

ACTIVIST TRANSLATION IN TURKISH DIGITOSPHERE: TRANSFORMING
TRANSLATION PROCESS(ES) AND TRANSLATOR ROLE(S)



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2024

ACTIVIST TRANSLATION IN TURKISH DIGITOSPHERE: TRANSFORMING
TRANSLATION PROCESS(ES) AND TRANSLATOR ROLE(S)

Thesis submitted to the
Institute for Graduate Studies in Social Sciences
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy
in
Translation Studies

by
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Boğaziçi University

2024

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Transforming Translation Process(es) and Translator Role(s)

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- this thesis contains no material that has been submitted or accepted for a degree or diploma in any other educational institution;
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ABSTRACT

Activist Translation in Turkish Digitosphere:

Transforming Translation Process(es) and Translator Role(s)

This dissertation investigates the functions and dynamics of translation and translators in activist knowledge accumulation and practice of activism by analysing some of the activist platforms in Turkish digitosphere, and the firsthand records of the digital activist translators from such platforms where activist translation plays a pivotal role in causing potential sociocultural and sociopolitical changes through textual transformations and translators' evolving forms of engagement. These activist platforms, activist translators, and activist translation practice have, over time, experienced a restructuring process with the technological developments created by the globalization movement and the increased intercultural interaction of activist struggles with the digital turn in the 2000s. Furthermore, this research has also indicated that themes of activism other than feminism — and queer to a limited extent —, and the application of activist translation in today's ever-digitalizing environments have been ignored and underproblematized in terms of activist translation and its engagement with such a transformative knowledge transfer, textual production, circulation, and reception. Within this scope, this dissertation aims to fill the existing gap regarding the underproblematized interaction among translation, activism, and digitality in Turkish context. Having critically and closely analysed the interventions and modifications the digital activist translators made on these platforms, this dissertation sets forth that activist translators challenge and disrupt hegemonic public narratives through peculiar textual production and translation strategies, forms of engagement, peculiar ethical justifications, and challenges.

ÖZET

Türkiye Dijitosferinde Aktivist Çeviri:

Dönüşen Çeviri Süreçleri ve Çevirmen Roller

Bu tez, Türkiye dijitosferinde aktivist çevirinin metinsel dönüşümler, çevirmenlerin değişen rolleri ve etkileşim biçimleri yoluyla sosyokültürel ve sosyopolitik değişimlere neden olabildiği bazı aktivist platformları ve de bu tür platformlardaki dijital aktivist çevirmenlerin ilk ağızdan yorumlarını analiz ederek, aktivist bilgi birikimi ve aktivizm pratiğinde çevirinin ve çevirmenlerin işlev ve dinamiklerini araştırmaktadır. Bu aktivist platformlar, aktivist çevirmenler ve aktivist çeviri pratikleri, küreselleşmenin yarattığı teknolojik gelişmeler ve 2000'li yıllardaki dijital dönüşümle ve de aktivist mücadelelerin kültürlerarası etkileşiminin artmasıyla birlikte zaman içinde bir yeniden yapılanma süreci yaşamıştır. Ayrıca bu araştırma, feminizm ve bir noktaya kadar da kuir dışındaki aktivizm temalarının ve de aktivist çeviri uygulamalarının günümüzün giderek dijitalleşen ortamlarında göz ardı edildiğini de göstermiştir. Ayrıca aktivist çevirinin ve bu tür çeviriler aracılığıyla sağlanan bilgi aktarımının, metinsel üretim, dolaşım ve alımlama süreçleri açılarından yeterince sorunsallaştırılmadığını da ortaya koymuştur. Bu kapsamda bu tez, Türkiye bağlamında çeviri, aktivizm ve dijitallik arasındaki henüz yeterince sorunsallaştırılmamış etkileşime ilişkin literatürdeki mevcut boşluğu doldurmayı amaçlamaktadır. Dijital aktivist çevirmenlerin bu platformlarda yaptığı müdahaleleri ve değişiklikleri eleştirel ve yakından analiz eden bu tez, aktivist çevirmenlerin kendine özgü metin üretimi ve çeviri stratejilerini, bu süreçlere katılım biçimlerini, bu pratiğe özgü etik gerekçeleri ve de sürece özgü zorlukları da keşfederek hegemonik kamusal anlatılara meydan okuduğunu ortaya koymaktadır.

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ACKNOWLEDGMENTS

Primarily, I am honored to deliver my special thanks and endless gratitude to my thesis advisor Asst. Prof. Ayşenaz Cengiz. The potential number of lines I would love to dedicate to her would never be enough. She once again made me believe that the most critical element of a dissertation process, apart from the writer, is the academic advisor. She has always been there and within reach for me as to both psychological support and academic guidance for the last 14 years as she was for this dissertation. I am deeply grateful to her for her unconditional support, constant availability, role-modelling, geniality and incessant motivation through all this bumpy road.

I would also like to thank my thesis committee members. I thank Prof. Işıl Baş for her priceless academic contributions, unwavering trust, and sincere and constantly-supportive attitude to me during my MA, and PhD years including the formation process of this dissertation. I also thank Asst. Prof. Fazilet Akdoğan Özdemir for her guidance in one of the most challenging courses of the PhD process, and her unprecedented close and critical reading and the subsequent constructive feedback, and supportive attitude during this dissertation. I would also like to extend my gratitude to Prof. Mehmet Şahin and Asst. Prof. Selami Gökçen Ezber for the time they dedicated for reading my dissertation and their priceless constructive feedback at the end. I am also deeply grateful for all the professors who have taught me at Boğaziçi so far, each of you is an irreplaceable piece of what I have become.

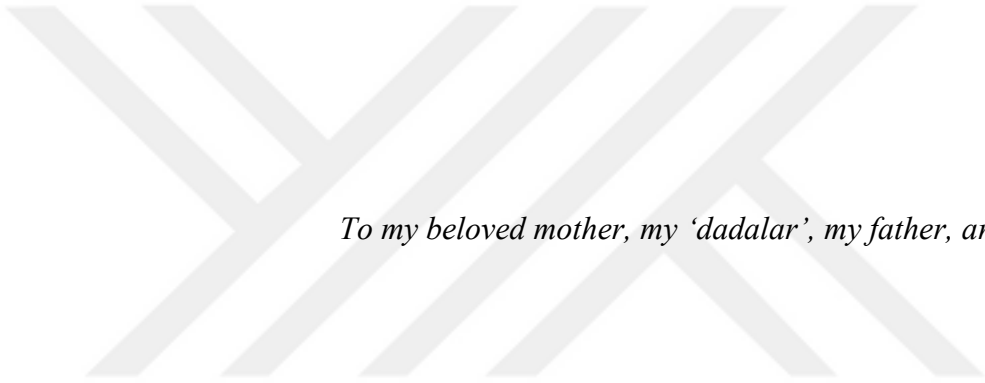
My most sincere and the biggest ‘thank you’ belongs to my beloved mother Gülelgül Akgün for her unconditional incessant support through my dreams,

priceless motivation, and endless faith in me since I was born. If I were to thank her for all the support she has provided me with, it would take volumes. However, what I want to tell her that I am lucky to have you, your support, huge heart, patience - simply for your existence. You have been truly a superhero with magical powers which still amuse me while realizing the unrealizable since I was born. My dear sister Özlem Akgün, thank you for believing in me, the motivation talks on the phone from a thousand kilometers away, and sending the photographs of my beloved nephew and niece, which gave me power every time I looked; I feel privileged to have you all. Finally, I specially thank my late father Süha Akgün as he taught me how to write and read at the very beginning when I was 5; he always supported me and taught me to always stick to the path of science and rationality. I owe him a great debt which this title hopefully alleviates a bit.

I would like to thank TÜBİTAK for supporting my work within the scope of the 2211-A General National Doctoral Scholarship Program.

All the participants in this research, I thank you all for your priceless contributions to my study. My dear students and colleagues, I owe you too a lot in this process; thank you.

I would also like to extend many ‘thank you’s to my friends. I am grateful to Özlem Gülen; she has been a very supportive friend and colleague (soon to be a valuable Dr. for translation studies) who triggered many fruitful discussions and ideas in my mind in this process while relaxing my mind when we are away from the work and decreasing my burden at work in every possible way. My dear peer, Emine Karaduman, we walked through this graduate path together and witnessed so much since 2010; thank you a lot for everything Dr. Lastly, Gürsel Kahraman, I thank you for the relaxing laughter and chats we had. Thank you all, and congratulations to me.



To my beloved mother, my 'dadalar', my father, and my sister

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CHAPTER 1

INTRODUCTION

Activist translation, which is also known as activism-oriented translation or politically-motivated translation, refers to the practice of utilizing translation as a tool for sociopolitical change. This type of translation often involves the translation of texts related to social justice, human rights, feminism, environment, queer, and political activism etc. from one language to another with the aim of raising awareness and promoting sociopolitical change. This pursuit of raising awareness and causing social change through translations is actually the result of the culmination of years-long efforts and paradigmatic shifts translation studies has experienced.

With the realization that translation is not a product that occurs in a linguistic vacuum in the post-70s era following the Cultural Turn, scholars of translation studies started to pay attention to the cultural elements and dynamics surrounding the production, reception, ideology, and re-encoding processes of translations. Building upon this development, especially through the coinciding Feminist Translation Movement developed in Canada around the same period together with the upcoming post-colonial awareness regarding translation, translation came to the point of being regarded more-than-a-product but more as a process and act which is contextually-bound and socio-politically-laden and full of potential to create such sociopolitical repercussions. Evolving therealong, translation studies witnessed also a Sociological Turn especially in the post-2000 era. This not only affected the theories and approaches in the discipline but also the methodological tools of analysing

translations, translators, and all the peri-translative¹ processes thereof. All the resulting related discussions and practices have caused translation — as a product, as a process and as a tool — and translators to be re-conceptualized from a resistance-based activist perspective. Further co-evolving with already-developing feminist and relatively recent queer studies, globalisation, and the considerations of multimodality and multiplicity of media in translation studies discussed as the ‘medial turn’ as proposed by Littau (2011), translation has acquired a more intricate and significant activist importance.

In this regard, one can ask, “Why is translation necessary?”. The answer of this question is relatively easier than many other related questions. We live in an increasingly-globalising world in which people move closer than they have ever been; hence, it has carried along its constant dependence on communication and language which is impossible to put aside. In the light of that, translation seems to be the language of globalisation; without it, globalisation would be nothing but a failed quest because at the core of the interaction between globalisation and communication lies English as one of the primary languages of today’s ever-globalizing world with its vastly-extended and all-pervasive spread. Translation operates in such an intricate web of power asymmetry which reveals itself in a communication and translation environment where English dominates other languages in volume and thus devours them and their distinctive existence by encouraging translatorial activities mostly from but too little into itself. Thus, translation plays a key role in this intercultural communication, intercultural capital transfer, and more importantly the facilitated and increased transfer of information and knowledge sought by the spirit of

¹ I coined and use this term to denote the complete process of translatorial actions from the very beginning which includes text selection to the very end which includes text publishing and circulation. It also includes all the human and non-human actors and tools, and strategies engaged and utilized in this process.

globalisation. While translation has always been a political enterprise as Spivak (2012) argues in *An Aesthetic Education in the Era of Globalization*, it has now been systematically instrumentalized with greater theoretical and practical repercussions on digital activist platforms seeking sociopolitical change.

Although the term activism has been used since 1920s, it was first described systematically in translation studies by Tymoczko (2010) as a broad and inclusive term where she emphasizes that activism includes various sociopolitical interventions ranging from antidiscriminatory upheavals to anticolonial efforts; nevertheless, for all these activities she underlines a feeling of shared responsibility and collectivity, and voluntariness (p. 14). The concept of activism adopted in this thesis is in close parallel to that of Tymoczko (2010) regarding activist translation including volunteer translators who put and direct their collective efforts for the sake of otherised people — whom they sometimes are actually parts of — in a more organized way with the aim of creating sociopolitical change. However, such conceptualization in this thesis also includes the utilization and transformative effects of digitalization.

Departing from the key definition of activism given above and adopted within the scope of this thesis, other three fundamental key concepts that make up the research subject should also be defined. Firstly, ‘digital activist translation content’ corresponds to the materials which are both considered as political and oppositional acts, capable of producing social resistance and transformation thanks to translators as agents (Tymoczko, 2010; Wolf 2012; Baker 2013). Such content should include the following features of network-based texts supported by Web 2.0 technologies: digitality, interactiveness, hypertextuality, virtuality, multilayeredness (separate parts of a text such as comments parts), multimodality (videos, AVT etc.), and multimedia formalism with its all digital-specific modalities. Secondly, ‘digital activist

translation communities' are those online communities that gather around shared narratives and produce activist translation content in online communication environments based on the principle of voluntariness. Thirdly, 'digital activist translator' means someone in activist translation communities who is a voluntary internet user producing activist translation content, then circulates and consumes — and also opens it to consumption — it on digital networks while engaging in various processes ranging from text selection to digital web mastering.

Activist translation platforms in digitosphere function as platforms of causing potential sociocultural and sociopolitical changes through the practices of translations based on interlingual/intercultural interactions on activist agendas by translators. They, over time, have experienced a restructuring process with the technological developments created by the globalization movement and the increased intercultural interaction of activist struggles. This has caused crucial changes in digital activist translation practice including the game-changing transition from one-translator to collectively-operating translators for translation way of dealing with digital textual structures which are now multi-modal, hypertextual, and multi-layered.

In this context, digital activist translation practices which seemingly result in multi-layered (each layer is visible within) — palimpsest-like (Berman, 1990) — such texts as described above, bring to the agenda the importance of both digital translation practice and translator identity at the center of new social movements (Castells, 2007; Şener, 2013) alongside the discussions and conceptualisations on translation ethics. These all, thus, seem to be also transforming.

Accordingly, the main objectives of this research can be expressed as follows:

- to read the translation practices shaped in new media and communication environments with an ethical and deontological understanding in the light of conceptualizations related to the network society;
- to make visible the role and function of translation practice and translator identity in the context of new network-centered social, activist movements;
- to analyse the discourse on the focal digital platforms (to be elaborated in the methodology part) regarding translation practice, translator identity, and the missions assigned on translation and translators,
- to track the changes, the steps in the modification of translator identity,
- to understand, in the light of netnographic analysis method, digital activist translation content with the concepts of social media-based activist movements,
- to understand the modifications the common textual structures of translations have been through on digital, and
- to understand whether forming and performing in such digital activist translation networks are always for the benefit of translators, and purely for the greater aim of activism

Such digital activist translation platforms deserve close scrutiny as they jolt the common translator identity while mashing up the roles of editor, software expert, proofreader, thinker, activist, policy advisor (in terms of street activism), influencer, translator and so on in the body of one individual translator or sometimes in the body of one collectively-formed translator identity. Therefore, my observations point out to categorizations beyond non-professional and professional translator identities because both create various multiple translator identities together, and those are not solid, defined-once-and-for-all identities but actually fluid and performative

identities in which translators slide in between. In the light of that, new conceptualizations, categorizations and terminology seem to be needed to address the transforming identities and roles as well.

Claiming that creating sociopolitical change lies at the basis of activism, it should also be noted that people engage in activist efforts in various ways, and the primary method of engagement which initially comes to mind is the activist efforts put physically on streets. Nonetheless, the developments mentioned above point at the fact that translation is also a tool of activist engagement. Translation as an activist engagement practice can be argued to be an intellectual activism in Collins's (2013) understanding which considers intellectually creative efforts as activist tools, mechanisms (p. 5). Correspondingly, this thesis seeks to understand and analyze the transformations in translation practices, translation textual materials, and the roles of translators as digital practices of activism in the Turkish digitosphere. At this point I should note, though, conceptualizing activist translation as an intellectual practice in this thesis is not based on a potential dualism of activism as an intellectual practice and as a physical practice on streets. Rather, the meaning of intellectual in this thesis also comprises Gramsci's (cited in Wróblewska, 2020) concept of organic intellectuals as key counter-hegemonic social agents with their intellectual and moral leadership in a hegemonic or potentially hegemonic clan; hence, activist translation is actualized by activist translators who can be conceptualized as organic intellectuals who bring about solid, physical sociopolitical change with alternative forms of consciousness challenging the dominant ideologies in a dialogical process. In other words, in this thesis, activist translation of different themes done on digital platforms are intellectual activist efforts with theoretical and practical implications.

