions are likely to reflect their attitude toward censorship. As can be seen in Chart 4, most participants report translating expressions without any intervention, even for those likely to create controversy. Yet, as shown by yellow and orange bars in the chart, there is a considerable number of AV translators who, either through personal choice or through perceived pressure, substitute euphemisms or completely change text in the following cases: swearing, racist expressions, insults to religious beliefs, sexist expressions, sex-related expressions, references to homosexuality, hate speech, extreme religious expressions, references to atheism, or political references. In their comments, AV translators working for TV companies stated that their employers impose censorship, and therefore sometimes choose to soften or change the explicit content with auto-censorship, when they know this is required. Failure to auto-censor is also likely to create an impression that the translator is ignorant of, or unwilling to abide by, the client company's regulations. Moreover, TV channels sometimes make further changes to already auto-censored subtitles by the translator. One participant complained that while there was no reaction to racist, political or gender-biased discourses, there was over-reaction to swearwords.



**Chart 4.** Translation choices by AV translators vis-à-vis a range of expressions

Another important finding of the study is that about one fourth of participants support the practice of subtitle censorship for movies broadcast on TV (See Chart 5).



**Chart 5.** Views about censorship on TV

The role and place of fansubbing, an increasingly common practice in Turkey, is also valued by most participants. 69 of 106 respondents agree that fansubbing allows viewers to understand the original texts of the AV materials, whereas only 7 disagree. 53 of 106 respondents find fansubs successful, whereas 21 disagree and 29 reported being neutral, which suggests the extent of success is variable. Successful translation here refers to accurate and complete rendering of the source text, with culturally loaded elements such as jokes or references being transferred to the target language with no or minimum loss. Only 21 respondents considered fansubbing as a threat to the future of translation profession, whereas 68 disagreed with this statement. One important finding about fansubbing was that 83 of 102 respondents agree that fansubbing is increasing public awareness of translation, which can be considered as fansubbing's indirect contribution to the visibility of translation profession and translators in society. The increased visibility of translators and translation is quite evident in the number of fansubbers' social media followers. Moreover, fansubbing has been subject to several newspaper articles in recent years, including interviews with the better-known fansubbers. Some of the fansubbers started this practice with the aim of filling a gap, either by making their favorite shows available to others or because of discontent about the existing subtitles for certain productions. One respondent identified as a freelance translator and a graduate of economics, with 5-10 years of AVT experience states:

Volunteer subtitling is certainly contributing to the society. When the foreign movies and serials started to be shared on the Internet, volunteer subtitlers made it possible for people who did not speak English or other foreign languages to view those movies or serials. They made the serials popular in our country and probably helped movie and serial channels on satellite to survive or even grow. Most volunteer translators transformed this practice into a profession and I am one of those. I started this job as a volunteer and now I am working as a freelance to earn money.

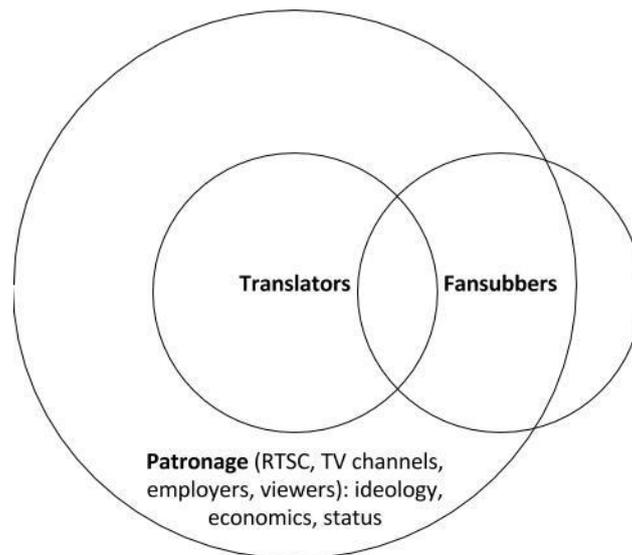
## 5. Conclusion

The current study aimed at discovering the dynamics of subtitling in Turkey with a special focus on censorship. Both professional translators and fansubbers were surveyed through an electronic questionnaire, e-mail correspondence and phone interviews to investigate attitudes toward censorship. The role of fansubbing in surmounting censorship was also examined.

Translators working mainly for TV channels are subject to intensive control due to RTSC regulations and precautionary measures taken by employers to avoid legal consequences. Film festivals seem to be the only venue where AV translators enjoy relatively more freedom. Internet portals provide an opportunity to disseminate subtitles without legal restrictions and censorship because the control mechanism seems to focus on quality checks only, rather than content. The fansubbers' tendency to be faithful to the original content, with minimal or no change in translations, is in line with the findings of Beseghi (2016) and Casarini (2014).

