Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

QUALITY OF INTERLINGUAL SUBTITLES CREATED BY PROFESSIONAL AND NON-PROFESSIONAL TRANSLATORS: AN ASSESSMENT OF A CROWDSOURCED TRANSLATION PROJECT

Aysu USLU KORKMAZ

Master's Thesis

Ankara, 2024

QUALITY OF INTERLINGUAL SUBTITLES CREATED BY PROFESSIONAL AND NON-PROFESSIONAL TRANSLATORS: AN ASSESSMENT OF A CROWDSOURCED TRANSLATION PROJECT

Aysu USLU KORKMAZ

Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

Master's Thesis

Ankara, 2024

ACCEPTANCE AND APPROVAL

The jury finds that Aysu Uslu Korkmaz has on the date of May 28, 2024 successfully passed the defense examination and approves her Master's Thesis titled "Quality of Interlingual Subtitles Created by Professional and Non-Professional Translators: An Assessment of a Crowdsourced Translation Project".

Assoc. Prof. Gökçen Hastürkoğlu (Jury President)

Prof. Ayşe Şirin Okyayuz (Main Adviser)

Assoc. Prof. Sinem Bozkurt

I agree that the signatures above belong to the faculty members listed.

Prof. Uğur ÖMÜRGÖNÜLŞEN

Graduate School Director

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan ***"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*** kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- Enstitü / Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren 2 yıl ertelenmiştir. (1)
- Enstitü / Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ... ay ertelenmiştir. (2)
- Tezimle ilgili gizlilik kararı verilmiştir. (3)

10/06/2024

Aysu USLU KORKMAZ

[1] *"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"*

(1) *Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez* ***danışmanının*** *önerisi ve* ***enstitü anabilim dalının*** *uygun görüşü üzerine* ***enstitü*** *veya* ***fakülte yönetim kurulu*** *iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.*

(2) *Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkânı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez* ***danışmanının*** *önerisi ve* ***enstitü anabilim dalının*** *uygun görüşü üzerine* ***enstitü*** *veya* ***fakülte yönetim kurulunun*** *gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.*

(3) *Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı,* ***tezin yapıldığı kurum*** *tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise,* ***ilgili kurum ve kuruluşun önerisi*** *ile* ***enstitü*** *veya* ***fakültenin*** *uygun görüşü üzerine* ***üniversite yönetim kurulu*** *tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.*
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

****** Tez* ***danışmanının*** *önerisi ve* ***enstitü anabilim dalının*** *uygun görüşü üzerine* ***enstitü*** *veya* ***fakülte yönetim kurulu tarafından karar verilir.***

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Prof. Dr. Ayşe Şirin OKYAYUZ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Aysu USLU KORKMAZ

With deep appreciation to my nearest and dearest grandparents,
Züleyha & Salih GÜLER,
who have always been there by my side...

ACKNOWLEDGEMENTS

First and foremost, I would like to offer my heartfelt thanks to my thesis supervisor, Prof. Ayşe Şirin OKYAYUZ, who has definitely enlightened my career path and had a lasting impression with her wisdom, insightful guidance, inestimable assistance and patience as well as her cordialness and kindliness. I am and will be honored and proud to be her student.

I would like to extend my gratitude to Assoc. Prof. Gökçen Hastürkoğlu and Assoc. Prof. Sinem Bozkurt for their valuable contributions and also to all the academicians at Hacettepe University who have inspired me with a new perspective and contributed to my educational endeavors.

I am sincerely grateful to my beloved colleagues for making the most tiring days enjoyable and making the workplace feel like home. Hülya KARAASLAN, Yenal KARAASLAN, Tolga ERGİYEN, and Günce YAVUZ ERGİYEN, who are my family in Izmir, Barbaros UZUNKÖPRÜ, Haluk BALLI, and Merve BALLI, my dearest ones in Istanbul, I feel so blessed to be able to meet you all. Thank you for your presence, support and for your warm hearts.

I would like to thank my dear friend and colleague Fatma YÜCEL DİNÇ, one of the true gifts of my master's studies, for her contribution and encouragement in this journey.

I hereby thank the Scientific and Technological Research Council of Turkey (TÜBİTAK) for supporting me during my studies through the 2210/A National MSc/MA Scholarship Program.

I owe a debt of gratitude to my precious mother-in-law, Fatma KORKMAZ, and my father-in-law, Adnan KORKMAZ, for their unwavering trust and love. You make me feel every day that I am very fortunate to be the kızçe of your family.

I am wholeheartedly thankful to my grandmother Züleyha GÜLER, the dearest member of our little family, and Nihal GÜLER, who is more of a sister to me than an aunt, for their unlimited compassion. My loving grandfather, Salih GÜLER, I know that you are always with us.

My dearly beloved parents, Nilgün USLU and Feridun USLU, I would like to extend my deepest thanks to you. Your belief in me, your unconditional love, and your very existence have always been my greatest strength and motivation. You are my biggest chance in this life, and I am glad I have you. If I am writing these words today, it is all thanks to you.

And my better half, Arda KORKMAZ, I am profoundly appreciative to you for sharing this life with me. You have always been by my side, lighting my way, being a source of joy and motivation, endless support and tolerance, not only in this challenging process, but also in every moment. Everything would be much more difficult without you. Thank you for being such a wonderful, loving and caring husband.

Tarçın, Dilo, Bihter and Behlül, it is impossible to forget you. The emotional support you give means the world to me. I love you all.

ABSTRACT

USLU KORKMAZ, Aysu. *Quality of Interlingual Subtitles Created by Professional and Non-professional Translators: An Assessment of a Crowdsourced Translation Project*, Master's Thesis, Ankara, 2024.

Democratization of technology has set a stage for prosumers, who have started to take on an active role in online translation activities, and also has brought about the appearance of new practices and environments. This thesis, circling around the quality assessment of interlingual subtitles created by professional and non-professional translators, aims to investigate a crowdsourced translation project as one of those new translation environments, where volunteer translators with distinctive backgrounds engage and collaborate in a participatory culture. In accordance with this aim, the TED Translators program was determined as the data source of the thesis and profiles of volunteer translators were reviewed to recognize professionals and non-professionals according to self-identification data. Conforming to the purposive sampling strategy, four professional and four non-professional volunteer translators that had translated TED-Ed Lessons were chosen at random. The interlingual subtitles translated into Turkish by the volunteers were evaluated following the framework of the FAR Model (2017), drawn by Jan Pedersen, and a mixed-methods quality assessment was conducted searching for an answer to the question of whether the quality of interlingual subtitles produced by different groups of translators for the same crowdsourced translation project shows disparities. The analysis, in which TED's in-house translation guidelines were also employed to feed the FAR Model, additionally concentrated on the sufficiency of in-house guidelines to ensure a standard of quality between the translators. The results of the quality assessment present insightful perspectives on Audiovisual Translation training, translation competence, and online collaborative translation practices.

Keywords

Audiovisual Translation, subtitling, quality assessment, the FAR Model, *TED*, non-professional translation, translation guidelines

ÖZET

USLU KORKMAZ, Aysu. *Profesyonel ve Profesyonel Olmayan Çevirmenler Tarafından Üretilen Dillerarası Altyazının Kalitesi: Kitle Kaynaklı Bir Çeviri Projesinin Değerlendirmesi*, Yüksek Lisans Tezi, Ankara, 2024.

Teknolojinin demokratikleşmesi, çevrim içi çeviri faaliyetlerinde aktif rol almaya başlayan üreten tüketiciler için bir alan yaratmış, yeni uygulamaların ve ortamların ortaya çıkmasına da önayak olmuştur. Profesyonel ve profesyonel olmayan çevirmenler tarafından üretilen dillerarası altyazıların kalite değerlendirmesini merkezine alan bu tez, farklı altyapılara sahip gönüllü çevirmenlerin katılımcı kültür içinde bir arada yer aldığı ve iş birliği yaptığı bu yeni çeviri ortamlarından biri olan kitle kaynaklı bir çeviri projesini incelemeyi amaçlamaktadır. Bu amaç doğrultusunda, TED Translators programı tezin veri kaynağı olarak belirlenmiş ve gönüllü çevirmenlerin profilleri taranarak profesyonel ve profesyonel olmayan çevirmenler kendilerini tanıttıkları verilere göre tespit edilmiştir. Amaçlı örnekleme yöntemine uygun olarak TED-Ed videolarını çevirmiş dört profesyonel ve dört profesyonel olmayan gönüllü çevirmen rastgele seçilmiştir. Gönüllüler tarafından Türkçeye çevrilen dillerarası altyazılar, Jan Pedersen tarafından geliştirilen FAR Model (2017) çerçevesinde değerlendirilmiş ve aynı kitle kaynaklı çeviri projesi için farklı çevirmen grupları tarafından üretilen dillerarası altyazıların kalitesinde bir farklılık olup olmadığı sorusuna karma yöntemli bir kalite değerlendirmesi aracılığıyla yanıt aranmıştır. FAR Model'i desteklemek amacıyla TED'in kurum içi çeviri kılavuzlarının da kullanıldığı analizde çevirmenler arasında bir kalite standardı yakalayabilmek adına kurum içi kılavuzların yeterliliğine ayrıca odaklanılmıştır. Yürütülen kalite değerlendirmesinin sonuçları Görsel-İşitsel Çeviri eğitimi, çeviri yetkinliği ve çevrim içi işbirliğine dayalı çeviri uygulamaları hakkında yol gösterici nitelikte yaklaşımlar sunmaktadır.

Anahtar Kelimeler

Görsel-İşitsel Çeviri, altyazılama, kalite değerlendirmesi, FAR Model, *TED*, profesyonel olmayan çeviri, çeviri kılavuzları

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

INTRODUCTION

It has taken some time for translation and interpreting practices to be recognized as professions and specializations in their own right, and this has given rise to many terms and definitions. In this regard, Brian Harris (1976) coined the term “natural translation” (NT), arguing that translation is precisely the kind of work that can be done by anyone who is bilingual. Harris (1976) explained the phenomenon of “natural translation” as “the translation done by bilinguals in everyday circumstances and without special training for it” and claimed that the training provided in schools is not designed to teach translation but to teach it to be done “better”. On the other hand, Gideon Toury (1995) moved this “innateness hypothesis” a step further by considering it from another perspective and asserted that the “predisposition” to translation is coextensive not only with “bilingualism” but also with “the ability to establish similarities and differences across language” through the concept of “native translator” (pp. 247-248). Toury (1995) suggested that it is “a characteristic blend of nature and nurture” that makes translators emerge and determines their “competence”, and defined this concept of translator he introduced as an “intrinsically developmental” phenomenon (pp. 250-254). While scholars have put forward their approaches to translation and the translator in this historical process, the accumulation of different theories they have shaped has fed Translation Studies and many branches of this discipline, and in the meanwhile, institutionalized and systematized translator training, which started with the early initiatives of universities such as the University of Ottawa and McGill University, has become widely offered, especially since the 1980s (Liu, 2013, p. 127). The same years also saw the establishment of translation and interpreting departments at undergraduate level in Turkey, with Hacettepe University and Boğaziçi University being the first examples of this initiative. In line with all these efforts and research, specialization and professionalization have been accepted as a matter of importance in translation, and in parallel, translation competence has become an area of interest.

Technological acceleration, internatization, and “democratization of technology” (Chouliaraki, 2010) have brought non-professional translators, the stakeholders of the act of translation before it started to be shaped by formal training, back onto the stage of Translation Studies. All these developments have also made themselves strongly visible in the field of audiovisual translation, which was acknowledged as a field of study in Translation Studies in the 1990s, and it has witnessed various translation practices in which both professional and non-professional translators coexisted on a common ground. The concept of “prosumer” (Toffler, 1980), which has been characterized by the transformation of consumers into producers and has been used in many contexts, has therefore changed the landscape of Audiovisual Translation and new translators, who are called “volunteer”, “fan”, “amateur”, “non-professional”, and so on, have sustained their existence in a “participatory culture”.

The increased and realized potential of prosumers’ active involvement has contributed to the emergence of different translation projects. For example, “participatory audiovisual translation” practices (Pérez-González, 2014) have come into existence with the participation of those new translators, who are indeed prosumers, by undermining queries such as patronage, visibility and creativity. As part of these practices, crowdsourcing (Howe, 2006) has also emerged as of an online collaborative translation practice, which is carried out through the application and participation of people who form a pool of translators, and does not offer any monetary reward as they are voluntary. It is worth noting that today, online collaborative translation activities are environments where non-professional translators are together with their counterparts, professionals, and thus they are equally expected to demonstrate their utmost performance with the same mission. Besides, the organizations prepare translation guidelines in line with the purpose of the project and provide those aids to the translators, thereby aiming to standardize the translation output of translators with different experiences.

All these circumstances constitute **the background of the thesis**. Especially the cases that focus on professional and non-professional translators have attracted

the attention of translation scholars and have formed the basis of many studies in this direction. **The objective of the thesis**, on the other hand, is to investigate a more specific translation environment where these two groups come together, a crowdsourced translation project, to conduct a comparative analysis of the subtitles produced in an English-Turkish language pair by professionals and non-professionals under a single roof, and to reveal the quality of these subtitles by means of quantitative data.

In **the scope of the thesis**, the TED Translators program initiated by *TED* has been determined as the data source of the study. Within the context of this program, which is a crowdsourcing-based translation project, volunteer translators have been analysed according to the information they shared in their TED Translators profiles and grouped by their specialties as professionals and non-professionals. Among the translators with sufficient information in their profiles, those who translated subtitles in the "TED-Ed Original" category have been randomly selected, then 4 professional and 4 non-professional translations of the TED-Ed Lessons have been included in the corpus of the study. These audiovisual materials will be evaluated through the FAR Model (2017) proposed by Jan Pedersen to assess the quality of interlingual subtitles and a mixed-methods research will be conducted to answer the research questions of the study.

The findings, which will be quantified after the qualitative data analysis, are aimed to answer the following **research questions** that constitute the basis of the study:

> **RQ1.** Does the quality of subtitles produced by professional and non-professional translators for the same crowdsourcing project differ from each other? What are the category-based and overall approval rates?
>
> **RQ2.** Is it possible to argue that in-house translation guidelines suffice to blur the line between professionals and non-professionals?

This study is subject to some **limitations** in order to directly serve its purpose. The study is designed to examine the problem of professional vs. non-professional translation in general, while analysing this problem in a more specific

setting, that of a crowdsourced translation practice. Furthermore, the material will be scrutinized in accordance with the in-house translation guidelines provided by the crowdsourcer and the quality assessment of the predefined subtitling and orthographic rules in subtitles will be carried out following the penalization system as proposed in the FAR Model. This organization of the thesis and the limited sample of data will not enable the findings to be generalized to address all the cases of “professionals vs. non-professionals” in Translation Studies, but it sheds light on the similarities and differences in quality that may arise between professional and non-professional translations where in-house guidelines are used.

The significance of this thesis is that it is an original study questioning the translation competence of the translators involved and the source of this competence by assessing the quality of subtitles produced by two different groups of translators for the same crowdsourced translation project, especially in the English-Turkish language pair, and also emphasizing the impact of in-house guidelines on this point.

The outline of the thesis consists of 5 chapters. Chapter 1 delves into the Theoretical Framework that establishes the background of the study, focusing on the foundations of Audiovisual Translation (1.1.), Subtitling (1.2.), and the phenomenon of Non-professional Translation (1.3.). Chapter 2 describes the Data and Research Methodology of the thesis, outlining the research design (2.1.), the process of building the corpus (2.2.), and the methodology used in the analysis (2.3.). After providing the abbreviations to be adopted in the tables (3.1.), Chapter 3, Data Analysis and Results, presents the examples of qualitative data analysis following the FAR Model (3.2.) as well as the quantitative results (3.3.). The approval rates obtained at the end of the qualitative analysis are subjected to Discussion in Chapter 4 and the implications of the results are evaluated. Finally, Chapter 5, which is a Conclusion, summarizes the purpose, scope and structure of the thesis, answers the research questions in the light of the findings and makes recommendations for future studies.

CHAPTER 1

THEORETICAL FRAMEWORK

The theoretical framework of this thesis will delineate the historical adventure of Audiovisual Translation (AVT) and devote special focus on subtitling. The first section will center around audiovisualization of translation, and shine a spotlight on the evolution of audiovisual translation as part of Translation Studies (TS) in addition to defining different types of AVT. Subtitling, “one of the most thriving areas within the wider discipline of Translation Studies” (Díaz-Cintas & Remael, 2014, p. 8), will be the primary emphasis of the second section to explore early years of its practice, divergent modes, limitations, standards, and quality assessment of subtitles. In the last section of this chapter, crowdsourced translation will be elucidated with particular attention to democratization of technology and participatory culture in which non-professional translators engage in translation practice, and previous studies on the comparison between professional and non-professional translations will be referred in an effort to illuminate the outcomes of non-professional translation against traditional professional translation.

1.1. AUDIOVISUALIZATION OF TRANSLATION

The history of communication has witnessed many revolutions, from the visual symbols used by early civilisations to the advent of photography, and the communication experience has been enriched throughout the historical process. However, the transition, in which the communicative environment offers a completely different landscape, has been realized through the fusion of acoustic and visual channels. This mode of communication is carried out through audiovisual (AV) texts that are composed of these two channels. AV texts, which are composed of a combination of signs of sounds (verbal) and images (non-verbal), are distinguished from other communication acts by the fact that non-verbal elements are also present in these texts to a significant extent, that these

elements are in synchronization with verbal elements, and that they stand out as a reproducible and recorded text (Sokoli, 2009, p. 38). In addition, some scholars such as Dirk Delabastita (1989), Frederic Chaume (2000), Stavroula Sokoli (2000) have carried out studies showing that these texts produce a total of four distinct types of signs due to the convergence of verbal and non-verbal elements in acoustic and visual channels (Zabalbeascoa, 2008, p. 24). The acoustic-verbal (dialogues, monologues, etc.), the acoustic-non-verbal (music, sound, etc.), the visual-verbal (signs, texts on screen, etc.), and the visual-non-verbal (images, gestures, etc.) are these four signs that constitute the multimodal semiotic texture of AV texts (Delabastita, 1989, as cited in Díaz-Cintas, 2019, p. 182).

Although this new multimodal act of communication, namely audiovisual products, can be traced back to the invention of cinema towards the end of the 19th century and the advent of television in the following years, this audiovisualization process has actually accelerated with the advent of the digital age. Jorge Díaz-Cintas and Serenella Massidda (2020) interpreted the advent of the Internet, especially in relation to the 1990s, as “one of the most significant turning points in the history of human communication” (p. 257). In another study, Jorge Díaz-Cintas and Aline Remael (2021) stated the following regarding audiovisualization:

> In a technologically driven multimedia society like the present one, the value of moving images, accompanied with sound and text, is crucial when it comes to engaging in communication. The transition from the paper page to the digital page has brought about a number of substantial changes that have had a great impact not only on the way in which information and messages are produced and transmitted but also on the role played by users and consumers in this new and dynamic mediascape. (p. 1)

In this respect, it would not be wrong to claim that AV products indeed contribute to understanding and engagement by making the communication experience more impactful, expressive and dynamic. This synthesis of auditory and visual elements forming a text, combined with technological accelerationism (Beckett, 2017, as cited in Díaz-Cintas & Massidda, 2020, p. 256), has led to the inclusion

of users and consumers in the communication environment. Although Jorge Díaz-Cintas and Kristijan Nikolić (2018), who describe this process as “social process of audiovisualisation-cum-internetisation”, underline that the act of translation has had to embrace new translational ways such as subtitling and dubbing in order to successfully convey these audiovisual texts while responding to the needs of the audience (p. 2), the process of audiovisualization of translation goes back much further than internetization, to the silent film era at the turn of the 20th century.

1.1.1. Audiovisual Translation as a New Field of Study

Richard Abel, in “Encyclopedia of Early Cinema” (2005), states that the term “early cinema” refers to the period from approximately the first half of the 1890s to the last half of the 1910s (p. XXIX). On the other hand, the silent film period, also known as the pre-sound era, continued until the first talkie (talking film), “The Jazz Singer”, released by Warner Brothers in 1927. Although the fact that the silent films released during this period did not have any verbal elements may create the illusion that there was no need for the act of translation in the first place, as Patrick Zabalbeascoa (2008) points out, audiovisual communication still continued within the axis of verbal-non-verbal elements and audial-visual channels, and silent films, as a visual-non-verbal genre, were located in the double axis plane (pp. 25-28). Therefore, Elisa Perego and Ralph Pacinotti (2020) argue that reflections on audiovisual translation in the pre-sound period cannot go beyond an “over-simplification” (p. 37). Even though the period of early cinema is thought to have been dominated by a universal non-verbal language, archives have shown that silent films in fact brought with them many different translation practices (Dwyer, 2005, p. 301).

First of all, it should be noted that scholars have not been able to discuss much about audiovisual translation practices during the early cinema period (O’Sullivan & Cornu, 2019, p. 16). The most obvious reasons for this are that it is difficult for researchers to access primary sources such as film dialogues (Perego & Pacinotti, 2020, p. 49) and that there are few available DVDs, which often do not

include translated versions of films (O'Sullivan & Cornu, 2019, p. 24). Agnieszka Szarkowska (2005), a researcher of early cinema and film translation, notes that in the silent film era, translation was easily accomplished by substituting original intertitles with intertitles translated into the target language. The intertitles Szarkowska refers to are also known as "title cards" and "were used to convey both narrative information and dialogue, and they were inserted between shots" (O'Sullivan & Cornu, 2019, p. 20). These verbal elements accompanying the images in silent films are, in fact, the first step in making the act of translation a necessary part of cinema in order to fully understand narrative (Chaume, 2014, p. 10). Beyond what is stated by Szarkowska (2005), however, the early translation practices did not only involve the adoption of intertitles, but in fact became "a holistic process", in which different methods such as film editing and paratranslation were also applied, including omission and addition strategies (O'Sullivan & Cornu, 2019, p. 16).

Intertitles, which were short sentences, usually printed in white text on a dark or black background, were considered as "a mainstay of silent films" in the early 20th century (Díaz-Cintas & Remael, 2021, p. 30). It has been reported that sometimes technicians with no language proficiency were involved in the process of translating and inserting intertitles into the film, and the quality could be negatively affected (O'Sullivan & Cornu, 2019, p. 16). In addition, ornamented title cards could not be reproduced in the translated version, which was a challenging practice for translation activities and even for film export in the silent film era (Perego & Pacinotti, 2020, pp. 37-38). These filmic devices of the period were presented to the audience not only by translating the originals and inserting the target ones between film scenes, but also by orally interpreting the silent film by a person (Chaume, 2020, p. 106). These people who explained what was happening on the screen were called "film explainers" and gained popularity with names such as *bonimenteurs*, *conférenciers*, *benshis*, especially in different locations such as the United States, France, Quebec, Japan (O'Sullivan & Cornu, 2019, p. 16). The interpretation of both foreign and domestic films to the audience by film explainers has therefore been described as "a form of intralingual, interlingual and intersemiotic film translation" (p. 17). Film explainers, also known

as “live narrators”, have been described as “translators” in some studies and it has even been argued that they perform “image-reading” and “cultural translation” (Boillat, 2007, as cited in O’Sullivan & Cornu, 2019, p. 17). This practice did not disappear even after the beginning of the sound era in cinema and continued to be practiced especially in countries such as the Soviet Union and Japan, even reaching today’s film festivals (Perego & Pacinotti, 2020, p. 38).

When the first talkie, “The Jazz Singer” (1927), was first released in France in 1929, it was introduced to the audience through intertitles translated into French projected on an adjacent screen (O’Sullivan & Cornu, 2019, p. 17). However, with the release of these sound films, other translation problems came to light (Okyayuz, 2016a, p. 76) and especially the audience’s reactions necessitated the search for new translation strategies in the early period of sound films. “Using the international soundtrack, which contained exclusively songs and noises”, “screening a silenced version of the talking film” or creating “short introductory sequences […] at key moments in the story to explain what was going on” were the main adopted translation strategies of the period (Zanotti, 2018, p. 139). Nevertheless, despite these solutions, other non-American countries to which Hollywood films reached were uneasy watching these English-language films (O’Sullivan & Cornu, 2019, p. 17), similar to the “hostile” reaction of the French audience, and thus the film exports of that period again experienced a significant decline (Zanotti, 2018, p. 139). In Italy, for example, it is known that it was banned to show films with any language other than Italian in 1930 (Quargnolo, 2000, as cited in O’Sullivan & Cornu, 2019, p. 17).

In light of all these developments, Hollywood sought new ways to regain its lost market share. Re-shooting the same narrative with casts speaking different languages, replacing the dialogues in the source language with dialogues in the target language that the audience could understand, and adding a written translation of the dialogues to the film (Perego & Pacinotti, 2020, p. 39) were among the main solutions introduced in the early 1930s. As an alternative, multilingual films (Díaz-Cintas & Remael, 2014; O’Sullivan & Cornu, 2019; Perego & Pacinotti, 2020) were shot over and over again by the same technical

team but with casts in different languages. These films, also referred to as multi-language versions (Zanotti, 2018) or polyglots (Dwyer, 2005), required translation practices such as the translation of dialogues -although it is not known by whom- but the poor quality of the translations, together with the lack of sound technologies, overshadowed their success (Perego & Pacinotti, 2020, pp. 39-40). This approach was adopted by Hollywood only from 1930 to 1931, nevertheless, it continued to be practiced especially in European countries such as France and Germany in future years (O'Sullivan & Cornu, 2019, p. 19). Having been developed as one of the other translation strategies of the period, dubbing was done by replacing the original American voices with the voices of dubbing artists performing in other languages (p. 22). In this translation method, the original dialog sequences were translated by an anonymous translator and then adapted by a writer in accordance with the constraints (Cornu, 2014, as cited in O'Sullivan & Cornu, 2019, p. 22). This method, which can even be envisioned as a form of "live dubbing" during the filming process, has also been preferred as an alternative to the need to change the cast in multilingual films so that American performers can be recognized worldwide (Perego & Pacinotti, 2020, p. 40). Unlike intertitles, subtitling in the sound period of cinema was used only for the translation of dialogues and verbal elements (O'Sullivan & Cornu, 2019, p. 20). It is known that early talking films translated through subtitling usually conveyed the gist of the speech and therefore subtitles were created in limited numbers (p. 21).

In their book chapter published in 2005, Javier Franco and Pilar Orero compile the studies on Audiovisual Translation from 1930 to 2000 in terms of decades (di Giovanni et al., 2012, p. 12). Accordingly, the first study on AVT was the one titled "Le dubbing" published in *Cinés* and written by Valentin Mandelstamm (Perego & Pacinotti, 2020, p. 49). According to the same study, it is determined that 1991-2000 period entails the highest number of studies conducted in the field (p. 49). Considering that Audiovisual Translation has been studied since the 1930s but was only recognized as a prominent field of Translation Studies in the 1990s (Okyayuz, 2019, p. 1396), it is possible to understand the growing interest of researchers in this field.

It would be necessary to mention the basic approaches that some translation scholars have developed in the field when it is the case for examining the theorization of audiovisual texts and translation practice in the context of Translation Studies. Katharina Reiss, who argued that equivalence should be at the text level and categorized text types, and who was influenced by the model of psychologist Karl Bühler in order to base her views on a systematic framework in “Translation Criticism - Potentials and Limitations: Categories and Criteria for Translation Quality Assessment” (1971), alleged that there are three different functional text types: “content-focused”, “form-focused”, and “appeal-focused” (Reiss, 2000, pp. 24-26). In addition to these three types of texts, Reiss also pointed out the existence of a fourth “audiomedial” type of text, which is “written to be spoken (or sung)” (p. 27). Katharina Reiss renamed this term as “multimedial” in her 1981 study, which did not purport to cover a definition including film translation, and according to Jorge Díaz-Cintas and Aline Remael (2021), she became “one of the early scholars to discuss the significance for translation of the multimodal nature of the source text (ST)” (p. 4). On the other hand, also in the 1980s, Susan Bassnett (1980) and Mary Snell-Hornby (1988) tried to situate audiovisual texts within the map of Translation Studies and eventually placed them under the umbrella of literary translation (Pérez-González, 2014, p. 26). In 1989, Dirk Delabastita commented on “film translation” as “a still virgin area of research” and declared that this practice does not fit into any static definition (Delabastita, 1989, p. 214). Jorge Díaz-Cintas (2009) argued against both Bassnett (1980) and Snell-Hornby (1988) that Audiovisual Translation is not a subgroup of literary translation but an independent field in its own right, and also criticized Delabastita’s (1989) “fuzzy terminology” about audiovisual translation (Díaz-Cintas, 2009, pp. 5-6).

According to Jorge Díaz-Cintas and Aline Remael (2021), the transition from verbal texts to audiovisual texts, and thus the broadening of the definition of translation in this direction, took much longer than the process of audiovisual translation practice (p. 4). Therefore, while Audiovisual Translation as a field of study has continued to be discussed on a theoretical basis by scholars in the historical process of Translation Studies, the name of the discipline has come to

be what it is today following a variety of discussions. Depending on the role of the translator, the type of product and the medium restrictions, the terms “film dubbing” (Fodor, 1976), “constrained translation” (Titford, 1982), “film translation” (Snell-Hornby, 1988), “film and TV translation” (Delabastita, 1989), “screen translation” (Mason, 1989), “media translation” (Eguíluz et al., 1994), “traducción cinematográfica” (Hurtado, 1995), “traducción fílmica” (Díaz-Cintas, 1997), “multimedia translation” (Gambier & Gottlieb, 2001), “transadaptation” (Gambier, 2003) were recommended. When the field started to refer to all audiovisual materials such as TV programs, DVDs and videos, scholars such as Fotios Karamitroglou (2000) and Pilar Orero (2004) adopted the more inclusive term “audiovisual translation” (Ay, 2019). This “terminological inflation” ended with the statement “audiovisual translation (AVT) has been gaining ground in recent years and is fast becoming the standard referent” (pp. 11-12) in the first edition of Jorge Díaz-Cintas and Aline Remael’s “Audiovisual Translation: Subtitling” published in 2007 (Pérez-González, 2014, p. 15), and “audiovisual translation” became accepted as an established term in the field.

In the 20 years since it was first acknowledged by Dirk Delabastita in 1989 as a “virgin area of research” (p. 214), the increasing importance of AVT and the gradual expansion of its field of study paved the way for it to be accepted as an independent research area. Jorge Díaz-Cintas and Aline Remael (2021) suggest that translation is a constantly changing and evolving practice and should therefore be evaluated from a dynamic perspective, and that AVT is one of the most prominent examples of the “continuous process of change” (p. 5). The rapid development of the media, the opening of new television channels and the increase in competition among these channels, the need to bring globally acclaimed programs to local audiences, the rise of the cinema industry, as well as the rapid production and dissemination of audiovisual products via the internet, have contributed to major changes in the discipline and sector of Audiovisual Translation especially in the 21st century, and increased its importance and volume within Translation Studies (Okyayuz & Kaya, 2017, pp. 32-33). Likewise, the digital age and new advances in technology, what Klaus Schwab calls “the fourth industrial revolution” (2016), have also led to the emergence of new genres

and practices within Audiovisual Translation. It should also be noted that since the mid-1990s, the field has gained academic recognition and research on audiovisual translator training has been conducted (Pérez-González, 2014, p. 27), dissertations have been written (see Karamitroglou, 2000), various conferences and events have been organized (e.g., “In So Many Words” in 2004, organized by University of Surrey), and universities have started to offer courses on audiovisual translation under different names. Jorge Díaz-Cintas (2009) describes these years as “the true scholarly emergence of the field”, which he names “AVT’s golden age” (p. 3).

Indeed, Audiovisual Translation has undergone profound changes over the years that have led to a shift in its position within Translation Studies and, in Aline Remael’s words (2010), an “audiovisual turn” (p. 15) in the 21st century. Today, as a result of developments such as the spread of Web 2.0 possibilities, the digital transformation process, and the examination of practices such as Media Accessibility within the framework of AVT, traditional audiovisual translation modes have been diversified and the focus of empirical studies has expanded. Elisa Perego (2016) explains the current interest of research in Audiovisual Translation as follows:

> In fact AVT is no longer considered only as a means for breaking through language barriers, but it is now reputed an invaluable inclusive aid to multiple types of users, including learners of a second language as well as vulnerable audiences, such as older adults, illiterate people, and people with cognitive and sensorial disabilities (Díaz-Cintas, Orero and Remael 2007). (p. 156)

Having regard to these approaches and practices, it would not be wrong to assert that the term “Audiovisual Translation” is a hypernym, and thus, it has become a discipline that encompasses all of these when we talk about various translation practices for products with audial and visual components within the historical process of audiovisual practice.