There is a wide-scope existing literature on the relation of activism and translation. So far many translation studies scholars such as Cronin (1998), Baker (2006), Simon (2005), Tymoczko (2000, 2006), Shamma (2009), and Venuti (2010) have touched upon the re-conceptualization of translation as a site of sociopolitical engagement operating among power asymmetries. However, it was only after the late 2000s that translation scholars have shown increased and more systematic interest in those discussions regarding activist translation and translational activism such as Baker (2010, 2016) where she emphasizes narrative-based non/discursive interventions and beyond-translation-studies effects of translatorial actions, Wolf (2012) where she approaches the issue from more of a sociological point of view with references to translator's habitus, and Doeer (2018) where she differentiates linguistic (information transfer-based) translation from activist translation on the basis that the latter is "as a disruptive and communicative practice developed by activists and grassroots community organizers to address the inequities that hinder democratic deliberation, and to entreat powerful groups to work more inclusively with disempowered ones" (p. 3).

At this point, I should explain the reasons why I focus and problematize particularly nonliterary and mainly multimodal translations with diverse activist themes on digital activist platforms. First of all, so far, the wide-scope existing literature mainly discusses the relation between activism and translation, mostly regarding translation strategies. However, most of those studies are generally focused on the translation of printed literary texts on feminism (Ergün, 2013; Bozkurt, 2014; Castro & Ergün, 2017) and problematize written-textual translation strategies (Ergün, 2013) with some multimodality-including exceptions on paratextual configurations (Koş, 2007). Although some digital platforms (Beş Harfliler, etc.) have been studied

at the intersection of women's studies and activism, the relationship between digital activism and translation has remained rather weak in terms of how this has changed translation practice and translator roles and even identity. In this context, the study of digitalization, the relation among digitally multimodal and hypertextual texts, translation, and activism has been left understudied with highly limited exceptions (Vargas-Urpi & Marin-Lacarta, 2018; Saki-Demirel & Tarak ıo lu, 2019; S ter-G rg ler, 2021). In addition, these studies are mainly limited to the theme of feminism in the relation of activism, translation, and digitalization. Hence, their interaction with the digital environment and its repercussions goes generally understudied, and underconceptualized. In short, as also supported by Tymozcko (2005), ‘Responses to Technological Shifts and Globalisation’ trajectory of contemporary research in translation studies is one of the future and promising tracks of translation studies. Therefore, digitalization, translation practices and translator identities regarding the activist-themed non-literary digitally multimodal and hypertextual texts, and the inclusion of non-feminist (environmental, human rights, queer etc.) themes into research studies seemed to be an urgent research call in translation studies to which this thesis tries to respond.

The current situation and the existing conditions on global level are not any different in the Turkish academic context at all. For example, out of the 234 theses scanned in the Y  K National Thesis Archive on the theme of activism in the last 20 years, only two of them focus on digitalisation and translation. Despite that, they only focus on textual translation strategies adopted. Hence, there is a clear need of analysis regarding the following: inclusion of non-feminist themes, a focus on activism practice through translation, the blurred boundaries between the physical and virtual activism thanks to digital activist translation, the problematization of

digital text structures such as multimodality, hypertextuality, multi-layeredness, a particular focus on transforming translation practice on digital platforms, the lack of discussion on multiple translator identities and their transformation, elaborate re-discussion of digital translation ethics, and any risk of exploitation regarding translator's effort. With the arguments, concepts and approaches that it puts forward, this thesis research contributes to understanding how activist translation is transformed and shaped by digital modalities and developments, and how they transform and enrich it. On this very basis, I argue that selecting various activist themes to translate and creating digitally multimodal, hypertextual, and multilayered texts facilitate the aims of intervening and re-/de-constructing hegemonic regimes and narratives by creating, disseminating knowledge and developing the existing counter-hegemonic literature in various activist fields. In this regard, it is possible to call the translation of these non-literary digitally multimodal texts as activist translation because such translations have apparently turned into a new form of doing activism. As highlighted earlier, this has, though, remained underproblematized within the scope of translation studies research so far. This thesis also brings new insight to activism studies, interdisciplinarity and sociological approaches within translation studies.

Moreover, this thesis aims to contribute conceptually to the visibility and agency discussions; it helps reconsider existing studies, theories and discussions, and expand the field of discussion. For example, my observations and investigations into the phenomenon indicate that translator visibility alters form within the scope of digital activist translation. Translators in this scope can now come up with such quite striking and digital-specific ways of being visible and defining themselves as through

playlists, which even necessitates to requestion the concept of visibility on individual and collective levels separately.

What this thesis brings forth for reconceptualization in translation studies by exhibiting novel practices and characteristics peculiar to digital activist translation is not limited to those above. Similarly, this thesis research also helps revisit the discussions regarding the transforming work-related hierarchical relations among translators, employers, and patrons on digital activist platforms. With the lack of a systematic hierarchy in between, the lines among traditional roles and identities get blurry. In so doing, this horizontal structure needs to be analyzed because it also seems to be providing those digital activist translation platforms an institutional agency through which they act and represent themselves not individually or hierarchically but under the name of their platform or movement equally in both their translatorial practices and communications.

Setting all these aside, digitality and translation contributes also to ensuring development for all the people with different languages and cultures all around the world — especially in the themes activist struggle is performed. In other words, in every society, the relevant discussions on activist themes such as feminism, queer, environmentalism etc. do not develop simultaneously and all at once but still, intellectual developments are transferred from one culture and system to another sooner or later. Hence, thanks to globalization, digitalisation, and translation, a combined intellectual development and accumulation — ‘an uneven (on varying paces and speeds of development) but combined development’ in sociopolitical terminology — is made possible in various cultures. It can, hence, be put forward that digital activist translation is what combines them today.

Therefore, while discussing ethical issues in new media, the production of translated content, translation practice and translator identity seem obligatory to be handled through the network of conditions that establish new media and communication technologies such as digitality, interactiveness, hypertextuality, easy-spread, virtuality, and multimedia formality. Based on this discussion, it seems also necessary to talk about a reconstructed translation ethics in the context of digital activist translation because in digital activist translation, traditional norms and values that bind a literary or technical translator seem to have been suspended.

Furthermore, there is also a risk of translator effort exploitation by some capitalist-driven activist-pretending digital translation platforms under a grand narrative of activism. Digital activist translators might be made to translate under the guise of activism; however, those platforms and the traditional patrons behind them might be selling translator effort without their notice and approval. As there are, allegedly, global examples of such cases (Guerilla Translation platform), this thesis tries to uncover if any potential or real cases experienced on the local platforms of analysis exist too. This is a point which has not been addressed much so far in translation studies in general — never in Turkish context. Thus, this thesis tries to fill this void.

Last but not least, there are highly limited research applications of netnography in the field of translation studies such as Saki-Demirel & Tarakçıoğlu (2019) and Süter-Görgüler (2021). Therefore, in such a highly digitalizing world as ours, digital research methods such as netnography should be focal in translation studies as well. In this regard, during my data collection process, although I realized that there is a plethora of web-based digital platforms where activist translation is performed, only almost a handful of them show a constant workflow and

dissemination/circulation of translation and translator-driven interaction, and hence are eligible for netnographic scrutiny. Therefore, only those platforms were chosen as focus group before moving on with the research.

In line with the above-mentioned circumstances and purposes, the main research questions that stand out in this thesis are as follows:

1. With which concepts are the translation movements and translator identity rising within the framework of virtual experiences being reproduced? In this context, can it be stated that the new digital socializations reconstruct the practice of translation and the identity of the translator?
2. Through which concepts do they define the values, goals, strategies, forms of organization, and collective work adopted by the agents (digital activist translators) in the networks that establish the digital activist translation movements?
3. Are digital activist translation movements a solution for resisting/challenging social difficulties? In this framework, do digital activist translation practices strengthen social/individual relationship networks?
4. As a result, what are the economic, political, and socio-cultural structures that are effective in the production of digital activist content circulated in the world and in Türkiye?
5. Can it be stated that digital activist translators are partly carriers, maintainers and even spokespeople of new social movements built within digital network-type relationship patterns? In this context, is it possible to consider digital activist translators as ‘organic intellectuals’ in Gramscian (1971) terms?
6. How can the ethics discussions be revised to include such digital new ‘collectivities’? Will it handle digital individual and digital collective activist

translator identities separately or together? How will the digitality, hypertextuality, temporariness of texts which are easily and quickly modifiable and digitally translatable (by also using Google Translation etc.) be included in the ethical discussions in translation studies?

7. In this context, have the ethical responsibilities and stances of digital activist translators changed? If they have changed, in which direction and with which concepts can it be examined?
8. Are digital activist translation platforms purely activist-benefit and profit oriented? Is it possible for such digital activist translation efforts to be misused in some way? Are there any negative situations faced by digital activist translators in these communities? If so, what are they?

In this regard, following this introductory chapter, the second chapter presents a literature review on the sociology of activist translation, agency discussions in translation, and elaborated analyses on the intersection of activism and translation. The third chapter provides the methodological approaches adopted in this thesis and the theoretical framework with references to the narratives in activist translation, and culture repertoire formation together with repertoire-maker agents: translators. The fourth chapter presents the contextual and historical development the focal activist movements in this thesis from the aspects of feminist activism, queer activism, and environmental activism together with an analytical eye on the related translatorial activities in macro and micro (Turkish) contexts. The fifth chapter follows the historical trajectory of the digitalization process activism with references to the key concepts and the use of digital platforms for activist purposes, and then it delves into the dynamics of the interaction between digital platforms and activist translation

from such various aspects of new textual structures, the use of machine translation, and ethics in this regard.

Lastly, the sixth chapter will present the fieldwork findings and the discussions thereof regarding the analyses of product, process, and agents in digital activist translation. While so doing, this chapter will firstly elaborate on the digital activist translation as a new ‘textual’ production mode (language and textual codes of production on digital media platforms with regards to digital activist translation). Furthermore, this chapter will secondly present the findings and the discussions regarding the digital activist translators as agents and subjects with transforming roles. Thirdly and lastly, this chapter will present the findings and discussion about the digital activist translation as a new mode of conducting activism. This last chapter will revolve also around the social repercussions of globalization, and the technological characteristics of new media-based communication environments shaped around the internet network with respect to translation practices. The focal questions of analysis are, therefore, “How are ‘all that are social’ re-produced in digitosphere?”, “Who are the actors who reconstruct and are restructured in social media networks?”, “What concepts (and kinds of translation practices) are shaped around the cultural production practices of the actors (digital activist translators) in question?”, and “How can collective translation, and activist translation be reconceptualised with regards to digitosphere?”. Accordingly, the primary issues to be problematized here are 1) the creative and transforming digital activist translation practice and translator identity that have established networks and direct new social movements in the light of the formal and contextual characteristics experienced in new media-centered communication networks, 2) the concepts, new digital textual structures, and the models of the digital activist translation network society, 3) and a

new ethics approach needed for this digital activist translation practice and translator identity.



CHAPTER 2

LITERATURE REVIEW

The existing literature of activist translation, or translational activism, mainly explores feminist translation of literary texts and on traditional written media. Such studies as Donato (2018), in general, question the identities of the authors and translators of the focal texts; sometimes they approach and re-interpret those literary texts from such specific perspectives as feminism or queer while trying to unearth the textual strategies encoded. Other themes of activist translation such as queer, environment, culture criticism etc. have not been elaborated much unfortunately. Moreover, there are even only a few — actually less than ten — studies that focus on those themes on digital channels, and even fewer on the transforming textual structures of translations together with the agency of translators. It should be noted, though, this mainly applies to non-Turkish academia; the current is not more promising in Turkish context at all.

The interesting point here is the unparallelity between the trajectory of the increase in the publications done with such themes, and that of their problematization in academia. This, to my observations in this research, has been caused by the dominant tendency in translation studies to problematize almost every phenomenon including such sociological ones through literary texts. However, activist groups of people use various such globally-circulating non-literary texts as letters, e-mails, reviews, commentaries, and the records of collective protests, personal anecdotes, or activist experience reports on forums, blogs etc. This has been a crucial gap in Turkish academia, and this thesis addresses this gap by problematizing translation, activism of various themes, and digitality together with the transforming literary and

non-literary textual production dynamics, missions and functions assigned to translation process and act, and the corresponding roles of the translators.

In this context, the study of digitalization, the relation among digitally multimodal and hypertextual texts, translation, and activism has been left understudied with highly limited exceptions on the digital translation practice — without a focus of activism still — (Vargas-Urpi & Marin-Lacarta, 2018; Saki-Demirel & Tarakçıoğlu, 2019; Süter-Görgüler, 2021). The fact that these studies revolve around feminism with respect to activism, translation, and digitalization calls out the need to study non-feminist digital activist translation practices and translators as well in order to see whether von Flotow's (1991) strategies regarding feminist translation (supplementing, prefacing and footnoting, and 'hijacking') will apply to the other fields of activist translation — or new ones will emerge —, and to see the wider picture of digital activist translation.

Existing knowledge does limited discussion on binaries including categorizations beyond non-professional and professional translator identities; however, as also Tymoczko (2003) mentions, there might be 'translators' who are not professional, and some 'paraprofessional' ones. Hence, this research approaches translator identity as one-consisting-of-many and fluid. In literature, non-professional translators are included in strategy and ethics discussions mainly. However, this study is based on the argument that professional and non-professional translator identities come together and create multiple identities in which translators slide in between in the context of digital activist translation. Similar conceptualization of multi-constituent translator identity has been studied in translation history (Demircioğlu, 2009; Özmen; 2016; Akdoğan-Özdemir, 2017). However, the way translator identity interacts with activist aims and digitalization has not been dwelled

upon concisely. This indicates a need for a concept of translator identity which is beyond feminist-activist, digital, fluid, performative, and cluster-concepted, which this research addresses to.

In addition, although the conceptualization of activist translation has been studied extensively, its interaction and transformation with digital has not been adequately conceptualized. At this point, although there are a few studies (Saki-Demirel & Tarakçıoğlu, 2019; Süter-Görgüler, 2021) on internet-based translation – only with a textual focus on translation strategies though –, this thesis analyzes how translation serves as the main cog of creating a digital activist action repertoire in the Turkish context through collectively-translated, creative (thanks to translators), dynamic, multimodal, multi-layered (comment sections etc.), interactive, and hypertextual texts. From now on, it is not possible to talk about a text structure in which a single paragraph or a single sentence is analyzed as in traditional texts. Hopefully, such a textual structure conceptualisation will, thus, provide the field with a new insight. Based on such texts develops a repertoire I call for now as ‘dynamically re-constructed collective translation-based digital activist action repertoire’ (çeviri temelli oluşan ve dinamik olarak değişip gelişen dijital, kolektif ve aktivist eylem repertuarı). Translation practice is what creates this hypertextual and multimodal translation-based activist e-repertoire, and hence makes activism ‘creative’. On that, it should be noted that such a formation of e-repertoire and the facilitation of communication and interaction through digital activist translation are also a step against the hegemony of cyber-English as argued by Cronin (2013[1998]).

The texts of translation on digital activist platforms are ‘multi-modal’ and ‘hybrid’ as argued above before. The source text itself consists of multiple texts. Oftentimes digital activist translators add preface-like introductory remarks in the

beginning, then translate one or two paragraphs (and indicate that those are translations), and then add some discussion of their own according to the local context, agenda, comments to the previous translations, and the collective work of translators. Finally, that translation is ‘enriched’ through the messages in the comments section. Those comments constitute a layer of the whole text actually. Interestingly, those comments, references, and sometimes small-sized translations are included in later translations or they trigger new translations. Such enriched, contributed translations have been witnessed before as in Özmen (2016) and Akdoğan-Özdemir (2017); however, what is interesting here is that these translations are not mixed to form one text. These are ‘text of texts’ with multiple-layers in which each layer is separately identifiable. This I, for now, call ‘palimpsest translation’ or ‘patchwork translation’, and this seems to be a new conceptualization. In the light of all above, I can argue, such a new discussion and conceptualization in this thesis also helps us further question binaries in translation studies such as source vs. target, source-oriented vs. target-oriented, original/authentic vs. translation, original author vs. translator, fidel vs. infidel etc.