Most amateur subtitlers and fansubbers try to reflect the original message as it is, but some are influenced by society's value judgments or their own personal preferences. The political atmosphere in the country is also reported to have an impact on AVT practice. Instructions from employers regarding approaches to translation emerged as a recent phenomenon, related to the mentality of the government in power. Censorship on subtitles seems protect only those viewers with no knowledge of the language of the original AV material. Subtitles of the AV materials broadcast on TV are considered to have reduced effectiveness in reflecting the original due to the intensive level of control. While subtitles currently seem to be under strict control in Turkey, in another sense, control is breaking down with fansubbing practice becoming increasingly widespread.

If we look at the practice of audiovisual translation market through the lens of patronage (See Figure 2), we see that the main actors are the Radio and Television Supreme Council, TV channels, organizers of festivals, and the viewers themselves. Ideology, economics and status are shaping the patronage and professional AV translators, and most of fansubbers are under the influence of the abovementioned actors. Yet, a section of fansubbers enjoy freedom in their performance because of a lack of affiliation to any TV channel or internet portal, giving them the power to defy any form of censorship. Of course, practices are also shaped by the overall atmosphere in their community, socio-economic status, ideology, and personal beliefs. However, their censorship seems to be intrinsically motivated, unlike the case of AV translations for TV channels, which can exert a considerable level of pressure on translators. The overall lack of effective sanctions against the illegal use of copyrighted materials also seems to be another factor that nourishes fansubbing, and thus allowing fansubbers to present alternatives through the circulation of their work, generally free of charge.



**Figure 2.** Patronage and audiovisual translation – (professional / employed) translators vs fansubbers – based on a model customized from Lefevere (1992)

More research and empirical evidence is needed to identify the degree of manipulation that occurs in translations. Comparison of translations for TV channels, film festivals, and internet portals, where possible conducted by the same translator, would provide greater empirical evidence for differences in the level of censorship. Additionally, the attitudes of other actors, such as viewers and employers, need to be investigated to be able to fully understand the underlying reasons and overall impact of censorship. Related issues such as copyright regulations, and the visibility, accountability and recognition of audiovisual translators also remain under-researched.

### Acknowledgements

I would like to thank all participants who made this study possible. I would also like to thank two anonymous reviewers for their valuable feedback on a previous version of this article, and Simon Edward Mumford for proofreading the final draft.