1.1.2. Types of Audiovisual Translation

Translators working with audiovisual products usually contend with “nonvisual verbal channel” (Perego & Pacinotti, 2020, p. 35) and accordingly “the only code they can work with is the linguistic one in the form of dialogue, voiceover narration or written insertions in the images” (Díaz-Cintas & Remael, 2021, p. 4). Nonetheless, Audiovisual Translation, defined by Xènia Martínez (2004) as a field where the text undergoes perhaps the most changes from the beginning to the end of the translation process (p. 5), had been practiced by filmmakers of the early sound era in roughly two different ways: either a written text was superimposed on the audiovisual product or projected simultaneously on another screen, or the sounds in the original language of the product were translated into the source language and replaced with another soundtrack recorded (O’Sullivan & Cornu, 2019, p. 18). For producers with commercial concerns at the time, replacing the original voice with a translated version in the target language was seen as a better method and was the predominantly preferred option, as the former would be a strategy that would appeal to a limited number of viewers (pp. 21-22). Nevertheless, it is possible to say that both methods form the basis of the main types of Audiovisual Translation. In fact, even in their 2021 book, Jorge Díaz-Cintas and Aline Remael emphasize these two practices in the context of AVT:

> In the main, two fundamental approaches can be distinguished when dealing with the linguistic transfer in AVT: either the original dialogue soundtrack is substituted with a newly recorded or live soundtrack in the TL (i.e. revoicing) or it is converted into written text that appears on screen (timed text). (Díaz-Cintas & Remael, 2021, p. 7)

Audiovisual translation practices have historically progressed through these two branches; however, today “subtitling”, “dubbing”, and “voice-over” modes are listed within the framework of “AVT proper” practices (Okyayuz, 2017, p. 115). In some studies, it is also possible to come across examples where dubbing and voice-over practices are evaluated under the term “revoicing” (e.g., Luyken et al.,

1991). This study, on the other hand, will focus on subtitling and briefly address other AVT proper practices, namely dubbing and voice-over.

Subtitling, the first of the AVT proper practices, is a type of audiovisual translation in which “an abbreviated written translation of what can be heard on screen” (Chiaro, 2013, p. 4). Subtitles are usually positioned at the bottom of the screen, and through a two-line text, dialogues and other on-screen information are conveyed to the target language audience in a “mostly condensed” (Luyken et al., 1991, p. 39) form. In this practice, it is important that the subtitles are produced in synchronization with the visual information as well as the beginning and end of the dialogues, and that they remain on the screen for a period of time that the audience can easily read them. Because of its “additive nature” (Bogucki, 2016, p. 35), subtitling needs to be produced in compliance with a number of technical details. It furthermore involves a transition from a spoken medium to a written one, which Henrik Gottlieb (2004a) describes as “diasemiotic by nature” (p. 86). On the other hand, Teresa Tomaszkiewicz (2006) expresses that due to the constraints imposed in the subtitling process, around 30-40% of the source language text is lost in the target language (Szymańska, 2013, p. 26). However, the fact that the acoustic channel cannot be erased from the product and that the original text and information are always accessible (Okyayuz, 2017, p. 127) is another prominent feature of subtitling as a type of Audiovisual Translation.

Another type is dubbing, in which a soundtrack of dialogues recorded in the voice of dubbing artists in the target language is substituted for the soundtrack in the source language. Also known as “lip sync(h)”, the main aim of this audiovisual translation mode is to provide the audience with a product that makes them feel as if the actors are speaking the same language as they are listening (Díaz-Cintas & Remael, 2021, p. 8). Therefore, it would not be wrong to remark that all these procedures for dubbing practice involve “a complex chain of agents and of steps” (Perego & Pacinotti, 2020, p. 40). Given all this, it is inevitable that dubbing is a more expensive form of AVT than subtitling and takes longer to complete. In addition, it has been argued that dubbing is a more faithful practice. Mona Baker and Braho Hochel (2001) state that dubbing involves “less textual reduction” (p.

75), Edmond Cary (1960) refers to it as “traduction totale” (Díaz-Cintas & Remael, 2021, p. 8), and Maria Pavesi et al. (2015) define dubbing as “the one that most closely reproduces the goals and nature of the original dialogue” (p. 8). On the other hand, other scholars have argued that a “freer translation” is possible in the case of dubbing. According to Diana Sánchez (2004), in subtitling the translator tends to translate “faithfully” because the audience has access to the source, whereas in dubbing the translator becomes more emancipated (p. 12). Similarly, Ayşe Şirin Okyayuz (2017) has argued that “[d]ubbing gives the mediator total control over the audio channel, allowing AV products to be fashioned more freely” (p. 127).

Voice-over, which is the last type of AVT proper, is a method in which the volume of the original soundtrack is reduced to a certain level so that it can still be heard and the translated voice is added on top of it. In this method, the original voice in the source language is usually heard for a few seconds at the beginning and end (Díaz-Cintas & Remael, 2021, pp. 7-8). Łukasz Bogucki (2016) emphasizes that voice-over, which he describes as “the orphan child of audiovisual translation”, is also referred to as “lectoring” and derives from the practice of “Gavrilov translation”, in which the translation is read by a single person and added to the original voice (p. 19). According to Yves Gambier (2003), this practice can also be called “half dubbing” (p. 173). Since it is a more affordable audiovisual translation method compared to dubbing, voice-over is generally preferred in some Middle Eastern and Asian countries or in countries formerly under communism (Pérez-González, 2014, p. 20). Poland and Russia are among these countries (Bogucki, 2016, p. 17).

It is possible to suggest that a mode of audiovisual translation is preferred according to the type of product. For example, subtitling is preferred for “films, eLearning/training materials, tutorials, social media, marketing videos/reels”, while dubbing is preferred for audiovisual products such as “movies, TV programs/shows, video games, educational videos, documentary films, animations and cartoons” (Yücel Dinç, 2024, p. 13). As in the case of voice-over, different types of AVT proper practices have been specifically favored in different

countries for various cultural, political or economic reasons. According to Agnieszka Szarkowska (2005), countries such as France, Germany, Spain and Italy have chosen to practice dubbing in order to protect their film industries (Szymańska, 2013, p. 21). For this very reason, Belgium, the Netherlands, Greece, Switzerland and the Scandinavian countries prefer subtitling (O'Sullivan & Cornu, 2019, p. 21). Of course, the preferred AVT modes of countries have not only been determined by these factors. The regimes that ruled in Germany, Italy and Spain in the 1930s and 1940s also used dubbing as a tool to censor elements that opposed fascism (Pérez-González, 2009, cited in Pérez-González, 2014, p. 49). Similarly, there are examples of references to the Nazi regime having been removed through dubbing, as well (Bogucki, 2016, p. 35). France, on the other hand, offered dubbed translations of foreign products to French audiences in order to preserve purity in its language and culture (Szarkowska, 2005, as cited in Szymańska, 2013, p. 21). In 1996, Indonesia followed the same policy and announced that subtitles would no longer be used (Boellstorff, 2003, as cited in Pérez-González, 2014, p. 22). There are also countries where both types of AVT are used. For example, public broadcasting in Colombia uses dubbing, while paid channels broadcast subtitled translations of products (Orrego-Carmona, 2013, p. 301). In short, many factors such as literacy rates, technological possibilities, economic conditions, habits and official policies influence whether a country adopts a particular type of audiovisual translation (Okyayuz & Kaya, 2017, p. 44). It is still plausible to claim that today the distinction between "dubbing countries" and "subtitling countries" is "fuzzier than it was" (Perego & Pacinotti, 2020, p. 41).

Throughout the history of AVT, in fact, there have been various opinions among scholars about how many types of audiovisual translation there are. Among these scholars, Rosa Agost (1999) listed 4 types; María José Chaves (2000) and Georg-Michael Luyken et al. (1991) 5 types; Yves Gambier (1996), Jorge Díaz-Cintas (2001), and Zoe de Linde and Neil Kay (1991) 10 types at the most; and Yves Gambier (2003) listed up to 13 modes (Bartolomé & Cabrera, 2005, pp. 90-92). More recently, with the emergence of new text types and forms of communication, other types of audiovisual translation have emerged to respond to the specific needs of audiences. As a result of increased attention to media

accessibility and efforts to ensure the active participation of people with impairment of the senses in society, new types of AVT have been created to make audiovisual contents accessible (Perego & Pacinotti, 2020, p. 43). These include new forms such as subtitling for the D/deaf and hard-of-hearing (SDH), respeaking, audiodescription (AD), audiosubtitling (AST) (p. 35). Furthermore, as technological developments have accelerated, the practice of audiovisual translation has been applied not only to films but also to many other genres, from animated productions to video games (Bogucki, 2016, p. 16). Moreover, the process of democratization of technology has also contributed to the emergence of new AVT practices such as fansubbing, fandubbing, and video-game localization (Perego & Pacinotti, 2020, p. 35).

In keeping with the scope of this thesis, the following sections will focus more closely on subtitling as a mode of AVT proper, as mentioned earlier.

1.2. SUBTITLING

1.2.1. Historical Foundations, Applications, and Definitions

Subtitling, as mentioned in the previous section, seems to be a research field that has come to the fore since the mid-1990s, but in fact it has a history of over a hundred years. This is because the practice has its roots in intertitles, which have been in use since the advent of celluloid film.

Although it is recognized that intertitles, which were used to enrich the narrative by placing them in important parts of the silent films of the period (de Linde & Kay, 2014, p. 8), were used in two different ways as “dialogue intertitles” and “expository intertitles” in order to both convey the dialogue and describe the message in the visual channel, there are also examples of their use as an “artistic and expressive device” by some directors (Díaz-Cintas & Remael, 2021, p. 30). Introduced to the cinema in 1909 and to the television in 1938 (Ivarsson & Carroll, 1998), this practice was also seen by a group of directors as an obstacle that disrupted the natural flow of the film (Díaz-Cintas & Remael, 2021, p. 30). In fact,

intertitles, which were found as a solution to the need for translation in the pre-sound era of cinema and thus contributed to the distribution of films on a wider scale, were not only a functional translation practice in this respect. They were also utilized as a practical solution by removing the original versions, translating them and inserting them back into the film (Ivarsson & Carroll, 1998, p. 9). With the release of the first example of the sound era in 1927, nonetheless, the use of intertitles gradually declined and new necessities for the translation of audiovisual products began to emerge (p. 10). Subtitles of the early talkies were described as “evolved version of the primitive intertitles” (Pérez-González, 2009, p. 14), and unlike the tradition of intertitles used in silent films, they were used exclusively for the transmission of dialogue exchanges and visual-verbal signs, placed horizontally at the bottom of the screen, and intended to appear synchronously with the corresponding speech. In short, considering this historical process of audiovisual translation practice, it can be said that early examples of subtitles in the sound era continued the legacy of the intertitles practice and thus contributed to the development of today’s subtitling practice in the modern sense.

Jan Ivarsson and Mary Carroll (1998) note that the complex and costly process of dubbing pushed some filmmakers and distributors to search for new techniques, and that subtitles, which we talk about today in the context of Audiovisual Translation, emerged as a result of this pursuit.

> Why not use titles as before, but insert them in the picture itself instead of between the scenes? They thus became subtitles in the modern sense, and since this technique is comparatively cheap (subtitling costs only a tenth to a twentieth the price of dubbing), subtitling became the preferred method in the smaller language areas, such as the Netherlands and the Scandinavian countries. (Ivarsson & Carroll, 1998, p. 11)

As a result of this change in audiovisual translation practices, of course, subtitling did not take its current form all at once. It is established that especially in countries such as the United Kingdom, the United States of America and Brazil, practices like keeping the number of subtitles low, basically encapsulating messages and

projection on another screen continued for a while (O'Sullivan & Cornu, 2019, p. 21).

Over the years, subtitling has undergone many changes, not only from a semiotic and linguistic point of view, but also from a technical perspective. Thus, various methods have been developed and tested to print the text that will be added to the audiovisual product at a later stage (Perego & Pacinotti, 2020, p. 42). After the first manually projected subtitles, also called "off-screen subtitling", applications such as thermal subtitling, photochemical subtitling, optical subtitling, laser subtitling were tried (Ivarsson & Carroll, 1998, pp. 12-19) and a method that offers an automated process while improving the legibility of the text and not being costly was sought. The process of technologization in subtitling started in the 1970s with the development of electronic subtitles for TV and the integration of subtitles into the image by means of computers (O'Sullivan & Cornu, 2019, p. 20). Today, we talk about digital subtitling and in this context, subtitling processes are now carried out allowing viewers to choose their language, access different versions of subtitles according to their needs, and maximize readability (Ivarsson & Carroll, 1998, p. 29).

Both as "an overt form of translation" (Díaz-Cintas, 2001, as cited in Orrego-Carmona, 2019, p. 207) and as a "cheap" and "fast" audiovisual translation practice (Díaz-Cintas, 2014, p. 634), subtitling has been widely favored in the commercial and social sphere. According to Marie-Noëlle Guillot (2019), "[w]ith digitization, subtitling has become faster and cheaper, already a trademark of subtitling by comparison with dubbing" (p. 34). Jorge Díaz-Cintas (2018), on the other hand, argues that there is an "umbilical relationship" between subtitling and technology and that this interaction has not only transformed traditional media, but also changed both professionalism and existing practices within the scope of AVT (p. 128). At the end of the day, the process of technologization has not only influenced subtitling practices but has also led to changes in audiovisual products and contents, distribution channels, technical requirements, research areas as an academic discipline, user expectations, in short, traditional definitions of subtitling.

Mark Shuttleworth and Moira Cowie, in their book “Dictionary of Translation Studies” (1997), define subtitling as “the process of providing synchronized captions for film and television dialogue (and more recently for live opera)” (p. 161). This definition appears today as a superficial approach, primarily due to the limited reference to the types of audiovisual products in which subtitling is used and the lack of emphasis on the specificities of the practice. Having said that, it should also be noted that this and similar definitions are still widely used. For instance, José Javier Ávila-Cabrera uses a very similar definition to that of Shuttleworth and Cowie (1997) in his book published in 2023, defining subtitling as “the presentation of a written text on the screen in synchrony with the original verbal or written message shown” (Ávila-Cabrera, 2023, p. 6). Jan Pedersen (2011) makes the following comment on such definitions in order to understand the nature of subtitling:

> If you ask the man in the street, or rather the viewer on the couch, what subtitles are, you are likely to get an answer that sounds something like this: “Subtitles are lines at the bottom of the screen that display a translation of the dialogue.” Even though this definition is easily accessible, it is clearly inadequate for the present purposes, and it can also be shown to be erroneous. (p. 8)

Jan Pedersen (2011), who explains that the details of “lines”, “at the bottom of the screen”, “translation”, and “dialogue” in this definition are misleading statements about subtitling, points to the approach of Henrik Gottlieb (2001). According to Gottlieb, subtitling is a “prepared communication”, “using written language”, “acting as an additive and synchronous semiotic channel”, “and as part of a transient and polysemiotic text” (2001, p. 15, as cited in Pedersen, 2011, p. 9). In another study entitled “Subtitles, Translation & Idioms” (1997), Henrik Gottlieb draws attention to the “diasemiotic” or “intermodal” nature of subtitling (p. 95). Indeed, the most distinctive feature that distinguishes this type of AVT from the other two modalities is, as Łukasz Bogucki (2020) asserts, “the shift in mode from spoken to written” (p. 22). Even though definitions such as “extra-diegetic translation” (Cronin, 2009) and “vulnerable translation” (Díaz-Cintas & Remael,

2014) emphasize the different characteristics of subtitles, such as the fact that subtitles are additive elements or that the source language is still accessible, it has not been possible to provide a comprehensive and unanimous definition of subtitling. Moreover, in the course of time, definitions of subtitling have become less and less detailed. For example, in a 2009 study, Luis Pérez-González states that subtitles are usually located at the bottom of the screen and consist of a maximum of 2 lines, whereas he moves away from this generic approach and removes this information from his definition of subtitling in 2014 (Guillot, 2019, p. 33).

Elisa Perego and Silvia Bruti (2015) provide a definition without overtly naming the parameters surrounding subtitling practice:

> Subtitling, a well-known, established and widespread form of audiovisual translation, nowadays comes in many forms and accomplishes many purposes. It enables viewers to access, understand, enjoy, interpret and remember an audiovisual product, but it can at times guide or limit the viewer's interpretative options or achieve a decorative function. It can be invisible and easing–as most manuals desire–or intrusive and taxing but still adored especially by niche film fanatics. (p. vii)

In parallel with this definition, the subtitling forms, objectives, constraints and standards mentioned by Perego and Bruti (2015) will be addressed in the following sections and the practice will be examined more closely.

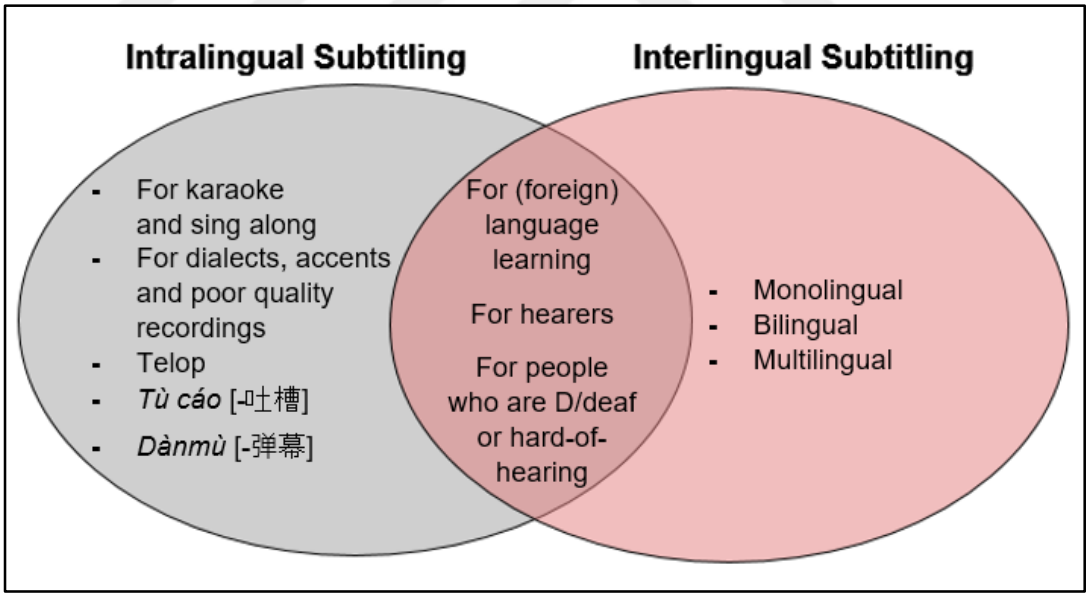
1.2.2. Subtitling Modes

In "Altyazı Çevirisi" [Subtitle Translation] (2016a), Ayşe Şirin Okyayuz describes intersemiotic translation as a transfer between two distinct semiotic channel and counts subtitling in this definition departing from the fact that a verbal text is translated through a written text (p. 22). Okyayuz (2016a) addresses different approaches and perspectives that have been set forth by leading scholars in the field. Accordingly; Georg-Michael Luyken et al. (1991), Jan Ivarsson (1992), Henrik Gottlieb (1998), Zoe de Linde (1999), Eduard Bartoll (2004), Eithne

O'Connel (2007), and Gregory J. Downey (2008) can be cited among those who considered subtitle translation in different categorizations (Okyayuz, 2016a, pp. 37-39). In this regard, Jorge Díaz-Cintas and Aline Remael (2021), who state that it would be fruitless to divide subtitling types with sharp boundaries due to "fluidity of mediascape" and "subtitling's close relationship with technology", classify subtitles according to six different criteria: "linguistic, time available for preparation, display mode, technical parameters, methods of projection, and medium of distribution" (p. 11). In this study, subtitling modes will be presented within the framework of the linguistic standpoint, as adopted by some of the above scholars and as traditionally accepted.

Figure 1 shows the types of subtitles which are classified by Jorge Díaz-Cintas and Aline Remael (2021) according to linguistic parameters.

Figure 1. *Subtitling Modes according to Linguistic Parameters by Díaz-Cintas and Remael (2021)*



This classification divides subtitling modes into the categories of intralingual and interlingual subtitling. Intralingual subtitling includes subtitles for karaoke and sing along, subtitles for dialects, accents and poor-quality recordings, Telop, *Tù cáo* [-吐槽] and *Dànmù* [-弹幕] while interlingual subtitling contains monolingual, bilingual, and multilingual subtitles. Both subtitling modes can be used by

commissioners and/or distributors for language learning purposes, and can be produced for both hearers and the D/deaf and hard-of-hearing community (Ávila-Cabrera, 2023, p. 8).

1.2.2.1. Intralingual Subtitling

Intralingual subtitling, or “same-language subtitling (SLS)” (Díaz-Cintas & Remael, 2021, p. 12), is a mode of subtitling practice in which acoustic information is reproduced in the form of written text, but this text is conveyed in the same source language of the audiovisual product. As it is a transfer within the same language, Jan Pedersen (2011) has referred to intralingual subtitling as a vertical process and described this mode as “a form of (edited) transcription” (p. 11). Although Georg-Michael Luyken et al. (1991) state that intralingual subtitles are generally used by people with hearing impairments to access audiovisual products, today they are also widely used by people who want to improve their (foreign) language skills (Ávila-Cabrera, 2023, p. 8).

Josélia Neves (2009) indicates that intralingual subtitles are also expected to contain paralinguistic elements, and that these subtitles therefore contain much more text than the content of the speech (p. 156). In this respect, intralingual subtitles, associated with subtitling for the D/deaf and hard-of-hearing (SDH), provide viewers with each piece of information in the acoustic channel, also called “audibles” (Díaz-Cintas & Remael, 2021, p. 12). Common SDH practices include changing the text color for emphasis, using labels to indicate the speaker, producing subtitles that can be up to four lines long, and changing the location of subtitles accordingly (p. 12).

It is noteworthy to remark that intralingual subtitles for people with hearing impairments, known as “captions” or “inserts” in the USA, were also accessible through teletext services even prior to the digital transformation in media (Ávila-Cabrera, 2023, pp. 8-9). Today, in the form of closed captions [CC], these subtitles can be activated by users via a button on online media and streaming platforms (p. 9). Additionally, many public service broadcasters are now

producing SDH subtitles as part of their media accessibility efforts. One of the best examples of this endeavor is *the BBC* (British Broadcasting Corporation), which was able to provide SDH subtitles for all its programmes on its main channels by 2008 (Díaz-Cintas & Remael, 2021, p. 13).

Intralingual subtitles serve not only as an aid for people who are D/deaf and hard-of hearing, but also as a tool for the ones who want to improve their language skills or acquire a new language (Perego & Bruti, 2015, p. 2). Those who would benefit from this type of subtitle as "a didactic tool" include teachers, students, and minority groups such as migrants (Díaz-Cintas & Remael, 2021, p. 14). Viewers of intralingual subtitles as an educational aid, in this way, see the written version of the speech they hear on the screen, and these subtitles often contain dialogues of up to 3 lines, consisting of verbatim transcription, and containing repetitions – Jorge Díaz-Cintas and Aline Remael (2021) note that this has a negative impact on reading speed (p. 14). Nevertheless, many platforms like *Disney*, *TV5MONDE*, and *BookBox* have benefited and are benefiting from the didactic aspect of intralingual subtitles, and thus, subtitles play an important role for many different groups, from children to educators, from nonliterate people to foreign language learners (pp. 14-15).

"Karaoke", "sing along", and "sing-a-long-a", as another type of intralingual subtitling, mainly comprise lyrics of songs or film music (p. 16). Here, the intralingual subtitles projected on the screen help users to participate in singing. *The Sound of Music* (1965), at Prince Charles Cinema in London, was the first example of this practice and was advertised with the slogan "The classic film musical, now with subtitles so everyone can join in!" (Ávila-Cabrera, 2023, p. 11).

Subtitles for dialects, accents and poor-quality recordings are also produced through the mode of intralingual subtitling. This practice, in which accents and dialects that are difficult to understand by the audience within the same language are transferred to the screen through subtitles, is especially carried out in languages such as English, Spanish, Arabic and French (Díaz-Cintas & Remael, 2021, p. 17). An example of this type is the release of a British film, *My Name is*

Joe (1998), with English subtitles in the United States due to accent differences and lexical variation (p. 17).

Jorge Díaz-Cintas and Aline Remael (2021) also mention the lesser-known types of intralingual subtitling that are widely used in Asian countries. The first of these, Telop, is a type of subtitling that uses several displaying effects, different colors and fonts, and that can be added at any time in the audiovisual product (O'Hagan & Sasamoto, 2016, as cited in Díaz-Cintas & Remael, 2021, p. 18). The aim in preferring Telop is to strengthen the audience's understanding by highlighting important parts of the product in a more descriptive way (Ávila-Cabrera, 2023, p. 13). *Tù cáo* [吐槽] is a type of intralingual translation in which translators uses subtitles to express their thoughts, and these subtitles can be said to prevent a faithful presentation of the source text to the audience (Díaz-Cintas & Remael, 2021, p. 18). Finally, *Dànmù* [弹幕] is another type of intralingual subtitling that is placed on top of an audiovisual product and, similar to *Tù cáo*, includes comments from the audience. This type of subtitles is produced by users, thereby aiming to encourage the audience to interact with each other and also with the product (pp. 18-19).

With all this information, it is reasonable to conclude that intralingual subtitling has many uses and applications that appeal to many different groups.

1.2.2.2. Interlingual Subtitling

In Jan Pedersen's words (2011), "[i]nterlingual subtitling is unique in that the message is not only transferred from one language to another, but also from one mode to another: from the spoken mode (usually) to the written mode" (p. 11). Because of this shift between modes and languages, unlike other types of translation which take place horizontally, Georg-Michael Luyken et al. (1991) call this type of subtitling "diagonal subtitling" (Ávila-Cabrera, 2023, p. 13), and Henrik Gottlieb (2001) calls interlingual subtitling "semiotic jaywalking" (Pedersen, 2011, p. 11). Łukasz Bogucki (2020) states that interlingual subtitling has been used for a much longer time than intralingual subtitling and has been subjected to many

changes in this historical process (p. 23). One of the recent definitions has been provided by Jorge Díaz-Cintas and Aline Remael (2021):

> Interlingual subtitling, the main topic of this book, may be defined as a translation practice that consists in presenting a written text, generally on the lower part of the screen, that aims to recount the original dialogue exchanged among the various speakers, as well as all the other verbal information that is transmitted visually (letters, inserts, graffiti, text messages, inscriptions, placards, and the like) and aurally (songs, voices of, voiceover narration). (p. 11)

As this definition suggests, interlingual subtitling consists of three components: a written text, the screen (visual footage), and the original dialogue (source text speech) (Guillot, 2019, p. 31). In addition, this type of subtitling can include monolingual, bilingual, and multilingual subtitles, as mentioned above.

It can be contended that monolingual subtitles are the most common form of interlingual subtitling and, in fact, the definitions of this subtitling type are based on this practice. Monolingual interlingual subtitling represents the translation from the source language into a single target language (Díaz-Cintas & Remael, 2021, p. 19) and the dialogue is basically delivered to the audience in two lines.

Bilingual subtitles, on the other side, are a type of subtitling preferred in certain areas where two or more languages are officially spoken (p. 19). Jan Ivarsson and Mary Carroll (1998), who describe this practice under the title “multilingual subtitling”, note that for many years subtitling has been done in two languages in bilingual countries such as Finland and Belgium (p. 28). Other countries like Jordan and Israel are also known to use bilingual subtitling for the same reason, and some of the domestic films in China have also been reported to include bilingual subtitles in order to increase distribution internationally (Díaz-Cintas & Remael, 2021, p. 19). Furthermore, international film festivals such as *Cannes*, *Berlinale*, and *San Sebastián* have also opted for bilingual interlingual subtitling to appeal to more audiences (Ávila-Cabrera, 2023, p. 14). Although bilingual subtitles can have up to four lines, it is more ideal to use two lines in order not to

get in the way of the visuals; however, it is also possible to come across examples where one subtitle is placed above and one below (Díaz-Cintas & Remael, 2021, pp. 19-20). In this context, subtitles are produced that correctly transcribe both intralingual and interlingual dialogue, providing an educational environment for the audience (p. 20).

Interlingual subtitling, which requires the transfer of speech to written text in three or more languages, consists of multilingual subtitles. In this type, subtitles in all languages appear on the screen simultaneously and synchronously (p. 20). Multilingual subtitles are known as a type of subtitling that was preferred in Malaysia in the pre-technologization era to allow Malay, Chinese and English to appear in the same product; nonetheless, under current conditions, viewers have an option to choose in which language they prefer to read subtitles (p. 20).

Elisa Perego and Silvia Bruti (2015) emphasize that the three types of interlingual subtitling outlined above have a variety of uses and purposes:

> Standard subtitles are no less important: beside accomplishing their primary role (i.e., providing a written translation of the original dialogue), they can be exploited to “teach, revive and maintain minority languages” (Ivarsson and Carroll 1998, 7), to distribute art house films from small countries, and to make AV material accessible before official release. (p. 2)

Interlingual subtitles, in this respect, target not only hearing viewers but also D/deaf and hard-of-hearing viewers (Ávila-Cabrera, 2023, p. 13). Although access to foreign audiovisual products for these disadvantaged groups, especially in dubbing countries, is quite difficult due to their AVT tradition, interlingual subtitles for people who are D/deaf or hard-of-hearing have started to become prevalent with the popularization of DVD (Díaz-Cintas & Remael, 2021, pp. 20-21). Concordantly, in some countries, such as Portugal and Greece, there are examples of DVDs with interlingual SDH (Neves, 2009, as cited in Ávila-Cabrera, 2023, p. 13).

As stated by Zoé de Linde and Neil Kay (2014), intralingual and interlingual subtitling share many common features despite the fact that they constitute two

different modes of subtitling. These are “the same audio-visual context”, “a conversion of spoken dialogue into written text”, and the necessity to condense dialogue so as “to meet the technical conditions of the medium and the reading capacities of viewers” (p. 1). Accordingly, the next section will discuss the limitations of subtitling and technical considerations.

1.2.3. Constraints and Technical Aspects of Subtitling

As has already been indicated in the previous sections, audiovisual products have a multimodal structure that creates four different signs, and this structure brings with it many considerations that need to be taken into account in the framework of an intersemiotic practice. While some scholars refer to translated subtitles as a different “version” of the source due to the fact that subtitling in an audiovisual medium has to lead to some changes in the text, others argue that people who are engaged in subtitle translation actually have more tasks than a translation process in general and therefore subtitling is much more than translating (Pedersen, 2011, p. 12). Claire Ellender (2015) claims that, from an intersemiotic point of view, the process of transforming a verbal element in the source language into a written element in the target language will always create problems in register (p. 2). In the same vein, Łukasz Bogucki (2020) has mentioned the importance of the decision-making process in audiovisual translation practice, as in any translation, and that this process involves decisions such as which visual information can be omitted in verbal subtitles (p. 26). Christopher Titford (1982) calls this practice “constrained translation” because of the spatial and temporal parameters that must be respected during translation. Pertaining to this, it would not be wrong to propose that the most basic elements that make the subtitler’s task challenging are the technical and linguistic features of subtitling.

Subtitling constraints referred by Henrik Gottlieb (2004b) as “[t]he famous and infamous” (p. 219), has been variously defined and categorized. For example, Jan Pedersen (2011) lists the limitations of subtitling as “the issue of the semiotic switch from spoken to written language”, “the spatial and temporal constraints”,

and “the condensation that these bring with them” (pp. 18-19). Pedersen (2011) states that due to the semiotic shift, the text should be edited to a certain extent in compliance with the audial and visual context, the number of characters in a line is noteworthy owing to spatial constrictions, and therefore word choices should be made accordingly, also calculations such as “exposure time”, “characters per second”, “reading speed” should be followed in order for viewers to read the relevant subtitle easily. Regarding the issue of condensation, the scholar underlines that it is not a property of subtitle, but it should be emphasized in the context of this topic since it is widely used and that subtitles in the target language usually convey the same message to the audience with fewer words (p. 20).

Zoé de Linde and Neil Kay (2014) explain that the constraints of subtitling are based on the fact that the product has an audiovisual dimension:

> The main conditions of subtitling stem from the integration of text, sound and image, the reading capabilities of target viewers, and the restrictions which these two factors place on space and time. These restrictions place special demands on a subtitler, meaning that the transfer of dialogue into written captions is not a straight-forward matter of transcribing a lexical sequence. (pp. 5-6)

Also, de Linde and Kay (2014), who categorize constraints under the headings of “Spatial restrictions”, “Temporal restrictions”, and “Synchronization”, report that subtitles usually consist of a maximum of 2 lines and 40 characters, that “economical” choices can be made to save space, that reading speeds ranging from five to six seconds affect reception, and that written elements should be synchronized with visual elements.

In a similar trend to the above-mentioned approach, Marie-Noëlle Guillot (2019) also specifies that “spatial and temporal factors” are the main reasons for the limitation of subtitling (p. 34). Guillot (2019) additively states that the aspects of “readability”, “the shift from speech to writing”, “multimodality”, and “cultural a-

synchrony (Manhart, 2000)" have a challenging effect on subtitles, as well (pp. 35-36).

Jorge Díaz-Cintas and Aline Remael (2021), in their book "Subtitling: Concepts and Practices" with a special focus on interlingual subtitling, comprehensively address constraints and technical aspects of subtitling. Accordingly, they first elaborate on the semiotic dimension of audiovisual products and, in the case of subtitle translation, discuss the impact of the shift between channels on practice.