In this regard, the discussion above bifurcates into two focused paths below. Under the title ‘Ideology, Sociology and Agency Grounds in Activist Translation’, it dwells upon the concepts and previous studies with respect to ideology in translation — especially activist translation —, sociology of translation with a particular focus on sociologic interpretations in activist translation and related digital platforms, and also agency with a particular focus on translators in activist translation. Under the title ‘The Intersection of Activism and Translation’, the intersecting dimensions and the most dynamic interactions between activism and translation are elaborated.

2.1 Ideology, sociology and agency grounds in activist translation

In a research study like this which includes activism, translation, and translators, the theoretical and conceptual introduction is better to be initiated with a discussion of translation and ideology. Still present dominantly in digital activist translation platforms once again in today's world, ideology in translation is actually as old as the history of translation as Fawcett (1998) supports by claiming that for hundreds of years, not only individuals but also institutions have used their specific beliefs to gain a particular influence even in the earliest examples of translation. Hence, it is possible to put forward that ideological discussions in the field of translation point at the inevitable existence of ideology in translation and the purposeful infiltration of ideology into translation. As this thesis adopted as well, ideology is also an important feature of translation process and translator identity. If there is an ideology reflection either in the translation process or in the product, then there one should mention a presence of appropriate conditions in a specific context (Tymoczko, 2003) and an agent who does that reflection — the digital activist translator in this particular case. This also corresponds to Tahir-Gürçağlar (2009)'s definition of translation as a political process and product — accepting the ideology which she describes as a natural component of any translation and a diverse and often multi-layered phenomenon.

In order to determine the translation policy, it is a must to consider the claims of Lefevere (1992) and take into account also that translation can be manipulated. It is possible to observe the reflections of this in the relevant translation practices of digital activist translators on digital activist translation platforms through their attitudes and beliefs. Hatim and Mason (1997) differentiate 'the ideology of translation' from 'translation of ideology'. According to the said view, this study can

also be described as the translation of ideology because since the issue is an activist translation, neither the translations made nor the texts chosen for translation are chosen randomly because they are already ideological. It is one of the claims within the scope of this thesis that there is a conscious and planned translation activity within digital activist translation platforms. For Hatim and Mason (1997), ideology is defined as a system of beliefs and values shared by a social group; this highlights the important role that common activist ideologies (and the narratives around which they are shaped) play in bringing translators together within planned translation activities on digital activist translation platforms.

Zooming one step out, approaches that describe the network of relations established between the field of translation and the social space are needed for the theoretical structuration of this thesis as well. Translation Sociology approach, hence, constitutes one of the external conceptual pillars of the thesis. Translation Sociology, which accepts that translation is a form of action that is produced in different reality planes and where multiple mechanisms work together, undertakes the task of identifying the social variables that are at work in the formation of this process.

Gambier (2006) adds that engaging in a communication/production network dominated by multi-disciplinarity and complexity allows to conduct dialogue among various (multiple) perspectives. There borders become permeable in the production/circulation of information, which will, in return, support the scientific status — level of being considered an independent discipline — of the translation field. It also indirectly points to the necessity of examining internet-based digital environments where the borders of the texts produced become more permeable and more complex. In this respect, Sapiro (2014), emphasizes the necessity of including internet-based digital environments because Translation Sociology focuses on how

the translation product emerges, how the invisible structures behind it work, and what/how actors experience it. Therefore, approaches that examine translation as a social product and translator as social agent (Simeoni, 1998; Chesterman, 2006; Cronin, 2013; Meylaerts, 2008) with a particular set of “habitus”, and “capital” in Bourdieu’s terms (1989) — as a result of the interaction of intra-text (micro) and extra-text (macro) elements — gain importance in this thesis.

As can be seen, the irresistible effects of new network-based societies on the field of translation in general underline the digital expansion that has emerged with the social turn in the field of translation. As Folaron (2012), the researcher who first brought the digital expansion in the field of translation to the agenda, states that all approaches focusing on digital culture, such as internet sociology and social media studies, offer important methodological frameworks for observing the act of translation that takes place in 24/7 communication networks and the behavior of the translator who experiences these networks. This thesis elaborates on that in digital activist translation networks.

In this regard, another related translation sociology-based concept this thesis drew on is John Milton and Paul Bandia’s (2009) discussion of translators as agents who are considered to be capable of crucial innovations and changes in history, literature, and culture. To them, their agency and identities go beyond the low, secondary status of translators as just mediator agents between two languages and/or cultures. They believe that they are more than that, which this thesis through digital activist translators tried to exemplify. In other words, translator as agent is considered in this thesis as a biological being with and in a social life as Pym (2014) argues while focusing on the habitus and the capitals of digital activist translators as “complex and important figures with lots of positions to be assumed” (D’hulst,

2015). In other words, they and their actions are discussed in terms of their ‘horizon of expectations’ and ‘causality’ as Koskinen (2010) argues. However, building upon this Translator Sociology ground together with Cronin (2006), Simeoni (1998), and Chesterman (2009), this thesis adds a different dimension to this discussion. The place of socialization now is digital platforms where subversive act of digital activist translation is performed, and digital activist translator’s agency is manifested in the selection, re-modulation, manipulation (in each layer of the text including prefaces, body paragraphs etc.), comprehension, interpretation and re/presentation of the multimodal, hypertextual, and multi-layered texts.

As can be seen above, there has always been a lot of reasons to interpret and re-approach the concepts of ideology and sociology in translation studies because especially considering the recently transforming conditions in digital activist translation, ideology plays the key role in translator decisions and the justifications of the ends they would like to achieve. Moreover, a sociological analysis is also needed to approach and interpret the dynamics of the platform digital activist translators gather around because they form a digital society, a community whose analysis begs for a sociological eye. In this sense, this community they form exemplifies network-based societies on the field of translation, and it should specially be scrutinized on the grounds that a digital expansion has also emerged following the social turn in the field of translation as it has done in many other walks of life. Therefore, these analytical approaches adopted while analysing activist and digital activist translation requires a comparative and interactive analysis among sociological interpretations, agency discussions, and multi-disciplinarity. In this regard, the following section discusses the intersecting dimensions and the most dynamic interactions between

activism and translation under the title ‘The Intersection of Activism and Translation’.

2.2 The intersection of activism and translation

There is a wide-scope existing literature on the relation of activism and translation. So far many translation studies scholars such as Cronin (1998), Baker (2006), Simon (2005), Tymoczko (2000, 2006), Shamma (2009), and Venuti (2010) have touched upon the re-conceptualization of translation as a site of sociopolitical engagement operating among power asymmetries. However, it was only after the late 2000s that translation scholars have shown increased and more systematic interest in those discussions regarding activist translation and translational activism such as Baker (2010, 2016) where she emphasizes narrative-based non/discursive interventions and beyond-translation-studies effects of translatorial actions, Wolf (2012) where she approaches the issue from more of a sociological point of view with references to translator’s habitus, and Doeer (2018) where she differentiates linguistic (information transfer-based) translation from activist translation on the basis that the latter is “as a disruptive and communicative practice developed by activists and grassroots community organizers to address the inequities that hinder democratic deliberation, and to entreat powerful groups to work more inclusively with disempowered ones” (p. 3). All this brief trajectory and various approaches that have developed in years was synthesized in a more systematical way through a great contribution the field by Gould and Tahmasebian in 2020.

In their book titled *The Routledge Handbook of Translation and Activism* they are the editors of, Gould and Tahmasebian (2020) ask a very fundamental question to which their answer could serve as an effective departure point in stepping

into this intersection in a more systematic way. They ask, “What makes a translation activist?”, and answer as follows:

We consider a translation to be activist whenever and however it stirs readers and audiences to action. The goal of provoking the reader may stand in tension with—and even contradict—a literal rendering of words on the page. Equally, an activist agenda may motivate a translator to intervene with the meanings and tones of the original. Such interventions do not mean relinquishing the translational mandate; rather they represent translation’s reconfiguration. (p. 4)

In their answers, it is possible to observe the three grounds on which studies of activist translation rise. The first ground is that an activist translation stirs reader to action, it motivates and triggers people of potential to become alert and act in a desired way. This points out to one of the most critical features of activist translation, which is causing sociopolitical change. The second ground is that an activist agenda may motivate — and can justify — a translator to intervene with the meanings and tones in the ‘original’. This acknowledgment provides an activist translator with the opportunity of modifying and manipulating the original, which is crucial since it gives an activist translator agency and revisit them as active agents operating with a specific ideology and agenda. The third ground is that such interventions represent translation’s ‘reconfiguration’, and the word reconfiguration is of significance at this point because it confirms that while translating, the text to be translated can be restructured, reshaped, and adjusted according to a different system, a receiving cultural, linguistic and social target system. When thought all together, this answer reconceptualizes activist translation as political and ideological activity accomplished alongside a political agenda by agent translators in the light of triggering social change.

These points emphasized above find reflections in Tymoczko (2010) as well. In close parallel to the aforementioned features of activist translation, Tymoczko

traces the intersection of activism and translation back to the arguments of Toury (1995) and his valuable contribution to the translation studies: Descriptive Translation Studies. Looking for the activist translation references in DTS might not be an option that would come to mind easily; however, seeing the way Tymoczko explains translation as “an ethical, political, and ideological activity” (p. 3) done by “crucial agents for social change” (p. 3), it gets highly complementary in conceptualising activism within the context of translation studies in that DTS underlines the significance of the dynamics of the target system and its norms in deciding and applying translation strategies, which signifies the political agency of translators as well.

Nevertheless, there is one more critical feature of activist translation which has remained untouched in the comprehensive conceptualisations of Gould and Tahmasebian (2020) and Tymoczko (2010). This feature is collectivity. There are prominent figures in translation studies who either directly or indirectly refer to it. To exemplify, Baker (2006, 2013, 2016) mentions the narrative theory and re-framing in her attempt to problematize the ways translators resist hegemonic narratives to create counter-narratives through translation, and Baker (2006a) further refers to the concept of ‘shared narratives’ around which translators gather. This emphasis of acting in line with a narrative collectively brings the idea of solidarity and collectivity to minds.

Translating through power asymmetries existing in society on the levels of both practice and discourse positions translators on a particular point of the spectrum; it assigns them a stance. Baker (2006b) is not alone in underlining collective nature of activist translation. As mentioned earlier, while conceptualizing translation as an intellectual activist endeavour, Collins (2013) also benefits from the

concept of collectivity while stating: “Collectively, their work exemplifies traditions of intellectual activism: namely, the myriad ways that people place the power of their ideas in service to social justice [...]” (p. 16). Collins (2013) here does not limit themselves only to translation as a type of intellectual activism, they refer to multiplicity of such forms as visual arts, novels, music etc. The point here is that collective effort makes activist interventions including translation more constant and powerful sociopolitical counter-steps in resisting hegemonic narratives prevailing the times of action.

Nonetheless, I would like to open up a parenthesis here in order to bring the notion of collectivity under the spotlight of some discussion before moving further on. Reading and re-reading Collins and Baker together have made me try to conceptualize collectivity and solidarity in a different way. This is not a physically-gathering or challenging together simultaneously kind of collectivity, it is more of an intellectual accumulation. I have realized that activism has a memory of its own, and each activist effort including translation is a next step in the overall accumulation of sociopolitical actions taken from a specific standpoint against specific hegemonic narratives. However, this accumulation does not follow a linear line; rather, it follows a spiral trajectory along which each next step is both a step forward and a revisit paid to the preceding ones while helping them be re-conceptualized and re-problematized contextually on the basis of Gould and Tahmasebian’s argument (2020) that “[t]ranslations can only be activist at certain times and within certain social circumstances” (p. 4).

The ultimate point I am trying to arrive at is that the notion of collectivity follows two ways of potentially complementary conceptualizations: the first is collectively-done activist translations where various individuals come together on

digital platforms around shared narratives with the aim of causing social change while also learning, teaching, producing, and spreading knowledge; the second is the agency of translations done throughout a specific period of history which can, in modern sense, be evaluated as activist translation, and create shared counter-narratives when re-evaluated. Such an approach also helps revisit the translations done in the pre-, late-, and post-Ottoman (early Republican) with the aim of triggering social change be positioned as activist translations, which altogether form an activist translation tradition and literature — collectively. In other words, such individual translations — and translators — in the past become another brick of the whole, and in the wall of translational activism, because they were actualized with an agenda in mind, to bring about a social change from a standpoint of translators who took particular stances proactively.

There is one more relatively recent feature of activist translation left underproblematized in the existing studies including those aforementioned: digitality. To some extent, it is understandable that it has frequently been left out of academic discussions as it is a feature more of contemporary activist translation. It has drawn my attention while doing close reading on the related studies that some of the criticisms those studies bring up might be solved or better analyzed through the contributions of digitalization studies with regards to activist translations. For instance, in their study on the activist translations of the wall-work in Aleppo, Eddin (2020) underlines that although those translations could reproduce the political messages given through this activist wall art including paints and sprays, they could not succeed in reproducing the richness of the text due to not having been able to transmit sociocultural and contextual-historical characteristics of the source wall-texts. At this point, I would like to underline that digital platforms could make it

possible for those wall texts to carry along their richness because of two reasons. Firstly, digital platforms make communication and access easier and faster from all corners of the world with a minimum infrastructure of line or mobile internet. Secondly, so far I have observed in the data consisting of hundreds of digital platforms, the textual structure of today's digital platforms has come to the point of being multi-layered, hypertextual, and multimodal — putting visuals in a primary position — because while internet provides people with easier and faster access, it also causes digital content to be consumed faster. Hence, the translation of those allegedly superficially-translated wall texts could have been supported with their photographs, people could have discussed the text in comments sections, and finally textual moderators including digital activist translators could have 'augmented' the text with hyperlinks to other digital sources which could maximize the culture and context-specific elements that make that kind of reading experience possible. In today's increasingly globalizing world what we can see in various digital activist platforms where translation is performed is that they are from about almost all corners of the world and all marginalized or peripheral communities, and the cultural elements specific to textual origins can be provided through visuals, audio, hypertextual references to other related sources of various languages, tweets, hashtags, and forum-like discussions because thanks to digitality, all sources available in digital are potentially accessible and already interconnected just like the translatorial agents.

Departing from Eddin's (2020) criticism towards that specific case of activist translation, I would also like to mention one more contribution of digitality that would help eliminate Eddin's criticism. The following capability of digitality which I am about to discuss to revisit Eddin's argument is actually also a criticism towards

the theorist I will be using to discuss Eddin. Regarding activist translation, Selim (2016) puts forward a binary, a classification of activist translation: crisis translation and building translation. Crisis translation, according to Selim (2016), is utilized to spread the word per se; in other words, for the cases where immediate translation is needed so that everyone around different corners of the world can be informed about a particular crisis — a particular resistance — crisis translation is put to work. However, for Selim (2016), as this type of activist translation is primarily informative, it may omit the less relevant parts of the story. On the other hand, Selim (2016) mentions also ‘building translation’ which, to him, has the potential to produce and circulate translations of critical source texts among international solidarity networks striving for sociopolitical change. Departing from this classification, it seems possible to put forward that the translation criticized in Eddin (2020) is an example to the former where the immediate spread of resistance news without the transfer of the cultural elements in it is of prior importance. Nonetheless, as for digital activist translation, this might not be the case. I will discuss in greater detail in the following chapters, but my observations have helped me realize that this binary classification may be removed thanks to digital activist translation as it combines both types. Digital platforms make it possible for activist translation to be both crisis-directed and building-directed at the same time. Digital activist translators sometimes immediately translate texts of various modes in order to call for support and to spread the news of resistance just like they, including me as well, did in the times of Gezi Protests, which makes those activist translations crisis translation. However, those texts also contributed to the existing both non-academic and academic discussions. Those translations which were produced and put into circulation brought various translators of different backgrounds and languages

together around shared narratives, facilitated to form communities, and made various solidarity networks all around the world interconnected faster and more easily.