## 6. Bibliography

- Al-Adwan, A. S. (2015). Towards a model of euphemisation in Arabic subtitling. *Arab World English Journal (AWEJ) Special Issue on Translation*, 4, 6-21.
- Alfaro de Carvalho, C. (2012). Quality standards or censorship? Language control policies in cable TV subtitles in Brazil. *Meta*, 57(2), 464-477.
- Baker, M. (2016). The prefigurative politics of translation in place-based movements of protest. *The Translator*, 22(1), 1-21.
- Beseghi, M. (2016). WTF! Taboo language in TV series: An analysis of professional and amateur translation. *Altre modernità*, 215-231.
- Bogucki, L. (2009). Amateur subtitling on the internet. In J. Díaz Cintas & G. Anderman (Eds.), *Audiovisual translation: Language transfer on screen* (pp. 66-77). London: Palgrave Macmillan.
- Carvalho, A. D. (2012). Quality standards or censorship? Language control policies in cable TV subtitles in Brazil. *Meta*, 57(2), 464-477.
- Casarini, A. (2014). Viewership 2.0: New forms of television consumption and their impact on audiovisual translation. *inTRAlinea*. Special Issue: Across Screens Across Boundaries.
- Díaz Cintas, J. (2012). Clearing the smoke to see the screen: Ideological manipulation in audiovisual translation. *Meta*, 57(2), 279-293.
- Dwyer, T. & Uricaru, I. (2009). Slashings and subtitles: Romanian media piracy, censorship, and translation. *The Velvet Light Trap*, 63, 45-57.
- Elgebaly, N. (2012). Accommodating audience needs in Islamic subtitling: A case of manipulation? *Meta*, 57(2), 423-438.
- Erguvan, M. (2016). Venutian scale in the realm of subtitling in Turkey. A comparative analysis of the fansubs and the official subtitles of Family Guy. *Çeviribilim ve Uygulamaları Dergisi (Journal of Translation Studies)*, 22, 147-168. Retrieved from <http://fs.hacettepe.edu.tr/ceviribilim/dosyalar/sayilar/sayi22.pdf>
- Fawcett, P. & Munday, J. (2009). Ideology. In M. B. Saldanha (Ed.), *Encyclopedia of Translation Studies* (2nd ed., pp. 137-141). London: Routledge.
- Gürses, S. (2008, September 6). All translators, unite! Retrieved June 29, 2017, from <http://bianet.org/biamag/kultur/109550-butun-cevirimenler-birlesin>
- Kocabay, I., Lu, M., Saatçioğlu, N., Tan, A., Karahan, M. & Canpolat, S. (2015). Altyazı ve Dublaj Çevirmenleri (Subtitle and Dubbing Translators). (M. Yıldız, Interviewer) Retrieved June 29, 2017, from <https://youtu.be/F7ww9wBf-Ao>
- Lefevere, A. (1985). Why waste our time on rewrites? The trouble with interpretation and the role of rewriting in an alternative paradigm. In T. Hermans (Ed.), *The manipulation of literature. Studies in Literary Translation* (p. 215-243). London: Croom Helm.
- Lefevere, A. (1992). *Translation, rewriting and the manipulation of literary fame*. London: Routledge.
- Lefevere, A. (1998). Translation practice (s) and the circulation of cultural capital: Some Aeneids in English. In A. Lefevere & S. Bassnett (Eds.) *Constructing cultures: Essays on literary translation* (pp. 41-56). Clevedon: Cromwell Press.
- Massidda, S. (2015). *Audiovisual translation in the Digital Age*. London: Palgrave Macmillan.
- Merkle, D. (2010). Censorship. In Y. Gambier & L. van Doorslaer (Eds.), *Handbook of Translation Studies Online*. Retrieved June 29, 2017, from [www.benjamins.com/online/hts/](http://www.benjamins.com/online/hts/)
- Munday, J. (2012). *Introducing translation studies: Theory and practice*. London: Routledge.
- Nornes, M. (2007). *Cinema babel: Translating global cinema*. Minneapolis: University of Minnesota Press.
- Orrego-Carmona, D. (2016). A reception study on non-professional subtitling: Do audiences notice any difference? *Across Languages and Cultures*, 17(2), 163-181.
- Pérez-González, L. & Susam-Saraeva, Ş. (2012). Non-professionals translating and interpreting. *The Translator*, 18(2), 149-165.
- Sanz-Moreno, R. (2017). La (auto)censura en audiodescripción. El sexo silenciado. *Parallèles*, 29(2), 46-63. doi:10.17462/para.2017.02.04
- Wang, D. & Zhang, X. (2017). Fansubbing in China: Technology-facilitated activism in translation. *Target*, 29(2), 301-318. doi:10.1075/target.29.2.06wan
- Yıldız, A. (2003). Bir Düzenleyici Kurul Analizi: Radyo Televizyon Üst Kurulu (An Analysis of a Regulating Council: Radio and Television Supreme Council). Unpublished master's thesis. Ankara University, Ankara, Turkey.



Mehmet Şahin

Izmir University of Economics  
Faculty of Arts and Sciences  
Department of Translation and Interpretation  
Sakarya Caddesi, No:156  
35330 Balçova – Izmir  
Turkey

[rbsmsahin@gmail.com](mailto:rbsmsahin@gmail.com)

**Biography:** Mehmet Şahin completed his undergraduate studies in the Department of Translation and Interpretation at Bilkent University. He received his master's degree at the same university in the field of Teacher Education. He received his PhD degree in Curriculum and Instruction with a minor in MA in Applied Linguistics/TESOL at Iowa State University. His research studies during his doctoral studies were mainly on computer-assisted language learning and language technologies. Mehmet Şahin has been working at Izmir University of Economics since 2008 and his research interests include translation studies, translation and interpreting technologies, machine translation, audiovisual translation, and translator and interpreter training.

# Appendix: Questionnaire on Audiovisual Translation and Censorship

## Audiovisual Translation and Censorship

This is a research study.

The aim of the study is to explore the general situation about the audiovisual translation in Turkey and to find out the views of the AV translators about censorship practices in AVT, and the impact of such practices on AVT.

Participation in this study poses no foreseeable risks.

Your participation in this study is completely voluntary and you may refuse to participate or leave the study at any time.

You will incur no costs from participating in this study. You will not be compensated for participating in this study.

It will take about 20 minutes to complete the questionnaire. No personal information is required from you. Records identifying participants will be kept confidential to the extent permitted by applicable laws and regulations and will not be made publicly available.

When you complete this questionnaire and click on Send Form, it will be considered that you consented to participate in the study.