> However, subtitles are limited to two lines, each allowing for a maximum number of characters that cannot be exceeded, depending on the time the subtitle remains on screen (Chapter 4). The viewer will therefore have a limited amount of time for reading and understanding the transient translation that appears on screen. This is why traditional commercial subtitling has developed a style of its own that has an impact on grammar and register, as well as on the interactional and other oral features of dialogue. (p. 89)

Díaz-Cintas and Remael (2021), after laying stress on the shift of speech to writing, deal with subtitling in spatial and temporal terms. As part of spatial features, the scholars make reference to the use of "a maximum of two lines" which are "horizontal at the bottom of the screen", or "one-liners" that appear "on the second -i.e. bottom- line", positioning the subtitles "within what is known as a safe area, which is the visible area of the video screen", "centring subtitles" so that "the eye has to travel less from the image to the text", the importance of subtitle fonts, colors and sizes as well as determination of their appearance according to the various considerations such as the platform or the device, proportional subtitle fonts increasing the available space horizontally and allowing up to 42 characters per line (cpl) instead of traditional number of cpl which is 37 on average, displaying subtitles "for at least one second so that the eye of the viewer can register its presence", and abstaining from polluting the visual by preferring "the pyramidal structure" if it is appropriate for the proper segmentation of subtitles (pp. 93-100).

Through the same perspective, Díaz-Cintas and Remael (2021) also provide details of the temporal dimension of subtitling. These details include the inequality of standard frame per second across different videos and mediums, the need for accurate spotting (also known as timing or cueing) of the in and out times, overlapping the subtitle in sync with the relevant content, the utilization and usefulness of timecodes like identifying the frames or synchronizing the components of subtitles, traditional rule of six-second for exposing a subtitle, “the assumed reading speed of the target viewers”, “the subtitle display rate” that is affected by the density and duration of subtitles in addition to being calculated with characters per second (cps) and words per minute (wpm), the necessity for a gap between consecutive subtitles consisting of at least two frames, adhering to shot changes and removing the subtitles in order not to obstruct viewer experience, and analysis of feet and frames of subtitles (pp. 100-117).

The book, which presents spatial and temporal calculations under many headings for distinct mediums, product types, regions and languages, also provides information on textual and linguistic issues such as the use of punctuation marks in subtitling, typographical considerations, reformulation of sentences by means of condensation or omission. Considering that all these issues are explained in a general approach, nevertheless, it is evident that setting prescriptive rules and talking about established practices regarding subtitling as a type of AVT proper are not within the realm of possibility. On the contrary, preparing language-specific and localized rules for subtitling are more functional and common with today’s backdrop.

1.2.4. Subtitling Standards and Guidelines

Gideon Toury (2012) explains translation norms as “performance instructions” that “specify what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioural dimension” (p. 63). These translation norms, which can be determined by the translation industry or academia, are set in order to guide translators and thus improve the translation process and can be

accepted as a kind of “translational constraints” (Bogucki, 2020, p. 26). As far as this is concerned, Patrick Zabalbeascoa (1996) states the following:

> It is possible and, I would argue, fruitful to see translation as a matter of priorities and restrictions: the concept of priorities is used as a means of expressing the intended goals for a given translation task and the restrictions are the obstacles and problems that help justify one’s choice of priorities and, ultimately, the solutions adopted in the translation. (p. 243)

When this concept is considered in the context of subtitling, it can be inferred that the general expectation is to produce “subliminal subtitles” (Béhar, 2004) following a “target-oriented translation method” (Gottlieb, 2009). However, just as there are different approaches and practices in other genres of translation, there are also examples of differences in the practice of subtitling. In this regard, Jorge Díaz-Cintas and Aline Remael (2021) assert that “[h]eterogeneity in practice has typically been perceived as a symptomatic lack of quality” (p. 91).

In 1998, Jan Ivarsson and Mary Carroll added an appendix to their book “Subtitling” and aimed to provide a general guideline by the name of “Code of Good Subtitling Practice” (pp. 157-159). This Code, which covers a wide range of topics such as duration, segmentation, condensation and consists of 32 articles in total, has been endorsed by the European Association for Studies in Screen Translation (ESIST). The “Code of Good Subtitling Practice” has been widely accepted by professionals and academics alike, adopted by many companies as a standard, and has been the basis for various researches - moreover, as noted down by Szu-Yu Kuo (2014), this Code “is the only Code of Good Subtitling Practice that has wide acceptance within professionals and academics” (p. 65) even today.

With the aim of standardizing subtitling, defining parameters and establishing a set of rules, studies have been carried out by Fotios Karamitroglou (1998) for the case of Europe, Jorge Díaz-Cintas (2003) for the language pair English-Spanish, Maysa Azzam Jibril Al-Junaydi (2012) and Amer Al-Adwan (2019) for Arabic. It is further acknowledged that Jan Pedersen (2011) has also written a book

discussing the norms of subtitling for television. These manuals which have been prepared with the aim of developing a systematic way and providing a solution for both subtitlers and scholars (Perego & Bruti, 2015, p. 1) are, however, not binding standards and can be embraced to any extent and in any form (Díaz-Cintas & Remael, 2021, p. 91).

Łukasz Bogucki (2020) suggests that guidelines set within the framework of a Pan-European approach are unfeasible because they do not take into account the specificities of each country, which is why country- and region-specific standards have begun to emerge (p. 27), while Ayşe Şirin Okyayuz (2016a) argues that different principles are even applied depending on the channel and medium, and further explains that the rules to be followed when subtitling for cinema films differ from those for other genres (p. 40). In essence, it has become increasingly important to set localized guidelines that take into consideration many parameters in order to produce better subtitles. Patrick Zabalbeascoa (1996) also indicates that these so-called “stylebooks” should contain “all the necessary information for specific tasks” (p. 251).

Over time, many companies have started to use their own in-house guidelines. As an example, *the BBC* published specific guidelines for subtitling that have references to the available guidelines of the period (Armstrong et al., 2015, p. 3) and include rules about synchronization, editing, timing, and so on (Williams, 2009, as cited in Khosravani, 2019, p. 49). Although open source access to these guidelines, which can be considered as “sensitive information” especially in the context of interlingual subtitling, is not conventionally available (Díaz-Cintas & Remael, 2021, p. 47), other providers whose in-house guidelines can be accessed include various streaming platforms or online subtitling services such as *Netflix*, *StageTEXT*, *TED*, *Channel 4*, *EngageMedia*, and *Captiz*.

Besides the preparation of in-house guidelines to improve the quality of subtitling outputs, to prevent differences in practice and to standardize the subtitles, glossaries, KNP (key names and phrases) lists, and subtitling templates are among the other tools provided to subtitlers (Bogucki, 2020, p. 28; Díaz-Cintas & Remael, 2021, p. 47). About templates in particular, Panayota Georgakopoulou

(2019) comments that “one of the greatest innovations in the subtitling industry at the turn of the century” (Bogucki, 2020, p. 28). Jorge Díaz-Cintas and Aline Remael (2021), on the other hand, underlined that these guidelines are not a practice contrary to the subtitling tradition, but rather products designed to minimize the standards set for the profession (p. 92). Language-specific guidelines, which include general subtitling conventions but also other rules that differ from language to language, such as the use of punctuation, spelling rules, etc., can be listed among other resources prepared for this purpose.

According to Jan Pedersen (2018), “[i]nitially prescribed norms, set out with the general requirements and in the various language versions, are currently being localised by adding local norms describing local practices” (p. 97). It can therefore be recommended that examining the practices of providers, which will have a positive reception by means of their in-house guidelines (Pedersen, 2020, p. 429), through localizable and flexible models will contribute to obtaining more reliable results.

1.2.5. Quality Assessment in Subtitling

Quality assessment of subtitles has been kept in the background area of research compared to other types of translation (Khosravani, 2019, p. 65). Rachele Antonini and Delia Chiaro (2009) claim that conducting quality assessment in audiovisual translation is a complex endeavor due to the simultaneous functioning of several semiotic channels (p. 99), while Jan Ivarsson and Mary Carroll (1998) argue that subtitles are often subjected to criticism because of the fact that subtitling involves access to the original source, which means that anyone with a command of the source language can instantly detect “errors” (p. 105). In parallel with this statement, Łukasz Bogucki (2016) suggests that the audience tends to compare both the source language and the target text and therefore is ready for criticism (pp. 37-38). However, the process of quality assessment certainly involves much more than a comparative analysis of the text in both languages at the moment of watching an audiovisual product.

First of all, the quality control stage as a part of the subtitling workflow requires the subtitler to synchronize the subtitles with the audiovisual product and ensure that there are no errors (Díaz-Cintas & Remael, 2021, p. 35). This quality check by the subtitler is ideally carried out a few days after the completion of the translation (Ivarsson & Carroll, 1998, p. 110). As with other types of translation, using specialized software for subtitle translation plays an important role in maintaining subtitle quality (Bogucki, 2016, p. 38). On the other hand, it is well-known that in some companies, quality controllers (QCers) in Quality Control (QC) departments check the subtitle file for both technical and linguistic aspects and, if necessary, send it back to the subtitler for correction (Díaz-Cintas & Remael, 2021, p. 36). For instance, *Netflix*, an over-the-top (OTT) media service, also has a QC process, and in the framework of this control process named Localization QC, subtitles are evaluated according to a specified error rate and necessary adjustments are made within this workflow (see Introduction to Netflix Quality Control (QC), n.d.).

The subject of quality assessment in subtitling has also attracted the attention of academia, and several academic research have been conducted to introduce various approaches along with different models in this field. As outlined in the previous section, Jan Ivarsson and Mary Carroll (1998) took one of the most highlighted steps in the history of Audiovisual Translation with the “Code of Good Subtitling Practice” in order to systematically define the concept of subtitle quality and to develop a common approach that could be accepted by others as well. Quality of subtitling has also been the focus of different approaches that consider parameters ranging from technical aspects of the practice to stylistic considerations. Jorge Díaz-Cintas (2001), for example, has addressed the parameters affecting the quality of subtitle translation not only in terms of the product but also in terms of the process through a taxonomy consisting of the categories “time-and-space constraints” which includes constraints such as “lack of synchronization, excessive reduction, insufficient time to read subtitle”, “metatextual factors” referring to “working conditions”, and “linguistic transfer” that focuses on the message transferred from the source language to the target language (pp. 199-200). Similarly, Łukasz Bogucki (2016) introduces a quality

categorization based on “technical”, “semantic”, and “stylistic” aspects of subtitles and advocates that quality in subtitling can be achieved when these aspects are taken into account (p. 37). To summarize, it is viable to infer that the starting point of these studies focusing on subtitle parameters is to maximize quality. Quality assessment in subtitling is nevertheless carried out at the end of the process and an end-product is analysed within the framework of this assessment.

Henrik Gottlieb (2009), in his book chapter “Subtitling Against the Current: Danish Concepts, English Minds”, presents a formula in which he identifies the strategies used in the subtitling of culture-specific items in his corpus of Danish and American films, and calculates “the fidelity index (FIX)” and “the localism index (LOX)” shares based on the number of elements he defines as extra-linguistic culture-specific references (ECRs). However, these calculations remain the product of a limited approach that can be used in assessments of a certain scale, as the “study focuses on the strategies used in the subtitling of localisms” (2009, p. 26), to quote Gottlieb.

Hansjörg Bittner (2011) applies a model of Translation Quality Assessment (TQA) which is called the “translator’s daffodil” to the subtitles of Murder on the Orient Express (2003). Maintaining that the consideration of the diagram, which resembles a flower centring on the target-text, will have a positive effect on the translation process, Bittner (2011) says that one cannot speak of “absolute quality”. He further adds that it is inevitable to make a subjective interpretation, but, as Larisa Schippel (2006) states, quality assessment can be supported by applying “objective reasoning” (p. 78). Contrary to Henrik Gottlieb (2009), this approach does not involve any calculation.

Pablo Romero-Fresco and Juan Martínez Pérez (2015), building on the NERD Model (Romero-Fresco, 2011) which includes an additional category for “Deductions”, present the NER Model to measure the accuracy rate of intralingual live subtitles and to identify errors in subtitles. According to this model, which is named after the acronym of “Number of words in the respoken text”, “Edition errors”, and “Recognition errors”, live subtitles are expected to have at least 98% accuracy (Romero-Fresco & Martínez Pérez, 2015, pp. 32-33). The detected

errors are categorized as “minor”, “standard”, and “serious” on the basis of certain criteria, the samples within these categories are assigned a score of “0.25”, “0.5”, and “1” respectively, and the accuracy rate is finally calculated according to these values. An additional strength of the model is that it can be fed according to the desired subtitling constraints and conventions, offering flexibility in the analyses.

The NER Model (2015) has laid the foundation for quality assessment in distinct types of subtitling. In 2017, Pablo Romero-Fresco and Franz Pöchhacker developed the NTR Model to measure the accuracy rate of the quality of interlingual live subtitles, whereas Jan Pedersen proposed the FAR Model to assess the quality of interlingual subtitles. Zoe Moores (2023) has also introduced the NERLE Model for the quality assessment of intralingual subtitles produced for Live Events, again utilizing the NER Model.

Another model for evaluating subtitle quality is the CIA Model suggested by Alexander Künzli (2021). The scholar gathers the opinions of a group of professional subtitlers on quality parameters through an online survey method, and identifies three quality dimensions based on their responses. Künzli (2021) asserts that if the “Correspondence”, “Intelligibility”, and “Authenticity” dimensions, which give the model its name, are given prominence, the reception of the audience will also change positively. Additionally, he notes that this model is designed for hearing people and can even be used for didactic purposes by employing a penalty system (p. 336).

Quality assessment in subtitling, in this sense, is an area of great significance for both the translation industry and academia today, where methods and approaches are being developed and studies are being conducted for different genres and audience groups.

1.3. PARTICIPATORY CULTURE AND NON-PROFESSIONAL SUBTITLING

The increase and acceleration of technological advances and the growing use of the Internet, as Marie-Noëlle Guillot (2019) alludes, have put the opportunity to play a more active role in society in front of the general public, even “literally at

their fingertips” (p. 31). Therefore, Internet users, especially with Web 2.0, have an “interactive medium” where they can access more content, share information with others much faster and also easily produce their own content (Çavuşoğlu, 2020, p. 85). Lilie Chouliaraki (2010), inspired by Michel Foucault’s work (1982), discusses this role of ordinary people in new media in the light of the concepts of “technologization of democracy” and “democratization of technology”, emphasizing the potential of new media technologies to both “regulate” and “empower” the “self-mediation” of ordinary people (Chouliaraki, 2010, p. 227). In the wake of the democratization of technology, the increasing active participation of these people, essentially “consumers”, in the creation and circulation of content has transformed them into “producers” and led to the emergence of the term “prosumer”. This term, coined by Alvin Toffler (1980), implies that all these developments have blurred the line between the concepts of “producer” and “consumer” to such an extent that there is no clear distinction between their roles. At the same time, the transformation of “individual expression” into “community involvement” and the fact that this involvement of individuals takes place within a culture with “relatively low barriers to artistic expression and civic engagement” and “strong support for creating and sharing creations with others” also point to the emergence of what Henry Jenkins (2009) describes as a “participatory culture” (pp. 5-6). This is described by John Banks and Mark Deuze (2009) with the term “co-creation”, which refers to “the phenomenon of consumers increasingly participating in the process of making and circulating media content and experiences” (p. 419). Graeme Turner (2010) calls this participation of “ordinary people” in the media the “demotic turn”.

The effects of netizens taking more and more control in a participatory culture, and producing and sharing their own content, have also started to be observed in the context of Audiovisual Translation, thus bringing about changes and new directions. In this regard, Alain Désilets (2007) remarks that “Massive Online Collaboration is changing the rules of the game for translation” (Is this the Future of Content Translation? section, para. 3) and argues in his study on Wikipedia’s online community that translation practice is also undergoing a transformation by becoming “wikified”. Luis Pérez-González (2012) talks about “participatory

translation" and recognizes the impact of collaborative environments on translation (p. 163). In his later work, Pérez-González expands this concept to "participatory audiovisual translation":

> The shift towards participatory audiovisual translation crucially undermines some long-standing tenets of the discipline, including the generalized perception of translators as politically disengaged mediators without agendas of their own; prevalent critiques of subtitling and dubbing as exclusively patron-driven activities, and hence restricted to the mediation of commercially viable genres; and the unquestioning acceptance of the narrative that translatorial creativity is subordinated to medial constraints and the 'self-effacing' presentational style that they demand on the part of the translator (Nichols 1991: 165). (Pérez-González, 2014, p. 233)

With non-professional translators becoming participants in this participatory culture, and by "taking a do-it-yourself approach to screen translation" (Dwyer, 2019, p. 443), different audiovisual translation practices have come into being. These practices have been carried out in various fields of practice, "from self-organized, non-professional subtitling groups to centralized and controlled crowdsourcing environments" (Orrego-Carmona, 2019, p. 196). Łukasz Bogucki (2009) labels these new audiovisual translation practices that emerged with the widespread access to the Internet "amateur subtitling" (p. 49). In addition to this expression, "fansubbing" (Díaz-Cintas & Muñoz Sánchez, 2006), "user-generated translation" (O'Hagan, 2009), "participative translation" and "volunteer translation" (Pym, 2011), "collaborative translation" (Désilets & van der Meer, 2011), "social translation" (O'Hagan, 2011), "crowdsourcing" (Fernández Costales, 2013) and other terms have also been used for the activities of volunteers interested in audiovisual translation. Tessa Dwyer (2019) refers to these activities as "fan-based audiovisual translation". Given that the practice of "fansubbing" constitutes the basis of these collaborative translation practices (Orrego-Carmona & Lee, 2017, p. 1), it is also common to use this as a catch-all term. David Orrego-Carmona (2018), however, prefers to focus on the concept of "non-professional subtitling" (p. 332), as the term "fansubbing" is predominantly

associated with Japanese anime, thus reflecting a “reductionist” approach, and also fails to reflect the social aspect of audiovisual translation practices within participatory culture.

In Tessa Dwyer’s study (2019), aside from being referred to as “adept consumers” or “lead users” (Von Hippel, 1986), fansubbers are also defined as pioneers “in exploring the collaborative potential of technological developments around language transfer” (Dwyer, 2019, p. 444). Therefore, bearing in mind that participatory audiovisual translation emerged as a result of a democratization of technology, it can be contended that non-professional subtitling practices, including other formats and practices such as crowdsourcing, are also an output of the “democratization of fansubbing” process. Departing from this approach of non-professional translation, firstly fansubbing will be touched upon, then crowdsourcing will be explained and finally non-professional subtitling will be addressed in comparison with professional subtitling.

1.3.1. Fansubbing

In the 1980s, Japanese anime fans in the United States began to participate in the translation of animated films collaboratively and directly, which laid the foundation for the fansubbing activity (Orrego-Carmona & Lee, 2017, p. 1). This movement of fans, as claimed by Marie-Noëlle Guillot (2019), arose “as a reaction against the neutralization in US productions of Japanese animated films of anything linguistically and culturally Japanese” (p. 37). Fansubbers, who essentially translate for a specific audience interested in Japanese culture, have therefore adopted a source-oriented approach, preserving cultural references and even explaining them with the use of translator’s notes and glosses, as well as maintaining a different tradition from other subtitles with distinct fonts, colors, and different subtitle lengths (Díaz-Cintas & Muñoz Sánchez, 2006, pp. 46-47). Abé Mark Nornes (1999) holds that fans produce “abusive subtitles” because of the translation methods they employ (pp. 31-32). Considered “socially immature” in the early years of practice, these fansubs have moved from peripheral to central study over time (Dwyer, 2019, p. 442). In fact, the increase in

technologization and collaborative communication within participatory culture has also paved the way for the transition of this practice to the “post-anime phase”, where fan-based audiovisual translation activities have been carried out in different genres, formats and contexts (p. 440). Minako O’Hagan (2009) also comments that “[m]ost conspicuous initially with Japanese anime fansubs, fan-based translation has been developing since the 1980s” (p. 94), indicating that fansubbing has opened the way for other forms of volunteer translation.

Yves Gambier (2013) describes “crowdsourcing” as a “collective intelligence” (p. 54), explaining that “fansubbing” follows methods that challenge both subtitling itself and audiovisual translation processes. This arguably stems from the fact that, as Minako O’Hagan (2011) notes, crowdsourced translation is a “solicited”, “legitimized” and initiated by a “top-down mechanism” phenomenon compared to fansubbing (as cited in Dwyer, 2019, p. 444).

1.3.2. Crowdsourcing

Jeff Howe (2006), who first coined the term “crowdsourcing”, points that technological developments have eliminated the distinction between amateurs and professionals (p. 2). The same developments have made it necessary to transfer and distribute audiovisual products to a wider audience and in other languages, and new operations have been born in which both audiences can take part in translation practices. Crowdsourced translation, as one of the online collaborative translation activities prompted by fansubbing, is a practice that involves the voluntary participation of both professional and non-professional translators. Minako O’Hagan (2011) states that the business world has resorted to crowdsourcing with the intention of “leveraging the potential capacity of the bourgeoning number of Internet users who participate en masse in various online activities in the spirit of openness, sharing and collaboration” (p. 14). Yves Gambier (2012), underlining the voluntary participation of translators, defines crowdsourcing as “a translation task offered to an undefined group of volunteer translators” (p. 17). Emphasizing another aspect of this translation practice, Miguel A. Jiménez-Crespo (2017) refers to Enrique Estellés-Arolas et al. (2015)

by suggesting that the agent initiating the crowdsourcing process can be an organization or a self-organized group, and that the identity of the crowdsourcer is disclosed (p. 21). These agents publish a call for participation on the Internet, aiming at motivated volunteers to participate in organized crowdsourced translation projects (Jiménez-Crespo, 2022, p. 35). In other words, similar to other collaborative translation practices such as fansubbing, crowdsourcing does not provide any monetary compensation to the participants (Jiménez-Crespo, 2017, pp. 19-20), and therefore, volunteers make a commitment based on their own wishes and interests (Orrego-Carmona, 2013, as cited in Perego & Pacinotti, 2020, p. 48). Nonetheless, there are also examples of crowdsourcers exploring the potentials of this practice and thereby introducing approaches such as “paid crowdsourcing”, recruiting “below-market-rate” volunteers, or charging different prices for customers depending on the translation quality (Jiménez-Crespo, 2017, p. 60).

The project of “Google in Your Language”, which was put into practice in 2001, can be regarded as “the first large technology company to set up a collaborative platform to crowdsource the translation of its website” (p. 51). Again, *Wikipedia*, which was launched in 2001 by directly adopting crowdsourcing, is another example of crowdsourced translation in that all users can edit and add content in different languages (McDonough Dolmaya, 2015, p. 17). According to Elisa Perego and Ralph Pacinotti (2020), crowdsourcing made a significant growth especially between 2005 and 2010 (p. 48). One of the main applications of this period was “Facebook Translations”, a project launched by *Facebook* in 2007 (O’Hagan, 2009, p. 112). In 2009, *TED* launched the “Open Translation Project” (Pérez-González, 2012, p. 164), and in 2011 *Twitter* launched the “Twitter Translation Center” (see Translating Twitter into more languages, 2011), which allows volunteers to translate content.

Miguel A. Jiménez-Crespo (2022) reports that major associations such as the Federation Internationale de Traducteurs (FIT) and the American Translators’ Association (ATA) have issued statements warning about the profession of translation as well as the problem of quality and economic pressure that voluntary

basis translation brings (p. 36). A similar reaction came from professional translators in 2009 in response to *LinkedIn*'s questionnaire on crowdsourced translation, and a group called "Translators against Crowdsourcing by Commercial Businesses" was even created (Flanagan, 2016, pp. 157-158). Briefly, while the debate on these collaborative and volunteer workflows continues, new practices are being adopted and the issue of "professionalism" is becoming a more frequent topic.

1.3.3. Professional vs. Non-professional Translation

At the outset, it is vital to point out that non-professional translation is not a new phenomenon but has become more promising and successful with digitization and Web 2.0 advancements (Borodo, 2021, p. 192). Indeed, one of the earliest examples of these translation practices is the first translations of the Bible (Perego & Pacinotti, 2020, p. 48). In parallel to this, Luis Pérez-González and Şebnem Susam-Saraeva (2012) propose that professional translation, which is often the focus of Translation Studies, is in fact "one sub-type of translation" and that it should be considered "as the exception within the wider context of translation" as opposed to non-professional translation (p. 157).

In the scope of Audiovisual Translation, as mentioned already, various terms have been used to describe fan-based translation activities, and the term "non-professional subtitling" has been proposed as an umbrella term that encompasses such terms. Minako O'Hagan (2011), who provides a general definition based on the common feature of all these terms, defines this non-professional practice as a type of "translation performed voluntarily by Internet users and is usually produced in some form of collaboration often on specific platforms by a group of people forming an online community" (p. 14). There are also other definitions that are rooted in professionalism and are compared to the practices of professional translators. According to George Pierce (2018), for instance, non-professional translation is the "translation activities performed by translators who are not working professionally, usually in ways made possible by the Internet" (p. 27). There is no single, agreed definition of professional

translation and translators, as there is for non-professional translation. Different traits of professional translators can be recognized; for example, factors such as work experience, academic degree, or becoming a member of an association can be regarded as professionalism (Orrego-Carmona, 2016, p. 164). Besides, whether or not translators earn a “monetary reward” for the work they complete can also be considered as another determining factor in professionalism (p. 165). These definitions can vary in different directions. Nevertheless, Marian Flanagan (2016), through a thematic analysis of professional translator blogs, comes to a conclusion that today both types of translation “can coexist without being in competition” (p. 164).

The recognition of non-professional, volunteer translators as “co-creators” in “participatory culture” and their active involvement in translation processes, contrary to the traditional approach, has shifted the practices and theories of Audiovisual Translation to a position where professional translators are no longer at the center. Luis Pérez-González (2014) notes that the dynamics of the audiovisual market have also changed considerably:

> As far as professional audiovisual translators are concerned, these emerging forms of amateur mediation undermine the sustainability of creative industries and the social perception of their ‘symbolic capital’ (Bourdieu 1977), understood here as the social recognition of these workers’ expertise and professional latitude as assets worthy of remuneration. (pp. 69-70)

Echoing this view, David Orrego-Carmona (2016) also argues that translators’ symbolic capital is not as distinct as it used to be and that it is not possible to distinguish between professional and non-professional translators based on “[t]raining, expertise, association or a combination of these criteria” (p. 164).

Still, translation scholars working in this field have continued to conduct comparative analyses between these two groups, and in their case studies, they have focused on various aspects of translations by professional and non-professional translators and have come to different conclusions. An example is

Farla Mayrizka Sakinah and Retno Wulandari Setyaningsih (2018) who, in their study on the translation of cultural references, find professional subtitles to be more reliable, which they attribute to the fact that the omission strategy is not used by professional subtitlers; Paula García Manchón (2013), on the other hand, in a corpus-based analysis focusing on swearwords, argues that online fansubbers protect the original features of the audiovisual product, whereas stylistic features are compromised in the professional translations due to the formal constraints of these subtitles. Similarly, Fatmasari Putri and Andika Wijaya (2021), in a comparative analysis focusing on the translation of idiomatic expressions in subtitles, examine translation strategies and conclude that official subtitles produced by professionals are more communicative, which can be explained by the flow of the translation process; whereas Yadan Zhang et al. (2024) report that there is no significant difference between the translations of professional and non-professional translators who prefer different strategies in translating cultural references. Another study claiming that that non-professional subtitles are of lower quality is conducted by Łukasz Bogucki (2009), who emphasize that both groups produce translations of different quality, but that the non-professional version in particular contain translational errors and is not comparable to the professional translation because it is produced under unsatisfactory conditions. Similar conclusions are reached by Milad Mehdizadkhani (2023), who reveal that professional subtitlers produce higher quality translations than non-professionals as a result of going through quality check processes. Ayşe Şirin Okyayuz (2016b), who concentrates on humor elements in the case of sitcom translation, states that the translations created by social translators contain mistranslations and errors affecting readability of subtitles, but unlike official ones, they do not include censorship, so both translations can find an audience. Corresponding to these findings, Jessica Hall (2021) argues that despite their tendency to be erroneous, fansubs can still appeal to a specific audience as they are more literal and include cultural references. Margherita Dore and Angelica Petrucci (2022) suggest that professional and non-professional translators have more common ground today,

in contrast to the traditional approach, and reception studies (Di Giovanni, 2018; Ameri & Khoshsaligheh, 2021) have also yielded findings to support this view.

From an academic perspective, the question of professional vs. non-professional translation has been examined in the context of various case studies and has provided Audiovisual Translation literature with different insights on subtitle quality. In this respect, the issue of trained and untrained translators has emerged as another topic of debate.

CHAPTER 2

DATA AND RESEARCH METHODOLOGY

This chapter outlines the methodology of the thesis which is centred on the quality assessment of interlingual subtitles. The design of the research will be described first, and the process of data collection will be set out in detail, including information about the source and sampling of the data. The chapter will conclude with an extended definition of the method to be used in the data analysis, followed by an introduction to secondary sources as a complementary part of the adopted methodology.

2.1. RESEARCH DESIGN

The study has been built on both qualitative and quantitative analysis of the data, typifying mixed-methods research design. In general terms, the mixed-methods research is explained as a collection and analysis of quantitative and qualitative approaches (Saldanha & O'Brien, 2013, p. 23), and these two approaches are integrated at one or multiple stages in a mixed-methods study (Dörnyei, 2007, p. 163). John W. Creswell and J. David Creswell highlight a possible insight of this methodology stating that mixed-methods research can provide "a more complete understanding of a research problem than either quantitative or qualitative data alone" (2018, p. 54). Nevertheless, this "complementarity" (Greene et al., 1989, p. 258, as cited in Meister, 2018, p. 71) yielded by mixed-methods studies can be achieved by different typological organizations, as pointed out by Zoltán Dörnyei (2007, p. 169).

Hence, this study intends to collect the data by conducting an initial qualitative analysis, in which translated subtitles will be investigated to identify erroneous instances along with their rationale, and subsequently the identified instances will be quantized as a means to turn qualitative data into quantitative data. "Quantitizing data" (Dörnyei, 2007, p. 269) will establish the second phase of this

mixed-methods research, where the quantified findings of the qualitative analysis will be discussed in search of answers to research questions.

2.2. DATA COLLECTION

2.2.1. Data Source

This study aspires to draw the data to be analysed from the repository of TED, a non-profit organization. The reason behind selecting this data source is the fact that the audiovisual contents in the repository are designed for access by a general audience, use a domain-specific terminology, and are intended for educational purposes. This justification can be predicated on Zoë Pettit's (2004) arguments about the audiovisual genres. Pettit contends that genre is determinative in translation style and concludes her research as follows:

> In essence, when transposing a film or television series, the translators tend to portray to their audience the spirit and heart of the work, rather than striving to provide a pure literal translation of the spoken words. With the news programme and the documentary, the subtitler prefers to remain very close to the original dialogue ensuring that the audience will receive the essential facts with aesthetic concerns being of lesser importance. (Pettit, 2004, p. 37)

Reflecting on these considerations, the data source has been designated as *TED* with its original contents across all branches of knowledge.

2.2.1.1. About *TED*

Commencing in 1984 as a conference on "technology, entertainment, and design" and then evolving into an annual conference in 1990, *TED* takes its name from the acronym of the aforementioned three words, but today it continues its existence as a non-profit organization covering topics from an extensive number of disciplines. After having been acquired by Chris Anderson in 2001, *TED*

broadened its scope and vision, and the first TED Talks were made available online on June 27, 2006 (see The first TED Talks ever, n.d.) as an outcome of the innovations brought to TED. The following years also witnessed the launch of new programs under the same roof of the organization such as TEDActive, TED Fellows, TEDx, TED Translators, TED-Ed, and more.

On the official website, *TED* declares its mission as "[d]iscover and spread ideas that spark conversation, deepen understanding, and drive meaningful change" (see TED: Ideas change everything, n.d.). The TED website also features short videos, animations created for TED-Ed program, podcasts, and TED Talks given at both annual conferences and independently organised TEDx events through Creative Commons license. These audiovisual contents published online have been perpetually translated through the agency of TED Translators program.

2.2.1.2. About TED Translators

The TED Translators program was initiated in 2009 with the participation of 200 volunteer translators who translated 300 TED Talks in 40 languages at the time (see TED Translators, n.d.). The official TED website points that the idea of launching such a program came about upon strong demand from the TED viewers wishing to convey their favored talks in another language, and the organization thereupon created a system where translations of audiovisual content in the TED repository can be done on a voluntary basis. To date, according to the statistical data obtained from the official website, 50.731 translators have enrolled in the program and 237.397 translations in 115 languages have been completed (see TED Translators, n.d.).