Moreover, those translations helped create counter-narratives from scratch while also revisiting the preceding ones, which makes it 'building translation' as well.

Therefore, digital activist translation practices served both to disseminate information to call for international support and while doing that they helped to shape the literature of activism, and the literature of activist translation on both academic and non-academic dimensions. Apparently, translating on digital activist platforms in order to call for support and make international networks of solidarity hear their voices and hear about the violence going on is not different than shouting out and protesting on the streets with the same goals. Activist translation on digital platforms can, thus, be argued to have become a mode of doing activism itself; and on digital, activist translations have become alternative spaces for political actions as Baker (2013) argues (p. 1).

CHAPTER 3

METHODOLOGY AND THEORETICAL FRAMEWORK

In this chapter, firstly, the main methodology applied during the data collection and analysis for the fieldwork is presented and discussed. Secondly, the theoretical framework which is to be adopted for interpreting and analysing the material, interview, and observation data coming from the fieldwork is elaborated upon.

3.1 Methodology

The research designed and applied for this thesis falls under the qualitative research methodology. Starting with the first part which draws a picture regarding the historical development of Web 2.0 based technologies, netnography-driven archival thematic analysis is applied. Then, primary-material data is collected via a corpus of the content available on the focal digital activist translation platforms through the netnographic method. This content includes both the translated texts and the prefaces/cover letters written by translators, and the surrounding discourse available on those platforms regarding the details and the missions assigned onto translation concept and practice together with the translator identity. In addition, another set of original and primary data came from the experimental side which includes both the interviews conducted with the translators translating on those digital activist platforms, and the participant-observation done to observe the whole process of selection and translation along with digital activist translators side by side. These interviews are subjected to the method of discourse analysis. Eventually, all these data are analyzed through descriptive thematic analysis by using specifically designed software: N-Vivo. Via the libraries of the universities where I study and

work, I held licensed access to such programs; hence, I could use the software. In addition, I also run a participant observation (n)ethnography in which I have closely observed some of those agents there regarding the translation process, the changing roles and the end product. This netnographic method is more suitable for this research as the texts on the digital activist translation platforms in my review are also hypertextual, multimodal, digital, interactive, and easily disseminated. By adopting such a methodology, I have managed to construct methodological triangulation by analyzing the translated content together with prefaces/cover letters, the extratextual discourse on translation and translators on the focal digital activist platforms, and the interviews. In so doing, I have increased the reliability of the data collection and analysis processes through cross-referential checks.

Netnography is a qualitative research method developed by Robert Kozinets (2002). The concept of netnography, which is formed as a result of the combination of the words net and ethnography, means internet or technological network ethnography. The most important feature that makes the netnographic analysis model different from the others is that it focuses on online communities and texts as the analysis subjects. This research, accordingly, is based on forums, blogs and websites because it is here that the most systematic and translation-based communication with the highest access and interaction rates takes place.

3.1.1 Netnographic selection criteria

The online communities/environments where the netnographic perspective is applied are determined by the following criteria: being the most suitable group for the research questions and focusing on its subject the most, having detailed and content-rich data (multimedia content), continuous interaction between members/participants,

and having a high number of followers/visitors. Based on these determining criteria, selected platforms have been analyzed for three months. Afterwards, those platforms have been filtered and those that are suitable for the purpose of the study are included in the scope of the analysis. In the first stages of observation, I adopt a non-participatory technique in order to be able to get to know the platforms better to choose among them for my finalized corpus – without imposing any researcher/observer bias because this position has provided me with the opportunity to be present in the online environment I have chosen without commenting and sharing. Afterwards, with a participatory observer identity, I initiated a communication process.

The next step is the analysis, coding, comparison, classification, and interpretation of the data obtained for online content through the techniques mentioned above. In this context, netnographic data is analyzed with qualitative research methods such as content analysis, discourse analysis and thematic analysis, then the results are interpreted. For this reason, the practices, behavioral patterns of the relevant actors in the network-centered organizations formed within the new societies (digital activist translation platforms and digital activist translators) which emerge around the internet and also among individuals and institutions that establish online relations networks have come to be the main focus of this research study. In addition, the ways online practices shape the offline — non-online, non-virtual, real and physical world — world could be better reached through this netnographic research that is designed in this direction.

In this framework, the websites, blog pages, and communication boards (forums) of the translation societies constitute the data of this netnographic research. For this reason, criteria such as the hypertextuality, interactivity, and user-derived

nature of the online texts to be included in the analysis process guide the selection process for the relevant content/texts. In the first step of the netnographic analysis, through some keywords coded in line with the research topic in the Google search engine both in Turkish and English such as ‘activism + translation’, I determine the digital activist translation media and communities that produce and circulate digital activist translation content in Türkiye. I run a non-participatory observation on the following thirty-one (31) online communities for three months. Afterwards, based on the aforementioned filtering criteria — especially user visiting rating, interactivity rating, the frequency of material production on the site, and translation-based activist-themed textual production —, the focal corpus is settled (narrowed or increased with new additions).

Table 1. The Initial List of the Digital Platforms Where Activist Translation is Utilized

FEMINISM	• Çatlak Zemin - https://www.catlakzemin.com • Beş Harfliler - https://www.5harfliler.com/ • Feminist Bellek - https://feministbellek.org/ • FeministVesvese - https://feministvesvese.com/category/ceviri/ • Dijital Topuklar - https://dijitaltopuklar.com • Reçel Blog - http://recel-blog.com/tag/ceviri/	• Ekmek ve Gül - https://ekmekvegul.net/ • velvele.net - https://velvele.net/tag/ceviri/ • ViraVerita - https://dergipark.org.tr/tr/pub/viraverita • TerraBayt - https://terrabayt.com/ • Lez-Bi Feministler - http://lezbifeministler.com/
HUMANITARIAN and POLITICS	• İleri Haber - https://ilerihaber.org/ • Sivilsayfalar - https://www.sivilsayfalar.org/ • Trommons.org - https://kato.translatorswb.org/	
MIXED	• Biamag, Bianet - https://bianet.org/bianet & https://bianet.org/biamag • Gaiadergi - https://gaiadergi.com/ • DuvaR. English - https://www.duvarenglish.com/ • Gazete Müstehak (mainly artistic performance) - https://gazetemustehak.com/	• Journo.com (mainly journalism) - https://journo.com.tr/ • T24 - https://t24.com.tr/ • Evrim Ağacı (mainly scientific including women issues as well) – https://evrimagaci.org/
ENVIRONMENT	• Yeşil Düşünce : https://www.yesildusunce.org • Yeşil Gazete: https://yesilgazete.org	• İvme Hareketi : https://www.ivmehareketi.com/category/toplumvesiyaset/ekolojieviklim/ • Kasabasan : https://www.karasaban.net/ekoloji-ve-cevre/
QUEER	• Kuirink (a platform specifically announcing to establish related literature in Turkish) - https://kuirink.com • KaosGL - https://kaosgl.org • İnterseksüel ŞaLaLa - https://intersexualshalala.wordpress.com	• G-Mag - https://gmag.com.tr • YeniYol - https://yeni yol1.org • Spod - https://spod.org/

Table 2. The Finalized Corpus of the Focal Digital Platforms Where Activist Translation is Utilized

FEMINISM	• Çatlak Zemin - https://www.catlakzemin.com • Beş Harfliler - https://www.5harfliler.com/ • Feminist5Vesvese - https://feministvesvese.com/category/ceviri/ • Dijital Topuklar - https://dijitaltopuklar.com • Reçel Blog - http://recel-blog.com/tag/ceviri/	• velvele.net - https://velvele.net/tag/ceviri/ • TerraBayt - https://terrabayt.com/ • Bianet - https://bianet.org/
MIXED	• Gaiadergi - https://gaiadergi.com/ • Evrim Ağacı (mainly scientific including women issues as well) – https://evrimagaci.org/	
ENVIRONMENT	• Kasabasan : https://www.karasaban.net/ekoloji-ve-cevre • Ekoloji Kolektifi (http://ekolojikolektifi.org)	
QUEER	• Kuirink (a platform specifically announcing to establish related literature in Turkish) - https://kuirink.com • KaosGL - https://kaosgl.org	• YeniYol - https://yeni yol1.org

These are the focal platforms where digital activist translation is performed. This list is narrowed down after my three-month observation and content analysis based on the content variation and translation performance volume together with the interactivity rating of those web pages. Initially 31 platforms are proposed, and after the observation, the number is decreased to 11. In the process, 4 new ones are also added. Total number of digital platforms to be analysed in the following period adds up to 15.

In line with the netnographic criteria, all the data acquired are thematically analyzed within the main external theoretical framework of Translation Sociology by using specific software such as N-Vivo on the basis of the following netnographic research questions:

- In which areas and through which new media applications/environments are network-based translation movements formed and circulated in Türkiye?
- Are there translation and translator extensions (tabs) on the web pages/interfaces of the relevant online communities? What subheadings do these extensions consist of?
- What concepts characterize the practice/content of translation and the identity of the translator in the selected community interfaces?
- Are there web regulations for copyright protection of source and translated texts in the relevant communities? Do platforms include interactive communication forums/boards supported by hypertextual links among author, translator, and user/reader?

While the aforementioned analysis continued, planned interviews are held. These interviews are held with the activist translators who already translated voluntarily with an activist agenda on the focal digital activist platforms that make up the research universe. The participants are reached through the snowball sampling method while taking demographic variables such as age and gender into account. The number of total participants I have contacted for interview through snowball sampling method increase until the saturation in the answers is attained. These participants are not required to hold an institutional-level translation training. After being clearly informed and asked to sign informed consent sheets, face-to-face — if possible, otherwise online — interviews which consist of fifteen semi-structured

interview questions² (following the Ethics Committee Approval, see Appendix A) about their digital activist translation experiences and related perceptions are conducted with those who are selected in line with netnographic filtering criteria.

The themes of the interview questions are as follows:

Questions about personal characteristics:

- On life history (name, surname – optional –, nickname, age, work, profession, interests),

Experiential questions:

- On the task/s and role/s undertaken in the specific digital activist translation community,
- On the factors and motivation that lead to analysing digital activist platforms and translations there,
- On digital activist translation strategies,
- On digital activist translation and new-media/internet activism ethics,
- On the practices of communicating within the community, collectivity
- On the way activist and volunteer side of the translation act feels,
- On the advantages, disadvantages, problems etc. they experience,
- On the interaction they presume between translation, activism, and digitality
- On the way they define themselves
- On any use of CAT (computer-aided translation) tools
- On the production processes (deciding on the text, the progress etc.) of translations on those platforms

Questions about attitudes/beliefs/views:

² The ultimate list of the interview questions is given in the Appendix B.

- On activism in general, and regarding the specific activist theme they translate for,
- On anonymity and visibility regarding their digital activist translator identities,
- On perceptions regarding the way translation and translators are considered, treated, and discussed in the discourse of those digital activist spheres.

Luckily, there has not been any huge and unmasterable obstacles or limitation in this process of data collection except for the extended times of reply for the interview requests. There are three main reasons for that. Firstly, most of the people who translate for activist purposes on digital work in other jobs, and thus they are generally not available during a day. Secondly, after the earthquake that hit primarily the southeastern provinces and the whole country on 06.02.2023, the digital activist translators whom I had agreed upon a date of interview already with went that region for humanitarian help and postponed the set date – some did not even reply back later on. Thirdly, those socio-politically sensitive people dove into the election campaigns until the end of May 2023, and became unavailable again.

Apart from those, I have not had any technical or access problems with the software I have used for thematic analysis, but I have had already determined alternatives just in case. Furthermore, the interview questions have used not misunderstood or taken offensive or off-target in some way; to prevent that I have run a pilot study first. Last but not least, unintentionally I might impose any researcher bias; however, I have applied interrater (interobserver) reliability in this stage by asking for the help of a fellow translation studies researcher.

3.2 Theoretical framework

In this part of the chapter, the main theoretical framework which is adopted while analysing and interpreting the material and fieldwork data will be elaborated. In this regard, the concepts of culture repertoire, agents, and repertoire-makers are discussed in greater detail; however, this discussion is held with a special integration of another concept — *radicant* — in order to locate digital activist translation more comprehensively within the existing theoretical framework. In addition, this part also discusses the second main pillar on which the theoretical framework of this study builds upon, which is the narrative approach. This approach is investigated in great detail as to how narratives construct solidarity and communities on digital platforms which, in return, challenge hegemonic narratives and help reproduce activist counter-narratives.

3.2.1 Translators as agents, and culture repertoire

Some of the fundamental theoretical pillars and concepts on which my analysis is built upon in this thesis come from Even-Zohar (2002). During the process of data analysis, I have realized that the dynamics of the literature of activism to which digital activist translation contributes can be best analyzed from a systemic point of view; moreover, the current status of activist translation can be best conceptualized and connected to earlier attempts and examples through a systemic organization. It is my definite observation that there is a digital-based activist repertoire being formed in Turkish context through translation-mediated textual production; however, the archival analysis of this thesis also showed me that there is a relatively long process and culmination prior to the contributions of digital activist translation. Here I would like to make an important distinction regarding the themes of activism. The long

process and culmination I just mentioned does not apply to each theme of activism this thesis includes in its analysis. For example, feminist activist translation in Turkish context has its traces in the 1980s and even before whereas queer literature and the related translational practice can only be traced back to the early 1990s. On the other hand, whereas environmentally activist literature and discussions can be dated to 1990s, the related practice of translation is a late 2000s development. Nevertheless, this — and also the recent contributions of the digital activist translation — helped me become aware of the sporadic but cumulative intellectual and translational pile-up in the Turkish polysystem.

In this regard, I have primarily benefited from Even-Zohar's concept of culture repertoire while I have examined the functions and dynamics of both the pre-digital and peri-digital activist translations of non-literary texts although I am fully aware of that the Polysystem Theory has mainly been adopted in literary text analyses. However, as activist translation tries to enlighten people, it engages with more informative non-literary texts, which indicates to the interactive nature of such sub-systems as literature, social, political etc., and the resulting transformations in textual production modes. Nevertheless, digital activist translation is not the only area of translation where non-literary texts are evaluated by using the concept of culture repertoire; for example, Akdoğan-Özdemir's (2017) dissertation research problematizes self-help texts.

One of the basic claims of Even-Zohar (1997) which I deem perfectly suitable for the problematization in this study is that a culture repertoire is not something ready and taken for granted, but instead it is a production, it is “made, learned, and adopted” (ibid. p. 355) by a group of people whom he calls ‘cultural entities’ (ibid.). For the scope of my research, this argument of his is of great use and function for

two reasons. Firstly, it points at the constructive nature of culture repertoire, and by doing so it allows for the great impact digital activist translation as a tool brings about. Moreover, this constructed repertoire can take two forms according to Even-Zohar (2002): passive and active repertoires. While a passive culture repertoire includes “procedures with the help of which ‘reality’ is analysed, explained, and made sense of for and by humans” (Even-Zohar, 2002, p. 167-168); an active culture repertoire includes “procedures with the help of which both an individual and collective entity may handle any situation encountered, as well as procedure any situation” (Even-Zohar, 2002, p. 167-168). In this thesis, I will exemplify both and try to indicate that these two kinds of repertoire are not mutually exclusive but highly complementary. Secondly, it indicates to — and acknowledges — the existence of the collective effort behind its formation. It is a teamwork accomplished by collective activism-driven cultural entities that are not inanimate objects but rather people (Even-Zohar, 2010), a community formed around shared personal and public narratives. This, in return, implies a significant point I have indirectly touched upon in the previous paragraph. Now that culture repertoire is constructed by a community, it means that community does it on purpose — an initiative with an activist agenda in my case. This endeavour of illuminating people and triggering sociopolitical change finds reflection in Even-Zohar’s (2000) claim that these cultural entities who are repertoire makers, agents in his terms, have an agenda of making the conditions of their target group/s better. These entrepreneurs, hence, do not only translate and spread knowledge but also transform them into solid sociopolitical repercussions.