You are encouraged to ask questions at any time during this study. For further information about this study, please contact Mehmet Şahin through e-mail at [sahin.ieu@gmail.com](mailto:sahin.ieu@gmail.com) or [mehmet.sahin@ieu.edu.tr](mailto:mehmet.sahin@ieu.edu.tr)

Thank you very much in advance for your participation and support.

Mehmet Şahin, PhD.

NOTE: In the questionnaire, the term "censorship" refers to "transferring an expression in the original text or subtitle to the target text by alternation, euphemism or omission" within the framework of the definition given by Turkish Language Association (TDK), which is "the practice of controlling all kinds of publications, cinema and theater work by the government in advance; strict inspection".

\* Required

\* Your age? \*

---

2. Your gender? \*

*Mark only one oval.*

- Female
- Male
- Prefer not to say

**3. Your education level? \***

*Mark only one oval.*

- high school graduate
- undergraduate student
- university graduate
- master's student
- holding a master's degree
- PhD student
- holding a PhD degree
- Other: \_\_\_\_\_

**4. What is your latest major (field of study)? \***

\_\_\_\_\_

**5. If you are a university student, what is your major?**

\_\_\_\_\_

**6. Are you taking or have you taken any training on translation? \***

*Mark only one oval.*

- Yes
- No
- Other: \_\_\_\_\_

**7. What is your status as a translator? \***

*Check all that apply.*

- freelance translator
- translator for a translation company
- translator for own company
- translator for a private company
- translator for a public institution
- volunteer translator
- Other: \_\_\_\_\_

**8. Your translation experience? \***

*Mark only one oval.*

- less than 6 months
- 6 months - 1 year
- 1 to 3 years
- 3 to 5 years
- More than 5 years
- Other: \_\_\_\_\_



**13. Comments about the question above.**

---

---

---

---

---

**14. Which of them do you translate subtitles for? \***

Check all that apply.  
*Check all that apply.*

- Movies
- TV shows
- Documentaries
- Animes
- Other: \_\_\_\_\_

**15. How many hours do you spend on AVT daily? \***

*Mark only one oval.*

- Less than an hour
- 1 to 3 hours
- 3 to 5 hours
- 5 to 8 hours
- 8 to 10 hours
- Other: \_\_\_\_\_

**16. From which of these languages do you translate? \***

*Check all that apply.*

- English
- German
- French
- Spanish
- Russian
- Arabic
- Chinese
- Korean
- Persian
- Japanese
- Other: \_\_\_\_\_



21. **Comments about the question above.**

---

---

---

---

---

22. **Does any individual or institution control your translations? \***

*Mark only one oval.*

- Yes
- No
- Other: \_\_\_\_\_

23. **If your translations are controlled by any individual or institution, please describe the nature of such control, any sanctions, and your views about this practice.**

---

---

---

---

---

24. **Do you receive any instructions or guidance from your employer about specific issues in your translations?**

If you do not work for a company or an institution, please do not answer this question.

*Mark only one oval.*

- Yes
- No
- Other: \_\_\_\_\_

25. **Comments about the question above.**

---

---

---

---

---

26. **Do you get the opportunity to view the final version of your translations before broadcast?**

If your translations do not undergo a control process, please do not answer this question.

*Mark only one oval.*

- Yes
- No
- Other: \_\_\_\_\_

27. In your opinion, how successful are subtitles created for TV channels? \*

Mark only one oval.

	1	2	3	4	5	
Not successful at all	<input type="radio"/>	Very successful				

28. Comments about the question above.

---

---

---

---

---

29. What is your criterion for choosing a movie or TV show to translate subtitles, if given the opportunity? \*

Please mark according to the order of priority (1= the most important criterion, 7= the least important criterion). For criteria that are irrelevant to you, please mark "NA".

Mark only one oval per row.

	1	2	3	4	5	6	7	NA
Popularity	<input type="radio"/>							
Novelty	<input type="radio"/>							
Personal taste	<input type="radio"/>							
Not translated before	<input type="radio"/>							
My ability to understand the original text	<input type="radio"/>							
Non-mainstream production	<input type="radio"/>							
In theaters in Turkey as well	<input type="radio"/>							

30. Comments about the question above.

---

---

---

---

---

31. How do you translate subtitles? \*

Check all that apply.