Formerly known as the TED Open Translation Project (OTP), the TED Translators program is deemed an example of crowdsourced translation project with regard to its operation and structure. The volunteers who want to subtitle audiovisual contents in their languages are required to fill in a "Translator & Transcriber Application" form via the official website of TED. The application form asks volunteers to explain why they would like to participate in the TED

Translators, briefly mention their translation or transcription experience, and demonstrate their proficiency in the language(s) they speak through a pop quiz. This multiple-choice quiz assesses candidates' knowledge of translation workflow, volunteer roles, and subtitling standards of TED. Thus, volunteers are highly recommended to study TED's in-house translation guidelines, become aware of subtitling best practices, and watch tutorials (see 2.3.2 for detailed information about the guidelines) both before application and during subtitling. The necessity of fluency in source and target languages is also among the other specifications addressed in the application form.

To assist in the subtitling workflow process which essentially consists of the "transcription", "translation", "review", and "publishing" stages, the TED Translators program integrated into the Amara platform in 2012. Having operated as a subtitling platform with a user-friendly interface and functional tools, this platform also increased TED's volunteer participation and therefore the volume of translation work at the time (Jansen et al., 2014, p. 404). In 2021, the TED Translators transited to another online subtitle editor, CaptionHub, that again aims at optimizing user engagement and automating subtitle processes. Volunteer TED translators still continue to create their subtitles to TED Talks, TEDx Talks, and TED-Ed Lessons on CaptionHub.

Enabling its audiovisual contents to reach more people through new subtitles voluntarily produced in other languages, this program of TED Translators has been the subject of various studies within the context of crowdsourcing translation (Cámara de la Fuente, 2014; Olohan, 2014; Lee, 2022) as well as different interdisciplinary studies (Cámara de la Fuente & Comas-Quinn, 2016; Comas-Quinn, 2019; Comas-Quinn & Fuertes Gutiérrez, 2019). This thesis, analogously, will utilize the TED Translators as a database and retrieve the material from the platform.

2.2.2. Data Sampling

In this study, the material to be analysed for the quality of interlingual subtitle translation has been determined by following the purposive sampling strategy. Purposive sampling implicates “selecting a sample based on pre-defined critical parameters” (Saldanha & O’Brien, 2013, p. 34), and this strategy necessitates specifying a set of criteria that will serve to answer research questions and narrowing the database in this direction.

Since the thesis uses the TED Translators platform as the data source, which comprises approximately 240.000 translations as a very large and extensive database, several key criteria to filter out translator profiles and subtitled audiovisual contents have been identified. The following criteria apply:

- On the TED Translators search engine, Turkish was selected as the language and Turkey as the country.
- People were sorted by the most subtitles, and the translator profiles who had at least 5 subtitled talks were retrieved.
- The TED Translators profile of each translator who met at least 5 translation criteria was accessed and information such as educational background, current profession, and areas of expertise on the “About” page was analysed. Along with those self-identification data provided by the volunteer translators, their *LinkedIn* profiles linked to the TED Translators profiles were also reviewed, if available.
- Specialties of the volunteers were defined accordingly:
    - Students and/or graduates of translation and interpreting departments who are full-time translators, interpreters and freelancers, as well as sworn translators, were categorized as professional translators. Instructors, writers, editors, and teachers were excluded from this group. Additionally, volunteer translators who simply list “translation” as an area of expertise and identify themselves as a student or translator without providing further

details about their educational or professional background were ruled out.

  - The people who clearly specified their profession and/or graduation information on their TED Translators profiles were classified as non-professional translators. They were mainly the volunteers that did not study translation and interpreting studies and do not work as translators and/or interpreters now.
  - The profiles without any self-identification information about translators were not evaluated during this process of classification.

- 210 profiles registered on the TED Translators platform were examined. As a result of the evaluation of these profiles according to their specialities, 26 professional and 57 non-professional translators met the established criteria.
- The “TED-Ed Original” category was selected as the talk type subtitled by the volunteers. The reason behind this category selection was the fact that TED-Ed Lessons aim to answer Wh- questions and provide basic information on a specific topic using clear and concise language, occasionally including technical terms.

Amongst the translators who fulfilled the above-mentioned sampling criteria and translated in the category of “TED-Ed Original”, 4 professional and 4 non-professional TED translators were randomly selected. At the culmination of the data sampling process, one TED-Ed Lesson subtitled by each translator was included in the corpus of the thesis to be subjected to quality assessment. The details of the corpus have been presented in Table 1, Material.

2.3. METHOD

This research purpose is to analyse the quality of interlingual subtitle translations produced by professional and non-professional TED translators. In furtherance of this objective, the audiovisual materials selected according to the pre-defined criteria will be examined within the framework of the FAR Model (2017), put forward by the translation scholar Jan Pedersen. Given that this quality

assessment model, which will be introduced in this section, can be grounded in local subtitling standards and conventions, the in-house translation guidelines prepared for the TED Translators program, the data source of this thesis, will also be used.

2.3.1. The FAR Model (2017)

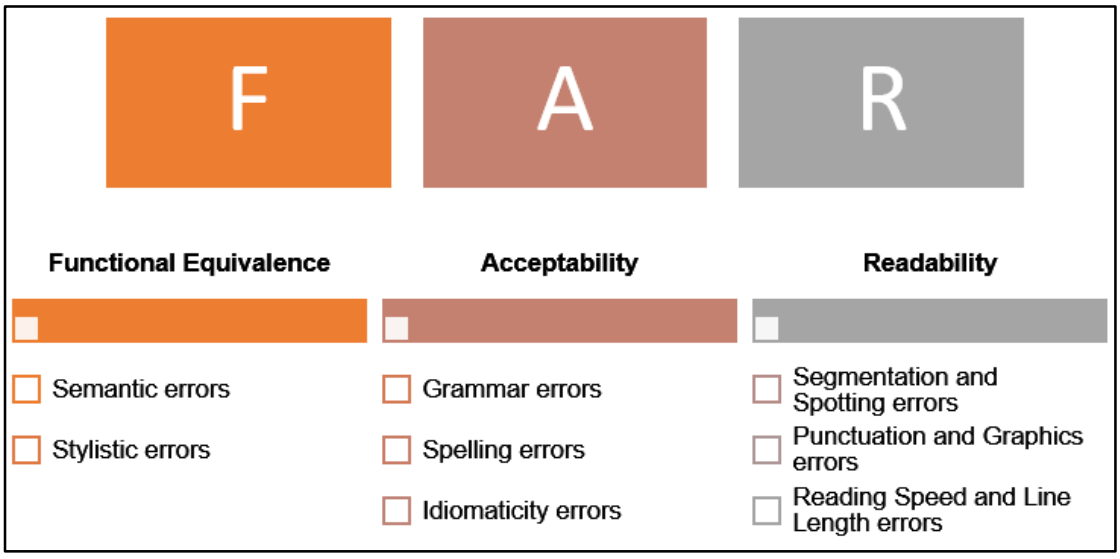
To fill the gap in the field of interlingual subtitle quality based on quality studies on intralingual live subtitling for the D/deaf and hard-of-hearing, Professor Jan Pedersen, from Stockholm University, published an article titled *The FAR model: assessing quality in interlingual subtitling* (2017) in which he proposed a model for assessing quality of interlingually translated subtitles. The FAR Model, laying out an evaluation of subtitles from three different areas, namely “Functional Equivalence”, “Acceptability”, and “Readability”, establishes a “product-oriented” (Pedersen, 2017, p. 213) quality analysis framework and offers a “viewer-centred” (p. 215) research in essence. The model takes its name from the initials of each area it evaluates, and distinguishes as a generic, nonexclusive method that allows these areas to be assessed in accordance with relevant guidelines provided by agents, commissioners or taskmasters. In view of the fact that subtitling norms can even vary among different organizations in the same country, this pliancy of the FAR Model stands out as a positive aspect.

Besides referencing to other studies on various quality assessment models, eye-tracking research, in-class practices, and best practices (p. 210), Jan Pedersen also asserted that the FAR Model had partly been inspired and appropriated by the NER Model (Romero-Fresco & Martínez Pérez, 2015) through which dependent and independent “idea units” are regarded as translation units (Pedersen, 2017, p. 212) and an accuracy error is calculated based on edition and recognition errors of the units, penalized according to their severity degree (Romero-Fresco & Pöchhacker, 2017, pp. 151-152). Pedersen, however, developed the FAR Model in the light of the shortcomings of the NER Model it is built upon, particularly its inapplicability to interlingual subtitle translation. Moreover, he interviewed several executives and editors from Sweden and Spain

to obtain industry commentary on their approaches to subtitle quality (Pedersen, 2017, p. 213). His research on subtitling quality unveiled the situation that the existing subtitle quality standards and codes were generally process-oriented rather than focused on the audiovisual product itself (p. 214), as well.

Designed by drawing on the aforementioned sources, The FAR Model is a tripartite model for assessing interlingual subtitle quality, and it evaluates translated subtitles based on their “Functional Equivalence”, “Acceptability”, and “Readability”. Each category requires the assessors to pose different questions about subtitles and enables them to analyse thoroughly in the way of these three areas. In parallel with this, Functional Equivalence as the first stage of the FAR Model revolves around the question of how effectively the intended message is translated in the subtitle, whereas Acceptability addresses how good the subtitles conform to the norms of the target language, and Readability seeks to answer how fluently the subtitle captions can be read by the viewer. Each of these FAR areas are also of different kinds, as they are categorized as per the cause of their formation. Figure 2 shows the whole structure of the FAR Model.

Figure 2. *The FAR Model (2017)*



Problematic elements found as a result of the quality assessment are defined as errors, labelled using the penalty system of the NER Model, and classified according to their severity. The error labels range from “minor”, “standard”, and

“serious” while the penalty points assigned to these erroneous cases alternate between “0.25”, “0.5”, and “1” (Romero-Fresco & Martínez Pérez, 2015, pp. 34-41, as cited in Pedersen, 2017, p. 217). Only semantic errors under the category of Functional Equivalence are penalized with 0.5 point for minor, 1 point for standard, and 2 points for serious errors “to reflect how central semantic equivalence is in interlingual subtitling” as expressed by Jan Pedersen (p. 218).

In his article, Pedersen proposes a tentative scoring system in consideration of several erroneous scenarios adapted to the FAR Model, and in this way, he also explains each subcategory of the FAR areas. Laying emphasis on the importance of pragmatic equivalence in the case of subtitling, he designed his model of quality assessment to examine equivalence at both semantic and stylistic levels. According to Jan Pedersen, minor semantic errors may originate from lexical inaccuracies, not interfering in the overall message just as in the instances of standard semantic errors that may be caused by mistakes in larger units, such as untranslated captions or literal translations. In contrast to these two kinds of semantic errors, serious semantic errors consist of examples that affect more than one subtitle and prevent the viewers from grasping the plot (p. 219). Stylistic errors, on the other side, may derive from wrong way of address, inappropriate linguistic register, or mismatched tone with the original audiovisual content (p. 220). In the Acceptability category, where translation mistakes that do not comply with the norms of target language are evaluated, grammar errors mainly consist of lingual errors violating grammatical rules. Of these, errors that make reading and comprehending difficult for the viewer are labelled as serious, errors that can only be noticed by close reading are labelled as minor, and the other errors in between are suggested as standard grammar errors (p. 220). Spelling errors may be caused by any misspelling or typing error and are assessed following the same penalty system as grammar errors. The subcategory of idiomaticity errors is concerned with whether the target language used in subtitles seems natural, and examples of verbatim translations in which the source-language tradition is maintained are considered to be erroneous (p. 221). Readability is the last area of the model, where translated subtitles are analysed from a technical point of view and their legibility is assessed. Especially in the case of segmentation and

spotting, Jan Pedersen gained from eye-tracking studies and argued their impact on the viewer's comprehension of subtitles. According to the researcher, lines of subtitles should be segmented by taking "the semantic and syntactic structure of the message" into consideration, and minor segmentation errors occur "between the lines of subtitles" while standard errors can be detected "between subtitles" (p. 222). In this subcategory, cases where subtitles do not appear in synchronization with the image or sound are also considered as errors. Among the errors categorised as spotting errors, errors of a few seconds are considered minor errors while examples that cause the timing of more than one subtitle caption to shift are penalized with a serious error score. Punctuation and graphics errors dealing with the rules of character or sound representation, and also the subcategory of reading speed and line length errors, which are pertinent to the maximum number of characters per subtitle, can be best assessed for quality in accordance with the translation guidelines provided to subtitlers. Pedersen, therefore, advocates in the FAR Model that identifying errors and determining their severity should indeed follow the relevant guidelines or subtitling conventions (pp. 222-223). Nonetheless, it would not be unfounded to claim that behind the penalty system lies the metaphor of "contract of illusion" (p. 215) that he invented in 2007 and integrated into the FAR Model in 2017 by establishing on Pablo Romero-Fresco's study (2009). In keeping with Jan Pedersen's statement, the users of subtitles assume that the text on the screen represent a word-perfect rendition of the speech, and for the sake of this "contract of illusion" between the subtitlers and the viewers, the subtitlers are supposed to create a covert and fluent translation. Hence, errors making the viewers realize that they are facing an unidiomatic and unsynchronized translation product need to be penalized with a higher severity because they break the contract.

The FAR Model, unlike the NER Model or other practices in the sector, acknowledges the subtitle itself as the basic unit of quality assessment (Pedersen, 2017, p. 216). Pedersen argues both that the definitions of subtitle in the "Code of Good Subtitling Practice", and that errors can lead not only to local but also to complete incomprehensibility in a subtitle, as shown by certain eye-tracking research (Ghia, 2012, as cited in Pedersen, 2017, p. 217), paved the

way for the subtitle to be adopted as the unit subjected to quality analysis. Although the subtitle as a unit can be considered as an advantage for interlingual translation, the variability in the number of subtitles for each audiovisual content can also be a disadvantage, especially in scenarios where an overall assessment is needed for discussion. For the very reason, Jan Pedersen includes one last measurement in the scope of the FAR Model, which is called “approval rate”, to attain a total score of subtitle quality. The approval rate is calculated by dividing the total error score by the number of subtitles (p. 224), and it ensures a comparable score is obtained even if the lengths of audiovisual contents differ from one another. The following figure demonstrates how the percentage value of the approval rate is formulated.

Figure 3. *The Formula of the Approval Rate*

$$\text{Approval Rate} = 100 - \left(\frac{\text{Total Error Score}}{\text{Number of Subtitles}}\ x\ 100\right)$$

The formula can be adapted to calculate category-based approval rates, which are based on the number of subtitles divided by the error scores obtained in the relevant FAR category, rather than the total. It is important to note, however, that since the errors found in a particular category are analysed across all subtitles and divided by this number, the approval rates derived from these assessments will have a higher value than the total approval rates.

In his article, Jan Pedersen also covers the weaknesses and strengths of the FAR Model. As alluded to before, the Model can be localized by feeding from in-house translation and subtitling guidelines as an advantage (p. 215). Moreover, it can be used as a feedback tool since it provides error scores in three different areas: functional equivalence, acceptability, and readability of subtitles. Presenting both quantitative and qualitative data about the product, not the process, the FAR Model can therefore be accepted as suitable for a didactic purpose (p. 224). In addition, the percentage value of the approval rate obtained as a result of error analysis makes it possible to compare subtitle quality of

different types of audiovisual contents (p. 211). Notwithstanding these favorable aspects of the Model, Pedersen underscores that the biggest weakness of this model can be deemed subjectivity regarding the matter of identifying semantic and idiomaticity errors (p. 224). Good translation solutions, nevertheless, do not get an extra point within the framework of the FAR Model, which reduces the disadvantage of subjectivity to a minimum level, whereas it is also recognized as unfair (p. 215). Furthermore, the detection of errors and the assignment of error scores according to the severity of the detected errors can be practiced in different ways between different quality assessors (pp. 224-225). While Jan Pedersen's definitions about the FAR areas and examples of penalization are an attempt to ensure intersubjectivity in interlingual quality assessments (p. 217), carrying out the analyses with a single assessor can play a role in minimizing the impact of this weakness, as well. The "fluency bias", on the other hand, can be regarded as another shortcoming because the Model places the notion of "contract of illusion" at the center of the severity evaluation (p. 224).

At the time this study was authored, The FAR Model was practiced by Jan Pedersen upon sixteen fansubs of ten English-language films translated into Swedish (p. 211). The article titled *Fansubbing in subtitling land: An investigation into the nature of fansubs in Sweden* (2019) was published after two years, in light of the real materials of the lawsuit against fansubs for copyright infringement (Pedersen, 2019, p. 54), and it illustrated the fact that "Swedish fansubs share the feature of being less norm-governed than prosubs, though not entirely free from norm influence" (p. 72). In the "Conclusion" of the study, Pedersen called on researchers to examine the subtitle quality in different languages and cultures. Following that, the present thesis built on the FAR Model intends to examine the interlingual subtitle quality of Turkish translations produced by professional and non-professional translators within the scope of the TED Translators program.

2.3.2. TED's In-house Translation Guidelines

The TED Translators program has drawn up several translation guidelines to help its volunteer translators to work in a crowdsourced translation project. Having

been published openly to the public, not only to the translators enrolled to the program, the resources prepared for volunteers can be accessed through the official website of *TED* (see Subtitling Tips, n.d.).

TED's in-house translation guidelines are available in different mediums and embrace a diversity of formats, from video tutorials to quick tips manuals. The official website of *TED*, the TED Translators Wiki (also known as OTPedia), the YouTube channel named "TED Translators", translation guides in Word and Excel files accessible online, and CaptionHub Resource Center include substantial details about the TED Style, best practices, subtitle rules, and translation techniques for the consultation of the volunteer TED translators.

To give a brief overview, these resources of the TED Translators program set out semantic and stylistic considerations such as the need to convey the exact meaning of the original speech, the necessity to use modern terms and phrases, the requirement to avoid literal translations as it would be more appropriate and idiomatic to choose the expressions of the target language, and the preference for a translation discourse that suits the style of the speaker. Furthermore, technical standards for subtitling, which are also defined and automated in the online subtitle editor CaptionHub, are reminded to translators by means of the in-house translation guidelines. Accordingly, subtitle entries consisting of a maximum of 2 lines should not exceed 42 characters, and a subtitle should also not exceed the reading speed of 21 characters/second. Subtitles that exceed this reading speed can be compressed on the understanding that the core meaning is preserved, and therefore omission, which is accepted as a subtitling strategy by some translation scholars (Tomaszkiewicz, 1993; Pedersen, 2005) and practitioners, may be considered applicable depending on the context and the intended message. Linguistic units and wholes, even so, should not be broken. Additionally, the beginning and end of two different sentences should not be merged into a single subtitle, and a single sentence should not be segmented into two lines unless it is necessary. In two-lined subtitles, attention should be given to protect line-length balance as well. Emphasized in the guidelines as one of the most important technical aspects of subtitling, the spotting of subtitles

should also be synchronized in accordance with original speech and speech pauses. On top of these, special guides on compressing the subtitles, breaking the lines, representing sound information, etc. have been prepared and published on the website of The TED Translators Wiki, where volunteer translators can find answers to their case-specific questions. This website, serving as a comprehensive and instructive translation guide, also includes information on the program structure of TED Translators, translation workflow, volunteer roles and descriptions, dictionaries and term banks that translators can consult during the process of subtitling, contact details of the support teams on distinct platforms, and many other areas. Last but not least, The TED Translators Wiki provides a language-specific guide to the languages translated as part of the program.

All the in-house translation guidelines offered by *TED* have been examined within the scope of this thesis, and subtitle rules established by these guidelines have been acknowledged for use in the quality assessment analysis. As a companion to the fundamental principles of translation and subtitling touched on earlier, which constitute the building blocks of the TED Style, the web pages titled “Turkish” and “Turkish Subtitles” on The TED Translators Wiki platform will be used as the main sources of the qualitative analyses. Since these translation guidelines redirect volunteer Turkish TED translators to the Turkish spelling and grammar rules put forth by the Turkish Language Association (abbreviated by TDK in Turkish), the regulatory authority in Turkey for the Turkish language, for every detail that they are unsure about, the official guides will also be frequently utilized in the assessment.

The examples that fall under the categories of “Functional Equivalence”, “Acceptability”, and “Readability” within the framework of the FAR Model, which form the outline of the data analysis, will be evaluated in accordance with both TED’s in-house translation guidelines and the rules set by the Turkish Language Association. The specific norms taken from these resources will concomitantly be covered in detail under the relevant examples.

CHAPTER 3

DATA ANALYSIS AND RESULTS

In this chapter, subtitles selected from the audiovisual materials the quality of which have been assessed through the FAR Model (2017), proposed by Jan Pedersen, will be presented respectively under the “Functional Equivalence”, “Acceptability”, and “Readability” categories, and penalty points assigned to those examples will be explained, along with their rationale.

As the translation scholar Pedersen points to the feasibility of the FAR Model by defining it “a general model that can be localized by feeding it parameters with data from in-house guidelines, best practice or national subtitling norms” (Pedersen, 2017, p. 215), TED-Ed Lessons make use of TED’s own in-house guideline as well as the sources published by national institutions within the translation process. The analysis chapter of this study, therefore, will be conducted with a representative sample of mixed examples extracted from the subtitles of both professional and non-professional translators, which also indicates the applicability of the Model on the quality of interlingual subtitling of TED-Ed content.

The first section of this chapter will introduce the data to be used in the quality assessment of interlingual subtitles through the FAR Model. The titles of the TED-Ed Lessons will be displayed in a table with abbreviations assigned to them, furthermore, duration of the lessons and the number of subtitles will be given in the table as well to enable a clear evaluation of the quantitative results obtained. In the second section, selected examples of minor, standard and serious error will be scrutinized under the categories of Functional Equivalence, Acceptability, and Readability that give the FAR Model its name. A table including category-based scores of the material will also be provided for each category. The third and the last section of this chapter will concentrate on the comparative category-based and total approval rates of the subtitles, created by professional and non-

professional translators, with the purpose of providing an overall quality assessment of the subtitles.

Based on the hypothesis that audiovisual material subtitled by non-professional translators will have lower approval rates and hence lower quality than that produced by professional translators, this study will discuss the relevant findings in Chapter 4.

3.1. DATA REPRESENTATION

“Data Collection” section under Chapter 2, Data and Research Methodology, has already elucidated the process of data collection and sampling within the database of the TED Translators platform. The present section will primarily shed light on the titles of the TED-Ed Lessons which comprise the material of this thesis, and establish the abbreviations to represent relevant TED-Ed Lessons within the tables of analysis, together with duration of the audiovisual materials and number of subtitles.

The foregoing details of the material are presented in Table 1 below.

Table 1. *Material*

	Title of TED-Ed Lesson	Duration	Subtitles
P1	Kasları ne geliştirir? - Jeffrey Siegel	04:20	74
P2	Neden yoksulluktan kaçmak bu kadar zor? - Ann-Helén Bay	04:45	79
P3	Amerikalılar ve Kanadılar neden İşçi Bayramı'nı kutluyor? -Kenneth C. Davis	04:12	77
P4	Düzenbaz yapay zekâ bilmecesini çözebilir misin? - Dan Finkel	05:12	79
	Total of Professional Subtitles	**18:29**	**309**
NP1	Karanlık madde dedektörü nasıl yapılır? - Jenna Saffin	04:32	85
NP2	Vivaldi'nin "Dört Mevsimi"'ni neden dinlemelisiniz? - Betsy Schwarm	04:19	64
NP3	Neden Teflon'a hiçbir şey yapışmaz? - Ashwini Bharathula	04:44	83
NP4	Aristophanes'e neden "Komedinin Babası" denilmiş?	05:11	82
	Total of Non-professional Subtitles	**18:46**	**314**
	Combined Total	**37:15**	**623**

As shown in Table 1, subtitles created by the professional translators will be abbreviated by the letter "P" in the examples to be presented under the analysis section, while those of the non-professional translators will be represented by the letters "NP".

It is worth remembering that, although an approval rate is calculated within the FAR Model to properly evaluate the quality of audiovisual materials without considering their quantitative attributes, the total duration of the TED-Ed Lessons subtitled by each group has been taken into account to minimize discrepancies. The same attention has been paid for the number of subtitles, as well.

Lastly, it is important to highlight that the quality assessment will be carried out between the language pair English-Turkish. The titles of the TED-Ed Lessons in

Table 1 have been given in Turkish regarding the objective of indicating the key data to be assessed through the FAR Model.

3.2. QUALITATIVE DATA ANALYSIS

82 examples out of 534 errors assigned to the Turkish subtitles of the TED-Ed Lessons in Table 1 have been selected to be explicated within the pertinent categories, which are “Functional Equivalence”, “Acceptability”, and “Readability” sequentially. Nevertheless, before proceeding to the category-based analysis, it would be worthwhile to review Table 2 to see the distribution of these 534 errors and the total number of errors.

Table 2. *Distribution of Errors by categories and in total*

Material	Number of Subtitles	Number of Functional Equivalence Errors	Number of Acceptability Errors	Number of Readability Errors	Total Number of Errors
P1	74	14	31	20	**65**
P2	79	12	20	18	**50**
P3	77	5	12	18	**35**
P4	79	6	28	42	**76**
NP1	85	13	29	29	**71**
NP2	64	16	23	24	**63**
NP3	83	13	25	25	**63**
NP4	82	16	49	46	**111**
TOTAL	**623**	**95**	**217**	**222**	**534**

Table 2 reveals that certain audiovisual contents of the material, such as P4 and NP2, have almost identical totals of subtitles and errors. This situation stems from the fact that some subtitle segments have been scored for multiple errors, whether in different and/or the same categories. Examples of those cases will also be covered during the analyses. On the other hand, assessing the other numerical data in the light of the approval rates will provide a more reliable

evaluation, acknowledging that each TED-Ed Lesson has a unique length and content.

3.2.1. Functional Equivalence

Functional Equivalence pertains to delivering the intended, original message in target subtitles. The analysis under this category will investigate semantic and stylistic errors in accordance with the Turkish grammar rules set by the Turkish Language Association, and the TED Style instructed by the in-house translation guidelines.

Below, Table 3 presents the error scores and approval rates of the material under the category of Functional Equivalence.

Table 3. *Functional Equivalence Scores and Approval Rates*

Material	Number of Subtitles	Number of Functional Equivalence Errors	Functional Equivalence Error Score	Functional Equivalence Approval Rate
P1	74	14	8.5	88.51%
P2	79	12	8.25	89.56%
P3	77	5	3.75	95.13%
P4	79	6	6.25	92.09%
NP1	85	13	8.75	89.71%
NP2	64	16	11	82.81%
NP3	83	13	7.75	90.66%
NP4	82	16	11.5	85.98%
Average of Professional Subtitles			**6.6875**	**91.32%**
Average of Non-professional Subtitles			**9.75**	**87.29%**
Combined Average			**8.21875**	**89.31%**

Note. Adapted from “Fansubbing in subtitling land: An investigation into the nature of fansubs in Sweden” by J. Pedersen, 2019, *Target*, *31*(1), 50-76. Copyright 2019 by John Benjamins Publishing Company.

As a result of the quality assessment on functional equivalence, it is discernible that there is a variance of approximately 4 percentage points between the average approval rates. Although the professional translators have achieved a better subtitle quality in regard to conveying the core meaning in the source subtitles, this actually indicates that any marked score difference between the professional and non-professional translators has not been obtained under this category, as hypothesized.

3.2.1.1. Semantic Errors

Semantic errors arise from translation errors that make it difficult or completely prevent the viewers from understanding the audiovisual contents. Throughout the process of analysing the material, several reasons that hamper the comprehension of the original message have been identified. Those reasons include errors in lexical choice, incorrect decomposition of source text components, mistranslation, omission of significant units, and untranslated subtitles.

Semantic minor errors are mostly caused by the misinterpretation of words or units in a whole sentence, whether it consists of one or more subtitle segments, and does not interfere with the overall meaning and flow of the target subtitle.

It is also key to note that penalty points only assigned to semantic errors are 0.5 for minor, 1 for standard, and 2 for serious ones, as with the NER Model.

Table 4. *Minor semantic error examples - 1*

Error type: Semantic error		
NP2	**(EN) 0:17**	It's been featured in uncounted films and television commercials,
	0:21	but what is it and why does it sound that way?
	(TR) 0:17	Sayısız film ve TV reklamında yer almıştır
	0:21	fakat sırrı nedir ve neden bu şekilde işitilir?
NP3	**(EN) 3:10**	PTFE is stable at moderate temperatures, like you'd use to cook eggs or fish,
	(TR) 3:10	PTFE yumurta veya balık pişirdiğiniz makul sıcaklıklarda istikrarlıdır,
Error label: Minor error		
Penalty point: 0.5 point		

The two examples above, extracted from the audiovisual materials named as "Non-professional 2" and "Non-professional 3", illustrates semantic minor errors in the sense of incorrect word selection.

In NP2, the given section informs about the reason why Antonio Vivaldi's *The Four Seasons* is so famous, and asks a rhetorical question. As the word "işitilir" in the Turkish subtitle of the lesson means "to be heard" in English, the translation does not have the same effect and meaning as the original version.

The example of NP3, in the same vein, lays stress upon the temperature in which thermal degradation of PTFE occurs. As it can be seen in Table X, the translator preferred the Turkish translation of "stable" as its first meaning in the dictionary; however, this preference creates a vague meaning for the Turkish audience and does not deliver the intended message.

Respecting the lexical errors, Jan Pedersen also suggests in his article (2017, p. 219) that those are not serious ones, providing that word choices do not interfere with the overall meaning or plot by referring to close meanings.

Table 5 below demonstrates other examples of minor errors.

Table 5. *Minor semantic error examples - 2*

Error type: Semantic error		
P2	**(EN) 0:32**	To make things worse, you have
		to pay <u>for transportation to work,</u>
	0:35	<u>and childcare while you're at the office</u>.
	(TR) 0:32	Daha da kötüsü,
		<u>işe giderken ulaşıma ve ofisteyken</u>
	0:35	<u>çocuğunuzun bakımına</u>
		ödeme yapmanız gerekiyor.
P2	**(EN) 2:26**	And when less people take on new jobs,
		the economy slows down,
	2:30	keeping people in poverty
	2:31	<u>and potentially pushing people</u>
		<u>on the cusp of poverty over the edge.</u>
	(TR) 2:26	Daha az insan işe girdiğinde,
		ekonomi zayıflar,
	2:30	insanları fakirleştirir
	2:31	<u>ve potansiyel olarak insanları</u>
		<u>yoksulluğun eşiğine iter.</u>
Error label: Minor error		
Penalty point: 0.5 point		

Additional instances of semantic minor error evaluated apart from lexical errors contain translation mistakes arising from erroneous decomposition of the source text units. The table above provides examples of errors observed in two different situations: between multiple segments of a sentence and within one-segmented sentence.

The example on the top retrieved from "Professional 2" serves as a sample for the former case. The sentence in this section is formed of a main clause along with a subordinate clause, which is "while you're at the office". The Turkish subtitle reveals that "and" was taken as a subordinating conjunction by the translator, instead of "while", culminating in mistranslation of the sentence. From this perspective, it would not be wrong to argue that the translator keeps in line with the segmentation of the source subtitle file, not with the whole sentence, thereby shifting the meaning to a small extent.

The other excerpt from the same audiovisual material, conversely, shows that an identical error can be noted in a one-segmented sentence as well. The error here is that the noun phrase includes a post modifier, transforming into a unit as “people on the cusp of poverty”. Nonetheless, the Turkish subtitle points to another circumstance in which can be posited “pushing people over the edge of poverty” as a back translation.

According to TED’s in-house translation guidelines and OTP Learning Series, conveying accurate meaning and not breaking the linguistic units have been frequently emphasized. The errors in Table 5, which may be regarded as violation to the aforementioned two fundamental rules, have still been assessed as minor ones because they do not interfere in the overall meaning and do not change the audience’s understanding of the main subject. In contradiction to these translational mistakes identified in secondary details, further errors affecting the core of the story have also been detected, as can be found in Table 6.

Table 6. *Standard semantic error examples - 1*

Error type: Semantic error		
P3	**(EN) 2:26**	After that, many labor and political groups
	2:29	around the world
	2:30	had begun to mark Haymarket Square on May 1st,
	(TR) 2:26	Bu olaydan sonra,
	2:27	tüm dünyada pek çok emek ve siyaset örgütü
	2:30	1 Mayıs Haymarket Olayını anmaya başladı.
NP2	**(EN) 0:50**	In providing specific plot content
		for instrumental music,
	0:53	Vivaldi was generations ahead of his time.
	(TR) 0:50	Enstrümantel müziğe katkı
		sağlama anlamında,
	0:54	Vivaldi zamanının çok ötesindeydi.
NP4	**(EN) 2:26**	One issue, in particular,
		inspired much of Aristophanes' work:
	2:31	the Peloponnesian War
		between Athens and Sparta.
	(TR) 2:26	Atina ve Spartalılar arasındaki
		Peleponez Savaşı,
	2:29	Aristophanes'in çalışmalarından
		esinlenilmiştir.
Error label: Standard error		
Penalty point: 1 point		

The table examples three varying sections from the material, in which the underlined statements of the Turkish subtitles give misleading information about the main topic. To put it differently, the TED-Ed Lessons of the relevant excerpts essentially intend to offer insights about these subjects. The translation errors, in the meantime, have originated from distinct approaches.