Narrowing down from culture repertoire to its constituent elements comes Even-Zohar’s concept of option. Option can be defined as an import into a

target/receiving polysystem so as to form a culture repertoire or better the existing ones. In this regard, translation — here digital activist translation — can be argued to be one of the pioneering tools to serve this end and bring options depending on the readiness and availability of the target polysystem (Even-Zohar, 2010). In other words, if there is a need felt deeply in a target polysystem, an option brought along with a translation is of great chance of being imported and even transferred into that specific target polysystem mobilizing further production. In short, the texts to be translated, the way they will be translated etc. are guided by the need of the target context.

This should remind a very paramount set of criteria by Even-Zohar (2002) for translation to occupy a principal role in the target polysystem. As Even-Zohar (2002) states, if the following three conditions are met, translations with innovative features can take the primary position in the polysystem: “a) while the polysystem has not yet been formed, or in other words, when the literature is still ‘young’ and in the process of settling; b) if literature is either ‘peripheral’, ‘weak’, or both; c) if there are turning points, depressions and vacuums in literature” (p. 128). Therefore, when one of these occurs, translation assumes a central place as Even-Zohar (2002) mentions. Here I would like to add a personal preference of use. Affected by Professor Saliha Parker’s various remarks so far³, instead of saying ‘acquired or acquires central position’, I use ‘moves its way towards center’. I agree with her in the sense that the former cannot give the dynamic movements between the center and periphery. Judging from these criteria, I have realized that activist translation moved its way towards center of the polysystem in multiple ways. The activism-directed translation of the feminist and queer literature — then environmental as well — filled the absence of related

³ The remarks that were uttered especially during the discussions in my doctoral courses.

literature in the Turkish polysystem. Here I need to highlight that there had been preceding feminist literature, a culmination before; however, it was relatively weak when compared to today and more peripheral in the Turkish polysystem. On the other hand, the period after 1990s and especially 2000s, is an example of a time of turning points. Digitalization and globalisation increased their effects in all walks of life. Therefore, it can be observed and argued that the new discussions, development of environmental activism starting especially after 2005, intersectionalities such as ecofeminism and queermarxism have entered into the Turkish polysystem through digital activist translations or developed the relatively peripheral repertoire already existing. Moreover, thanks to the new modalities of the digital, it would not be wrong to argue that a new translation-based multimodal and more interactive activist repertoire is formed through digital activist translations and the agent repertoire makers behind — digital activist translators.

As can be realized above, in an attempt to discuss culture repertoire, one of the key terms is option. My intention here is not to define it again as I have already done in the paragraph before the last. Here, on the grounds Even-Zohar (19997) offers, I would like to briefly discuss what can be considered as option in the scope of this thesis regarding digital activist translation. An import entering into a target polysystem, either forming or improving a culture repertoire, is an option; it might be anything including new ideas, terms, concepts, and discussions. Although these apply perfectly to my thesis, I argue that through digital activist translations, new narratives, and also new variations of activist identities are also transferred. For example, the data has showed me that a ‘digital activist translator’ concept tends to form different identities in the process of digital activist translation such as ‘activist translator’, and ‘engaged translator’. Moreover, a digital platform in the data

explicitly declares in its manifesto-like statement that their aim is to transfer the recent environmental activism discourse into Turkish context by way of translations.

Nevertheless, I could find traces of such interpretations in Even-Zohar's (1997) explanations already; what I find most striking is that through digital activist translations, 'experience' becomes an option as well. Digital platforms are formed around shared personal narratives and start new public narratives as I have already emphasized; in this regard, imported experiences as options contribute to such collective formations and help people who share narratives come together. This transfer of experience creates a unity among different activist groups from different corners of the world; for instance, it unites feminists in the States with those in Türkiye; it creates a 'we' identity among them. The multimodal and multi-layered textual structures of the translation on digital platforms play a critical role in this. For instance, one of the participants in my data emphasized that once, she (her choice of pronoun) was asked to read an article either on BeşHarfliler or on TerraBayt. In that she saw a video of an attack against a French woman between paragraphs and read Tweets through in-text hashtags; then she said she watched another video in the flow of the text, and that video depicted another attack on a Turkish woman. All these, she continued, pushed her to take part in this struggle as she felt that attack on that particular woman was an attack on all women including her and the women around her circle; she further added that she had already experienced or witnessed similar ones. Afterwards, she as a headscarfed woman decided to take part in this struggle through her translation skills as she could not go on streets because of her conservative family. At that point, I felt suspicious and reached the digital copy of the text and checked if the second video was existent in the source; and I realized it

was not, it was added by the digital activist translator while creating that translation-mediated multimodal text. This reminds me of Even-Zohar (1990):

Periods of great change in the home system are in fact the only ones when a translator is prepared to go far beyond the options offered to him by his established home repertoire and is willing to attempt a different treatment of text making. (p. 50)

This example alone proves that digital activist translation platforms have evolved into being sites of activism as in Baker's (2013) terms of "translation as an alternative space for political action", and digital activist translation is now a form of doing activism not only internationally but more interestingly, supranationally by going beyond the national boundaries in reaching a 'we' identity and collective consciousness. In short, this option of experience resulted in collective formations, solidarity and network building at the end, which Even-Zohar (2000) underlines by arguing that options entering into repertoires also create new sociopolitical 'cultural entities', and that particular repertoire gets dominant and serves to create counter-narratives against hegemonic ones. Today it is possible to see follow-up examples of this effect as experienced in the case of the Iranian woman Mahsa Amini, and the worldwide support messages in 'we' language given alongside her by cutting hair.

There is one last concept from Even-Zohar that I would like to connect to my thesis, and it is the discussion on producers in relation to cultural entities I have mentioned previously. In the scope of culture repertoire and repertoire makers, for Even-Zohar (1997), producer is an "an individual who produces, by actively operating a repertoire, either repetitively producible, or 'new' products" (p. 30). It might seem easily confusable with the term repertoire maker; nevertheless, there is a great difference in between. For Even-Zohar (1990) repertoire makers are sociopolitical communities and groups which engage in similar importing activities both individually and collectively (p. 35) whereas a producer operates individually

without being included in a sociopolitical community in their periods. That distinction has helped me connect digital activist translation repertoire and repertoire makers to the previous sporadic translations and translators in the past that can be considered activist in terms of their motivations and repercussions.

Before elaborating more on the details and examples to better highlight what I mean above, I would like to make a detour and briefly mention another critical concept which I discussed together with Even-Zohar's (1997) concept of producer. This concept is 'radicant'; and I use it while I refer to and revisit the past examples of the sporadic attempts of repertoire producers, and re-evaluate them in a continuum of activist translation repertoire.

The emergence of the concept of radicant is actually based on botanical science and means to take root. This concept was first introduced by Bourriaud (2019). He wrote a book in the field of contemporary art; however, this concept is frequently used in the field of Sociology today.

Bourriaud (2019) makes a distinction between radical and radicant while defining the concept of radicant. What is called radical is a return to an origin. Radical is also a form of rooting; nevertheless, it is a retrogressive formation of identity. Radical, according to Bourriaud (2019), is the artist and the artwork finding their own identities by going back to their past, that is, to their roots. Thus, it cannot develop and progress by taking root dynamically. On the other hand, radicant, which again means taking root, includes change, development, and progress. Roots in radicants are formed later, not at the first emergence, because what is radicant is something that progresses, develops, and takes root by making a transition between different situations and even between different languages, thoughts and cultures. In the nature of the radicant lies constant progress, development and rooting in this way.

Such radican approach is also manifested in interlingual translation, which has a nature of displacement, progression, transition and development; target systems enrich radicanly through all contributions which are interlingually translated texts. In other words, what I call radican emerges from a single root like a radical, but instead of sticking to a single root, it moves through the soil and continues its development by releasing secondary roots. Radican never goes back, develops, and shapes its identity in this way. Therefore, it becomes possible to consider the options transferred into Turkish digital context as radicans in constituting the activist repertoire while both constituting models for future productions and retrospectively creating a continuum by reaching its roots to the earlier sporadic examples in the receiving context and interconnecting them.

This way, I could see a continuum whose final stage today is digital activist translation. In that continuum, I could see a unity in activist translation history including translations and translators even from 40 years ago. Investigating digital activist translation in a way to include the history of activism has helped me compare the peri-digital period with that of pre-digital, and it made me realize the idiosyncratic capabilities of digital activist translation platforms in terms of transforming textual structures, their effects, and roles of translations and translators. By so doing, in the pre-digital period, I could understand that although culture repertoires are constructed collectively as Even-Zohar (2010) also highlights, activist translation can be argued to have started through individual attempts of importing, engaging personally in following productions, and spreading their sociopolitical repercussions. If that were not the case, I believe it would not be possible to consider the following as agents of change and culture entrepreneurs: Ahmed Midhat in the late Ottoman period, translators putting scientific information in Turkish but through

Armenian letters, Abdullah Cevdet who assigned a mission to each of his translations while resisting against Abdülhamid II's autocracy (Ayluçtarhan, 2012), translator-educators (Özmen, 2016), Nurullah Ataç (Demirel, 2018) — just to name a few. Their efforts to trigger sociopolitical change might seem individual and less effective at first glance. However, they were still examples of activist translation tradition since at the basis of their actions lay the sense of 'social responsibility' and 'social justice'. Those agents acted with a sense of duty, a study of serving social responsibility or asocial justice as in Abdullah Cevdet's case. Acting in accordance with a social responsibility motive means acting in line with an activist agenda of causing sociopolitical change as in activist translation in today's sense. I have realized that what they did was to start an activist tradition from which even digital activist translations still benefit by building onto it in Selim's (2016) sense; these individually operating translators formed a group, cultural entities over a long period of time. Now it is viable to consider them as parts of an activist community retrospectively because digital activist translation platforms act as institutions which according to Even-Zohar (1997) indirectly regulate the individuals and translations to be welcomed in the activist counter-narratives they gather around, recode, and disseminate. This also indicates the fact that considering those individually operating translators as parts of an activist community retrospectively signals also a radically progressing formation; in other word, not only the activism repertoires but also the activist translator communities also radically develop.

3.2.2 Narrative and convergence in building solidarity, identity, histor‘ies’, and realit‘ies’

Another fundamental theoretical pillar of the analysis in this thesis belongs to Baker (2006a, 2006b, 2010, 2013, 2016) with regards to her narrative theory and re/framing theory. Hence, in this part I intend firstly to provide an overview of Baker’s; afterwards, an elaboration will follow on digitality, translation, and activism relation. This research, in broad sense, depends upon the narratives in analysing the structure of connections among activist translators on digital platforms around shared accounts of solidarity, activism, action, and translation. On the application of the narrative theory into translation and activism, Baker (2006a, 2006b) argues that activist translators are motivated not by intrinsic attributes of the individuals constituting those groups but by identification with a ‘narrative’ or ‘narratives’ around which those groups gather. In other words, acknowledging the power of narrative, members of a group adopt the same set of narratives in such collective organizations. In this sense, digital activist translators seem to be united around a similar activist narrative that they try to spread in the Turkish context. This can be exemplified via a digital environmental activist platform I have analyzed through their statements revealing that they [those activist translators] came together on that website around a shared narrative with the aim of constructing the field [of environmental activism] in Turkish context through translations, which shows that narrative approach is key to the analysis of such collective platforms including digital activist translation ones.

According to Baker (2006a), the ongoing negotiation between social and political realities is the foundation of the narrative theory. To put it differently, instead of relying on universal contexts, this concept is dependent on temporal, contextual, and cultural characteristics. Baker underlines that a narrative method has

four features that I could also apply to digital activist translation. Firstly, it is “a story, unfolding in time, with a (perceived) beginning and a (projected) end” (2006a, p. 2; 2006b, p. 466). Secondly, several agents work together to create it. Thirdly, it involves characters who can be actual or made-up, human or otherwise in an intricate relationship with one another. Fourthly, it is accomplished through a variety of media and expression techniques. At the intersection of all, the most important point is to consider translators among the diversity of these intricate relations (Baker, 2006a). Hence, by engaging in this narrative-based behavior, an activist translator can express their wants and engage in real-world discussion of concerns (Baker, 2006a).

According to Baker (2006a), cultural, social, ideological, racial and even religious backgrounds shape and influence our identities and behaviors in a way. However, their influence “is neither inevitable nor predictable”, claims narrative theory (Baker, 2006a). Furthermore, instead of treating translators as theoretical and hypothetical entities, narrative theory views them as actual individuals; this helped me reposition digital activist translators as agents with human nature and capable of acting primarily in line with their ideologies. Moreover, narrative theory accepts the use of dynamic understanding to explain translator behavior (Baker, 2006a); thus, it repositions activist translators as subjects whose behaviours and reasoning are adaptable — and hence justifiable — towards changing sociopolitical dynamics and personal preferences. In other words, there is no presumption of an objective and neutral translator (Baker, 2006a, 2006b). Although active resistance on an individual or collective level is not discouraged by narrative theory, it does give considerable consideration to the strength of sociopolitical formations and system dynamics. In other words, the focus is split

equally between concerns of power and resistance, the routine aspect of engagement and communication, as well as the methods used to analyse and undermine them. Moreover, the narrative approach sheds insight also on linguistic concerns. To put it differently, it provides an explanation of translational choices in the light of larger sociopolitical contexts without losing sight of the specific text or case (Baker, 2006a).

To further explain and systematize her arguments, In her book *Translation and Conflict*, Baker (2006a) borrows Somers and Gibson's (1994) narrative conceptualization which is a highly sociolinguistic account of studying narratives, and their typology: ontological/personal, public, conceptual, and meta/master narratives (2006a, p. 28). Here, despite mentioning each, I just highlight the three of them that work best for the scope of this thesis and, hence, my objectives. Ontological/personal narratives are "personal stories that we tell ourselves about our place in the universe and our own personal history". Secondly, public narratives are those that are circulated on social level among both individuals and larger formations such as institutions including family or media that are larger than individuals (Baker, 2006a, p. 33). Thirdly, conceptual narratives are "stories and explanations that researchers in any discipline develop on themselves and others about their object of inquiry" (Baker, 2006a, p. 39). Lastly, meta (or master) narratives are those "in which we are embedded as contemporary actors in history [...] Our sociological theories and concepts are encoded with aspects of these master-narratives such as Progress, Decadence, Industrialization, Enlightenment, etc." (p. 63). Departing therefrom, it can be argued that digital activist translators on digital activist translation platforms identify themselves as a group with shared ontological/personal narratives to construct (a) new counter-narrative(s) against hegemonic public and

metanarratives. These new counter-narrative(s) are a combination of the public narratives of activism and philanthropy, and the ontological/personal narratives of those agents on the digital activist translation ‘sites’. To this end, as this thesis argues, digital activist translators make use of such techniques as selective textual decisions, multimodal augmentations, prefaces, footnotes, comments sections, and multimodal translational citations which all together constitute both ontological and conceptual narratives that resist and subvert public narratives hegemonically existing in Turkish context. That’s why, to examine the strategies that translators/authors take in regard to their digital activist translation projects, I have made use of two of Baker’s theoretical concepts: narratives and framing.

As for her second point of Re/framing which I adopted into my thesis, Baker (2006a) believes it is crucial to evaluate the ways narrative theory views the explanation of the present narrative in the text under translation, and the wider narratives surrounding the text. As a result, translational decisions not only must contend with local linguistic difficulties but also actively contribute to the narratives that mold society. Every decision is, therefore, taken to be a key that launches a narrative, or to be a description of how the world or a particular component of it is from a specific point of view which can alter if it were to be told by some other social community (Baker, 2006a, 2006b). In this regard, translation, according to Baker (2016), holds the potential to create wide-scope solidarity to “effect change at home while conversing with others who are fighting similar battles elsewhere” (p. 1). In her important book *Translating and Conflict*, Baker (2006a) uses a sociopolitical narrative method and demonstrates the various ways that translators might promote social change by re/framing narratives which are personal and public “stories that we subscribe to and that direct our behavior” (Baker, 2006a,

p. 19). As emphasized above and reflected upon in many other following studies in translation studies such as Schäffner and Bassnett's (2010) 'reconstructing' discussion, in order to achieve their aims of causing change, activist translators adopt framing as an activist-driven "active process of signification" since it creates "structures of anticipation that guide others' interpretation of events usually as a direct challenge to dominant interpretations of the same events in a given society" (Baker, 2006, p. 156).