- I watch the film and create my own interpretation.
- I translate the English subtitles.
- I watch the film first, and then translate the English subtitles.
- I synchronously watch the film and translate the English subtitles.
- I modify the Turkish subtitles of an already-translated film.
- Other: \_\_\_\_\_

32. **Do you conduct the all phases of AV translation (spell-check, synchronization, technical control, etc.) without outside help? \***

*Mark only one oval.*

- Yes
- No
- Other: \_\_\_\_\_

33. **Why do you retranslate subtitles? \***

*Check all that apply.*

- I don't like the previous translation(s).
- I want to give my own voice to translation.
- I want to increase my visibility.
- I am interested in retranslating.
- My employer requests a retranslation.
- I never retranslate subtitles.
- Other: \_\_\_\_\_

34. **It is important for me to be the first person to translate subtitles of a production. \***

*Mark only one oval.*

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	Strongly agree				

35. **I take into consideration the value judgments of Turkish society in my translations. \***

*Mark only one oval.*

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	Strongly agree				

36. **I support the practice of subtitle censorship for movies broadcast on TV. \***

*Mark only one oval.*

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	Strongly agree				

37. **The presence / absence of obscene language is an important criterion in my selection of movies or TV shows for translation. \***

*Mark only one oval.*

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	Strongly agree				

38. I give serious consideration to comments about my translations. \*

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	Strongly agree				

39. I revise my translations based on comments. \*

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	Strongly agree				

40. Time pressure prevents translators from giving their translations a final check. \*

Mark only one oval.

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	Strongly agree				

41. When I believe that some expressions in the subtitles might be incomprehensible to the target audience \*

Check all that apply.

- I give explanations within the translated subtitle.
- I attached a note to the subtitle file.
- I do not give any explanation.
- Other: \_\_\_\_\_

42. Comments about the question above.

---

---

---

---

---

43. I provide the following information with my translations. \*

Check all that apply.

- Social media account
- First name and last name
- E-mail address
- Nickname
- Internet address
- None
- Other: \_\_\_\_\_

**44. How active are you on social media? \***

*Mark only one oval.*

1      2      3      4      5

---

I do not use social media at all                  Very active

---

**45. I immediately announce my translations on social media. \***

*Mark only one oval.*

Yes

No

Other: \_\_\_\_\_

**46. Have you ever collaborated with another translator on AV translation? \***

*Mark only one oval.*

Yes

No

**47. If yes, what difficulties have you encountered?**

---

---

---

---

---

**48. What kind of resources do you use when you encounter difficulties in translating subtitles? \***

---

---

---

---

---

**49. How do you rate your competence in translation theory and translation strategies? \***

*Mark only one oval.*

1      2      3      4      5

---

Not competent at all                  Very competent

---

50. **Fansubbers pose a risk to the future of translation profession. \***

*Mark only one oval.*

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree
- I have no idea
- Other: \_\_\_\_\_

51. **Fansubbing has increased awareness of translation in society. \***

*Mark only one oval.*

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree
- I have no idea
- Other: \_\_\_\_\_

52. **Fansubbers have given viewers the opportunity to understand the foreign productions. \***

*Mark only one oval.*

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree
- I have no idea
- Other: \_\_\_\_\_

53. **I find fansubs successful in general. \***

*Mark only one oval.*

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree
- I have no idea
- Other: \_\_\_\_\_

**54. Comments about fansubbing?**

---

---

---

---

---

**55. How does the subtitling process work for you? Please explain briefly. \***

---

---

---

---

---

**56. Please supply your contact information (optional). \***

It is essential that this questionnaire is completed by an AV translator for the reliability of the results of this study. The information you provide will not be shared with any third party. In the articles or presentations where the results of the study are made public, all personal identification will be coded and the results will be presented without any personal information.

---

---

---

---

---

**57. Any further comments?**

---

---

---

---

---

# Altyazı Çevirisi ve Sansür

Bu bir bilimsel araştırma çalışmasıdır.

Çalışmanın amacı Türkiye'de altyazı çevirisinin genel durumunu tespit etmek ve sansür uygulamaları hakkında çevirmenlerin görüşlerini ve söz konusu uygulamaların çeviriler üzerindeki etkilerini değerlendirmektir.

Ankete katılmanın öngörülebilir hiçbir riski yoktur. Ankete katılım tamamen gönüllülük temelindedir ve katılım karşılığında herhangi bir ödeme ya da ödüllendirme yapılmayacaktır.

Anketi doldurmanız yaklaşık 20 dakika sürecektir. Anket soruları sizden özel bilgiler talep etmemektedir. Sorulara vereceğiniz yanıtlar sadece araştırmacılar tarafından görüntülenecek ve analiz edilecektir. Her türlü kişisel bilgi yüksek güvenlikli, şifreyle korunan bilgisayarlarda muhafaza edilecektir.

Anketi tamamlayıp "Formu Gönder" tuşuna tıklayarak bu çalışmaya gönüllü olarak katıldığınızı kabul etmiş sayılıyorsunuz.