Having been indicated in the lesson abbreviated by "P3", The Haymarket Square riot in fact took place on May 4, 1886. However, the Turkish subtitle bears the meaning of "the May 1st Haymarket Affair" while the original audiovisual content does not include such information, only referring to commemoration of the event on May 1st. The mistranslation resulting in a semantic standard error here emanated from the change in the meaning, thus providing false information to the Turkish audience about the date of the riot.

The second section, retrieved from the lesson on Antonio Vivaldi and *The Four Seasons*, shares valuable facts about Vivaldi, his compositions, and his contributions to music. As evident in the example, the Turkish translation gives implicit information about Vivaldi's contributions by excluding the emphasis on the plot content that he employs in his music. Lack of this remarkable characteristic of Antonio Vivaldi's music provides only limited insight to the Turkish audience.

The Turkish subtitle from NP4 presents another example of misinformation when compared to the original. The back translation of the Turkish subtitle signifies that "The Peloponnesian War between Athens and Sparta was inspired by Aristophanes' works", whereas the TED-Ed Lesson expresses the opposite by stating that the War, in fact, inspired Aristophanes' works. This mistranslation, which shows resemblance to the example of the Haymarket Square riot, leads the Turkish audience to be misinformed about the central subject, Aristophanes, and therefore, the subtitle has been assigned a standard error.

The rationale behind not assigning serious error scores to the examples discussed above is that the erroneous subtitles do not hamper the meaning and flow of the prior and subsequent subtitles, only changing the information within its segment. The following table covers new semantic standard error examples arising from omission of specific parts of speech.

Table 7. *Standard semantic error examples - 2*

Error type: Semantic error		
NP1	**(EN) 2:25**	This shielding ensures that only the particles scientists are looking for
	2:29	can make their way into the detectors.
	(TR) 2:25	Bu koruma, bilim insanlarının aradığı moleküllerin
	2:29	dedektörlere girmesini sağlar.
NP3	**(EN) 1:07**	It also had an extremely low coefficient of friction,
	1:10	making other materials slide right off it.
	(TR) 1:06	Ayrıca sürtünme katsayısı son derece düşük,
	1:10	diğer materyaller üzerinde kayıyor.
Error label: Standard error		
Penalty point: 1 point		

According to the TED Style ensured by the in-house translation guidelines, compressing subtitles by means of simplification, summarization, or omission can sometimes be necessary for the sake of keeping pace with the specified reading speed. The guideline, though, lays emphasis on the cases that compression is not recommended as well, introducing a representative example of the sentence “I ate almost ten samosas” (How to Compress Subtitles, 2020). It underscores that the word “almost” cannot be excluded from the subtitle as long as the sentence depicts an eating contest where the number of samosas eaten is crucial to get the gist of this sentence.

Table 7 demonstrates two instances where significant units have been omitted in the Turkish subtitles. In the source subtitle of NP1, the excerpt highlights that only targeted particles can filter into the detectors, whereas the target subtitle leaves the meaning ambiguous about the functioning of the shielding by not translating the word “only”, and not conveying the exact meaning to the Turkish audience.

The same ambiguity has also been observed in NP3. In the TED-Ed Lesson on the properties of Teflon, it is explained that the low coefficient of friction helps other materials slide on Teflon. The Turkish translation of the lesson; nevertheless, does not make this condition clear for the audience as a

consequence of omitting the equivalent of “right off it”. Carrying an equivocal meaning, the Turkish subtitle implies that “Teflon slides right off other materials due to its low coefficient of friction”, too.

Other cases, in which specific words accompanied by a visual representation are omitted, have also been determined during the FAR Model analysis.

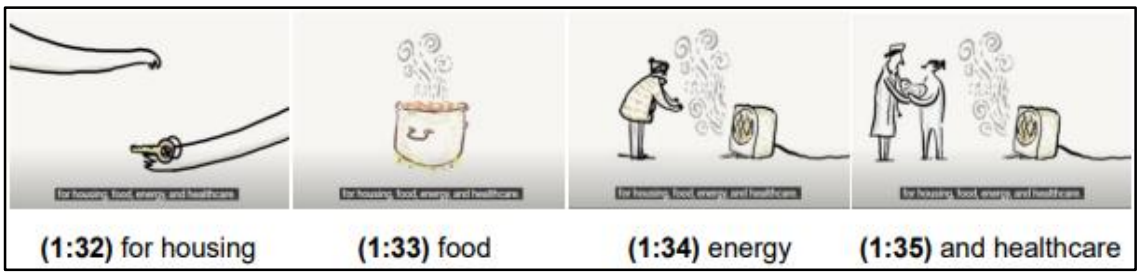
Table 8. *Standard semantic error example - 3*

Error type: Semantic error		
P2	**(EN) 1:26**	Today, these are called welfare programs,
	1:29	and they usually take the form of government-provided subsidies
	1:32	for housing, food, energy, and healthcare.
	(TR) 1:26	Günümüzde bunlara, refah programları denilmektedir
	1:29	ve genellikle konutlandırma, yiyecek, ve sağlık hizmetleri gibi
	1:32	devlet tarafından sağlanan teşvikler şeklinde bulunurlar.
Error label: Standard error		
Penalty point: 1 point		

In the example above, it is obvious that the word “energy” in the source subtitle is not translated in the target subtitle. Even though this omission does not cause confusion about the meaning and message of the lesson, the visual information of the relevant material exhibits that there is an inconsistency between the text and the visual. This suggests that different parameters play a role for the same translation practice to be evaluated as an error.

Figure 4 illustrates the visual content in the TED-Ed Lesson together with the speech at that time.

Figure 4. *Inconsistency between the text and the visual representation*



Displaying corresponding images simultaneously with an italicized speech, the visual representation of the lesson comes forward even if the Turkish subtitles are not on the screen. Besides, when the Turkish translation is assessed in terms of subtitle quality, the subtitle at 1:29 is to be penalized with a semantic standard error owing to omission of a word represented by a visual, in addition to being scored by a standard error under the category of “Segmentation and Spotting” to be mentioned in “3.2.3.1. Segmentation and Spotting Errors”.

Similar to the last case, other examples of the Turkish subtitles that fail to deliver semantically equivalent and accurate sentences as a result of multiple translation errors have also been found, as given in Table 9 below.

Table 9. *Standard semantic error examples - 4*

Error type: Semantic error		
P2	**(EN) 3:29** **3:33**	This is the only known policy that could entirely remove welfare traps, since any earned wages would supplement the benefit rather than replace it.
	(TR) 3:29 **3:33**	Bu, refah tuzaklarını tamamen ortadan kaldırabilecek bilinen tek politikadır çünkü kazanılan herhangi bir maaş faydayı değiştirmek yerine onu tamamlayacaktır.
NP2	**(EN) 1:30**	In “Summer,” the turtle dove sings her name “tortorella” in Italian,
	(TR) 1:30	“Yazın”, üveyik ismi olan, “tortorella”‘yı İtalyanca söyler.
Error label: Standard error		
Penalty point: 1 point		

The underscored part in the Turkish subtitle of P2 constitutes an incoherent component in a comparative sense with the intended message and effect of the source subtitle. This example includes three translation errors, which are redundant use of words (herhangi bir), incorrect rendition of terms (fayda) as well as verbs (değiştirmek), producing a meaningless sentence in Turkish. Nevertheless, the term “benefit” is translated as “yardım” throughout the lesson while “değiştirmek” actually stands for “yerini almak” in the subtitle in question. “Herhangi bir” as a redundant unit, on the other hand, has a bearing on reading speed and semantic coherence.

For the case of NP2, it is also viable to address three different errors identified in the Turkish subtitle. The translation mistakes can be listed as misinterpreted terminology (Yazın), incorrect use of punctuation marks (commas and apostrophe) prompting ambiguity, and breaking the units of the source sentence erroneously (by not taking “üveyik” as the subject of the sentence). In consequence of these mistakes, the back translation of the Turkish subtitle denotes that “‘In Summer’ says ‘tortorella’, which is the name of the turtle dove, in Italian”, shifting the meaning entirely.

The various types of errors other than semantic ones, such as mispunctuation or use of redundant words, have also been assessed and penalized under the relevant categories. Nevertheless, the Turkish subtitle examples provided above have indeed been categorized as semantic standard errors and scored by 1 point, considering that they deliver a different message than the source subtitles, for whatever reason behind.

According to Jan Pedersen (2017), a segment can be penalized with a serious error score when it is not possible to comprehend more than one subtitle or sentence, breaking the contract of illusion. Although he also argues that “standard semantic errors would also be cases where utterances that are important to the plot are left unsubtitled” (Pedersen, 2017, p. 219) in the same study, the following example has been categorized as a semantic serious error in view of the fact that the unsubtitled segment is actually an important part of the sentence, determining the course of it.

Table 10. *Serious semantic error example - 1*

Error type: Semantic error			
P4	**(EN)**	**1:53**	You want to be the one to lower the water level to 0,
		1:56	which means you need the water level to be at 1, 3, or 4
		2:00	when control switches to you.
	(TR)	**1:53**	Su seviyesini 0. kata indiren sen olmak istiyorsun
		1:56	Bu da sıra sana geçtiğinde su seviyesinin 1, 3 veya 4'te
		2:00	
Error label: Serious error			
Penalty point: 2 points			

The Turkish subtitle shows that there is no script at 2:00 even though a subtitle segment is created on that timecode. Since this untranslated segment is supposed to include the Turkish equivalent of the verb "to be" in the source subtitle, the meaning of the whole sentence becomes undefined for the Turkish audience who has no command of the source language and cannot deduce the meaning from the transcript or speech in English. To set an example for this situation; one person might conclude the untranslated segment themselves, inferring that it ends with "olması gerekmektedir (need to be)", while another person completes the sentence with "olmaması gerekmektedir (need not be)", thus arriving at a wrong meaning. This two-sided scenario proves that the untranslated segment in question determines the fate of not only itself, but also of the segments preceding it. As a consequence of all these considerations, the subtitle has been scored by 2 points and labelled as a semantic serious error.

3.2.1.2. Stylistic Errors

Functional equivalence of a translated subtitle is also assessed by identifying stylistic errors in conjunction with semantic ones. This category, which is not penalized as highly as semantic errors, mainly examines errors related to

language use. Subtitle users are therefore more likely to encounter conceptual inaccuracies rather than context-dependent shifts.

The quality analysis of the material has uncovered stylistic errors at three levels, including minor, standard and serious examples. As in the previous category, these examples have been found to be caused by various reasons. Using a register that does not align with the TED Style and overall tone of the lesson, verbatim translations of terms, and lack of terminological language in addition to inconsistent use of the existent terminology have led to the Turkish subtitles being labelled as erroneous.

The following table presents examples of stylistic minor errors that result from a lack of terminology but do not have an impact on the intended meaning.

Table 11. *Minor stylistic error examples - 1*

Error type: Stylistic error		
NP1	**(EN) 2:11**	The rock that makes up the Earth's crust works like a filter,
	(TR) 2:11	Dünya'nın kabuğunu oluşturan kaya bir filtre gibi çalışır,
NP4	**(EN) 4:23**	Through the praise of free speech and the celebration of ordinary heroes,
	(TR) 4:26 **4:29**	Serbest konuşma özgürlüğünün övülmesiyle ve sıradan kahramanları kutlamasıyla
Error label: Minor error		
Penalty point: 0.25 point		

It is significant to note that the highlighted terms in the selected Turkish subtitles convey the exact meaning in the English ones. Taking the educative and informative mission of the TED-Ed Platform into consideration; however, it would be more appropriate to use terminological corresponding of the relevant phrases, just as used in the source subtitles. "Yer kabuğu" in NP1 and "İfade özgürlüğü" in NP4 could be the stylistically correct terms to replace the underlined parts.

Table 12. *Minor stylistic error example - 2*

Error type: Stylistic error		
NP3	**(EN) 3:45**	it isn't thought to break down inside your body.
	(TR) 3:45	vücudunuzda çözündüğü düşünülmüyor.
Error label: Minor error		
Penalty point: 0.25 point		

The same type of translation error can also be found as part of verb choices. The excerpt above demonstrates that the verb "to break down" has been rendered into Turkish as "çözünmek". Although this translation does not create vagueness in the meaning of the target subtitle, "parçalanmak" in the context of chemical digestion would be the correct term to use in the Turkish subtitle of the lesson.

Furthermore, to these errors arising from the lack of terminological language, inappropriate lexical choices that are out of keeping with the TED Style have been penalized as well.

Table 13. *Minor stylistic error example - 3*

Error type: Stylistic error		
P3	**(EN) 2:13**	But then came the violent
	(TR) 2:13	Ama sonra gene şiddet hakim oldu.
Error label: Minor error		
Penalty point: 0.25 point		

"Gene", the translation of "then", is acknowledged by the Turkish Language Association as synonymous with the adverb "yine". The official website of TED, though, recommends avoiding traditional language and harmonizing with the tone of the speech. When the example in question is considered within the scope of the guideline for the TED translators, it can be argued that the register used is not suitable for the TED Style. Nonetheless, a penalty point has been assigned on a minor level as the word is accepted by the official institutions.

Regarding the four examples given, it should be noted that the parts considered as minor errors are included in the supporting sentences, as also regarded in the semantic error category. In addition to this, they are penalized with a minor score

because they do not interfere with the main meaning, and so, do not prevent the flow of information.

Stylistic standard error examples primarily consist of errors in translation of domain-specific terminology and mistranslations that lead the sentence to take on a new meaning.

Table 14. *Standard stylistic error examples - 1*

Error type: Stylistic error		
P1	**(EN) 3:08**	like insulin-like growth factor and testosterone,
	(TR) 3:08	örneğin insülin gibi büyüme faktörü ve testesteron,
NP4	**(EN) 0:55**	and is now called "Old Comedy."
	(TR) 0:55	Şimdilerde buna "Eski Komedi" diyoruz.
Error label: Standard error		
Penalty point: 0.5 point		

Two erroneous translations from two different specialized languages are presented in Table 14. In finer detail, P1 uses medical terminology while NP4 employs technical terms from the Ancient Greek theatre. The stylistic error here is that verbatim translation has been provided for these terms, causing an obstacle to the meaning through the use of incorrect terminology in the Turkish subtitles. "İnsülin benzeri büyüme faktörü" and "Eski Komedya" would be the official equivalents of the underlined terms in the Turkish subtitles, respectively.

Table 15. *Standard stylistic error example - 2*

Error type: Stylistic error		
NP1	**(EN) 1:50**	would create so much noise in the data
	(TR) 1:50	veride, o kadar çok parazit yaratırdı ki
Error label: Standard error		
Penalty point: 0.5 point		

In contrast to the case examined in Table 14, the above excerpt is an example of improper word choice that moves away from the original meaning of the source term, instead of practicing verbatim translation strategy. Here, the terminological

language is misused by preferring the term “parazit” in place of “gürültü”, which is the first and contextually correct meaning of the word “noise” in both generic and field-specific sense. In view of these findings, it can be clearly emphasized that the stylistic standard errors identified during the quality assessment do not originate from applying a single translation strategy.

Illustrated in the next examples, stylistic serious errors have been determined under two conditions: word preferences that are not appropriate for the TED culture, and inconsistent translations of terms throughout the audiovisual content.

Table 16. *Serious stylistic error examples - 1*

Error type: Stylistic error		
NP1	**(EN) 2:34**	scientists have a chance of detecting them.
	(TR) 2:34	bilim adamları onları yakalama şansına sahip olur.
NP4	**(EN) 3:35**	a comic technique where actors address the audience directly,
	(TR) 3:34	yani “aktörlerin doğrudan izleyicelere hitap ettiği,
Error label: Serious error		
Penalty point: 1 point		

The tutorial videos and distinct guidelines provided by the TED platform accentuate that translators are expected to be careful with the register and to make politically correct lexical choices during their translation process. The page of TED Translators Wiki for Turkish subtitles suggests abstaining from all discriminatory words and phrases, including the ones with ethno-cultural characteristics, political views, physical features and sexual orientations (Turkish Subtitles, 2020).

Also, the highlighted phrases in the Turkish subtitles fall under such words, in spite of having correct versions to be replaced as the in-house guidelines instruct. “Bilim insanları” in NP1 and “oyuncuların” in NP4 would be more appropriate translations of “scientists” and “actors” as substitutes for the current words.

Unlike the following example, the above-mentioned examples do not interrupt the flow of other subtitles, not creating a change in the message. They, despite that, have been scored by the highest penalty point for stylistic errors as the guidelines specifically lay weight on this issue.

Table 17. *Serious stylistic error example - 2*

Error type: Stylistic error		
P2	**(EN) 0:10**	Government benefit programs have helped you cover rent, utilities, and food,
	(TR) 0:10	Devlet yardımı, kira, yan gereksinimler ve yiyeceği karşılamanıza yardımcı oldu
	(EN) 2:45	So how can we redesign benefits in a way that doesn't penalize people for working?
	(TR) 2:45	İnsanlara çalıştıkları için ceza vermeyen çıkarları nasıl yeniden tasarlayabiliriz?
Error label: Serious error		
Penalty point: 1 point		

The table displays two different parts from the same material about poverty and practices of governments to escape from poverty, namely the lesson coded as "Professional 2", in which the word "benefit" has been translated inconsistently as "yardım" and "çıkar" throughout the Turkish subtitles. This inconsistency not only breaks the contract of illusion, but also leads to incomprehensibility for the audience to understand the main idea in question. "Yardım", among the Turkish translations of "benefit", would be suited to meet the intended message and effect in this specific TED-Ed Lesson.

Should it be necessary to sum up the general findings within the framework of functional equivalence of the Turkish subtitles, it is clear that all types of errors in both semantic and stylistic categories have been identified. The minor errors noted in this section of the analysis, which has been conducted within the scope of Jan Pedersen's FAR Model by complying with the in-house guidelines published by the TED platform, contain mistranslations on the lexical level that do not disrupt the flow of meaning. On the other hand, errors that transform the key message on the sentence level have been recorded as standard errors. Serious errors, as the final note, mainly consist of instances where more than one

sentence has been affected due to inaccurate translations, thus ceasing to be a transparent translation for the target audience.

Any substantial difference between the subtitles created by professional and non-professional translators has not been observed in terms of functional equivalence, and as emphasized earlier of this section, the examples given have been randomly selected. An argument could be made that the translation workflow of the platform, consisting of multiple agents, stages, and a control mechanism, prevents significant translation shifts in meaning that might distort the content of the lessons considerably.

3.2.2. Acceptability

The category of acceptability addresses the translation mistakes that do not conform to the rules of target language. According to the FAR Model, acceptability of subtitles is assessed on the basis of three aspects, which are grammar errors, spelling errors, and idiomaticity errors. Since these aspects pertain to the translated subtitles, the examples will only be represented with the Turkish excerpts of the relevant lessons.

Table 18 puts forward the acceptability scores of the material as well as their approval rates, as follows.

Table 18. *Acceptability Scores and Approval Rates*

Material	Number of Subtitles	Number of Acceptability Errors	Acceptability Error Score	Acceptability Approval Rate
P1	74	31	12.5	83.11%
P2	79	20	9	88.61%
P3	77	12	6.25	91.88%
P4	79	28	12.75	83.86%
NP1	85	29	12.5	85.29%
NP2	64	23	10.25	83.98%
NP3	83	25	11.5	86.14%
NP4	82	49	23.5	71.34%
Average of Professional Subtitles			**10.125**	**86.87%**
Average of Non-professional Subtitles			**14.4375**	**81.69%**
Combined Average			**12.28125**	**84.28%**

Note. Adapted from “Fansubbing in subtitling land: An investigation into the nature of fansubs in Sweden” by J. Pedersen, 2019, *Target*, *31*(1), 50-76. Copyright 2019 by John Benjamins Publishing Company.

The numeric values prove that the error scores and approval rates in respect of acceptability are lower than those of functional equivalence, and that the gap in the quality of subtitles between the two groups is wider in this category with a variance of around 5 percentage points.

The translation guidelines provided by the TED platform clearly inform translators to have recourse to native rules of their target language, to use local expressions, and not to do literal translations. In this category, acceptability errors will be grounded on the rules of the Turkish Language Association, as suggested on the TED Translators Wiki page, as well as on the idiomatic usage of the Turkish language.

3.2.2.1. Grammar Errors

The grammatical errors detected during the quality analysis reveals the fact that both the professional and non-professional translators commit errors of punctuation, capitalization, spelling of abbreviations, conjugation of verbs, and misspelling of conjunctions. As all of these grammar errors are penalized according to the rules established by the Turkish Language Association, they have all been classified as standard errors without distinction. Additionally, Jan Pedersen also remarks that “standard errors fall in between” (Pedersen, 2017, p. 220) in the sense that they are not so minor as to go unnoticed, but also, they do not cause changes so serious as to interfere with reading and comprehension of subtitles.

Below, the punctuation errors that constitute the majority of grammar errors are exemplified. Table 19 only presents the errors brought about by the incorrect use of punctuation marks.

Table 19. *Standard grammar error examples - 1*

Error type: Grammar error		
P2	**(TR) 0:10**	Devlet yardımı, kira, yan gereksinimler ve yiyeceği karşılamanıza yardımcı oldu
P4	**(TR) 3:10**	Bir katın rengi kendinden aşağıdaki 1,3 ve 4. katlardan belirlendiği için
NP1	**(TR) 0:40**	bu ışık, evrenin en büyük gizemlerinden birinin varlığının göstergesi olurdu :
Error label: Standard error		
Penalty point: 0.5 point		

The three examples above contain three different issues, indicating that punctuation has either been used in a wrong place or selected incorrectly. Namely, the underlined punctuation marks in the excerpts from the lessons abbreviated by P4 and NP1 have been assessed as faulty because they are not preceded or followed by a space. This specific rule has been stated not only by the Turkish Language Association, but also by TED’s in-house translation guidelines. In short, the translators translating into Turkish are required to use punctuation marks consecutively with the word to which they belong, and to leave

a space after punctuation marks other than apostrophes (Noktalama İşaretleri (Açıklamalar), 2019; Turkish Subtitles, 2020). Conversely, the comma in the underlined part of P2 has been detected as an incorrect punctuation choice, but it still sets an example of correct placement of commas. The expression “devlet yardımı (government benefit programs)” takes the role of the subject in the source subtitle; however, it is understood as equal to other objects, and thus is not perceived as the subject of the sentence due to the choice of comma in the Turkish subtitle. According to the Turkish grammar rules, it is appropriate to use a semicolon for indicating the subject in sentences with more than two equivalent elements (Noktalama İşaretleri (Açıklamalar), 2019).

Table 20. *Standard grammar error examples - 2*

Error type: Grammar error		
P1	**(TR) 0:53**	Zorluk arttıkça, beynin sinyali de gelişmektedir,
P1	**(TR) 2:17**	Yani kas geliştirmek için, hipertropi adı verilen bir süreçle
P2	**(TR) 3:57**	Bazı yerlerde sınırlı alanlarda, denenmiş olsa da bu yerel deneyler
NP2	**(TR) 0:24**	Bu, “Dört Mevsim”‘in “İlkbahar” bölümü,
NP2	**(TR) 2:23**	19. yy.’ın başlarına dek,
Error label: Standard error		
Penalty point: 0.5 point		

Table 20 provides examples of unnecessary use of punctuation in the highlighted sections. Both examples of P1, and P2 have been penalized as standard errors on the grounds of redundant use of the commas. In Turkish, commas are not supposed to be used after verbal adverbs and prepositions such as “için (for)”. The two examples from P1 illustrate the use of commas in violation of these rules. The comma in P2, on the other hand, interferes with the flow of the subtitle by having been used against the integrity of the unit. The last two sections from the lesson NP2, unlike the others, show the examples of redundant apostrophes. As stated by the Turkish Language Association, it is unnecessary to use an apostrophe to separate suffixes following the words enclosed in quotation marks (Noktalama İşaretleri (Açıklamalar), 2019). Together with this rule, suffixes that are added to abbreviations with a period at the end do not need to be separated

by apostrophes either (Noktalama İşaretleri (Açıklamalar), 2019). It can therefore be asserted that the redundant punctuation marks in the aforementioned cases limit the number of characters per second (cps) and indirectly affect reading speed of the relevant subtitles.

Table 21. *Standard grammar error examples - 3*

Error type: Grammar error		
P1	**(TR) 2:17**	Beslenmemizdeki protein
		yeni doku oluşumu için
	2:59	amino asitler yoluyla
	3:02	kas kütlemizi koruyacaktır.
P3	**(TR) 2:30**	1 Mayıs Haymarket Olayını anmaya başladı.
NP3	**(TR) 4:07**	Bu kimyasal Teflon
		üretiminde de kullanılıyor.
Error label: Standard error		
Penalty point: 0.5 point		

The last example of the grammatical errors regarding punctuation is the one caused by lack of punctuation marks. In P1, the underlined phrase is the subject of the sentence, and it is separated from the predicate by a difference of 5 seconds and 2 subtitle segments. The use of a comma immediately after the highlighted part, therefore, is essential to indicate the presence of this subject. The case of NP3 has also been evaluated as erroneous due to the same reason, but unlike P1, the subtitle has been penalized in consequence of the fact the missed comma makes the sentence vague by keeping the words “kimyasal (chemical)” and “Teflon” together even though there is not any connection between these words in terms of structure and meaning. The suffix to the proper name “Haymarket Olayı (Haymarket Affair)” in P3, on the other side, has not been separated by an apostrophe, resulting in a grammar error in the relevant subtitle.

Errors of capitalization have also been recognized among the other mistakes committed by the translators. The examples concerning this matter will be presented in two distinct tables to demonstrate the cases where uppercase and lowercase should have been used.

Table 22 illustrates the excerpts in which translators are supposed to translate in uppercase instead of lowercase, below.

Table 22. *Standard grammar error examples - 4*

Error type: Grammar error		
P3	**(TR) 3:21**	başkan Franklin D. Roosevelt
P3	**(TR) 3:35**	ABD ve Kanada'da işçi bayramı kutlanırken
Error label: Standard error		
Penalty point: 0.5 point		

In the spelling guide titled "Büyük Harflerin Kullanıldığı Yerler (The Use of Capital Letters)" (2019) published by the Turkish Language Association on their website, it is strongly pointed out that proper names should be capitalized. Within the scope of this guideline, the requirement to write the titles that come before and after personal names, the national holidays, commemoration and celebration days in uppercase is underscored as well. The two examples above, retrieved from the same audiovisual content, have accordingly been considered as standard grammar errors because they start with lowercase letters, violating the aforesaid rule.

The same spelling guide also consists of certain warnings about the exceptions that should not be capitalized. The following table displays the examples that have been marked in this regard.

Table 23. *Standard grammar error examples - 5*

Error type: Grammar error		
P3	**(TR) 0:14**	Eylül ayının ilk pazartesi günü
NP4	**(TR) 0:28**	"Yabancıların karşısında Atinalılara iftira atmaktan" mahkemeye çıkardı.
Error label: Standard error		
Penalty point: 0.5 point		

According to the guideline of "Büyük Harflerin Kullanıldığı Yerler (The Use of Capital Letters)" (2019), day and month names that indicate a specific date begin with a capital letter. Since the example of P3 does not meet these specifications, the underlined part should have been written in lowercase letters. Additionally, the guide claims that expressions in quotation marks do not need to be capitalized unless they are not sentences, so the phrase in NP4 should also start with lowercase.

Translators are, of course, expected to write abbreviations in accordance with the grammar rules of their target language. The Turkish Language Association has also published an additional guideline on the formation and spelling of abbreviations as well as the pronunciation of suffixes to them. In line with the guideline, Table 24 shows the examples of incorrect abbreviations extracted from the materials.

Table 24. *Standard grammar error examples - 6*

Error type: Grammar error		
P4	**(TR) 0:38**	Ancak YZ da burada olduğunu biliyor ve o da su seviyesini
NP4	**(TR) 4:34**	M.Ö. 425'te, Kleon'a karşılık verdiği cevabında,
Error label: Standard error		
Penalty point: 0.5 point		

Regarding the examples above, the Turkish Language Association has made direct explanations in its guide titled "Kısaltmalar (Abbreviations)" (2019). Accordingly, abbreviations should be suffixed based upon the pronunciation of the last letter of the abbreviation. As it is evident that the Turkish translator has used the conjunction of "da" in the example of P4 by taking the correspondence of the abbreviation into account, this section has been categorized as a standard grammar error. Another rule about the Turkish abbreviations is that, except for the ones "T." and "T.C." which stand for "Türkçe (Turkish)" and "Türkiye Cumhuriyeti (Republic of Turkey)" respectively, no periods should be used in other abbreviations. For this reason, the example from the lesson NP4 has been penalized for not symbolizing "MÖ (BC)" without a period.

Several errors in the correct conjugation of verbs contents have also been identified, and these errors are given in Table 25.

Table 25. *Standard grammar error examples - 7*

Error type: Grammar error		
P2	**(EN) 3:49**	have championed this idea since the 18th century.
	(TR) 3:49	18. yüzyıldan beri bu fikri savundu.
NP3	**(EN) 1:02**	was chemically inert,
	1:04	meaning it wouldn't react with other substances.
	(TR) 1:02	kimyasal olarak etkisizdi,
	1:03	yani diğer maddelerle tepkimeye girmez.
Error label: Standard error		
Penalty point: 0.5 point		

The table above includes the examples of conjugation errors that lead to incoherence in the Turkish subtitles. In the section from P2, the original sentence of which is also presented, the underlined verb of the Turkish subtitle is not translated with the correct inflectional morpheme. In addition to its comparative inconsistency with the English verb conjugation, the phrase "18. yüzyıldan beri (since the 18th century)" in the Turkish subtitle is also conflicting with the Turkish suffix of direct past. Differently from the example of P2, NP3 reveals the inconsistency in the tense inflection of verbs between the two consecutive Turkish subtitle segments. When the original transcript of the lesson is kept in view, the sentence appears to be formed in the past tense, and therefore the Turkish subtitle at 1:03 has been scored by a standard grammar error.

Throughout the quality assessment of the material, there have also been instances where the listed grammar errors have been grouped into a single subtitle segment. The following example also sets a precedent for the misspelling of conjunctions.

Table 26. *Standard grammar error example - 8*

Error type: Grammar error		
P4	**(TR) 1:10**	Şunu da unutmayın; ikinizde suyu 0'dan aşağı azaltamazsınız
Error label: Standard error		
Penalty point: 0.5 point		

The example of a single subtitle segment from P4 contains three different grammar errors, including the incorrect use of semicolon, lack of capitalization at

the beginning of a full sentence, and the Turkish conjunction of “de” which is mistakenly written as a compound. Having been scored by 1.5 points to penalize each error just as in the combined examples under the category of semantic error, the sentence is required to have a colon to indicate the following explanation, and in parallel with this punctuation mark, the underlined word “ikinizde (both of you)” needs to be capitalized as it starts a new and full sentence. It should also be noted that misspelling of the conjunction “de” could change the meaning of a word, hence it is supposed to be separated from the word of “ikiniz” here to conform with the Turkish grammar rules.

3.2.2.2. Spelling Errors

In *The FAR model: assessing quality in interlingual subtitling* (2017), Jan Pedersen suggests a scoring system for spelling errors identified in the target subtitles. According to Pedersen; any typographical error can be rated as a minor error, errors that change the meaning of a word are categorized as standard errors, and the spelling errors that result in unreadability and incomprehensibility of a word are penalized with a serious error score (Pedersen, 2017, p. 220).

When both Turkish spelling rules and TED’s translation guidelines are taken into account, the errors regarding spelling issues have been evaluated at three levels. Minor errors include typos and compound words that should be written separately while the lack of a circumflex and the use of words with different meanings are classified as standard errors. Besides these, the misspelling errors resulting in the formation of nonsensical words are scored by serious errors.

Below are minor examples of spelling errors caused by the inaccurate writing of compound words.

Table 27. *Minor spelling error examples - 1*

Error type: Spelling error		
P3	**(TR) 2:48**	bir demiryolu grevini bastırmak için
NP1	**(TR) 2:43**	Bunlar sıvı soygazlar olabilir,
Error label: Minor error		
Penalty point: 0.25 point		

The Turkish Language Association prescribes the formation of compound words that are required to be written conjugately in the spelling guides published on their websites. At the same time, they also offer a Turkish dictionary service through which users can learn the details of a word in terms of part of speech, description, fingerspelling of that word in addition to its correct spelling in Turkish (see Türk Dil Kurumu Sözlükleri, 2022).

Both examples represented in Table 27 contain compound words that need to be separated with a space. “Demir yolu” and “soy gaz”, according to the Turkish Language Association Dictionary, would be the appropriate spelling of the underlined words.

Table 28. *Minor spelling error example - 2*

Error type: Spelling error		
NP2	**(TR) 0:50**	Enstrümantel müziğe katkı sağlama anlamında,
Error label: Minor error		
Penalty point: 0.25 point		

The term “enstrümantel” in NP2, unlike the previous examples, has a typographical error, although it can still be comprehended. The erroneous spelling of the underlined word could also be corrected by resorting to the Turkish Dictionary provided by the Turkish Language Association, which gives the accurate spelling of the word as “enstrümantal”.