Baker (2010) approaches the concept of re/framing as a process involving the possible methods that contentious elements of the narrative(s) embedded in a source-text are emphasized, weakened, or altered by translators. While discussing this concept, Baker (2006b, 2010) locates the discussion in the discourse and context of activism, and presents several peritextual (in and out) potential areas and spots where re/framing can be accomplished. In her argument that narratives are re/framed, Baker (2006a) argues that it is achieved via selective textual appropriation. Referring to Somers and Gibson (1994) and White (1987), Baker (2010) argues that re/framing is made possible thanks to some 'selective appropriation' techniques which include "patterns of omission and addition designed to suppress, accentuate, or elaborate particular aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded" (p. 118), and is performed through such procedures as multimodal augmentations, prefaces, footnotes, comments sections, multimodal citation mechanisms, hashtags, comment areas, and hyperlinks as framing sites and examples.

In terms of forming and re/framing new (counter-)narratives, the technique of selective appropriation is thought to be strongly in contact with the process of 'causal emplotment'. When compared to simple relationality which requires that each

incident be read in the context of a larger set of incidents, causal emplotment “gives significance to independent instances, and overrides their chronological or categorical order” (Somers, 1997, p. 82), and it is what enables one to configure why certain incidents occur the way a certain narrative demonstrates they do. At some point, this could lead to a situation where different people agree on certain things that happen such as facts but contradict one another regarding the way to read them in relation to which caused or affected the other one (Somers, 1997, p. 82). Thus, causal emplotment might be argued to be what makes one to make moral sense of what happens based on differentiated set of morality criteria. When combined with the narrative theory, it can therefore be argued that narrators can prioritize some aspects of events over others via causal emplotment in order to create various versions of a narrative, which eventually paves the way for various other interpretations (Baker, 2006a, p. 67; 2010, p. 122).

The re/framing of narratives is also influenced by the narrator’s “location in time and space”, “exposure to a particular set of public, conceptual, and meta-narratives”, as well as their “exposure to a particular set of thematic objectives” (Baker, 2006a, p. 72). Personal values govern all of these parts, allowing individuals to prioritize or downplay particular elements while constructing their narratives (Baker, 2006, p. 76). As a result, the narrator who is digital activist translator in my case, is “repositioned” (Baker, 2006, p. 132) in relation to other characters in any narrative, which consequently challenges the dynamics of bigger narratives. In my situation, the subject thread, text choices, and translational approaches to be used depend on the positions of the digital activist translation platforms and the digital activist translators. These positions aim to undermine hegemonic public narratives in Türkiye. By “initiating their own translation projects, they actively select texts and

volunteer for interpreting tasks that contribute to the elaboration of particular narratives”, translators frequently take an active, and activist, role claims Baker (2006, p. 105). In a similar way, by actively deciding and re/framing, digital activist translators identify their own activist initiatives.

In order to challenge hegemonic public narratives, digital activist translation is mostly carried out via the imports and interventionist operations, as strategies of selective appropriation and causal emplotment techniques, that add new epistemes to Turkish repertoire of activism. By importing specific narratives, knowledge, and experiences from primarily Western texts into translated texts, digital activist translators not only resist hegemonic narratives but also re/position themselves within the activist narrative that is currently undergoing in Türkiye. In this sense, I regard every one of the translational tactics and strategies as re/framing mechanisms because according to Muhawi (2006) as well, “any alienating or foreignizing device which allows a translation to draw attention to itself would be considered part of its interpretive frame” (p. 367). I, therefore, suggest that these interventions call attention to themselves by demonstrating their distinct interpretative features. This also refers to “sites of framing” like visuals, titles, and captions as well as paratexts like footnotes, anecdotes, and prefaces (Baker, 2007, p. 160). I suggest supplementing these with brand-new multimodal citation mechanisms, hashtags, comment areas, and hyperlinks as framing sites.

Finally, the third most crucial contribution that Baker (2006a) makes in her narrative theory is the reference to the concept of communities and collectivity. As mentioned right above, Baker (2006a, 2006b) argues that activist translators who are motivated by identification with a ‘narrative’ or ‘narratives’ around which those groups gather. While elaborating on the structure of such groups, Baker (2006a)

refers to the concept of ‘organization’, and categorizes it into three. Each of these groups displays different characteristics. While, for Baker (2006a), the first type includes individuals or groups such as ‘Peace Brigades International’ that “translate and interpret a range of narratives that challenge the dominant institutions of society” (Baker, 2006a; p. 462), their fundamental activity is not translation despite benefiting from it quite a lot. Contrary to this first type of organizations, the second type consists of “politicized communities” such as ‘Translators for Peace’ which primarily include professional translators who are dedicated to political goals and agendas and are primarily engaged in translation. And the final, third, type of organizations are those such as ‘Translators Without Borders’ that enlist professional translators who volunteer with altruistic purposes, and are rather “used by Eurotexte as a selling point for the agency, thus arguably commodifying the very idea of establishing political communities of action within the professional world of translation” (p. 463). Baker’s (2006a) this reference emerges as an elementary discussion point in the sense that the peculiar structure of the focal digital activist translation platforms in this study makes it obligatory to revisit this discussion from a digital activist translation point of view by using Baker’s (2006a) this horizon-broadening conceptualization.

Although the reasons why I resort to the narrative theory and its adjacent approaches and techniques in this thesis are broadly underlined, rightful questions regarding why I needed and in what ways benefited from all these in this thesis might stand out at this point. The explanation rises upon the critical features of narrative theory as to its emphases on asymmetrical relations, power differentials, highlighting the possibility of many possible versions of telling about what/how/why/who/when; and its acknowledging that if there are narratives, there should be ‘narrators’, which

assigns intentionality and agency on them. Moreover, narrative theory complements and is completed very well by the auxiliary theories and approaches I have included to construct a solid base.

As emphasized above, narratives play a pivotal role in constructing solidarity, identity, histor‘ies’, and realit‘ies’ through the act and product of translation, and the actors of translation: translators. Therefore, the facts that narratives are dynamic and in constant struggle with many others to ‘counter-’ them, and also that they assign intentionality and agency on the translators make discussing narratives indispensable for activist, especially digital activist, translations and translators. Departing from here, a focused discussion to be followed on the close relation between narrative theory and its relation and application to activist translation with a pinch of digitality would make the discussion clearer and more to-the-target.

Activist translations can be thought of as oppositional movements that start societal change (Tymoczko & Gentzler, 2002; Tymoczko, 2010; Baker, 2006, 2013). In her edited collection *Translation, Resistance, Activism*, Tymoczko (2010) claims that translational activism has helped, among other things, to “shifts in cultural values (including both indigenous values and foreign importations)” (p. 229). Therefore, with an approach and conceptualisation quite parallel to Baker (2006a), according to Tymoczko (2010), “mobilized translators often become founders of discursivity, not merely by importing new cultural discourses in their translations but also by initiating discourses through the representations in their translations” (2010, p. 231). This specific emphasis on initiating discourses alongside importing them poses a critical discussion point here because it signals the intentionality and agency of the translators in this particular case of digital activist translation. Hence, it stands out as a clear fact that in order for their resistance to social and political injustices to

become relevant, activists must “initiate action, alter course, develop new aims, articulate new ideals, and seek new paths” in the target setting (Tymoczko, 2010, p. viii). Considering Tymoczko’s (2010) argument together with the narrative theory, translation can, hence, be argued to be “an integral element of the revolutionary project” that fosters international solidarity in order to “effect change at home while conversing with others who are fighting similar battles elsewhere” (Baker, 2016, p. 1).

At this point, I believe, it would be of great relevance to clarify what I mean by the word ‘narrative’ and the way I have adapted it into this thesis. Of all the narrative types Baker (2006a) mentions above, I would like to remind here the one which is key to this study: conceptual narratives. Conceptual narratives are those “concepts and explanations that we construct as social researchers” (Baker, 2006, p. 63), and Baker further adds that “[t]he conceptual challenge that narrativity poses is to develop a socioanalytic vocabulary that can accommodate the contention that social life, social organizations, social action, and social identities are narratively, that is, temporally and relationally constructed through both ontological and public narratives” (p. 63). This emphasis on social actions and social identities’ being narratively constructed as conceptual narrative is of extreme use and relevance to the focal platforms of this thesis as they form, and are formed around — thanks to — such conceptual narratives. This third form of narratives (conceptual) needs special scrutiny in terms of digital activist translation because my observations of the data together with the interviewee accounts have showed me that there is a potential new conceptual narrative right now judging from the platforms I have analysed. This is Queer Narrative as it denies any definition and any standard of resistance; if there were a definition of the word queer, it would deny and reject it as well. Not limited

only to the LGBTQIA+ subjects, the narrative — with the word queer in it — functions like a filter to see and conceive what is being looked at; there are even discussions regarding whether queer movement and its narrative will encompass that of feminism at some point later on.

Returning to Baker's (2006) narrative conceptualisation, I should note that the conceptualisation of narratives I adopted in this thesis is a bit different than hers — maybe more inclusive but definitely not more comprehensive. My conceptualisation of narratives carries some traces from the application of narratives in the discipline of Cultural Studies. It differs from Somers and Gibson (1994), similar to Baker (2006a), in the sense that rather than being dominantly of linguistic focus, I add more of a cultural criticism tone into my conceptualisation. This tone includes a bit of Bakhtinian sense of words' baggage, Foucauldian understanding of discourse, and Hall's sense of encoding-circulation-decoding⁴ in the sense that as Hall (1980) argues:

The level of connotation of the visual sign, of its contextual reference and positioning in different discursive fields of meaning and association, is the point where already coded signs intersect with the deep semantic codes of a culture and take on additional more active ideological dimensions. (p. 95)

However, this does not mean that Baker's conceptualisation did not include those; what I am trying to mean is that Baker (2006a) tends to see narratives as stories, and she oftentimes uses them in each other's place; nevertheless, this thesis interprets the

⁴ Bakhtinian sense of words' baggage argues that each word comes with a history of use, and whenever it is used, all the history and previously assigned meanings and contexts are transferred with the word. Similarly, Foucauldian understanding of discourse underlines almost the same aspect by claiming that words are carriers and markers of discourse; hence, each word connotes and comes with a specific discourse it is affiliated with. For this reason, while putting a word into use, one either consciously or unconsciously choose a word to represent particular discourses as in current Turkish uses of 'külliye' or 'kampüs' for university campuses. Finally, Hall's sense of encoding-circulation-decoding is the practical application of all these into use. By these terms, as they rely on their own social contexts and the capacity to change messages through collective action, Hall contends that both writers (while encoding) and audiences (while decoding) can actively participate in the production, circulation, and interpretation of messages on media including digital ones.

data based on their distinctions. To put it into different words, my conceptualisation includes that of Bruner (1997) who is a prominent anthropologist and narrative scholar. For him, story does not mean narrative; rather, it is a sub-element of a narrative — together with telling and discourse. While story is an “abstract sequence of events” (p. 269), narrative — and discourse in parallel — is the statement surrounding and shaping the story’s way of being told. In short, the shared narratives that bring activist translators on digital platforms with the aim of triggering social change are wider than a story in this sense as can be clarified by Barthes (1970) in his book *S/Z*:

Narrative is a meta-code, a human universal on the basis of which transcultural messages about the nature of a shared reality can be transmitted. Arising between our experience of the world and our efforts to describe that experience in language, narrative ‘ceaselessly substitutes meaning for the straightforward copy of the events recounted’. (p. 5)

Referring back to Baker (2006a, 2006b) again, political and ideological translation groups are inspired not by intrinsic characteristics of the individuals constituting those groups but by identification with a “narrative” or “narratives” — but not stories — around which those groups gather. In other words, acknowledging the power of narrative, members of a group adopt the same set of narratives in such collective organizations. In this regard, digital activist translators seem to be united around a similar activist narrative that they try to spread in the Turkish context, which can be exemplified via a digital environmental activist platform I have analysed in my analysis through their statements saying that they [those activist translators] came together on that website around a shared narrative with the aim of constructing the field [of environmental activism] in Turkish context through translations. Thus, it constructs a distinct but shared conceptual narrative which mixes the public narratives of altruism and activism with those personal narratives belonging to the

individual actors located in and through digital activist translation networks. I could, therefore, benefit from Baker's (2006) framework of narratives a lot in analysing the structure of connections among activist translators on digital platforms around shared accounts of solidarity, activism, action, and translation.

However, I should note here that there are two other but critically-complementary related concepts Bruner (1991) mentions which I have adopted in my thesis while discussing Baker (2006a, 2006b) and the ways these digital activist translator groups gather around, and also form, narratives. The first of those particular concepts is 'narrative accrual'. For Bruner (1991), narratives are the outcomes of a long process during which people get exposed to them repeatedly and coherently "leading to the shaping of a culture, tradition, or history" (p. 18). Quite similar to Baker's (2006a) selective textual appropriation discussion, the second concept is the selective appropriation of what is to be included and privileged, and excluded and ignored from the narrative constructed and circulated. In order for a narrative or set of narratives to be more coherent internally and in terms of the activist agenda of digital platforms where translation is performed, only coherent and consistent elements should be emphasized which is exactly the way I have observed in the data. Long and repeated exposure to the selectively appropriated activist narratives construct both public and then conceptual narratives in the case of digital activist translation platforms. Nevertheless, where Bruner (1991) goes inadequate in explaining the mechanisms of selective appropriation and narrative accrual, Baker (2006b) successfully manages to tie the missing link. Baker (2006b) argues that narratives cannot go and come across languages and cultures, nor do they accrue and evolve into public and then meta/master narratives on their own without any mediator. Baker (2006b) claims that direct engagement of translators is what makes

those possible (p. 471). This direct involvement can also be exemplified in the focal case of this thesis: digital activist translations. Moreover, the emphasis on selective appropriation brings the concepts of intentionality and agency, and the idea that there should be someone or some group responsible for selectively appropriating content and other elements. In this thesis, those groups are (digital) activist translators. This concept of selective appropriation is also significant in this case because the need to appropriate supports Toury's (1995) DTS (Descriptive Translation Studies) as well and its call for attention towards appropriation in parallel to the receiving culture and its norms. Moreover, it also reminds us Paker's (2014) critical discussion of translators' appropriation (temellük) practices in her article titled "Tercüme, Telif ve Özgünlük Meselesi" (Translation, Creative Mediation and "Originality") in the sense of today's transforming translation-based textual production techniques on digital, and it also confirms that activist translators are active agents with opportunities of intervening the text. For Baker (2006b), translation studies today has the meta narrative of a translator figure which regards them as honest intermediaries, and another related meta narrative of translation which considers it as a practice done for sole good as a tool of providing and improving interlingual and intercultural communication. Nevertheless, the emphasis on selective appropriation — especially in this thesis's context of activist translation — requires to re-visit translation ethics because such kind of a discourse that sees translators as 'providers' of communication has the underlying assumption that misunderstanding and textual manipulations are indeliberate and not related to sociopolitical or economic agenda. Nevertheless, this narrative, especially in the case of digital activist translation, is criticized by Baker (2006a) on the grounds that it,

[...] obscures the real issues in situations of conflict and the complex role that translators play in these situations. It further ignores the deliberate 'will to

misunderstand', and the frequent resort to translation to promote narratives that many translators who think of translation as being a force for good would not dream of sanctioning. (p. 10)

In close parallel to the discussions of selective appropriation, agency, and textual manipulations above, I find right-to-the-point to mention that these are practices of renarration of narratives and practices of re/framing. As emphasized earlier, Baker's (2010) notion of re/framing was first developed in the studies about social movements with the aim of unravelling the ways translators highlight, subvert, and modify impugned and problematic parts of the narrative(s) which are encoded and circulated in the (source) texts they are to translate. Thus, to Baker (2010), re/framing directly applies to activist translation (p. 156).