Anketle ilgili her türlü sorularınızı Yrd. Doç. Dr. Mehmet Şahin'e [sahin.ieu@gmail.com](mailto:sahin.ieu@gmail.com) ya da [mehmet.sahin@ieu.edu.tr](mailto:mehmet.sahin@ieu.edu.tr) adresinden e-posta göndererek sorabilirsiniz.

Katılımınız ve desteğiniz için şimdiden teşekkür ederiz.

Yrd. Doç. Dr. Mehmet Şahin

NOT: Ankette "sansür" sözcüğü Türk Dil Kurumu'nun "Her türlü yayının, sinema ve tiyatro eserinin hükümetçe önceden denetlenmesi işi, sıkı denetim" olarak sunduğu tanım çerçevesinde "orijinal metinde ya da altyazıda geçen ifadeyi değiştirerek aktarma, yumuşatarak aktarma ya da hiç aktarmama" anlamında kullanılmıştır.

\* Gerekli

## 1. Yaşınız? \*

---

## 2. Cinsiyetiniz \*

*Yalnızca bir şıkkı işaretleyin.*

- Kadın  
 Erkek  
 Belirtmek istemiyorum

## 3. Eğitim durumunuz? \*

*Yalnızca bir şıkkı işaretleyin.*

- Lise mezunu  
 Üniversite öğrencisi  
 Üniversite mezunu  
 Yüksek lisans öğrencisi  
 Yüksek lisans mezunu  
 Doktora öğrencisi  
 Doktora mezunu  
 Diğer: \_\_\_\_\_

4. En son diploma aldığınız alan nedir? \*

---

5. Üniversite öğrencisiyseniz şu anda hangi bölümde okuyorsunuz?

---

6. Çeviri eğitimi alıyor musunuz ya da aldınız mı? \*

*Yalnızca bir şıkkı işaretleyin.*

Evet

Hayır

Diğer: \_\_\_\_\_

7. Çevirmen olarak çalışma statünüz? \*

Birden fazla seçenek işaretleyebilirsiniz.

*Uygun olanların tümünü işaretleyin.*

Serbest çevirmen

Çeviri şirketine bağlı olarak çalışan çevirmen

Kendi şirketinde çalışan çevirmen

Özel bir kuruma bağlı olarak çalışan çevirmen

Kamu kuruluşuna bağlı olarak çalışan çevirmen

Gönüllü çevirmen

Diğer: \_\_\_\_\_

8. Çeviri deneyiminiz? \*

*Yalnızca bir şıkkı işaretleyin.*

6 aydan az

6 ay - 1 yıl arası

1 yıl - 3 yıl arası

3 yıl - 5 yıl arası

5 yıldan fazla

Diğer: \_\_\_\_\_

9. Altyazı çevirisine nasıl başladınız? \*

Altyazı çevirisi yapmıyorsanız ya da daha önce altyazı çevirisi yapmadıysanız lütfen bu anketi doldurmayınız.

---

---

---

---

---

**10. Altyazı çevirisi deneyiminiz? \***

*Yalnızca bir şıkkı işaretleyin.*

- 6 aydan az  
 6 ay - 1 yıl arası  
 1 yıl - 3 yıl arası  
 3 yıl - 5 yıl arası  
 5 yıl - 10 yıl arası  
 10 yıldan fazla  
 Diğer: \_\_\_\_\_

**11. Hangi kurumlar ya da etkinlikler için altyazı çevirisi yapıyorsunuz? \***

*Birden fazla seçenek işaretleyebilirsiniz.*

*Uygun olanların tümünü işaretleyin.*

- Televizyon kanalları  
 İnternet portalları  
 Festivaller  
 Özel kişi, kurum veya kuruluşlar  
 Herkesin erişimine açık kaynaklar  
 Diğer: \_\_\_\_\_

**12. Altyazı çevirisi yapma motivasyonunuz? \***

*Öncelik sırasına göre işaretleyiniz (1=en etkili motivasyon, 6=en etkisiz motivasyon). Size uygun olmayan motivasyonlar için "Geçersiz" seçeneğini işaretleyebilirsiniz.*

*Her satırda yalnızca bir şıkkı işaretleyin.*

	1	2	3	4	5	6	Geçersiz
Para kazanmak	<input type="radio"/>						
Çeviri becerilerimi geliştirmek	<input type="radio"/>						
Görünürlüğümü artırmak	<input type="radio"/>						
Kişisel ilgi	<input type="radio"/>						
Topluma katkı sağlamak	<input type="radio"/>						
Kadrolu çevirmenlik için bir referans noktası oluşturmak	<input type="radio"/>						