As noted earlier, the minor translation mistakes detected under the roof of spelling errors do not alter the meaning of the word or phrase to which they belong. The standard errors, nonetheless, intervene in the intended message.

Table 29. *Standard spelling error examples - 1*

Error type: Spelling error		
P2	**(TR) 1:21**	20. yüzyıldan önce, genellikle dini gruplar ve özel yardım kuruluşları
P3	**(TR) 2:09**	Resmi kutlamalar 30 eyalette yapılır oldu.
Error label: Standard error		
Penalty point: 0.5 point		

In Turkish, circumflex is used for distinguishing the words with the same spelling but different pronunciation and meanings. In addition to the instructions about the use of circumflex on the TED Translators Wiki, the Turkish Language Association has also published a special guide entitled “Düzeltme İşareti (Circumflex)” (2019) in reference to this issue. Considering both extracts from P2 and P3, it is obvious that the spelling guideline gives the identical examples of “dini-dinî” and “resmi-resmî” to describe the usage of circumflex. Accordingly, the former words in the quotation marks may be mistaken for those with possessive suffixes, hence the accurate spellings of the examples are the expressions in which the circumflex is used.

Aside from the lack of circumflex, the use of words with similar spellings but different meanings in the Turkish subtitles has also been considered as standard spelling errors, as exemplified below.

Table 30. *Standard spelling error example - 2*

Error type: Spelling error		
NP3	**(EN) 4:19**	That prompted the head of the FBI office in New York City to announce,
	(TR) 4:19	Bunun üzerinde New York şehrindeki FBI bürosu başkanı şu duyuruyu yaptı:
Error label: Standard error		
Penalty point: 0.5 point		

The section extracted from NP3 provides information indicating that, in 1992, Mafia boss John Gotti was found guilty of five murders and other accusations, and for this reason, the head of the FBI office made an announcement about this issue. The original transcript of the TED-Ed Lesson consists of the phrase “that prompted”, which is intended to be dynamically translated as “bunun üzerine” in the Turkish subtitle. However; the typographical errors that have been noted in

the translation of that adverb alter the meaning in the given subtitle segment, causing it to shift towards “on top of something” as a back translation.

Below, the last table of spelling errors shows the serious errors.

Table 31. *Serious spelling error examples - 1*

Error type: Spelling error		
P1	**(TR) 0:20**	Vücur geliştirmeyi ister sevin ister sevmeyin,
NP4	**(TR) 3:34**	yani “aktörlerin doğrudan izleyicelere hitap ettiği,
Error label: Serious error		
Penalty point: 1 point		

Producing incomprehensible and meaningless words owing to misspelling errors that they have gone through, the underlined words in P1 and NP4 do not have any equivalent in Turkish. Even though it can be presumed that the translators of these lessons have intended to transcribe “vücut” and “izleyicilere” respectively instead of the highlighted versions of the words, the subtitle segments have been penalized with a serious error score because the spelling mistakes bring about unintelligible words as well.

3.2.2.3. Idiomaticity Errors

Within the structure of the FAR Model, idiomaticity errors are principally associated with the use of target language. Expressions that seem unnatural, non-idiomatic and literal culminate in idiomaticity errors in target subtitles, thereby resulting in a lack of colloquialism.

The quality assessment of the selected TED-Ed Lessons reveals minor and standard errors regarding the idiomatic language use. Consequently, translation mistakes on the lexical level have been scored as minor errors, while those on the sentence level have been accepted as standard errors.

Since all minor idiomaticity errors identified within this quality assessment have originated from verbatim translation of lexical items, the corresponding examples will be demonstrated as a group in Table 32.

Table 32. *Minor idiomaticity error examples - 1*

Error type: Idiomaticity error		
NP1	**(EN) 3:53**	That's not <u>entirely</u> surprising.
	(TR) 3:53	Bu <u>tamamen</u> şaşırtıcı değil.
NP2	**(EN) 3:53**	300 years later, it's an approach that still <u>works</u>,
	(TR) 3:53	300 yıl sonra, hâlâ <u>çalışan</u> bir yaklaşımdır
NP3	**(EN) 3:00**	the food just <u>slides around</u> without sticking.
	(TR) 3:00	gıda yapışmadan <u>ortalıkta kayar</u>.
NP4	**(EN) 0:06**	At the annual Athenian <u>drama festival</u> in 426 BC,
	(TR) 0:06	M.Ö. 426 Atina <u>drama festivalinde</u>, Genç şair Aristophanes tarafından yazılmış
Error label: Minor error		
Penalty point: 0.25 point		

The four Turkish excerpts are given along with their original subtitles to evince that the translators of these lessons have applied the strategy of literal translation in the relevant subtitles. Although it is not ascertainable how and why the translators have preferred these renditions within the limits of the FAR Model, which has a product-oriented approach rather than being process-oriented, it merits attention that the Turkish subtitles contain either the first dictionary entry for the underlined phrases, or their word-for-word translations.

It might be suggested to exemplify idiomatic alternatives of the highlighted Turkish subtitles that "tamamen" in NP1 can be replaced by "pek de", "çalışan" in NP2 by "işe yarayan", "ortalıkta kayar" in NP3 by only "kayar" or "tavada kayar", and finally "drama festivalinde" in NP4 by "tiyatro festivalinde". These lexical options will not change the existing meanings in their back translations, but will be better substitutes for the literal versions, and yet it is also conceivable to vary up the alternatives in natural and colloquial language.

The examples manifest the necessity of functional translation, which has repeatedly been argued by various translation scholars (Vermeer, 1978; Reiss & Vermeer, 1984; Nord, 1997), for audiovisual products as well. Given the context that the verbatim translations in the selected Turkish subtitles above represent a single part of speech and do not hinder the understanding of the sentence; nevertheless, they have been counted as minor idiomaticity errors. On the other hand, Turkish translations that retain the structure of the source sentence have been categorized as standard errors because they do not conform to native-like use of the language, and thus affect larger units.

Table 33. *Standard idiomaticity error examples - 1*

Error type: Idiomaticity error		
P2	**(EN) 3:10**	Other governments provide benefits like
		education, childcare, or medical care
	3:15	equally across all their citizens.
	(TR) 3:10	Diğer devletler, eğitim, çocuk bakımı
		veya tıbbi yardım gibi faydalar sağlarlar,
	3:15	tüm vatandaşları arasında eşit olarak.
P4	**(EN) 2:21**	And there are winning levels,
		where whoever starts their turn there
	(TR) 2:21	Ve sırasına oradan
		başlayana kazandırabilen
NP1	**(EN) 2:43**	These could be a liquid noble gas,
	2:45	germanium
	2:46	and silicon crystals,
	2:48	a refrigerant,
	2:49	or other materials.
	(TR) 2:43	Bunlar sıvı soygazlar olabilir,
	2:45	germanyum
	2:46	ve silikon kristalleri
	2:48	veya bir soğutucu
	2:49	ya da diğer materyaller.
NP2	**(EN) 1:15**	Soon, however,
		a thunderstorm breaks out.
	(TR) 1:15	Kısa sürede, buna rağmen
		bir fırtına kopar.
Error label: Standard error		
Penalty point: 0.5 point		

The four standard idiomaticity errors underlined in the table above are examples that occur in different ways but are transferred to the target language based on

the sentence order of the source language. There are also various warnings about this issue in the in-house translation guidelines that *TED* provides to its translators. For example, on the TED Translators Wiki page for Turkish subtitles, translators are instructed not to copy punctuation marks of the original text and the conjunction “and”, which can appear at the beginning of a sentence in English, in their Turkish subtitles. Furthermore, TED Style does not allow literal translations and requires an idiomatic use of language according to the translation guidelines on the official TED website. Additionally, the emphasis is on using expressions from the target language and translating meaning rather than words. These rules make it necessary for TED translators to construct sentences that are suitable for natural use of the language and that do not disrupt fluency.

P2, one of the target subtitle examples translated by preserving the source text structure, has been evaluated as erroneous because the underlined adverb should precede the predicate in Turkish according to nativelike usage. As such, the translated subtitle segment, which becomes disconnected from the beginning of the sentence, appears “translationese” (Gellerstam, 1986) regardless of the original transcript. Another similar example of the Turkish translations based on the subtitle segmentation of the English transcript has been found in the lesson abbreviated by NP1. In Turkish, statements where the predicate is not at the end of the sentence are called inverted sentences. Inverted sentences, unlike the accentuated segment from NP1, do not have an incorrect or corrupted meaning. However, in this example, the objects listed in the sentence are arranged in a scattered order and are far away from the predicate, causing ambiguity. Also being distracting for the audience, this type of word-for-word translation is specifically emphasized in the guidelines to avoid.

As referenced above, beginning sentences in Turkish subtitles with the conjunction “and” is not recommended to the TED translators. Since it violates this directive by replicating the source sentence structure, the P4 example has been considered idiomatically erroneous. Dealing with this issue, the TED Translators Wiki states that the conjunction of “and” could be translated as

“üstelik, hatta, ayrıca” into Turkish rather than its direct translation (Turkish Subtitles, 2020).

Regarding NP2, the final example of the standard idiomaticity errors, it has been noted that the use of the conjunction “however” to express contrast between two commas within an English sentence is structurally adopted exactly in the Turkish subtitle, and the translation is made according to this order. Although such sentence sequencing does not create a semantic difference in the intended message, it hinders the narrative flow and creates an unnatural sentence.

In this part of the quality assessment analysis, the examples of grammar, spelling and idiomaticity errors that violate the norms of target language have been categorized according to the severity of the error. Consequently, the minor errors found in the selected TED-Ed Lessons have stemmed from typos or verbatim translations while the standard error scores have been assigned to the cases where the spelling and grammar rules specifically emphasized in the guidelines published by the Turkish Language Association and the TED Translators program are not followed during the subtitling process. Finally, incomprehensible and nonsensical words, as demonstrated in the section on spelling errors, have been considered as serious errors and this error label has only been detected in this category.

When evaluating the acceptability errors of the material from a general perspective, it is salient that the most prominent errors identified in the Turkish subtitles are those resulting from the disregard of specific warnings in the guidelines provided to the TED translators by both professional and non-professional translators. In light of these findings, it can be concluded that the quality of translation output in terms of acceptability can be improved if translators make more use of translation and spelling guidelines in their translation process.

3.2.3. Readability

Readability, which is the last area investigated by the FAR Model, addresses technical aspects of the translated subtitles constitutively. This category delves

into segmentation and spotting, punctuation and graphics, plus reading speed and line length of the subtitles subjected to quality assessment. The technical requirements for subtitling may vary across translation authorities, and the fact that the FAR Model used in this thesis can be fed by the relevant translation guidelines makes the quality assessment “pliable” (Pedersen, 2017, p. 224).

The TED Translators program is currently powered by CaptionHub, a subtitling platform, after being migrated from another translation service named Amara. Functioning as a dynamic subtitling editor, the CaptionHub platform uses Natural Captions Technology© to abide by subtitle specifications requested by their client, to accelerate and facilitate the subtitling process for translators, and to create more readable subtitle captions for viewers. Still, translators are authorized to make modifications on the translation pane and timeline if necessary.

The material consisting of the 8 TED-Ed Lessons have been examined with regards to readability of the Turkish subtitles, and both the error scores and the approval rates are evidenced in Table 34 as follows.

Table 34. *Readability Scores and Approval Rates*

Material	Number of Subtitles	Number of Readability Errors	Readability Error Score	Readability Approval Rate
P1	74	20	6.5	91.22%
P2	79	18	9	88.61%
P3	77	18	7.5	90.26%
P4	79	42	18.5	76.58%
NP1	85	29	13.25	84.41%
NP2	64	24	11.5	82.03%
NP3	83	25	10.5	87.35%
NP4	82	46	22.25	72.87%
Average of Professional Subtitles			**10.38**	**86.67%**
Average of Non-professional Subtitles			**14.38**	**81.67%**
Combined Average			**12.38**	**84.17%**

Note. Adapted from "Fansubbing in subtitling land: An investigation into the nature of fansubs in Sweden" by J. Pedersen, 2019, *Target*, *31*(1), 50-76. Copyright 2019 by John Benjamins Publishing Company.

The average values of both professional and non-professional subtitles manifest that the error scores and the approval rates obtained as a result of the quality assessment show high similarity with the values obtained within the acceptability category. With a variation of around 5 percent, again, a significant difference in the quality of the Turkish subtitles between the two groups has not been recorded as hypothesized before.

In this stage of the analysis, readability of the material will be evaluated in compliance with TED's in-house guidelines. Along with the stylistic and semantic considerations to be taken into account, the guidelines also provide information for volunteers on technical requirements for subtitling, including synchronization, line-breaking, compression of captions which should not to exceed a certain number of characters per second (cps), line count, sound representations, and caption durations.

3.2.3.1. Segmentation and Spotting Errors

Playing a crucial role in the subtitling workflow, segmentation and spotting of captions are the initial considerations to be taken into within the FAR Model. Correct segmentation refers to dividing the subtitles into lines and subtitle entries in a manner that maintains the integrity of the meaning and readability for the audience, while timely spotting ensures synchronization of subtitles with both visual and audial content.

The TED Translators program has released translation and style guidelines that reiterate and emphasize the technical specifications that volunteers are supposed to follow during the subtitling process, and the Project has also set about automating the process by integrating with an online subtitle editor. However, the present quality assessment has uncovered multiple errors within the parameters of segmentation and spotting, which have been penalized according to their severity. As per Jan Pedersen's article introducing the FAR Model, minor errors consist of problems resulting from incorrect line breaks or out-of-sync timing within a single sentence or subtitle segment. Segmentation errors between subtitles are classified as standard errors, along with instances where both visual and audio content do not correspond to the subtitles. Finally, serious errors that can only be addressed in terms of spotting within the Model are assigned to corrupted spotting errors.

Below is the first example of minor segmentation and spotting errors in which the relevant subtitle disappears late for a few seconds.

Table 35. *Minor segmentation and spotting error example - 1*

Error type: Segmentation and spotting error		
NP3	**(TR) 0:19**	Teflon Mafya babası ismini kazandırdı.
	0:22	Teflon aya inen Apollo mürettebatının üzerindeki uzay elbisesinde vardı,
Error label: Minor error		
Penalty point: 0.25 point		

The underlined example in the lesson NP3 is a segment about how Mafia boss John Gotti earned the nickname “the Teflon Don”. The 0:19 time-coded subtitle is the last segment of the relevant sentence, and accompanied by corresponding visuals. This subtitle segment complies with the 21 characters per second rule stipulated by the TED guidelines; nonetheless, it has been delayed by a few seconds and shifted to the next sentence and visual representation, resulting in a spotting error starting at 0:22.

Figure 5 shows the images of these two excerpts.

Figure 5. *Minor spotting error example that disappears late*

The above screenshots of the TED-Ed Lesson coded as “Non-professional 3” represent the same subtitle persisting in both images. Since this persistence is limited to one second and does not interfere with the spotting of subsequent captions, the subtitle has been scored by a minor error.

Other cases of minor segmentation and spotting errors, different from the reason exemplified in Table 35, are mainly due to incorrect segmentation. Additionally, to the instances of incorrect line-breaking within the same segment, it has also been found that some captions have unnecessarily been split into two lines.

Table 36. *Minor segmentation and spotting error example - 2*

Error type: Segmentation and spotting error		
P4	**(TR) 2:44**	bu da onu başka bir kaybetme katı yapar.
Error label: Minor error		
Penalty point: 0.25 point		

P4, which represents an example of unnecessary line-breaking, is subtitled in two lines, as shown in the table. Since the underlined phrase consists of 40 characters in total, it does not exceed the maximum line length of 42 set by the TED Translators program. What is more, the TED platform directly recommends volunteer translators to keep the sentence unity preserved unless segmentation is mandatory for accommodating to the rules of reading speed and/or line length. Considering that the linguistic units in the segmented sentence have also been broken apart, the example has been regarded as a minor segmentation error.

Other examples where linguistic units are not correctly split in the same subtitle entry are displayed in Table 37.

Table 37. *Minor segmentation and spotting error examples - 3*

Error type: Segmentation and spotting error		
P1	**(TR) 1:10**	bu yüzden beyin diğer kaslardan yardım ister.
P4	**(TR) 1:44**	Yapabileceği her muhtemel hamle için bir karşılığının olması gerekecek.
Error label: Minor error		
Penalty point: 0.25 point		

The table indicates that P1, the example above has a phrase underlined and divided into two lines. The expression “other muscles” in the original transcript, which has been translated to “diğer kaslardan” in Turkish, forms a complete unit in itself. Yet, the integrity of the unit has been broken by the segmentation of the expression into two lines within the subtitle segment. In adherence to TED’s in-house translation guidelines, the recommended line-breaking technique in this context is to place the word “diğer” on the bottom line, both in terms of completeness and line-length balance.

In contrast to the underlined linguistic unit comprising two words in the example of P1, the example from the lesson abbreviated by P4 shows only an error resulting from the incorrect placement of the preposition “için (for)” in the segment. According to the relevant subtitling guidelines of the Project, the erroneous placement of “için” has been considered to be a minor segmentation error as it is an auxiliary element of the expression in the top line, and also does not have any meaning on its own. It is imperative to remark that the page of TED Translators Wiki for Turkish subtitles also contains specific instances and warnings on the preposition “için,” suggesting that volunteer translators may not refer to the provided guidelines, as previously argued.

Jan Pedersen cites Henrik Gottlieb’s book chapter “Subtitles — Readable dialogue?” (2012), and uses Gottlieb’s definitions of “macro segmentation” and “micro segmentation” (Gottlieb, 2012, p. 41) to claim in his Model that errors in segmentation within a single subtitle are minor, while incorrect line-breaking between two subtitles are standard errors (Pedersen, 2017, p. 222). The given example below is just one instance of incorrect line-breaking between subtitles.

Table 38. *Standard segmentation and spotting error example - 1*

Error type: Segmentation and spotting error		
NP1	**(TR) 3:12**	İç kanal, ışığın en ufak çarpışmalarını ya da
Error label: Standard error		
Penalty point: 0.5 point		

The guidelines for TED translators who are translating into Turkish emphasize that subtitles and subtitle lines should not end with conjunctions (Turkish Subtitles, 2020). The excerpt from the “Non-professional 1” illustrates a situation where the conjunction “ya da (or)” appears at the end of a sentence, when it should actually appear in the next subtitle segment. This segment has been penalized as a standard segmentation error because it represents an error between subtitle segments and affects more than one subtitle.

Other standard errors encountered during the quality analysis have revealed cases of incorrect timing. These errors have stemmed from timing being out of synchronization, either because the subtitle does not align with the visual content

or because it does not overlap in length with the speech. Firstly, Table 39 will offer examples concerning visual timing.

Table 39. *Standard segmentation and spotting error examples - 2*

Error type: Segmentation and spotting error			
P3	**(TR)**	**1:38**	ABD ve Kanada'da işçiler
		1:41	daha iyi ücret, daha kısa mesai ve daha güvenli çalışma şartları için
		1:45	sendikalar kurmaya başladılar.
NP1	**(TR)**	**0:20**	-180 santigrat dereceye kadar soğutulmuş
		0:24	3600 kilogram sıvı argon içeriyor.
Error label: Standard error			
Penalty point: 0.5 point			

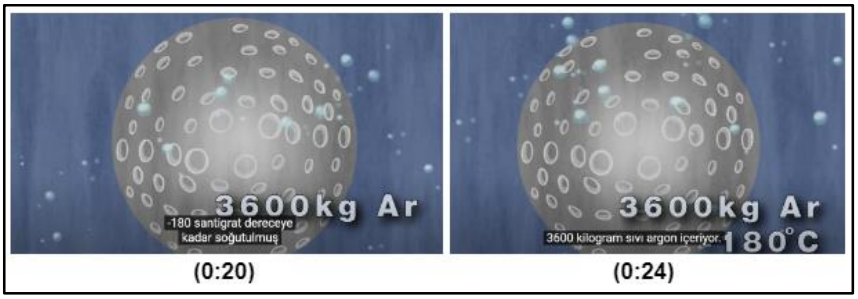
The underlined statements in the two sections above are the examples that coincide with the visual illustrations in the original versions of the relevant TED-Ed Lessons. Screenshots of the example from the lesson P3 are displayed in the following figure.

Figure 6. *Standard spotting error example that is visually unsynchronized - 1*

Upon reviewing the transcript of the aforementioned excerpt, it has been determined that the sentence beginning at 1:38 is accurately and coherently translated into Turkish, with the subtitle segments properly delineated. However, the accompanying illustrations were produced to correspond with the source language of the lesson, namely English, resulting in unsynchronized Turkish subtitles due to dissimilarities in sentence structure. Since it is possible to achieve this synchronization by reformulating the translated sentence while subtitling, the specific instance has been deemed erroneous.

Illustration examples of the lesson NP1 can be seen in Figure 7.

Figure 7. *Standard spotting error example that is visually unsynchronized - 2*



In the screenshots from the TED-Ed Lesson on dark matter detectors, the values “3600kg Ar” and “-180°C” appear on the screen in the written order. The Turkish subtitle, nevertheless, contains a translation that does not follow this order and thus prevents the synchronization between the textual and visual layers. As in the previous example of the standard spotting error, this translation does not create any semantic disruption, but only interferes with the flow in terms of readability.

Jan Pedersen states that unsynchronized subtitles leading to spotting errors are caused as much by a misalignment with speech as with the image (Pedersen, 2017, p. 221). Such instances have also been identified during the quality assessment of the material for this thesis, and the relevant cases are presented below.

Table 40. *Standard segmentation and spotting error examples - 3*

Error type: Segmentation and spotting error		
P3	**(EN) 2:02**	or even the military.
	(TR) 2:02	ve hatta askerin desteğini arkasına aldı.
NP4	**(EN) 0:43**	ending with Kleon’s character working as a lowly sausage seller
	0:47	outside the city gates.
	(TR) 0:46	olarak betimledi.
Error label: Standard error		
Penalty point: 0.5 point		

The highlighted parts of the examples in Table 40 symbolize the original speech in the course of the appearance of the given subtitles in the lesson. Based on the character counts, the audial expression in P3 consists of 20 characters while the Turkish subtitle is exactly twice that length at 40 characters. A comparable

situation has been detected in the lesson NP4, as well. In the time period when the 42-character phrase “lowly sausage seller outside the city gates” is spoken, a 16-character Turkish subtitle segment is displayed in response to this phrase. This disrupts the synchronization between speech and text, causing a time lag that has been considered a standard spotting error.

The examples in this category with a serious error score are due to spotting errors, where shifts in the timing of multiple subtitle entries have been detected.

Table 41. *Serious segmentation and spotting error examples - 1*

Error type: Segmentation and spotting error		
NP1	**(EN) 3:55**	Physicists expect these interactions to be
		incredibly rare and difficult to detect.
	4:00	In the meantime,
	4:01	scientists continue
		to develop new technologies
	(TR) 3:55	Fizikçiler, bu etkileşimlerin tespit
		edilmesinin inanılmaz derecede
	3:59	nadir ve zor olacağı görüşündeler.
	4:01	Bu sırada, bilim insanları
		yeni teknolojiler geliştirmeye ve
NP2	**(EN) 2:48**	He preferred to offer readily
		accessible entertainment to his listeners
	2:52	with melodies that pop back up later
		in a piece
	2:54	to remind us of where we’ve been.
	(TR) 2:47	Müzikseverlere, nerede olduğumuzu
		hatırlatmayı amaçlayan
	2:51	ve sonradan aniden tekrar
		ortaya çıkan melodilerle
	2:53	kolayca ulaşılabilir bir
		eğlence imkânı sağlamayı tercih etti.
NP4	**(EN) 4:40**	no matter how hard
		it sounds to your ears.”
	(TR) 4:43	ne denli zor gelse de.”
Error label: Serious error		
Penalty point: 1 point		

The three excerpts above, taken from three different lessons, demonstrate instances in which all the subtitles have received penalty points owing to corrupted spotting of the captions. This penalization, though, has occurred for different underlying reasons. In the first example of the table, NP1, it is observable that the Turkish translation of the underscored phrase contains the continuation of the source sentence at timecode 3:55. An inference can be drawn that the sentence did not technically fit into the Turkish subtitle at 3:55, leading the translator to create a new subtitle entry at 3:59 as a solution. However, this solution not only disrupts the speech synchronization, but also shifts the spotting of the subtitles of both the current and the following sentence.

The subtitle segments belonging to NP2 do not focus on any component of the sentence and instead directly relate to the three subtitle segments associated with that sentence. A comparison of the original transcript with the Turkish translations manifests that the English subtitles appear on the screen 1 second after the Turkish subtitles. Given the fact that the English subtitles are the ones that are spotted in synchronization with the speech, it can be deduced that the timing of all segments in the Turkish sentence has shifted, which leads to a serious spotting error affecting more than one subtitle segment.

Unlike the previous two examples, the final example in the table shows a subtitle entry that lags behind the original transcript and speech by 3 seconds. A closer look at the Turkish subtitles reveals that the synchronization between the speech and subtitles starts to deviate slightly about 20 seconds prior to the given segment, with the gap significantly increasing in the final 5 segments of the lesson. It should be noted that the audial component of the TED-Ed Lesson labelled as “Non-professional 4” ends at timecode 4:42, and the new subtitle segment at 4:43 shows up as an asynchronous text. For these spotting issues, which are unacceptable technical problems in subtitling, this particular example has also been determined to be a serious error in segmentation and spotting.

3.2.3.2. Punctuation and Graphics Errors

The issue of punctuation, in the context of discussing the readability of subtitles, refers to the representation of speakers, voices, off-screen sounds, and many other auditory information relevant to the content. As distinct from the definition in the category of grammar errors, the correct use of punctuation and graphical symbols to contribute to the readability of subtitles has already been established by TED's in-house guidelines. In parallel with these guidelines, volunteer TED translators are expected to adhere to the stylistic rules for titles and descriptions as well as other formatting conventions, and they are also strongly recommended not using any translator's notes.

The quality assessment of the Turkish subtitles reveals certain erroneous examples where titles do not conform to the standard title format of TED-Ed Lessons, or where they include translator's notes and dashes to put emphasis on a phrase.

Table 42 below shows the cases in which the titles have not been edited in compliance with the specifications of the TED platform.

Table 42. *Standard punctuation and graphics error examples - 1*

Error type: Punctuation and graphics error		
P3	**(TR) Title**	Amerikalılar ve Kanadılar neden İşçi Bayramı'nı kutluyor? -Kenneth C. Davis
NP4	**(TR) Title**	Aristophanes'e neden "Komedinin Babası" denilmiş?
Error label: Standard error		
Penalty point: 0.5 point		

Addressed within the scope of the Open Translation Project Learning Series, the titles of TED-Ed Lessons are required to be formatted as "subject of the lesson - name of the lecturer", separated by a dash with space on both sides. The titles of P3 and NP4 do not adhere to the prescribed format, as they fail to include proper spacing before the lecturer's name in the former and omit the lecturer's name altogether in the latter. Since subtitle formatting is defined by the translation guidelines provided to volunteers, the above graphical mistakes have been labelled as standard errors.

In addition to the title format, other errors identified in this category have been found to be caused by the unnecessary use of punctuation marks and the use of translator's notes within a subtitle segment. These errors have been evaluated as serious errors because they hinder reading speed and fluency by limiting the number of characters in a line. Accordingly, firstly, punctuation errors have been demonstrated in Table 43.

Table 43. *Serious punctuation and graphics error examples - 1*

Error type: Punctuation and graphics error		
P1	**(TR) 2:40**	–buna da eksentrik kasılma denir–
P2	**(TR) 4:00**	politikanın tüm ulusta veya –gezegende– nasıl işleyeceği
Error label: Serious error		
Penalty point: 1 point		

The overuse of dashes in subtitles is not allowed by the TED Translators program, as stated on the TED Translators Wiki page for the English Style Guide (2020). On the other hand, the page for Turkish subtitles does not contain any guidance about the use of dashes either. The page of "How to use sound representation" (2020), however, clearly states that translators do not need to indicate sentence stress by any means.

When analysing the original audial and verbal expressions of both examples, it can be argued that there is no need for such a usage in the Turkish subtitles, and that this usage of dashes is already inappropriate according to the subtitling conventions of the platform. In short, the punctuation marks used in the translated subtitles constitute examples of incorrect usage in many respects and have therefore been regarded as a serious punctuation and graphics error.

Table 44. *Serious punctuation and graphics error examples - 2*

Error type: Punctuation and graphics error		
NP2	**(TR) 2:36**	Ama Vivaldi sadece bir viyolin, yaylılar ve klavsen (piyano) ile bu kuralı yıktı.
NP2	**(TR) 2:44**	Vivaldi, karmaşık füglerle (Besteleme tekniği) ilgilenmedi.
Error label: Serious error		
Penalty point: 1 point		

The excerpts taken from the same TED-Ed Lesson, as the last examples of punctuation and graphics errors, consist of translator's notes in parentheses to clarify musical terminology used in the audiovisual content. According to the "How to Tackle a Translation" webpage on the TED Translators Wiki (2015), subtitlers can only explain something by paraphrasing and restating the sentence. Considering that subtitles are mainly used to visualize the vocal speech, translator's notes not only reduce the reading speed but also act as a distracting factor for the subtitle users. Hence, the exemplified segments have been found to be faulty, and have been penalized with a serious error score for each.

3.2.3.3. Reading Speed and Line Length Errors

Reading speed and line length, which are other technical considerations that may differ for each streaming platform during the subtitling process, can be considered as a "contested issue" as Jan Pedersen notes (Pedersen, 2017, p. 223). As a result of various studies, different findings have been reached especially on reading speed and diverse proposals have been made regarding the ideal speed. Within the framework of the FAR Model, Pedersen (2017) recommends a threshold of "20 characters per second" for the penalization by a standard error, but once again reminds that the norms of the material subjected to quality analysis should principally be taken into account.

The TED Translators program has established a maximum line length of 42 characters and a maximum subtitle reading speed of 21 characters/second. These limitations have also been defined in CaptionHub, the online subtitle editor used in the project, and such technical aspects of the subtitling process have been automated and standardized. Nevertheless, during the quality assessment of the selected material, a number of errors related to the translation preferences of the translators have been found, some of which do not adhere to the line balance rule and some of which reduce the reading speed due to the use of redundant words. The identified line length errors have been classified as standard errors as they do not affect the sentence on a semantic or stylistic level,

whereas the redundant words have been recognised as serious errors since they have a negative impact on the fluency of the meaning.

Errors related to both line length and reading speed have been compiled to be described in separate tables. Table 45 below exemplifies standard line length errors.

Table 45. *Standard reading speed and line length error examples - 1*

Error type: Reading speed and line length error		
P4	**(TR) 1:56**	Bu da sıra sana geçtiğinde su seviyesinin 1, 3 veya 4'te
NP2	**(TR) 0:17**	Sayısız film ve TV reklamında yer almıştır
Error label: Standard error		
Penalty point: 0.5 point		

The TED Translators Wiki provides information for their volunteer translators about how to break clear lines and how to end subtitle entries along with the subject-specific examples. This guideline requires the subtitle lines to be balanced in length without breaking the linguistic wholes apart. Besides, the official TED website also lays weight on the line-length balance, suggesting that "one line can't be shorter than 50% of the other" (Subtitling Tips, n.d).

The above-stated examples disregard the rule of line-length balance, with a percentage of 65.8% shorter bottom line from the other in P4, and a 58.6% shorter bottom line from the other in NP2. This disproportion in both cases can play a distracting role, and thereby hinder readability of the subtitles. Consequently, the examples of P4 and NP2 have been scored by 0.5 point, and labelled as standard line length errors.

Table 46. *Serious reading speed and line length error examples - 1*

Error type: Reading speed and line length error		
P4	**(TR) 1:44**	Yapabileceği her muhtemel hamle için bir karşılığının olması gerekecek.
NP2	**(TR) 2:30**	Sonrasında, nefesli çalgılar, vurmalı çalgılardan oluşan daha
NP3	**(EN) 4:19**	That prompted the head of the FBI office in New York City to announce,
	(TR) 4:19	Bunun üzerinde New York şehrindeki FBI bürosu başkanı şu duyuruyu yaptı:
Error label: Serious error		
Penalty point: 1 point		

The issue of subtitle compression has been expounded from different standpoints on the TED Translators Wiki (see How to Compress Subtitles, 2020), touching upon requisites and exemptions together. Compressing subtitles is usually achieved by simplifying and/or omitting certain parts of speech in order to lower reading speed and thus increase readability, as also briefly mentioned in “3.2.1.1. Semantic Errors”.