In this application processes, practically any linguistic or non-linguistic resource can be used in re/framing procedures to provide the reader or listener with an interpretive context. This may involve utilizing visual resources like colour, images, and page organization as well as linguistic ones like tense changes, pronoun subversions and predicate-modal modulations. Paralinguistic tools including intonation and typography might also be adopted. In the light of all these, translators can use narrativity's temporal, selective-appropriational, relational, and causal emplotment-based aspects to re/frame a text for a specific group of audience in parallel to a pre-determined activist agenda and the shared narratives around which the activist translators gather. However, this thesis indicates that common linguistic and para/extralinguistic re/framing processes that have so far been adopted are enriched through the capabilities of digitality. Now it is possible to witness novel and more interactive, more efficient re/framing techniques. Those who translate written texts may do it 'within' the translation itself or alternatively 'outside' of it

through additional visuals, prefaces, footnotes, and comment sections as can be seen on digital activist translation platforms.

This act of re/framing some information for others is a key element for activists in doing activism and for those people who are curious about studying their behaviour. Critically, it entails constructing elements of anticipation which guide other people's interpretation of what happens, typically as a forthright resistance against hegemonic dominant narratives of the same events. This discursive practice of re/framing narratives and events for a specific target group of audience with an activist agenda is crucial because it both challenges popular hegemonic narratives about a particular issue and serves as a key tactic for creating physical and virtual (digital in this particular case) activist networks and communities that help social movements spread and gain supporters. Even though all social actors use frames to create and maintain meanings on a daily basis, framing experts including digital activist translators have noted that activism-driven sociopolitical collective organizations' efforts to replace "a dominant belief system that supports collective action for change" are key to the strategic process of re/framing creation and oversight (Gamson et al., 1982, p. 15). In this way, framing procedures, within the scope of digital activist translation, offer a means by which people might develop an ideological bond with the objectives of a movement and potentially join its activities (Cunningham & Browning, 2004). Based on all these, what makes re/framing discussion so indispensable for this thesis is their novel applications on digital and the evolved digital-based techniques with their peculiar technological capabilities, and the increased opportunity of interaction with an increased overall efficiency they offer as the analysis in this thesis prove.

There is one more auxiliary theory and concept I would like to present here as I strongly believe that it complements Baker's (2006a) above discussions from the standpoint of digitalism and digital communities. It is a theory from Communication Sciences, and it is developed by Jenkins (2004).

In the digital activist translation context of this thesis, the views of communication scientist Henry Jenkins (2004), who examines the results of the relation between new media technologies and social communication networks, and their projections on cultural structures come to the fore. In this context, the key concept in Jenkins's (2004) conceptual framework which they adopt to analyse the sociocultural transformations created by new media — the focal digital activist translation platforms here — and communication technologies is convergence. Digital translation platforms are just such places of convergence where digital activist translators read, translate, comment, publish, and share their practices collectively as a way of resistance through solidarity. Jenkins (2004) argues that it is necessary to address the effects of this concept in economic, cultural and social life of the actors within them; and this study has tried to do so while including the habituses and horizon of expectations of the digital activist translators into its discussion.

Through the discourse mentioned above, Jenkins (2004) draws attention to the socio-cultural structure based on sharing and participation, which he describes as the “culture of convergence” in the twenty-first century. The fact that the individual takes an active role in the user-derived content production process in digital sharing networks is an important indicator of the convergence culture shaped in the digital age. The convergence society of the twenty-first century, which is characterized as participatory and sharing-based as can be observed in digital activist translation

platforms, contains new realities and new conceptualizations. In this context, what new conceptualizations do the restructured and transformed agents and their reshaped production practices bring with them in the convergence society? In this thesis, since it is not possible to address all of the actors and related production practices in question, the focus of this study was kept on producer-consumer identities, digital crowd-sourced activist translation environments, professional-amateur (pro-am) translators, digital natives, online activists, digital activist translators, and the qualities of their cultural production (here translation with sociopolitical repercussions) practices.

In this regard, I would like to conclude this theoretical and conceptual discussion with some exemplary studies thereupon. The vast majority of the existing related research on it uses — and limit themselves only to — the theoretical background of narrative and re/framing with the focus kept on selective appropriation theory by Baker (2006). Though selected works, they analyse selective repositioning strategies such as omitting, adding, accentuating etc., and the “repositioned” narrator in relation to other characters in any narratives, which challenges the dynamics of larger narratives (Baker, 2006a, p. 132). However, there are only a few studies which have a digital focus discussing the concept of narratives and investigate into the structural changes texts undergo, or the changes in translator roles. In recent years, the rise of digital platforms has provided new opportunities for activist translations and translators to reach wider audiences and engage in more effective advocacy. Hence, below there are a couple of examples which aim to provide an overview of the existing research on activist translation on digital platforms and highlight key themes and issues that have emerged in this field.

One of the main themes in the literature on activist translation on digital platforms and the greater collaboration potential it provides is the utilization of translation as a means of resistance and counter-hegemonic narrative-based practice. For example, several studies have focused on the use of translation on digital platforms to challenge dominant narratives and promote alternative perspectives (Meylaerts & González-Núñez, 2018). Translation is, hence, seen as a way to disrupt dominant discourses through the narratives of volunteer translator-activists (Bravo-Cabezas, 2018), a tool of creating collectivities by using the narrative theory in relation to translation (Kim & Harding, 2015), and also a tool of giving voice to marginalized groups, who may not have access to mainstream media or platforms (Boéri, 2019).

Another such study that has examined the role of activist translation against dominant narratives on digital platforms is by Kim (2019). They argue that activist translators on digital platforms have the potential to challenge and alter dominant narratives in accordance with their selective appropriation strategies defined by their thematic intentions and promote alternative perspectives; however, they also face challenges such as censorship, surveillance, and a lack of recognition for their work. To overcome those, the authors suggest that activist translators can use a variety of strategies, such as building networks of solidarity, using pseudonyms, and engaging in translation practices that prioritize readability and accessibility over formal accuracy. There are two primary emphases here in this previous sentence; firstly, overcoming those challenges and resisting hegemonic narratives while promoting alternative perspectives are actualised by engaging in translatorial practices on digital platforms, and secondly, there are consciously and intentionally operating agents behind these strategies applied: translators. This, hence, brings the discussion to the

point where these two emphases should be separately scrutinized, which is presented in greater detail in the Chapter 5 entitled “Digitalisation of Activism, and Digital Activist Translation”.

Departing from this theoretical and conceptual ground, the related literature with solid exemplary studies and concepts should be revisited and enriched with discussions from the viewpoint of activist translation but especially digital activist translation. In this regard, the following section dwells upon the concepts and previous studies with respect to ideology in translation — especially activist translation —, sociology of translation with a particular focus on sociologic interpretations in activist translation and related digital platforms, and also agency with a particular focus on translators in activist translation. Accordingly, the main focus of analysis will be on the intersection of activism and translation, to which ‘digitalised’ interpretations will accompany.

CHAPTER 4

CONTEXTUAL DEVELOPMENT OF THE FOCAL ACTIVIST MOVEMENTS AND THE RELATED TRANSLATORIAL ACTIVITIES IN MACRO AND MICRO (TURKISH) CONTEXTS

In this chapter, I intend to give an overview of the history of focal activist movements referred to in this thesis in Turkish context before the next chapter where I elaborate on the digitalized versions of these activist movements with regards to activist translation and activist translators. As I emphasized earlier in the previous chapters, I believe there is a continuum of activist tradition and activism through translation, and digital activist translation is the current phase of that continuum. Therefore, before I discuss the data and present the related analysis, it would constitute a more solid ground to trace back the activist themes of the three focal themes of digital platforms referred to in this thesis.

Departing from that, I deem necessary to investigate the current digital activist translation as part of an ongoing activist translation tradition in order to appreciate the ways it differs and the novelties it brings in a better way. For this reason, I would like to offer a holistic view of the activist movements and related politics within the context of their progress in the Turkish sociopolitical sphere. With this aim, I firstly introduce a discussion regarding the approach analysis of the concept of ‘new social movements’ and activism. Secondly, I present an overview of the activist movement with the longest history among the activist themes focused in this thesis: feminism. Upon it, the investigation is presented through its historical development by tracing the common periodization in scholarly research with references to exemplary developmental attempts on FTS (Feminist Translation

Studies) in Turkish context. Thirdly, I present the historical development of the next activist theme of this thesis: queer studies. Having a highly limited literature on it and with a relatively short history in Turkish context, this section focuses primarily on the LBTQIA+ activism and related translation practices in Turkish context.

Fourthly, I would like to mention the historical development of the third focal theme of this thesis: environmental activism. Environmental activism is the theme with the shortest history among all the three foci in Turkish context. Although sporadic environmentally activist movements are detectable in the 1990s, its related politics and comprehensive problematization correspond to the period after 2005. Setting intersectional discussions such as ecofeminism aside, environmentally activist movement and translation can be argued to have emerged and found their shapes in and through digitality in Türkiye.

Below I would like to discuss the pre-digital historical development of activism and activist translation starting from the broader point of departure on preliminary forms of activism: social movements. I believe that it serves as a transition to the digital phase of this interaction between activism, translation and the agents behind it without primarily confining the discussion to the themes of feminism, queer, or environment in terms of transferring activist content, challenging counter-narratives, and doing activism both in the pre-digital and peri-digital periods.

4.1 The new approach of social movements and activism

Before elaborating on the historical and conceptual activism-trajectories feminism, queer movement, and environmental movement followed, a discussion on the development of new approaches in social movements and activism practices would

lay a solid introductory foundation on which activist feminist movement, activist queer movement, and activist environmental movement have risen.

Built upon an interdisciplinary theoretical ground of new social movements including such critical bases as Le Bon's (1997) Theory of The Crowd, Smelser's (1965) Theory of Collective Behaviour, McCarthy and Zald's (1977) Theory of Resource Mobilization, Tilly's (1978) Theory of Political Opportunity Structure, and various social psychology-based and rationalization-based approaches (Jasper, 2002, p. 54), many theoretical and conceptual ramifications developed.⁵ For instance, Yaylacı (2012) emphasizes two different periods in explaining social movement theories. Social movement approaches before and after 1970 developed in different ways in America and Europe. While collective behavior theories were dominant in the USA before 1970, there was a transition towards resource mobilization and political opportunities approach after 1970. In Europe, the situation developed

⁵ The details thereof are presented in footnotes as only those theoretical and conceptual discussions that are directly applicable to translation within the scope of this thesis are elaborated in the body of this thesis. While Le Bon's (1997) Theory of The Crowd discusses that when social movement participants become a crowd, they form a collective mindset that causes them to feel, think, and act very differently than they would feel, think, or act alone, Smelser's (1965) Theory of Collective Behaviour considers the masses participating in the protests not as healthy and systematic individuals, but as people still seeking the same loyalty and devotion in new social movements after their ties with intermediary groups and institutions were cut off as a result of a certain tension. This approach is the continuation of the approach that ignores the possibility that people can take action by their own will, by behaving pragmatically or simply by making a conscious choice for cultural and identity reasons. On the other hand, McCarthy and Zald's (1977) Theory of Resource Mobilization was put forward by the influence of the 1960s when social movements began to be viewed as normal, and argues that the economic resources activists have, how the actions are financed, which tactics are closer to success during the process, and the role of the state in this process are of fundamental importance in determining what normal people who participate in the protests can achieve whereas Tilly's (1978) Theory of Political Opportunity Structure differs from mobilization theorists in that they underline the political contexts of social movements and their relationship to the political structure. They do not attribute social movements' possibilities of success to the internal organization of the movement, as in the resource mobilization approach; rather they emphasize that the political atmosphere has an effect on the emergence, organization and success of social movements. In other words, they attribute the success of the movement to extra-movement elements. Finally, while social psychology-based approaches argue that collective actions are carried out by groups of individuals united in common interests because people focus on the consequences of their actions and their behaviour is motivated according to the benefit and value they assign and will achieve, but they have not had a wide range of influence due to not taking culture and identity into account; similarly rationalization-based approaches is also based on the belief that people in social movements set a purpose before participating in these actions and that this purpose has a profit or benefit for them. People engage in that action because they attribute a value to the results of the action.

differently, and there was a transition from pre-1970 Marxist approaches to the new social movements approach after 1970 (p. 47).

In the history of social movements, the year 1968 led to a change in intellectual practices in this field. The forms of action experienced in the 1960s paved the way for new approaches in the field of social movements and diversified the studies in this field. The context of the 1960s was one of the most active periods in terms of mass mobilization. Essentially, at this point, social movements ceased to be the mobility of a class bloc led by the working class. Disorganized, in terms of loose and horizontal organizations, movements of different segments of society started to form the first examples of the social movements structures that have survived to the present day. This new form of mobilization, which is considered as new social movements, has turned into a way of communicating with each other, with political and economic powers, and conveying their messages.

Alain Touraine, who is regarded as the pioneer of this field, does not consider social movements as a rising reaction against an effect in society as the old paradigm does. According to him, social movements are the elements that will continue as a way of social communication and social change; in other words, society is “a game in which, not the situations but the social movements and relations are performed” (cited in Çayır, 1999, p. 23). Here, new social movements are treated as a tool born out of conflict. Just as traditional industrial society structure evolved into a post-industrial society structure is accepted, social movements created by the old social structures are replaced by new ones now. Contrary to previous periods, what primarily matters in this context will be culture and identity. Therefore, the most important criterion that the new social movements theorists determine in considering a social movement as a new one is that it is based on identity and culture.

Accordingly, Touraine (2007) argues that social movements, not social classes, will reveal the dynamics of social change; their approaches are known for the emphasis on movement rather than socioeconomic classes.

Activism in such prominent areas as the queer movement, environmental movement, and especially women's movements, became the forerunners and symbols of this new social movement form. These indicate that social opposition and collective behavior processes have moved to a new dimension. Similarly, another important theorist emphasizing this point is Epstein (1990):

The reason why these movements are defined as “new” is that these movements are intended to be separated from movements not chronologically but based on class and interest. New social movements are not instrumental, they are movements that express universal issues, and the subject they generally react to exceeds the interest of only a particular social group. Moreover, these movements arise from and affect civil society rather than states. (p. 30)

As can be seen in the existing literature and above, identity, as the most important element of the new social movements, has been emphasized especially in the context of women's movements and queer movements, and has led to the formation of new activism repertoires. In short, it should be re-emphasized before closing the section that it is important to reiterate the difference between new social movements and previous labour movements. Today, it is seen that this difference emerges in a new area and is organized in the digital field, and it is especially shaped by the vital concerns and digital activities of those born in the 1990s and 2000s, who are considered the Y and digital-native Z generations respectively.

After departing from the general and arriving at the specific, building on the broader foundation of the historical development of activism, activist social movements, digitalisation, and translation, below I would like to elaborate on the particular social movements and areas of activism in this thesis. In this regard, the

first focus is on the historical development of feminist activism and the role translation plays in it in both global and local/Turkish contexts.

4.2 Historical development of feminist activism in macro (global) and micro (Turkish) contexts

No theory emerges in a vacuum; there is a before and after period of a theory. It develops and changes over time. Sometimes movements shape theories, but sometimes a new theory results from experiences. Sometimes theories can influence movements and open new avenues for the movement's future. The origins of theories that have changed over time are fed by previous accumulation. Accordingly, the feminist movement has also developed by accumulating, multiplying, and changing both on the global level and in Türkiye in particular. Before I discuss the particular periods in Turkish context, I would like to present a general global overview thereupon.