**13. Yukarıdaki soruyla ilgili yorumlarınızı buraya yazabilirsiniz.**

---

---

---

---

---

**14. Aşağıdakilerden hangilerini çeviriyorsunuz? \***

Birden fazla seçenek işaretleyebilirsiniz.  
*Uygun olanların tümünü işaretleyin.*

- Film
- Dizi
- Belgesel
- Anime
- Diğer: \_\_\_\_\_

**15. Altyazı çevirisine günde ortalama kaç saat ayırıyorsunuz? \***

*Yalnızca bir şıkkı işaretleyin.*

- 1 saatten az
- 1-3 saat arası
- 3-5 saat arası
- 5-8 saat arası
- 8-10 saat arası
- Diğer: \_\_\_\_\_

**16. Hangi dillerden altyazı çevirisi yapıyorsunuz? \***

Birden fazla seçenek işaretleyebilirsiniz.  
*Uygun olanların tümünü işaretleyin.*

- İngilizce
- Almanca
- Fransızca
- İspanyolca
- Rusça
- Arapça
- Çince
- Korece
- Farsça
- Japonca
- Diğer: \_\_\_\_\_



21. Yukarıdaki soruyla ilgili yorumlarınızı buraya yazabilirsiniz.

---

---

---

---

---

22. Yaptığınız altyazı çevirileri başka bir kişi ya da kurum tarafından kontrol ediliyor mu? \*

*Yalnızca bir şıkkı işaretleyin.*

- Evet
- Hayır
- Diğer: \_\_\_\_\_

23. Yaptığınız altyazı çevirileri başka bir kişi ya da kurum tarafından kontrol ediliyorsa bu kontrolün mahiyeti ve yaptırımı, çevirinize yansımaları konularında görüşlerinizi buraya yazabilirsiniz.

---

---

---

---

---

24. Yaptığınız altyazı çevirileri için çalıştığınız kurumdan çevirilerinizde dikkat etmeniz gereken hususlara dair önceden bilgi alıyor musunuz?

*Bir kuruma bağlı olarak çalışmıyorsanız bu soruyu yanıtlamayınız.*

*Yalnızca bir şıkkı işaretleyin.*

- Evet
- Hayır
- Diğer: \_\_\_\_\_

25. Yukarıdaki soruyla ilgili yorumlarınızı buraya yazabilirsiniz.

---

---

---

---

---

26. Yaptığınız altyazı çevirilerinin son halini yayınlanmadan önce görüyor musunuz?

*Altyazı çevirileriniz bir kontrolden geçmiyorsa bu soruyu yanıtlamayınız.*

*Yalnızca bir şıkkı işaretleyin.*

- Evet
- Hayır
- Diğer: \_\_\_\_\_

27. Televizyon kanallarında yayınlanan diziler, filmler ve benzeri yayınlardaki altyazıları ne kadar başarılı buluyorsunuz? \*

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
Hiç başarılı değil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Çok başarılı

28. Yukarıdaki soruyla ilgili yorumlarınızı buraya yazabilirsiniz.

---

---

---

---

---

29. Seçim yapma şansınız olduğu zaman çevirisini yapacağınız filmleri veya dizileri neye dayanarak seçiyorsunuz? \*

Önem sırasına göre işaretleyiniz (1=en önemli kriter, 7=en önemsiz kriter. Size uygun olmayan kriterler için "Geçersiz" seçeneğini işaretleyebilirsiniz.

Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	6	7	Geçersiz
Popülerlik derecesine göre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yenilik derecesine göre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
İlgi alanıma göre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çevirisi yapılmamış olmasına bakarak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Metni (orijinal altyazıyı ya da konuşmaları) anlama düzeyime göre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ana akım filmlerin dışında olmasına göre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Türkiye'de gösterimde olmasına bakarak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. Yukarıdaki soruyla ilgili yorumlarınızı buraya yazabilirsiniz. Örneğin, hangi durumlarda seçim yapma şansınız oluyor, hangi durumlarda olmuyor?

---

---

---

---

---



37. Çevirisini yapacağım film ya da dizileri müstehcen ifadeler içerip içermediğine göre seçerim. \*

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
Kesinlikle katılmıyorum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Kesinlikle katılıyorum

38. Çevirilerim hakkında yapılan yorumları dikkate alırım. \*

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
Kesinlikle katılmıyorum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Kesinlikle katılıyorum

39. Çevirilerim hakkında yapılan yorumları dikkate alarak çevirilerimi güncellerim. \*

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
Kesinlikle katılmıyorum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Kesinlikle katılıyorum

40. Zaman baskısı çevirmenlerin çevirilerini yeterince gözden geçirmesini engelliyor. \*

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
Kesinlikle katılmıyorum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Kesinlikle katılıyorum

41. Kaynak altyazının birebir çevirisinde hedef kitlenin anlamakta zorlanacağı ifadeler olabileceğini düşündüğümde \*

Uygun olanların tümünü işaretleyin.