The three cases in Table 46 instantiate the use of unnecessary words and suffixes, which overwhelm the Turkish audience with repetitive wording, disrupt the fluency of the caption and increase reading speed. P4, for example, forms a probability sentence by combining the abilitative suffix (-abil) and an expression of possibility (muhtemel) in Turkish. However, only one of these is necessary to convey the intended meaning, rendering the other redundant. Likewise, the excerpt from the lesson NP2 contains a common noun (çalgı) between two determinatives as in the highlighted part. Omitting the first noun to simplify the syntax and adding a conjunction between the determiner words to connect the units can enhance readability of the subtitle, according to the prescriptions in TED’s in-house guidelines. On the other hand, employing the strategy of verbatim translation in the example of NP3 has seemingly brought about excessive verbiage in the Turkish subtitle. It is essential to point out that, if the underlined words “şehrindeki” and “bürosu” are removed from the given subtitle, the meaning of the sentence will remain unchanged and the reading speed of the audience will improve.

Readability of the subtitles, which is fed by technical considerations including segmentation, spotting, punctuation, graphics, reading speed, and line length, has been assessed under the scope of the FAR Model, and the errors have been determined in keeping with the rules and conventions set by the TED platform. Resultantly, minor errors have only been found within the classification of segmentation and spotting errors, where in-segment errors and one-second spotting shifts have been identified. Synchronization issues between different layers of the audiovisual contents, segmentation errors between subtitle entries, formatting mistakes, and unbalanced line lengths have been marked as standard errors, on account of the fact that the in-house guidelines provided for the use of TED volunteers evidently particularize these technical specifications. Serious error scores have been assigned to the instances where subtitles are affected not only technically but also semantically and stylistically. Illogical spotting examples, incorrect use of punctuation marks and translator's notes, and repetitive phrasing have been evaluated in this context.

It has been previously brought up that the TED Translators program currently partners with CaptionHub to facilitate and improve the subtitling process for volunteer translators. This online subtitling platform has a functional interface divided in four areas, and one of these areas, which is translation pane, monitors character counts, line and subtitle lengths, duration of subtitles, and timings. Translators receive warnings about the captions with errors on the top of the pane, and thanks to this integrated control system, it can be presumed that any errors related to the technical aspects of subtitles cannot be detected in the context of this Project. Nonetheless, the findings of the readability analysis in question uncover the fact that translators, regardless of their proficiency and profession, can still engage in erroneous translation preferences that cause hindrance in readability of subtitles, as explained earlier in this category. The data hints again that volunteer translators do not give sufficient heed to the subtitling rules suggested by TED's in-house guidelines.

3.3. QUANTITATIVE RESULTS OF THE DATA ANALYSIS

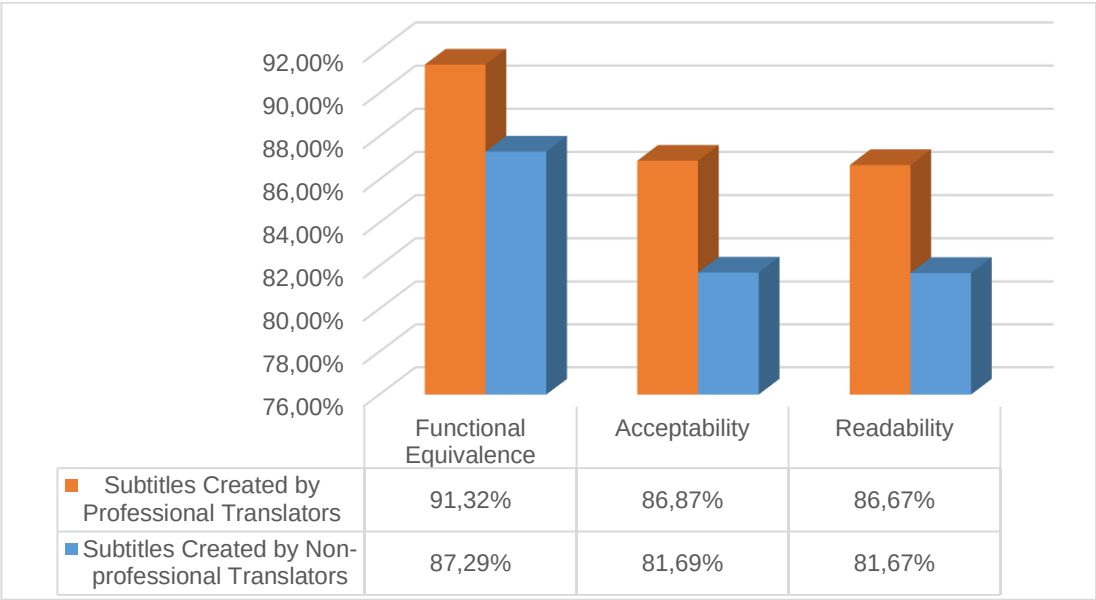
The last section of Chapter 3 will put forth the quantitative data acquired within the quality assessment of the audiovisual material. The data appertains to the subtitles created by both professional and non-professional translators to be presented comparatively.

Category-based approval rates of the selected TED-Ed Lessons will be demonstrated first, and the rates about “Functional Equivalence”, “Acceptability”, and “Readability” will be shown in the table as well. Afterwards, total approval rates of the professional and non-professional translator groups will be given in a column chart along with a table about the relevant scores of each volunteer translator.

3.3.1. Category-based Approval Rates of the Material

As part of the FAR Model analysis, the approval rates of the material for each category have earlier been provided in the category-based tables representing error scores and approval rates (see Table 3, Table 18, and Table 34). The comparative column chart of the data is displayed in Figure 8 below.

Figure 8. *Comparative Category-based Approval Rates*



The figure delineates the fact that the professional translators of the selected TED-Ed Lessons have produced subtitles with higher quality scores in each category, and the variance in approval rates between the three categories ranges from four to five percentage points. The approval rates in the category of “Functional Equivalence” catches attention with a score of 91.32% for the professionals and of 87.29% for the non-professionals, suggesting that both groups have given a relatively good account of the semantic and stylistic aspects of the material when compared to the other categories. In the categories of “Acceptability” and “Readability”, on the other hand, the professional and non-professional translators within their own groups have achieved almost identical results, with scores of around 87% and 82% respectively.

3.3.2. Total Approval Rates of the Material

Initially, the approval rates of the TED-Ed Lessons subjected to the quality assessment are specified in the following table.

Table 47. *Total and Average Approval Rates of the Material*

Subtitles Created by Professional Translators	Total Approval Rate	Subtitles Created by Non-professional Translators	Total Approval Rate
P1	62.84%	**NP1**	59.41%
P2	66.77%	**NP2**	48.83%
P3	77.27%	**NP3**	64.16%
P4	52.53%	**NP4**	30.18%
Average of Professional Subtitles	**64.85%**	**Average of Non-professional Subtitles**	**50.64%**

These approval rates in Table 47 signify the result of the quality assessment of each translated audiovisual content. Correspondingly, the professional translators have accomplished a better score on average, but individual results report that a non-professional translator, i.e., the translator of NP3, has translated subtitles with a higher approval rate than certain professional translators.

In light of the subtitle quality assessment as exemplified in the previous section of this chapter, total approval rates of each professional and non-professional translator have yielded average approval rates of the professional subtitles and the non-professional subtitles, and these average values are comparatively illustrated via a column chart in Figure 9.

Figure 9. *Comparative Total Approval Rates*

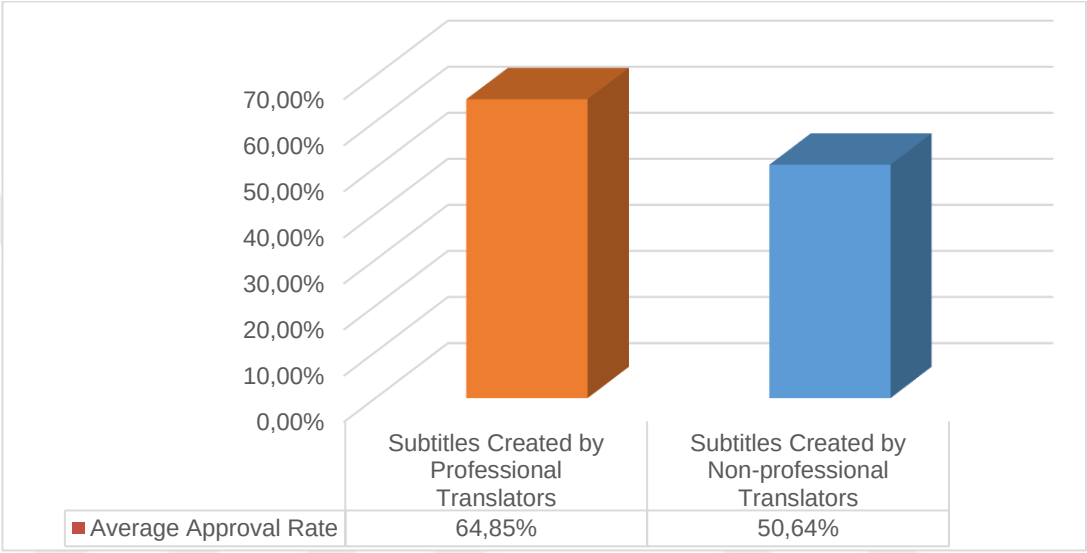


Table 1, Material, has already declared that the professional translators created 309 subtitles, while the non-professional translators created 314. Although one of the parameters taken into consideration during the corpus building process is the number of subtitles to be balanced among the translator groups, the FAR Model requires calculating an approval rate which provides comparable data among variable lengths of audiovisual materials.

As per the results of the interlingual subtitle quality assessment, the group of professional translators had an average approval rate of 64.85%, while the non-professional translators had an average of 50.64%. The data analysis has revealed a 14.21 percentage point difference in quality score between the two groups, again distinguishing the professional translators as the higher-scoring group of the assessment. Notwithstanding this average approval rate against the non-professional translators in the comparative analysis, whether the

professional translators have performed well in a broad context is still a debatable issue.

CHAPTER 4

DISCUSSION

This chapter will present the quantitative results of the qualitative data analysis given in Chapter 3. The purpose is to examine the quality of professional and non-professional translations and consider the implications of the findings in light of the questions posed by the thesis.

The previous chapter has illustrated the approval rates obtained at the end of the subtitle quality assessment in the category-based and overall graphs (see Figure 8; Table 47; Figure 9). These rates have shown that the professional translators included in this study scored higher than the non-professional translators in each category of the FAR Model. Considering comparative case studies in the field of audiovisual translation (Bogucki, 2009; Sakinah & Setyaningsih, 2018; Putri & Wijaya, 2021; Mehdizadkhani, 2023), this result is not altogether surprising and can be attributed to the fact that the professional translators have undergone translator training, which makes a marked difference to the quality of the subtitles they produce. The experience of this group of translators can also be counted as another determinant, since it may be assumed that they carry out this kind of work professionally more often than the non-professional translators. The long and the short of this finding is that training and practice in translation can be argued to be key parameters for better quality in subtitling.

Upon closer scrutiny of the individual scores, the quantitative results have revealed that there is a divergence of 47.09 percentage points between the highest (P3) and the lowest (NP4) approval rates. In this comparison, as might be expected, the highest score has been achieved by a professional translator and the lowest by a non-professional volunteer translator. This finding, which confirms the above remarks, further increases the validity of the other results of the individual quality assessments within the group. That is; when the results of translators' in-group analyses are examined, it has been found that the difference between the professional translators with the highest and lowest approval rate is

24.74 percentage points, and 33.98 points for the group of non-professional translators. The approval rates retrieved from Table 47 indicate that translator competence among non-professional subtitlers is more variable compared to the other group. This variability can be accounted for by the fact that non-professionals have not been trained in an institutionalized programme, whereas professionals have received training with defined learning outcomes and a curriculum.

While showing that the professional translators have achieved better approval rates than the others, the quality assessment of the sampled subtitle translations within the scope of TED Translators program has also led to some noteworthy findings regarding the non-professional translators. Accordingly, certain non-professional translators (e.g., NP3) have been reported to produce higher quality subtitles than some professional translators (e.g., P1 and P4).

This situation suggests that online collaborative translation practices such as crowdsourcing can constitute an educational environment for volunteers, and self-motivated individuals who participate in such projects can acquire certain competencies in this direction.

These approval rates also help to draw conclusions with a focus on those professional translators who score lower than their untrained counterparts in this comparison and raise some questions about AVT training in Turkey as the quality analysis have been conducted in an English-Turkish language pair. Considering that there are more than 70 departments of Translation and Interpreting at the universities of Turkey, that some of these departments offer AVT courses as compulsory, others as electives, and that some graduates even graduate without taking these courses, the discrepancy between the quality of subtitles produced by the trained, professional graduates can be explained (for further information about AVT research in Turkey, see Okyayuz, 2019).

The average approval rate of the subtitles created by the professional translators amounts to 64.85%. Although this overall quality score stands out as a better result with respect to the non-professional translators within the corpus of this

study, it appears to be a relatively low rate in itself and thus gives insight into the way AVT training is implemented in Turkey.

First of all, a review of the course syllabi of some universities that have the departments of Translation and Interpreting demonstrates that AVT courses are taught by translators in the sector, not by academics working in this field. These circumstances may provide a learning environment in which students can gain more exposure to real-life scenarios and practices; however, applied courses such as AVT would ideally be delivered by academics who also work as translators in order to combine theory and practice in the most effective way. This combination will therefore increase the potential to train professionals who have a greater chance of succeeding in the competitive AVT sector (see Kaya & Okyayuz, 2018), where “prosumers” are becoming more actively involved in translation activities as a result of the democratization of technology.

Besides the expertise of the course lecturers, it is equally important to update the course content and organize the applications in this regard. Moreover, as the approval rate of the non-professional translators reflects, encouraging students to participate in volunteer translation practices and integrating collaborative projects into the courses will assist them in adapting from a systematized educational environment to more sophisticated translation projects when they graduate. In line with this approach, it is acknowledged that internships are compulsory in some departments and voluntary in others as is the case with type of AVT courses, thereby explaining the range in subtitle quality attained by the trained translators.

The category-based approval rates have evinced that both professional and non-professional translators have committed more errors in the category of “Readability”, in which the technical aspects of subtitles such as line-breaking, synchronization, and duration are evaluated and accordingly penalized. Given that the crowdsourcing project under this quality assessment provides the volunteer translators with the pre-prepared in-house guidelines but generally directs them to the guides and official websites of local regulatory authorities for the issues falling under the categories of “Functional Equivalence” and

“Acceptability”, it can be construed that the in-house guidelines have not been effective enough in ensuring technical considerations in accordance with the project’s subtitle standards. While TED Translators program also incorporates the use of an online subtitle editor to automate the subtitling process, the fact that both groups of translators have performed relatively poorly in this area compared to other FAR categories points to the insufficiency of the guideline use integrated with the tools in maintaining the desired quality of subtitles. From this point of view, also organizations have to step up their efforts and expand the scope of their crowdsourcing projects so that the volunteers can increase their level of translation competence and thus produce better quality works. Some steps can be taken to this end, such as organizing in-house trainings, providing these trainings periodically, establishing or developing feedback mechanisms and encouraging volunteer translators to learn by seeing their mistakes. It is additionally worth emphasizing that feedback loop is also crucial in the context of academic translation training, coming to the forefront as a didactic practice (see Jiménez-Crespo, 2017).

The overall findings of the data analysis have demonstrated that the volunteer translators have produced interlingual subtitles with variable scores both within their own groups and in comparison with each other. The variability in these findings has implied that the in-house guidelines, which are supposed to standardize translations and ensure quality when followed by each volunteer at every stage of the project, have failed to overcome the differences in translators’ competency. Reporting a significant rate of 50.64% achieved by the non-professional translators against professionals with 64.85% approval rate, nevertheless, the analysis has represented the fact that untrained translators can also advance themselves to a critical level through online collaborative translation activities and that they can even come through a subtitling workflow which includes a quality check step. On the other hand, it is necessary to recognize that such an active engagement of non-professional translators without any translation training will definitely have considerable repercussions in the translation industry as well. Eventually, as already established in the previous chapters, it can be asserted that non-professional translators with the ability to

develop a certain level of translation competence can be favored by recruiters who negotiate lower wages than market standards, and that this stance can undermine the presence of professional translators who are trying to make a living in an already underprivileged translation sector.

To put this discussion in a nutshell, the data obtained as a result of the evaluation of interlingual subtitles voluntarily translated by the non-professional and professional translators in the scope of the FAR Model has brought many considerations to the agenda. Whereas the professional translators who have received or are receiving formal education have produced subtitles with higher approval rates than the non-professionals, primarily due to their specialized knowledge, denote the value of institutionalized and methodized translator training, their average rates of around 65% indicate the situation that the AVT training they have received still needs improvements in some respects. Meanwhile, the substantial level of subtitle quality achieved by the aforementioned non-professional translators confirms the effectiveness of the collaborative activities in gaining translation competence. The fact that the volunteer translators in two different groups have accomplished varying scores in the same translation project, furthermore, shows that the strategies applied by the crowdsourcer to standardize the subtitles and ensure similar quality among the products should be revised and expanded.

CHAPTER 5

CONCLUSION

This thesis investigates the quality of interlingual subtitles that have voluntarily been translated by professional and non-professional translators enrolled to a crowdsourced translation project, the TED Translators program. The FAR Model (2017), a tripartite framework for the assessment of interlingual subtitle quality comprising the categories of “Functional Equivalence”, “Acceptability”, and “Readability”, has been employed as the model to analyze the selected audiovisual materials. The data analyzed has been collected from among the TED-Ed Lessons, and a total of 8 lessons, 4 translated by the professional translators and 4 by the non-professionals, have formed the corpus of this study. The present thesis has accordingly been designed in line with the objective of the study and aimed to contribute to the field of audiovisual translation within its limitations.

Following the Introductory chapter, in which a general overview of the subject field that constitutes the research problem as well as the scope, research questions, significance and limitations of the study are outlined, Theoretical Framework in Chapter 1 explores the rise of Audiovisual Translation as a research and practice area of Translation Studies from the audiovisualization process to the broad boundaries of the field today. The chapter elaborates on subtitling in particular and explains the modes, constraints, standards, use of guidelines, and quality assessment of the practice. As part of this framework, crowdsourcing and the phenomenon of non-professional translation are also elucidated with specific references to prosumers, fansubbers, and professionals. Addressing the foundations of the discipline, the properties of the subtitled audiovisual products that represent the material of the study, the online translation model through which the material was produced, and the different groups of translators, the first part of the thesis consequently seeks to establish the background of the data analysis. Chapter 2 centers around the method of

subtitle quality assessment that defines the approach to data analysis conducted through the mixed-methods research design, namely the FAR Model, and gives further insights into *TED* as the data source, the process of data sampling, and the subtitling rules set for the crowdsourced translation project of the TED Translators by means of the in-house guidelines. The 8 sampled TED-Ed Lessons are analyzed in Chapter 3, and the qualitative phase of the analysis is evidenced through the category-based examples of the errors found. The mixed examples extracted from the audiovisual materials are organized under the relevant FAR Model categories according to the errors they contain, presented according to their error labels, and described along with the causes of the errors. Chapter 3 also includes tables of the category-based error scores and approval rates, as well as the overall error distribution. These tables are used as a basis for calculating the quantitative results, which are summarized and provided at the end of the chapter. The quantitative results of the qualitative data analysis are discussed in Chapter 4 and the potential grounds revealed by the subtitle quality assessment are scrutinized in regards to the value of receiving translator training, the implications for AVT training in Turkey, the impact of online collaborative translation practices on the acquisition of competence and experience, the competitiveness of non-professional translators, and the aspects of collaborative translation projects that could be improved.

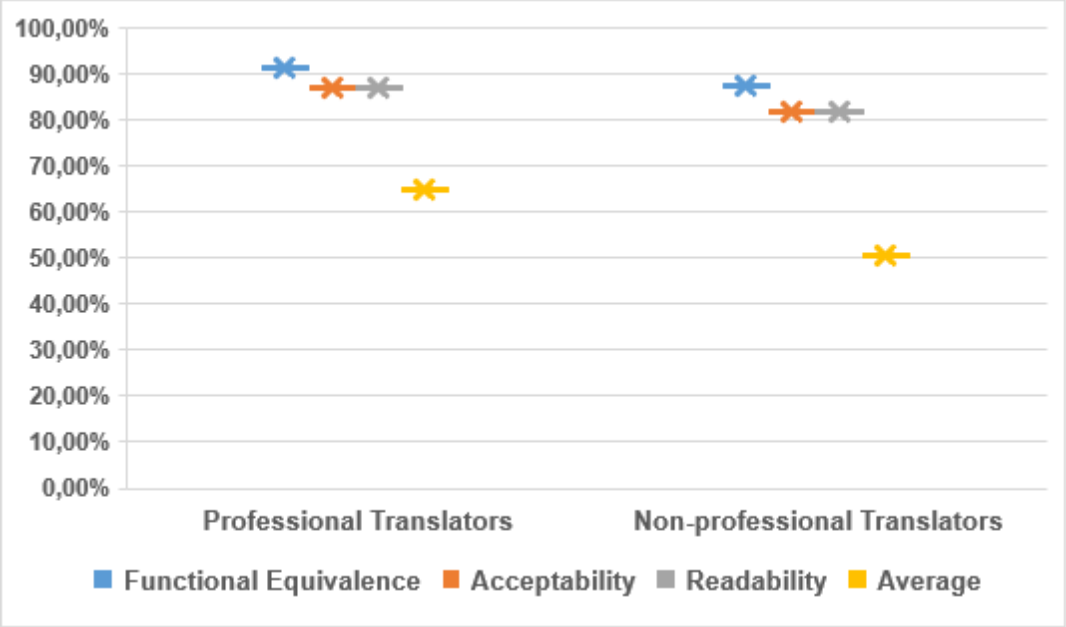
In this final chapter of the thesis, the research questions set out in the Introduction will be answered in light of the research findings and discussion, followed by recommendations for further research.

RQ1. *Does the quality of subtitles produced by professional and non-professional translators for the same crowdsourcing project differ from each other? What are the category-based and overall approval rates?*

The quality assessment has unveiled that the interlingual subtitles produced by the professional and non-professional volunteer translators for the same crowdsourcing project, the TED Translators program, varied in quality. According to the approval rates obtained at the end of the qualitative phase of the data analysis, in which the errors detected in the audiovisual materials were penalized

as proposed by the FAR Model, the group of professional translators performed better than the non-professionals, both in the category-based and overall approval rates. In this respect, both groups had the highest rates in the Functional Equivalence category with 91.32% and 87.29%, followed by 86.87% and 81.69% in the Acceptability category, and finally 86.67% and 81.67% in the Readability category. When the group averages of the volunteer translators whose subtitles were analyzed within the scope of the thesis are considered, the overall approval rates of the professional translators have been calculated as 64.85% and 50.64% for the non-professional translators. All these rates have been illustrated in Figure 10.

Figure 10. *The Category-based and Overall Approval Rates of the Professionals and Non-professionals*

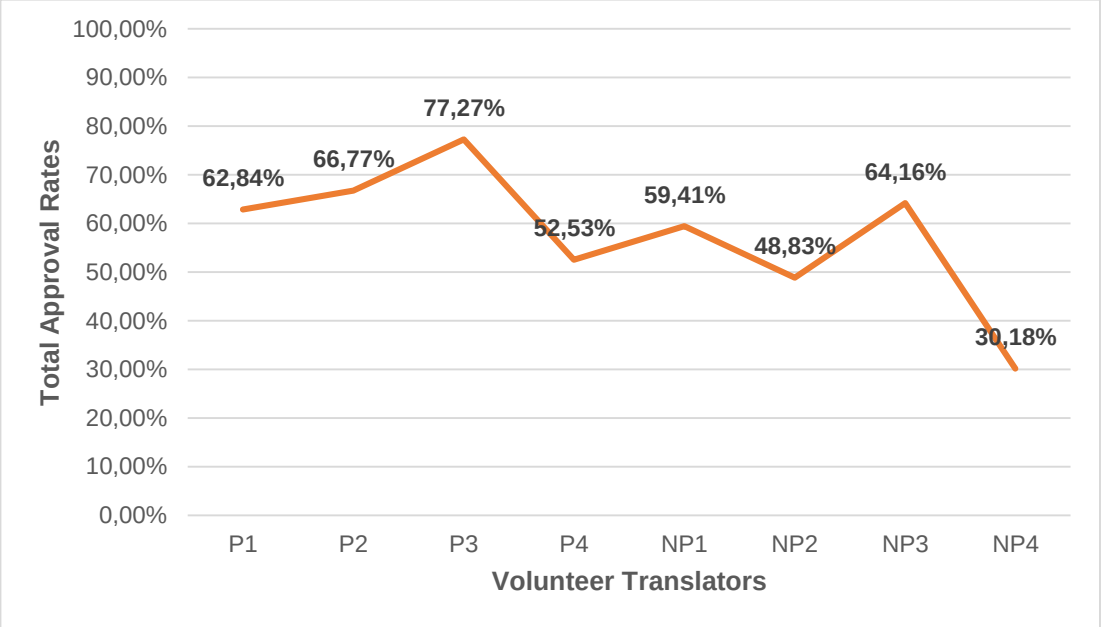


Firstly, the striking scores of the translator groups in the Functional Equivalence category indicates the volunteers' success in accurately transferring the original message into the target language and their competence in semantic and stylistic issues in subtitling. The group scores of approximately 87% and 82% in the Acceptability and Readability categories, on the other hand, suggest that the translators need further progress on the rules of the target language and the technical requirements of the subtitles. In another respect, this situation also

points to the shortcomings of the crowdsourced translation project in ensuring high quality and hints at the insufficiency of the guidelines provided.

The overall approval rates provide many insights into “professionalism” and “non-professionalism” of translation. Given the criteria by which the translators whose subtitles were included in the corpus were sampled, it is reasonable to conclude that the quality score achieved by the professional translators compared to the non-professional translators is an outcome of the training they have received and the experience they have gained. The quality assessment of interlingual subtitles also demonstrated that the variability in scores between the volunteers, as Figure 11 represents, were larger than in the non-professional translator group, which has been attributed to the lack of a formal, institutionalized education.

Figure 11. *The Individual Approval Rates of the Volunteer Translators*



The details of the approval rates illustrate that some non-professional translators had better quality scores than a few professionals, thereby showing that these people can indeed gain translation competence by improving themselves to a certain level. The fact that there is only 14.21% difference between the rates of the non-professionals and professionals proves this finding and both reveals the role of online collaborative translation practices in acquiring translation experience and indicates that there are some weaknesses about Audiovisual

Translation training in Turkey, which has been deemed to be the factor that brings professionals to the forefront. Among these weaknesses, the type of AVT courses, the profile of the lecturers, updating the syllabi in accordance with the competitive market and changing conditions, and prioritizing real-life scenarios and applied training have been reported. It has been argued, on the other side, that collaborative projects such as crowdsourcing can take a number of steps to build on their current success and create a more efficient learning environment, including periodic training and improved feedback mechanism.

RQ2. *Is it possible to argue that in-house translation guidelines suffice to blur the line between professionals and non-professionals?*

Considering that the quality assessment of interlingual subtitles has collected its data from a crowdsourced translation project that provides in-house guidelines to its translators, it is anticipated that the subtitles produced will have a certain quality standard and will not evidently reflect the profiles of volunteer translators. The results of both individual and group analyses between the professional and non-professional translators, nevertheless, indicate that quality standard has not been achieved. Under these circumstances, it is possible to argue that in-house translation guidelines do not suffice to blur the line between the two groups of translators, nor do they overrule the “symbolic capital” (Bourdieu, 1979/1984) of the translators, which is “the acquisition of a reputation for competence and an image of respectability and honourability” (p. 291).

The thesis, in line with the research questions posed and in the light of the findings of the quality analysis conducted, has revealed that non-professional translators are able to continue their existence in translation projects and gain a degree of translation competence through these projects, while it has also enabled inferences to be made about the improvable aspects of professionalism in Audiovisual Translation. In this respect, it is crucial to highlight again that AVT training and translation experience can be recognized as the most important constituents of the symbolic capitals of professional and non-professional translators, between which the in-house guidelines provided by the crowdsourced also fail to blend the distinction. However, the non-professionals, who achieved

a significant average of the approval rates that cannot be underestimated according to the results of the subtitle quality assessment, signify that translation experience makes a considerable difference in translation quality when gained through the practice of real-life scenarios.

This study, which aims to examine the quality of subtitles produced in the English-Turkish language pair within the scope of a crowdsourcing practice, is expected to shed light on future studies as well. In this direction, first of all, investigating an AVT course in which a collaborative translation project, as the data source of this research, is employed as a training module may be effective in furthering the findings obtained. Future investigations in Audiovisual Translation can also delve into the comparative analyses of professional and non-professional translators on different platforms or in different case studies from the perspective of subtitle quality assessment, focus on a single group of translators, explore the reflections of the preferred strategies on approval rates, or conduct research on student groups for didactic purposes. Analyzing the effect of in-house guidelines on translation outputs for different types of audiovisual products will additionally constitute an alternative approach to the objective of this thesis.

BIBLIOGRAPHY

Abel, R. (2005). *Encyclopedia of Early Cinema*. Routledge.

Al-Adwan, A. (2019). Mapping arabic subtitling conventions: The case of Dubai One and MBC 2. In S. Faiq (Ed.), *Arabic Translation Across Discourses* (pp. 63–78). Routledge.

Al-Junaydi, M. a. J. (2012). *Towards English/Arabic Subtitling Standards* [MA thesis]. Al-Quds University.

Ameri, S., & Khoshsaligheh, M. (2021). An Experiment on Amateur and Professional Subtitling Reception in Iran. *SKASE Journal of Translation and Interpretation*, *14*(2), 2–21.

Antonini, R., & Chiaro, D. (2009). The Perception of Dubbing by Italian Audiences. In J. Díaz-Cintas & G. Anderman (Eds.), *Audiovisual Translation: Language Transfer on Screen* (pp. 97–114). Palgrave Macmillan.

Armstrong, M., Brown, A., Crabb, M., Hughes, C. J., Jones, R., & Sandford, J. (2015). Understanding the Diverse Needs of Subtitle Users in a Rapidly Evolving Media Landscape. In *IBC 2015 Conference Proceedings*.

Ávila-Cabrera, J. J. (2023). *The Challenge of Subtitling Offensive and Taboo Language into Spanish: A Theoretical and Practical Guide*. Multilingual Matters. https://doi.org/10.21832/9781800414877

Ay, A. (2019). *A Comparative Analysis of the Challenges Encountered in Literary and Audiovisual Translation of Science Fiction: A Case Study on Ready Player One by Ernest Cline* [MA thesis]. Hacettepe University.

Baker, M., & Hochel, B. (2001). Dubbing. In M. Baker (Ed.), *Routledge Encyclopedia of Translation Studies* (pp. 74–76). Routledge.

Banks, J., & Deuze, M. (2009). Co-creative labour. *International Journal of Cultural Studies*, *12*(5), 419–431. https://doi.org/10.1177/1367877909337862

Bartolomé, A. I., & Cabrera, G. M. (2005). New Trends in Audiovisual Translation: The Latest Challenging Modes. *Miscelánea: A Journal of English and American Studies*, *31*, 89–104.

Béhar, H. (2004). Cultural Ventriloquism. In A. Egoyan & I. Balfour (Eds.), *Subtitles: on the Foreignness of Film* (pp. 79–86). The MIT Press and Alphabet City Media.

Bittner, H. (2011). The Quality of Translation in Subtitling. *Trans-kom*, *4*(1), 76–87.

Bogucki, Ł. (2009). Amateur Subtitling on the Internet. In J. Díaz-Cintas & G. Anderman (Eds.), *Audiovisual Translation: Language Transfer on Screen* (pp. 49–57). Palgrave Macmillan.

Bogucki, Ł. (2016). *Areas and Methods of Audiovisual Translation Research*. Peter Lang.

Bogucki, Ł. (2020). *A Relevance-Theoretic Approach to Decision-Making in Subtitling*. Palgrave Macmillan.

Borodo, M. (2021). Non-professional translators in the context of globalization. In E. Bielsa & D. Kapsaskis (Eds.), *The Routledge Handbook of Translation and Globalization* (pp. 190–201). Routledge.

Bourdieu, P. (1984). *Distinction: a social critique of the judgement of taste* (R. Nice, Trans.). Harvard University Press. (Original work published 1979).

Büyük Harflerin Kullanıldığı Yerler. (2019). Türk Dil Kurumu. Retrieved April 15, 2024, from https://tdk.gov.tr/icerik/yazim-kurallari/buyuk-harflerin-kullanildigi-yerler/

Cámara De La Fuente, L. (2014). La motivación del crowdsourcing multilingüe en los medios sociales globales. Un estudio de caso: TED OTP. *Sendebar*, *25*, 197–218. https://doi.org/10.30827/sendebar.v25i0.1541

Cámara De La Fuente, L., & Comas-Quinn, A. (2016). Situated Learning in Open Communities: The TED Open Translation Project. In P. Blessinger & T. Bliss (Eds.), *Open Education: International Perspectives in Higher Education* (pp. 93–114). Open Book Publishers.

Çavuşoğlu, E. (2020). The Best of Both Worlds: From Volunteer Subtitling to Professional Subtitling. *transLogos Translation Studies Journal*, *3*(2), 83–102. https://doi.org/10.29228/translogos.28

Chaume, F. (2014). *Audiovisual Translation: Dubbing*. Routledge.

Chaume, F. (2020). Dubbing. In Ł. Bogucki & M. Deckert (Eds.), *The Palgrave Handbook of Audiovisual Translation and Media Accessibility* (pp. 103–132). Palgrave Macmillan.

Chiaro, D. (2013). Audiovisual Translation. In C. A. Chapelle (Ed.), *The Encyclopedia of Applied Linguistics*. Blackwell Publishing. https://doi.org/10.1002/9781405198431.wbeal0061

Chouliaraki, L. (2010). Self-mediation: new media and citizenship. *Critical Discourse Studies*, *7*(4), 227–232. https://doi.org/10.1080/17405904.2010.511824

Comas-Quinn, A. (2019). Using online volunteer translation communities for language learning in formal education. In A. Plutino, K. Borthwick, & E. Corradini (Eds.), *New educational landscapes: innovative perspectives in language learning and technology* (pp. 41–46). Research-publishing.net.

Comas-Quinn, A., & Fuertes Gutiérrez, M. (2019). Working with online communities: translating TED Talks. In A. Comas-Quinn, A. Beaven, & B. Sawhill (Eds.), *New case studies of openness in and beyond the language classroom* (pp. 101–114). Research-publisher.net.

Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications.

Cronin, M. (2009). *Translation goes to the movies*. Routledge.

De Linde, Z., & Kay, N. (2014). *The Semiotics of Subtitling*. Routledge.

Delabastita, D. (1989). Translation and mass-communication: Film and T.V. translation as evidence of cultural dynamics. *Babel*, *35*(4), 193–218. https://doi.org/10.1075/babel.35.4.02del

Désilets, A. (2007). *Translation Wikified: How will Massive Online Collaboration Impact the World of Translation?* [Translating and the Computer 29]. https://aclanthology.org/2007.tc-1.15/

Désilets, A., & Van Der Meer, J. (2011). Co-creating a repository of best-practices for collaborative translation. *Linguistica Antverpiensia New Series - Themes in Translation Studies*, *10*, 27–45. https://doi.org/10.52034/lanstts.v10i.276

Di Giovanni, E. (2018). The reception of professional and non professional subtitles: Agency, awareness and change. *Cultus*, *11*, 18–37.

Di Giovanni, E., Orero, P., & Agost, R. (2012). Multidisciplinarity in Audiovisual Translation. *MonTI - Monografías De Traducción E Interpretación*, *4*, 9–22. https://doi.org/10.6035/monti.2012.4.1

Díaz-Cintas, J. (1997). *El subtitulado en tanto que modalidad de traducción fílmica dentro del marco teórico de los Estudios sobre Traducción (Misterioso asesinato en Manhattan, Woody Allen, 1993)* [PhD dissertation]. Universidad de València.

Díaz-Cintas, J. (2001). Striving for Quality in Subtitling: the Role of a Good Dialogue List. In Y. Gambier & H. Gottlieb (Eds.), *(Multi) Media Translation: Concepts, practices, and research* (pp. 199–212). John Benjamins Publishing Company.

Díaz-Cintas, J. (2003). *Teoría y práctica de la subtitulación inglés/español*. Editorial Ariel.

Díaz-Cintas, J. (Ed.). (2009). *New Trends in Audiovisual Translation*. Multilingual Matters.

Díaz-Cintas, J. (2014). Technological Strides in Subtitling. In C. Sin-wai (Ed.), *The Routledge Handbook of Translation Technology* (pp. 632–643). Routledge.

Díaz-Cintas, J. (2018). 'Subtitling's a carnival': New practices in cyberspace. *The Journal of Specialised Translation*, *30*, 127–149.

Díaz-Cintas, J. (2019). Audiovisual translation in mercurial mediascapes. In M. Ji & M. Oakes (Eds.), *Advances in Empirical Translation Studies: Developing Translation Resources and Technologies* (pp. 177–197). https://doi.org/10.1017/9781108525695.010

Díaz-Cintas, J., & Massidda, S. (2020). Technological advances in audiovisual translation. In M. O'Hagan (Ed.), *The Routledge Handbook of Translation and Technology* (pp. 255–270). Routledge.

Díaz-Cintas, J., & Muñoz Sánchez, P. (2006). Fansubs: Audiovisual Translation in an amateur environment. *The Journal of Specialised Translation*, *6*, 37–52.

Díaz-Cintas, J., & Nikolić, K. (Eds.). (2018). *Fast-Forwarding with Audiovisual Translation*. Multilingual Matters.

Díaz-Cintas, J., & Remael, A. (2014). *Audiovisual Translation: Subtitling*. Routledge.

Díaz-Cintas, J., & Remael, A. (2021). *Subtitling: Concepts and Practices*. Routledge.

Dore, M., & Petrucci, A. (2022). Professional and amateur AVT. The Italian dubbing, subtitling and fansubbing of The Handmaid's Tale. *Perspectives*, *30*(5), 876–897. https://doi.org/10.1080/0907676x.2021.1960870

Dörnyei, Z. (2007). *Research Methods in Applied Linguistics*. Oxford University Press.

Düzeltme İşareti. (2019). Türk Dil Kurumu. Retrieved April 15, 2024, from https://tdk.gov.tr/icerik/yazim-kurallari/duzeltme-isareti/

Dwyer, T. (2005). Universally speaking: Lost in Translation and polyglot cinema. *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, *4*, 295–310. https://doi.org/10.52034/lanstts.v4i.143

Dwyer, T. (2019). Audiovisual translation and fandom. In L. Pérez-González (Ed.), *The Routledge Handbook of Audiovisual Translation* (pp. 436–452). Routledge.

Eguíluz, F., Merino, R., Olsen, V., Pajares, E., & Santamaría, J. M. (1994). *Trasvases culturales: literatura, cine, traducción*. Universidad del País Vasco.

Ellender, C. (2015). *Dealing with Difference in Audiovisual Translation: Subtitling Linguistic Variation in Films*. Peter Lang.

English Style Guide. (2020). TED Translators Wiki. Retrieved April 15, 2024, from https://translations.ted.com/English_Style_Guide

Fernández Costales, A. (2013). Crowdsourcing and collaborative translation: mass phenomena or silent threat to translation studies? *Hermeneus: Revista De La Facultad De Traducción E Interpretación De Soria*, *15*, 85–110.

Flanagan, M. (2016). Cause for concern? Attitudes towards translation crowdsourcing in professional translators' blogs. *The Journal of Specialised Translation*, *25*, 149–173.

Fodor, I. (1976). *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. Buske.

Gambier, Y. (2003). Introduction. *The Translator*, *9*(2), 171–189. https://doi.org/10.1080/13556509.2003.10799152

Gambier, Y. (2013). The position of audiovisual translation studies. In C. Millán & F. Bartrina (Eds.), *The Routledge Handbook of Translation Studies* (pp. 45–59). Routledge.

Gambier, Y. (2017). Denial of Translation and Desire to Translate. *Vertimo Studijos*, *5*, 9–29. https://doi.org/10.15388/vertstud.2012.5.10556

Gambier, Y., & Gottlieb, H. (Eds.). (2001). *(Multi) Media Translation: Concepts, practices, and research*. John Benjamins Publishing Company.

García Manchón, P. (2013). *A Corpus-based Analysis of Swearword Translation in DVD Subtitles and Internet Fansubs* [MA thesis]. Universidad Complutense de Madrid.

Gellerstam, M. (1986). Translationese in Swedish novels translated from English. In L. Wollin & H. Lindquist (Eds.), *Translation studies in Scandinavia: Poceedings from the Scandinavian Symposium on Translation Theory (SSOTT) II* (pp. 88–95). CWK Gleerup.

Gottlieb, H. (1997). *Subtitles, Translation & Idioms*. Center for Translation Studies.

Gottlieb, H. (2004a). Language-political implications of subtitling. In P. Orero (Ed.), *Topics in Audiovisual Translation* (pp. 83–100). John Benjamins Publishing Company. https://doi.org/10.1075/btl.56.11got

Gottlieb, H. (2004b). Subtitles and International Anglification. *NJES: Nordic Journal of English Studies*, *3*(1), 219–230. https://doi.org/10.35360/njes.32

Gottlieb, H. (2009). Subtitling Against the Current: Danish Concepts, English Minds. In J. Díaz-Cintas (Ed.), *New Trends in Audiovisual Translation* (pp. 21–43). Multilingual Matters.

Gottlieb, H. (2012). Subtitles – Readable dialogue? In E. Perego (Ed.), *Eye Tracking in Audiovisual Translation* (pp. 37–87). Aracne.

Guillot, M. (2019). Subtitling on the cusp of its futures. In L. Pérez-González (Ed.), *The Routledge Handbook of Audiovisual Translation* (pp. 31–47). Routledge. https://doi.org/10.4324/9781315717166-3

Hall, J. (2021). Professional vs Non-professional Translation of Korean TV Dramas. *Neke the New Zealand Journal of Translation Studies*, *4*(1). https://doi.org/10.26686/neke.v4i1.6739

Harris, B. (1976). *The importance of natural translation*. Working Papers in Translatology 2, University of Ottawa.

How to Compress Subtitles. (2020). TED Translators Wiki. Retrieved April 15, 2024, from https://translations.ted.com/How_to_Compress_Subtitles

How to Tackle a Translation. (2015). TED Translators Wiki. Retrieved April 15, 2024, from https://translations.ted.com/How_to_Tackle_a_Translation

How to use sound representation. (2020). TED Translators Wiki. Retrieved April 15, 2024, from https://translations.ted.com/How_to_use_sound_representation

Howe, J. (2006). The Rise of Crowdsourcing. *Wired*, *14*(6). https://www.wired.com/2006/06/crowds/

Hurtado, A. (1995). Modalidades y tipos de traducción. *Vasos Comunicantes*, *4*, 19–27.

Introduction to Netflix Quality Control (QC). (n.d.). Netflix. Retrieved April 15, 2024, from https://partnerhelp.netflixstudios.com/hc/en-us/articles/115000353211-Introduction-to-Netflix-Quality-Control-QC

Ivarsson, J., & Carroll, M. (1998). *Subtitling*. TransEdit HB.

Jansen, D., Alcala, A., & Guzmán, F. (2014). Amara: A Sustainable, Global Solution for Accessibility, Powered by Communities of Volunteers. In *Universal Access in Human-Computer Interaction* (pp. 401–411). https://doi.org/10.1007/978-3-319-07509-9_38

Jenkins, H. (2009). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. The MIT Press.

Jiménez-Crespo, M. A. (2017). *Crowdsourcing and Online Collaborative Translations: Expanding the limits of Translation Studies*. John Benjamins Publishing Company.

Jiménez-Crespo, M. A. (2022). Quo Vadis, Crowdsourcing and Online Collaborative Translation? *INContext: Studies in Translation and Interculturalism*, *2*(1), 32–56. https://doi.org/10.54754/incontext.v2i1.13

Karamitroglou, F. (1998). A Proposed Set of Subtitling Standards in Europe. *Translation Journal*, *2*(2). https://translationjournal.net/journal/04stndrd.htm

Karamitroglou, F. (2000). *Towards a methodology for the investigation of norms in audiovisual translation: The choice between subtitling and revoicing in Greece*. Brill.

Kaya, M., & Okyayuz, A. Ş. (2018). Görsel-İşitsel Çeviri Sınıflarında Yaratıcılığı ve Çokdisiplinliğe Geçişi Desteklemek Üzere Tasarlanmış Eğitim Vermek. *The Journal of Social Science*, *20*, 18–35. https://doi.org/10.16990/SOBIDER.4038

Khosravani, Y. (2019). *Translation Quality Assessment (TQA) of Subtitles: Criteria for the Evaluation of Persian Subtitles of English Movies Focusing on Semiotic Model of TQA for Poetry Translation and Appraisal Theory*. Peter Lang.

Kısaltmalar. (2019). Türk Dil Kurumu. Retrieved April 15, 2024, from https://tdk.gov.tr/icerik/yazim-kurallari/kisaltmalar/

Künzli, A. (2021). From inconspicuousness to flow - the CIA model of subtitle quality. *Perspectives*, *29*(3), 326–338. https://doi.org/10.1080/0907676x.2020.1733628

Kuo, S. (2014). *Quality in Subtitling Theory and Professional Reality* [PhD dissertation]. Imperial College London.

Lee, J. (2022). Quantitative research on what motivates Korean TED translators to translate. *Perspectives*, *32*(2), 192–209. https://doi.org/10.1080/0907676x.2022.2074798

Liu, J. (2013). Translators Training: Teaching Programs, Curricula, Practices. *Journal of Language Teaching and Research*, *4*(1), 127–132.

Luyken, G., Herbst, T., Langham-Brown, J., Reid, H., & Spinhof, H. (1991). *Overcoming language barriers in television: Dubbing and Subtitling for the European Audience*. European Institute for the Media.

Martinez, X. (2004). Film dubbing: its process and translation. In P. Orero (Ed.), *Topics in Audiovisual Translation* (pp. 3–7). https://doi.org/10.1075/btl.56.03mar

Mason, I. (1989). Speaker Meaning and Reader Meaning: Preserving coherence in screen translation. In H. Prais, R. Kölmel, & J. Payne (Eds.), *Babel: The Cultural and Linguistic Barriers Between Nations* (pp. 13–24). Aberdeen University Press.

McDonough Dolmaya, J. (2015). Revision history: Translation trends in Wikipedia. *Translation Studies*, *8*(1), 16–34. https://doi.org/10.1080/14781700.2014.943279

Mehdizadkhani, M. (2023). *Non-Professional Subtitling in Iran: A Study on Quality, Motivation, and Audience Perception* [PhD dissertation]. University of Szeged.

Meister, L. (2018). On methodology: How mixed methods research can contribute to translation studies. *Translation Studies*, *11*(1), 66–83. https://doi.org/10.1080/14781700.2017.1374206

Moores, Z. (2023). The NERLE model–a tool for assessing the quality of intralingual subtitles at live events. *Universal Access in the Information Society*. https://doi.org/10.1007/s10209-023-01050-6

Neves, J. (2009). Interlingual Subtitling for the Deaf and Hard-of-Hearing. In J. Díaz-Cintas & G. Anderman (Eds.), *Audiovisual Translation: Language Transfer on Screen* (pp. 151–169). Palgrave Macmillan.

Noktalama İşaretleri (Açıklamalar). (2019). Türk Dil Kurumu. Retrieved April 15, 2024, from https://tdk.gov.tr/icerik/yazim-kurallari/noktalama-isaretleri-aciklamalar/

Nord, C. (1997). *Translating as a Purposeful Activity: Functionalist Approaches Explained*. St. Jerome Publishing.

Nornes, A. M. (1999). For an Abusive Subtitling. *Film Quarterly*, *52*(3), 17–34. https://doi.org/10.2307/1213822

O'Hagan, M. (2009). Evolution of User-generated Translation: Fansubs, Translation Hacking and Crowdsourcing. *The Journal of Internationalization and Localization*, *1*(1), 94–121. https://doi.org/10.1075/jial.1.04hag

O'Hagan, M. (2011). Community Translation: Translation as a social activity and its possible consequences in the advent of Web 2.0 and beyond. *Linguistica Antverpiensia New Series - Themes in Translation Studies*, *10*, 11–23. https://doi.org/10.52034/lanstts.v10i.275

Okyayuz, A. Ş. (2016a). *Altyazı Çevirisi*. Siyasal Kitabevi.

Okyayuz, A. Ş. (2016b). Translating Humor: A Case of Censorship vs. Social Translation. *European Scientific Journal*, *12*(8), 204–224. https://doi.org/10.19044/esj.2016.v12n8p204

Okyayuz, A. Ş. (2017). Power, society and AVT in Turkey: an overview. In M. Deckert (Ed.), *Audiovisual Translation – Research and Use* (pp. 115–134). Peter Lang.

Okyayuz, A. Ş. (2019). Görsel-İşitsel Çeviride Yenilikçi Araştırma Alanlarına Örnekler ve Türkiye'de Araştırma Boşluklarına Bir Bakış. *Turkish Studies - Language and Literature*, *14*(3), 1395–1415. https://doi.org/10.29228/turkishstudies.25883

Okyayuz, A. Ş., & Kaya, M. (2017). *Görsel-İşitsel Çeviri Eğitimi*. Siyasal Kitabevi.

Olohan, M. (2014). Why do you translate? Motivation to volunteer and TED translation. *Translation Studies*, *7*(1), 17–33. https://doi.org/10.1080/14781700.2013.781952

Orrego, D. (2013). Avance de la traducción audiovisual: desde los inicios hasta la era digital. *Mutatis Mutandis*, *6*(2), 297–320. https://doi.org/10.17533/udea.mut.17081

Orrego-Carmona, D. (2016). A reception study on non-professional subtitling: Do audiences notice any difference? *Across Languages and Cultures*, *17*(2), 163–181. https://doi.org/10.1556/084.2016.17.2.2

Orrego-Carmona, D. (2018). New audiences, international distribution, and translation. In E. Di Giovanni & Y. Gambier (Eds.), *Reception Studies*

and Audiovisual Translation (pp. 321–342). John Benjamins Publishing Company.

Orrego-Carmona, D. (2019). A holistic approach to non-professional subtitling from a functional quality perspective. *Translation Studies*, *12*(2), 196–212. https://doi.org/10.1080/14781700.2019.1686414

Orrego-Carmona, D., & Lee, Y. (Eds.). (2017). *Non-Professional Subtitling*. Cambridge Scholars Publishing.

O'Sullivan, C., & Cornu, J. (2019). History of Audiovisual Translation. In L. Pérez-González (Ed.), *The Routledge Handbook of Audiovisual Translation* (pp. 15–30). Routledge.

Pavesi, M., Formentelli, M., & Ghia, E. (2015). *The Languages of Dubbing*. Peter Lang.

Pedersen, J. (2005). How is Culture Rendered in Subtitles? In *MuTra 2005 – Challenges of Multidimensional Translation: Conference Proceedings*.

Pedersen, J. (2011). *Subtitling Norms for Television: An exploration focussing on extralinguistic cultural references*. John Benjamins Publishing Company.

Pedersen, J. (2017). The FAR model: assessing quality in interlingual subtitling. *The Journal of Specialised Translation*, *28*, 210–229.

Pedersen, J. (2018). From old tricks to Netflix: How local are interlingual subtitling norms for streamed television? *Journal of Audiovisual Translation*, *1*(1), 81–100. https://doi.org/10.47476/jat.v1i1.46

Pedersen, J. (2019). Fansubbing in subtitling land: An investigation into the nature of fansubs in Sweden. *Target*, *31*(1), 50–76. https://doi.org/10.1075/target.18017.ped

Pedersen, J. (2020). Audiovisual Translation Norms and Guidelines. In Ł. Bogucki & M. Deckert (Eds.), *The Palgrave Handbook of Audiovisual Translation and Media Accessibility* (pp. 417–436). Palgrave Macmillan.

Perego, E. (2016). History, development, challenges and opportunities of empirical research in audiovisual translation. *Across Languages and Cultures*, *17*(2), 155–162. https://doi.org/10.1556/084.2016.17.2.1

Perego, E., & Bruti, S. (Eds.). (2015). *Subtitling Today: Shapes and Their Meanings*. Cambridge Scholars Publishing.

Perego, E., & Pacinotti, R. (2020). Audiovisual Translation through the Ages. In Ł. Bogucki & M. Deckert (Eds.), *The Palgrave Handbook of Audiovisual Translation and Media Accessibility* (pp. 33–56). https://doi.org/10.1007/978-3-030-42105-2_3

Pérez-González, L. (2009). Audiovisual Translation. In M. Baker & G. Saldanha (Eds.), *The Routledge Encyclopedia of Translation Studies, 2nd edition* (pp. 13–20). Routledge.

Pérez-González, L. (2012). Amateur subtitling as immaterial labour in digital media culture: An emerging paradigm of civic engagement. *Convergence*, *19*(2), 157–175. https://doi.org/10.1177/1354856512466381

Pérez-González, L. (2014). *Audiovisual Translation: Theories, Methods and Issues*. Routledge.

Pérez-González, L., & Susam-Saraeva, Ş. (2012). Non-professionals Translating and Interpreting. *The Translator*, *18*(2), 149–165. https://doi.org/10.1080/13556509.2012.10799506

Pettit, Z. (2004). The Audio-Visual Text: Subtitling and dubbing different genres. *Meta*, *49*(1), 25–38. https://doi.org/10.7202/009017ar

Pierce, G. (2018). *Introducing Translational Studies*. ED-Tech Press.

Putri, F., & Wijaya, A. (2021). The Comparison of Strategies Used in Translating Idiomatic Expressions in a Fansub and The Official Subtitle of Game Night Movie (2018). *International Review of Humanities Studies*, *6*(2), 708–725.

Pym, A. (2011). Translation research terms: A tentative glossary for moments of perplexity and dispute. In A. Pym (Ed.), *Translation Research Projects 3* (pp. 75–110). Intercultural Studies Group.

Reiss, K. (2000). *Translation Criticism- Potentials and Limitations: Categories and Criteria for Translation Quality Assessment*. Routledge.

Reiss, K., & Vermeer, H. J. (1984). *Grundlegung einer allgemeinen Translationstheorie*. Max Niemeyer Verlag.

Remael, A. (2010). Audiovisual translation. In Y. Gambier & L. Van Doorslaer (Eds.), *Handbook of Translation Studies: Volume 1* (pp. 12–17). https://doi.org/10.1075/hts.1.aud1

Romero-Fresco, P. (2009). Naturalness in the Spanish Dubbing Language: a Case of Not-so-close Friends. *Meta*, *54*(1), 49–72. https://doi.org/10.7202/029793ar

Romero-Fresco, P. (2011). *Subtitling Through Speech Recognition: Respeaking*. Routledge.

Romero-Fresco, P., & Martínez Pérez, J. (2015). Accuracy Rate in Live Subtitling: The NER Model. In R. Baños-Piñero & J. Díaz-Cintas (Eds.), *Audiovisual Translation in a Global Context* (pp. 28–50). Palgrave Macmillan.

Romero-Fresco, P., & Pöchhacker, F. (2017). Quality assessment in interlingual live subtitling: The NTR Model. *Linguistica Antverpiensia New Series - Themes in Translation Studies*, *16*, 149–167. https://doi.org/10.52034/lanstts.v16i0.438

Sakinah, F. M., & Setyaningsih, R. W. (2018). A Comparison of Professional and Non-professional Subtitler Strategy in Translating Cultural References of Million Dollar Arm Movie. *Anglicist*, *7*(1), 20–28.

Saldanha, G., & O'Brien, S. (2013). *Research Methodologies in Translation Studies*. Routledge.

Sánchez, D. (2004). Subtitling methods and team-translation. In P. Orero (Ed.), *Topics in Audiovisual Translation* (pp. 9–17). John Benjamins Publishing Company. https://doi.org/10.1075/btl.56.04san

Schwab, K. (2016). *The Fourth Industrial Revolution*. Penguin Group.

Shuttleworth, M., & Cowie, M. (1997). *Dictionary of Translation Studies*. Routledge.

Snell-Hornby, M. (1988). *Translation Studies: An Integrated Approach*. John Benjamins Publishing Company.

Sokoli, S. (2009). Subtitling norms in Greece and Spain. In J. Díaz-Cintas & G. Anderman (Eds.), *Audiovisual Translation: Language Transfer on Screen* (pp. 36–48). Palgrave Macmillan.

Subtitling Tips. (n.d.). TED. Retrieved April 15, 2024, from https://www.ted.com/participate/translate/subtitling-tips

Szarkowska, A. (2005). The Power of Film Translation. *Translation Journal*, *9*(2). https://translationjournal.net/journal/32film.htm

Szymańska, M. (2013). *Domestication+Foreignisation=? A Nontraditional Approach to Audiovisual Translation*. Volumina.

TED: Ideas change everything. (n.d.). TED. Retrieved April 15, 2024, from https://www.ted.com/about

TED Translators. (n.d.). TED. Retrieved April 15, 2024, from https://www.ted.com/about/programs-initiatives/ted-translators

TED-Ed. (2013). *Why do Americans and Canadians celebrate Labor Day? - Kenneth C. Davis* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=YqmPE2HtkyU

TED-Ed. (2014). *Why should you listen to Vivaldi's "Four Seasons"? - Betsy Schwarm* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=Xcpc8VDsv3c

TED-Ed. (2015). *Kasları ne geliştirir? - Jeffrey Siegel* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=2tM1LFFxeKg

TED-Ed. (2016). *Neden Teflon'a hiçbir şey yapışmaz? - Ashwini Bharathula* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=uXaP43Zbz7U

TED-Ed. (2018a). *Can you solve the rogue AI riddle? - Dan Finkel* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=qMFpOcLroOg

TED-Ed. (2018b). *How to build a dark matter detector - Jenna Saffin* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=PxzNo58pE2c

TED-Ed. (2018c). *Why is Aristophanes called "The Father of Comedy"? - Mark Robinson* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=arQ6U3ev5ic

TED-Ed. (2022). *Why is it so hard to escape poverty? - Ann-Helén Bay* [Video]. YouTube. Retrieved April 15, 2024, from https://www.youtube.com/watch?v=D9N7QaIOkG8

The first TED Talks ever. (n.d.). TED. Retrieved April 15, 2024, from https://www.ted.com/playlists/168/the_first_ted_talks_ever

Titford, C. (1982). Sub-titling: constrained translation. *Lebende Sprachen*, *27*(3), 113–116.

Toffler, A. (1980). *The Third Wave*. Morrow.

Tomaszkiewicz, T. (1993). *Les opérations linguistiques qui sous-tendent le processus de sous-titrage des films*. Adam Mickiewicz University Press.

Toury, G. (1995). *Descriptive Translation Studies – and beyond*. John Benjamins Publishing Company.

Toury, G. (2012). *Descriptive Translation Studies – and beyond. Revised edition*. John Benjamins Publishing Company.

Translating Twitter into more languages. (2011). X Blog. Retrieved April 15, 2024, from https://blog.x.com/en_us/a/2011/translating-twitter-into-more-languages

Türk Dil Kurumu Sözlükleri. (2022). Türk Dil Kurumu. Retrieved April 15, 2024, from https://sozluk.gov.tr/

Turkish Subtitles. (2020). TED Translators Wiki. Retrieved April 15, 2024, from https://translations.ted.com/Turkish_Subtitles

Turner, G. (2010). *Ordinary People and the Media: The Demotic Turn*. SAGE Publications.

Vermeer, H. J. (1978). Ein Rahmen für eine allgemeine Translationstheorie. *Lebende Sprachen*, *23*(3). https://doi.org/10.1515/les.1978.23.3.99

Von Hippel, E. (1986). Lead Users: A Source of Novel Product Concepts. *Management Science*, *32*(7), 791–805.

Yücel Dinç, F. (2024). *Gender Representations in Translated and Original Cartoons: A Turkish-English Dual Corpus Comparative Analysis* [MA thesis]. Hacettepe University.

Zabalbeascoa, P. (1996). Translating Jokes for Dubbed Television Situation Comedies. *The Translator*, *2*(2), 235–257. https://doi.org/10.1080/13556509.1996.10798976

Zabalbeascoa, P. (2008). The nature of the audiovisual text and its parameters. In J. Díaz-Cintas (Ed.), *The Didactics of Audiovisual Translation* (pp. 21–37). John Benjamins Publishing Company. https://doi.org/10.1075/btl.77.05zab

Zanotti, S. (2018). Historical approaches to AVT reception: Methods, issues and perspectives. In E. Di Giovanni & Y. Gambier (Eds.), *Reception Studies and Audiovisual Translation* (pp. 133–156). John Benjamins Publishing Company. https://doi.org/10.1075/btl.141.08zan

Zhang, Y., Mahfoodh, O. H. A., & Tan, D. a. L. (2024). A Corpus-based Evaluation of English-Mandarin Cultural References between Fansubbing and Official Subtitling. *Journal of Intercultural Communication*, *24*(1), 109–119. https://doi.org/10.36923/jicc.v24i1.291

APPENDIX 1. ETHICS BOARD WAIVER FORM

	HACETTEPE ÜNİVERSİTESİ **SOSYAL BİLİMLER ENSTİTÜSÜ**	Doküman Kodu *Form No.*	FRM-YL-09
		Yayım Tarihi *Date of Pub.*	22.11.2023
	FRM-YL-09 **Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu** *Ethics Board Form for Master's Thesis*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 10/06/2024

Tez Başlığı (Türkçe): Profesyonel ve Profesyonel Olmayan Çevirmenler Tarafından Üretilen Dillerarası Altyazının Kalitesi: Kitle Kaynaklı Bir Çeviri Projesinin Değerlendirmesi

Yukarıda başlığı verilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne veya ruh sağlığına müdahale içermemektedir.
4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir.
5. Diğer kişi ve kurumlardan temin edilen veri kullanımını (kitap, belge vs.) gerektirmektedir. Ancak bu kullanım, diğer kişi ve kurumların izin verdiği ölçüde Kişisel Bilgilerin Korunması Kanuna riayet edilerek gerçekleştirilecektir.

Hacettepe Üniversitesi Etik Kurullarının Yönergelerini inceledim ve bunlara göre çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Aysu USLU KORKMAZ

Öğrenci Bilgileri	**Ad-Soyad**	Aysu USLU KORKMAZ
	Öğrenci No	N20233719
	Enstitü Anabilim Dalı	Mütercim Tercümanlık
	Programı	İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR
(Prof. Dr. Ayşe Şirin Okyayuz)

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-09
		Yayım Tarihi *Date of Pub.*	22.11.2023
	FRM-YL-09 **Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu** *Ethics Board Form for Master's Thesis*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 10/06/2024

Thesis Title (In English): Quality of Interlingual Subtitles Created by Professional and Non-professional Translators: An Assessment of a Crowdsourced Translation Project

My thesis work with the title given above:

1. Does not perform experimentation on people or animals.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview.
5. Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infrigement of the directives and that the information I have given above is correct.

I respectfully submit this for approval.

Aysu USLU KORKMAZ

Student Information		
	Name-Surname	Aysu USLU KORKMAZ
	Student Number	N20233719
	Department	Translation and Interpreting
	Programme	Master of Arts in Translation and Interpreting in English

SUPERVISOR'S APPROVAL

APPROVED
(Prof. Ayşe Şirin OKYAYUZ)

APPENDIX 2. ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-15
		Yayım Tarihi *Date of Pub.*	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu *Master's Thesis Dissertation Originality Report*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 10/06/2024

Tez Başlığı: Profesyonel ve Profesyonel Olmayan Çevirmenler Tarafından Üretilen Dillerarası Altyazının Kalitesi: Kitle Kaynaklı Bir Çeviri Projesinin Değerlendirmesi

Yukarıda başlığı verilen tezimin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 164 sayfalık kısmına ilişkin, 03/06/2024 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %15'tir.

Uygulanan filtrelemeler*:

1. ☒ Kabul/Onay ve Bildirim sayfaları hariç
2. ☒ Kaynakça hariç
3. ☐ Alıntılar hariç
4. ☒ Alıntılar dâhil
5. ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezimin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Aysu USLU KORKMAZ

Öğrenci Bilgileri		
	Ad-Soyad	Aysu USLU KORKMAZ
	Öğrenci No	N20233719
	Enstitü Anabilim Dalı	Mütercim Tercümanlık
	Programı	İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans

DANIŞMAN ONAYI

UYGUNDUR.
(Prof. Dr. Ayşe Şirin Okyayuz)

*Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları İkinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dahil, 5 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ **SOSYAL BİLİMLER ENSTİTÜSÜ**	Doküman Kodu *Form No.*	FRM-YL-15
		Yayım Tarihi *Date of Pub.*	04.12.2023
	FRM-YL-15 **Yüksek Lisans Tezi Orijinallik Raporu** *Master's Thesis Dissertation Originality Report*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING

Date: 10/06/2024

Thesis Title (In English): Quality of Interlingual Subtitles Created by Professional and Non-professional Translators: An Assessment of a Crowdsourced Translation Project

According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 03/06/2024 for the total of 164 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled above, the similarity index of my thesis is 15%.

Filtering options applied**:

1. ☒ Approval and Decleration sections excluded
2. ☒ References cited excluded
3. ☐ Quotes excluded
4. ☒ Quotes included
5. ☒ Match size up to 5 words excluded

I hereby declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

Kindly submitted for the necessary actions.

Aysu USLU KORKMAZ

Student Information		
	Name-Surname	Aysu USLU KORKMAZ
	Student Number	N20233719
	Department	Translation and Interpreting
	Programme	Master of Arts in Translation and Interpreting in English

SUPERVISOR'S APPROVAL

APPROVED
(Prof. Ayşe Şirin OKYAYUZ)

**As mentioned in the second part [article (4)/3]of the Thesis Dissertation Originality Report's Codes of Practice of Hacettepe University Graduate School of Social Sciences, filtering should be done as following: excluding refence, quotation excluded/included, Match size up to 5 words excluded.