- Çevirinin içinde açıklamalar yaparım
- Çeviri dosyasına ek olarak notlarımı yayınlıyorum
- Hiçbir ek açıklama yapmam
- Diğer: \_\_\_\_\_

42. Yukarıdaki soruyla ilgili yorumlarınızı buraya yazabilirsiniz.

---

---

---

---

---

43. Çevirilerimde aşağıdaki bilgileri veririm. \*

Birden fazla seçenek işaretleyebilirsiniz.  
Uygun olanların tümünü işaretleyin.

- Sosyal medya hesabı
- Ad-Soyad
- E-posta adresi
- Rumuz
- İnternet sitesi
- Hiçbiri
- Diğer: \_\_\_\_\_

44. Sosyal medyada ne kadar aktifsiniz? \*

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5
Sosyal medya kullanmıyorum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çok aktifim					<input type="radio"/>

45. Çevirimi bitirince hemen sosyal medyada duyururum. \*

Yalnızca bir şıkkı işaretleyin.

- Evet
- Hayır
- Diğer: \_\_\_\_\_

46. Başka bir çevirmenle ortak bir altyazı çevirisi yaptınız mı? \*

Yalnızca bir şıkkı işaretleyin.

- Evet
- Hayır

47. Başka bir çevirmenle ortak bir altyazı çevirisi yaptıysanız, ne gibi zorluklarla ya da kolaylıklarla karşılaştınız?

---

---

---

---

---

48. Çeviride zorlandığınız noktalar olduğunda ne tür kaynakları kullanıyorsunuz? \*

---

---

---

---

---

49. Çeviri kuramlarına ve çeviri stratejilerine ne kadar hâkimsiniz? \*

Yalnızca bir şıkkı işaretleyin.

1 2 3 4 5

Hiç hâkim değilim

Çok hâkimim

50. Gönüllü altyazı çevirmenleri çevirmenlik mesleğinin geleceğini tehdit ediyor. \*

Yalnızca bir şıkkı işaretleyin.

Kesinlikle katılmıyorum

Katılmıyorum

Kararsızım

Katılıyorum

Kesinlikle katılıyorum

Fikrim yok

Diğer: \_\_\_\_\_

51. Gönüllü altyazı çevirmenleri sayesinde toplumda çeviri farkındalığı artıyor. \*

Yalnızca bir şıkkı işaretleyin.

Kesinlikle katılmıyorum

Katılmıyorum

Kararsızım

Katılıyorum

Kesinlikle katılıyorum

Fikrim yok

Diğer: \_\_\_\_\_

52. Gönüllü altyazı çevirmenleri sayesinde izleyicilerin yayınların orijinal metinlerini anlaması mümkün oluyor. \*

Yalnızca bir şıkkı işaretleyin.

Kesinlikle katılmıyorum

Katılmıyorum

Kararsızım

Katılıyorum

Kesinlikle katılıyorum

Fikrim yok

Diğer: \_\_\_\_\_

53. **Gönüllü altyazı çevirmenlerinin yaptıkları çevirileri genel olarak başarılı buluyorum. \***

*Yalnızca bir şıkkı işaretleyin.*

- Kesinlikle katılmıyorum
- Katılmıyorum
- Kararsızım
- Katılıyorum
- Kesinlikle katılıyorum
- Fikrim yok
- Diğer: \_\_\_\_\_

54. **Gönüllü altyazı çevirmenliği ve çevirmenleri hakkındaki diğer görüşlerinizi buraya yazabilirsiniz.**

\_\_\_\_\_

55. **Altyazı çevirisi süreci sizin için nasıl işliyor? Kısaca anlatabilir misiniz? \***

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

56. **İletişim bilgilerinizi bizimle paylaşmak isterseniz aşağıda belirtebilirsiniz. \***

Araştırmanın sonuçlarının güvenilirliği açısından bu anketin gerçek bir altyazar tarafından doldurulması önemlidir. Buradaki bilgiler kesinlikle kimseyle paylaşılmayacaktır. Araştırmanın sonuçlarının yayınlandığı makalelerde ya da sunumlarda verdiğiniz yanıtlar kodlanarak isim ve iletişim bilgisi verilmeden sunulacaktır.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

57. **Ekleme istediğiniz görüşlerinizi buraya yazabilirsiniz.**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_