While the first wave feminist movement manifests itself in different ways in different countries and advocates for equal rights with men, roots of the feminist movement emerged with the effect of radical social and cultural transformations that first began to be seen in the 17th century in an atmosphere of the Enlightenment including the publication of the “*Declaration of The Rights of Woman*” by Olympe de Gouges in 1791. Following such developments as French Revolution, the Abolitionist Movement, and the 1st Women’s Rights Convention in 1848 from the middle of the nineteenth century on, it acquired a new context still with the highly similar claims on legal rights, but women’s organizing made itself visible clearly which paved the way for such movements as Suffragette in the early 20th century. Since social movements are not independent of the conditions of the society in which

they are shaped, it is important that the Industrial Revolution regarded women as labour force and included those women at home as wage workers; this was a crucial milestone in the development of women's movements in this period as women began to step into the public sphere from the private sphere. In this regard, it is possible to make the following argument: “Although the industrial revolution, with the gradual expansion of democratic politics, created problems for women, it also broke the economic and symbolic bonds of dependency that previously tied women to fathers or husbands” (Fraisie & Perrot, 2005, p. 14). Likewise, the role played by women in social and economic life during times of war gained value. However, patriarchal democracy continued to exclude women they no longer needed after the revolutions and wars and tried to send women back to their home and private space.

As emphasized by Fraise and Perrot (2005), this can be regarded as the start of feminist activism and feminist activist collective solidarities in the sense that “across the West, this gave rise to feminism that sought to achieve equality of the sexes through a collective social and political movement” (p. 15). For women who are involved in public life and have a chance to interact with other women, the phase of questioning the patriarchal order which had already started developed more. Again in this second wave period which is characterized by the claim saying that personal is political, the new left movement which was strengthened by student protests, transformed the women's movement. The women's movements started to gain their independence within the leftist movement and moved away from traditional oppression and the thoughts imposed by the system and established their own struggle system. Ergas (2005) comments on this issue: “Avrupa yeni solu içinde gelişen feminizmler sadece meşruiyetlerini kabul ettirmeyi başarmakla kalmadılar, aynı zamanda yeni sol örgütlerin gündemlerine kendi sorunlarını dayattılar ve

sonunda onlardan daha uzun ömürlü oldular [[t]he feminisms that developed within the European new left not only managed to assert their legitimacy, but also imposed their own problems on the agendas of the new leftist organizations and eventually outlived them]” (p. 485). The third wave which made its impact in the 1990s on the feminist movement has been a period in which the concepts of gender and identity are discussed more deeply, sexual identity is deconstructed and forms of action are renewed together with the newly emerging discussions on intersectionalities, sex positions, vegetarianism, ecofeminism, transfeminism, and postmodern feminism developed. This wave has been followed by a fourth one in which relationalities differed and evolved into those on media, internet and especially social media including #metoo campaigns since the late 2000s; however, to some, there is now a fifth wave in which feminist activism is characterized with stronger organizations and more action-oriented activism such as #deedsnotwords (Hijab, 2019).

The reflection of these feminist waves on Türkiye has also occurred in different periods. Feminist movement started to show its influence in Türkiye, especially in the late Ottoman period during the Tanzimat Era, and the early Republican period. Afterwards, the effects of the second wave were seen in the 1960s and 1970s, and then the 1980s was a period in which the Turkish women's movement reconstituted and changed itself by detaching itself from the leftist movements it had been squeezed into. According to Kırca-Schroeder (2007), “[i]n order to understand the parameters that shaped feminism in the 1990s, it is necessary to focus on the social, political and cultural context in which women expressed their political demands in the 1980s” (p. 79, own translation). The feminist activist struggle in the 1990s is of primary importance as it shaped the foundations of today's situation. However, before elaborating on the 1990s, it would be more

comprehensive and enlightening to trace its change chronologically starting from the late Ottoman period until today through early Republican period, 1960-1970, 1980s, 1990s, and 2000s.

4.2.1 Late ottoman period

The history of feminist movements in Türkiye dates back to the Ottoman period, especially the Tanzimat Era in the period between 1839-1876. In the nineteenth century, the Ottoman Empire, which was on the verge of disintegration, aimed to reverse this inevitable process by developing various projects and methods (Sirman, 1989). In this context, Young Turks (Young Turks) took steps to change the administrative system and social norms; innovations were made in areas such as management, law including right to marry before a judge, equal inheritance, and prohibition of the women slavery, and education. Even the first teacher school for girls was opened in 1870 under such an atmosphere. This period of innovation coincided with a period when the principles of the French Revolution such as equality, freedom and citizenship began to be effective in the Ottoman society as well. In this period, it was the reformist men who primarily brought the social position of women to the agenda and hoped to revive the crumbling empire. However, the Tanzimat period (1839-1876) affected also the struggle for women's rights; the understanding that saw women as an equal citizen of society and the understanding that continued to see women secondary began to contradict each other. Just in this climate of thought, thanks to such prominent figures of the period as Fatma Aliye, Nigar Hanım, and Makbule Leman, “kadınların sesleri parça parça da olsa gazetelerde ve dönemin dergilerinde duyulmaya başlamıştır [women's voices began to be heard in the newspapers and magazines of the period, albeit in small

attempts]” (Sirman, 1989). Women began to struggle for their right to equal education and access to paid employment opportunities. These pioneering feminists aimed to bring women of different ethnic origins together on a common struggle with the articles they published. For example, Fatma Aliye, the most important representative of this view, published an article against polygamy and emphasized that polygamy was actually an Arab tradition that had no place in Islam (Sirman, 1989). As can be seen, women who do not have the opportunity to defend their rights on the street try to create themselves by writing. These form the first examples of feminist activism in Turkish context. At this point, women had to first prove that they were human and equal individuals; then the struggle for rights began. Women such as Fatma Aliye (1862-1936), Şükûfe Nihal (1896-1973), Nezihe Muhiddin (1889-1958), and Halide Edip Adıvar (1884-1964) who also founded the first feminist society of the period “Teali-i Nisvan Cemiyeti [Association for Raising the Status of Women]” (Karadeniz Yağmur, 2023) started this struggle for equality and freedom during the Ottoman Empire and carried it until the Early Republican period (Sirman, 1989).

The Second Constitutional Period (1908-1919) together with the Union and Progress Party created a relatively free environment where the first feminist associations and government jobs became available for women. The Müdafaa-i Hukuk-u Nisvan [Ottoman Society for the Defense of Women's Rights] community, which came to life in this period, was a pioneering one to be followed by many including *Hanımlar Alemi* [Ladies' World], *Hanımlara Mahsus Gazete* [Newspaper Exclusive to Women], and *Mehasin*. Later, between the years of 1913-1921, the magazine *Kadınlar Dünyası* [Women's World] was published and carried out the struggle for the rights of Ottoman women; the foundations of solidarity among

activist women were laid with this long-running publication. However, it turned out that the liberation of the period was for men again; women's struggle for identity and existence was not heard enough among the turmoil of the period.

Interestingly, Çakır (2010) argues that “[a]lthough we only became aware of this history towards the end of the 1990s, women started this struggle for rights in the mid-1900s]” (p. 103, own translation). This past has come to be known and discussed with the translations made from Ottoman Turkish to the new Turkish alphabet in the 1990s. Therefore, the importance of translation for the post-1980 feminist movement was not limited to texts from the West; understanding the movement in the Ottoman period was also made possible with translation that aimed at informing society, helping the almost-lost voices be heard, and causing sociopolitical change, which makes those translations activist translations through both individual and collective (institutional) efforts including especially such institutional agents translating from foreign journals to import feminist ideas as ‘Women’s Library’ and ‘Women Studies Center’ in Istanbul starting from the late 1980s. The earlier feminist discussions could be revisited, incorporated into the developing activist feminist literature repertoire, and utilized as a solid conceptual ground through activist translations and activist translators especially after the 1980s. It should be noted though; when looking at the past from today it gets possible to reconceptualize those feminist-activist translators as activist translators because they did not use to name themselves so. However, as activist translators community is formed also radically as discussed earlier, considering them so is possible within the scope of today’s activist translation and activist translators definitions.

4.2.2 Early republican period

In 1923, with the proclamation of the Republic, the principles of equality, democracy and secularism became the foundations of the newly established state. During this period, the women's movement further merged with the modernization movement. In the discussions in the Ottoman period, women were seen as wives and mothers, and the education they would receive was considered important for them to be a better mother. On the other hand, in the Republican era, they were seen as patriotic women who played a role in saving and glorifying the homeland. This new patriotic woman was again considered both a mother and wife but with the new duty of educating the nation (Sirman, 1989) upon the nationalism principle. The position of women in society is shaped by the Republican principles of the desire to build a Western nation-state; eventually as Zihnioğlu (2003) quotes, “[a]ccording to Nezihe Muhiddin, there could be no revolution without women; women's participation in the national building process was a prerequisite for the completion of the reforms]” (p. 22, own translation).

In this period, which prioritized the enlightened principles of the West, women were given new roles in society, and the issue of women was given great importance. In this period, according to Tekeli (1995), “the status of women improved considerably in the Republican period compared to the Ottoman period” (p. 12, own translation). The state undertook many important reforms for liberating women including The Civil Code which was put into effect in 1926, the education reform that paved the way for women's equal education right building upon the developments that far including the foundation of ‘rüşdiyyes’ (secondary schools) to raise moral generations and family institution, and the opening of ‘Darülfünûn’ (House of Science), and the following developments such as the right to vote and to be elected.

As can be seen, developments regarding women's rights are also important in the way to Westernization because a more democratic and secular system was being built. With the Law of Unification of Education adopted on March 3, 1923, unity in education and training was ensured, women were given equal rights in education, and one of the biggest obstacles to women's entry into public life was removed. This situation gave women the opportunities that they could not have before. Eventually, women in that period gained more fundamental rights such as establishing political parties such as Nezihe Muhiddin-led Women's People's Party. Although some of the problems women encountered were ignored, Tekeli (2010) argues that the Türk Kadınlar Birliği (Turkish Women's Union) to be closed in 1935 “built the bridge between the women's movement in the beginning of the century with the Republic” (p. 29, own translation). Thus, it prevented the women's movement from being completely erased from the public.

The most important aspect of this Early Republican Period in terms of the intersection between feminist activism and translation history was the use of the Latin alphabet instead of Ottoman letters. With this revolution, the newly established Republic felt the need to apply for translation and rebuilt its own literature through these translations. There was a translation campaign in this period. With the influence of the westernization movement, French — being the respected language of that period —, and Latin — with the intention of examining the roots of Western civilization —, gained importance in translating especially literary texts. As Yazıcı (2010) emphasizes, “[i]t is remarkable that translations were made in the literary field rather than the scientific field in order to develop the written culture with the declaration of the writing revolution in 1928]” (p. 23, own translation). In this period, the institutional identity of the ‘Tercüme Bürosu [Translation Office]’, regarding its

significance in creating the literary system in the early periods of the Republic, is important. The Translation Office chose the translations to be made in line with a certain principle and acted with the aim of introducing the nation to Western civilization. In this respect, it can be seen that they showed a collective and institutional agency, even they came together to make changes in the society and tried to create narratives against the hegemonic narratives that continued before the Republic, which can enable us to look at these translations and networks as activist translations. In parallel to that, efforts were put to develop culture with new ideas and new forms of writing. Ultimately, with this translation movement, it was possible to deliver important classics and ideas not only to the elite class, but to the whole nation.

4.2.3 1960-1970

In the period of the 1960s and 1970s, it can be observed that the new social movements, especially the socialist movement, became active in Türkiye as well as in many other parts of the world. These years, in which the left underwent a significant renewal, were also a transitional period for the women's movement in Türkiye. Left-wing ideological groups started to shape the political agenda and presented the class struggle as a solution to the women's problem. In this period, the slightest approach to the women's movement was interpreted as a betrayal of the proletariat and women could not discuss the oppression of their being women in the leftist movement, (Tekeli, 1995). Under the influence of an ideology that believed that the real problems of women would be solved with the emancipation of the working class, leftist women felt the need to create a new discourse space for themselves. As a result, women who realized the importance of an independent

movement adopted feminism as new resistance and activism methods and started to fight for gender equality at every stage of their lives. According to Tekeli (1995), as a result of men's ignorance of the women's issue, feminists in Türkiye lost more than ten years in discovering the new feminism that gained momentum in the West back then (p. 13).

The 1970s was also the period when the women's movement began to be institutionalized and publicly discussed around the world. The first of the United Nations World Conferences on Women was organized in Mexico in 1975, and with the decision of the general assembly, the Decade of Women was declared between 1975-1985. With this step pioneered by the United Nations, one of the equality mechanisms for women was implemented. The fact that the women's liberation movement was handled by an international institution with an appropriate approach and sanctions set an example for women who broke away from the leftist movement and tried to chart the path of their own movements. As Akis et al. (2009) argue, it was those feminist activists in the West who developed feminist theories starting in 1968 when socialist ideas began to be discussed more widely (p. 248).

The articles, created by activists in the West as a result of their own experiences, were translated into Turkish as they were believed to be guiding in this activist struggle, and ultimately these translations were the starting point of local feminism in Türkiye, enabling people to get to know feminism. Activist translations produced these basic texts while they were making politics at the same time, and their experiences opened the way for feminists in Türkiye to make sense of their own political and ideological positions. During this period, Payel Publishing published important works by prominent feminist writers such as Simone de Beauvoir, Kate Millett, and Shulamith Firestone in Türkiye. On the other hand, Nermin Abadan-

Unat compiled the book *Türk Toplumunda Kadın* in 1979, which can be considered as a start in the relationship of the women's movement with academia, and it dealt with the problems of working women and immigrant women together with Şirin Tekeli's associate professorship thesis on the question 'why are women absent from politics?'.⁶

One of the most important formations in this period was *Kadınca Dergisi* [Womanly Magazine], which started its publication life in 1978 and would later become important in the women's movement in the 1980s. Previously being a women's magazine that stood out on topics such as fashion and beauty, *Kadınca* brought up issues such as sexuality and violence against women which had not been addressed until then; it was the time when Duygu Asena became the head of the magazine. It was important in terms of showing that these were not individual and sporadic attempts of feminist activism. Along with such publications, women's need for print media to make their voices heard came to the fore. Evaluating this period, Arat (1991) states that "[a]lthough the leftist movement prevented women from claiming their own problems, it gave them the experience of taking action within the framework of a certain ideology and opposing the state"⁶. Accordingly, it can be argued that the period between 1960 and 1970 prepared the environment that would enable the formation of a women's movement in Türkiye in the 1980s.

4.2.4 1980s

After the military coup of 12 September 1980, active political discussions came to an end in Türkiye and were put under pressure. This situation separated the public

⁶ Turkish original utterance: Sol hareket her ne kadar kadınların kendi sorunlarına sahip çıkmalarını önlemişse de, onlara belli bir ideoloji çerçevesinde eylem yapma, devlete karşı çıkma deneyimini kazandırmıştı.

sphere from politics. The army, on the other hand, banned all political actions and political parties in order to hold power over everything. However, this oppressive environment allowed women to start speaking for themselves for the first time in a long time, which Tekeli (1989) described as ‘paradoxical’ (p. 36). It was precisely during this period that women took steps to combat their specific problems. The common purpose of these women, who gathered within the framework of various small groups and common identities around shared narratives, was “questioning the problems women experience on the grounds that they were women and looking for ways to solve them]” (Arat, 1991, p. 10, own translation).

The distinctive feature of the 1980s is that the feminist movement developed independently from the leftist movement, the state, and authorities unlike its position in the 1960s-1970s. During this period, women who got experience in leftist organizations came together and formed reading groups. In the opposing position to the women who participated in the feminist struggle to get answers for the unsolved questions arising from being women, this time there were men with whom they struggled against together in the same leftist organizations. These left-wing men accused feminism of being “a bourgeois thought that divides the working class” (Zihnioğlu, 1997, p. 22, own translation). These pioneering women, who called themselves feminists, gave a decisive impetus to the women's movement in Türkiye despite all the negative meanings attributed to feminism (Arat, 1991, p. 10). With the second wave feminism that emerged in the atmosphere of this period in Türkiye, a women's liberation movement was launched to “raise women's awareness, create the concepts of sexism, decipher it in society, and create solutions for them” (Çakır, 2007, p. 437, own translation). After all, the paths of many women who were involved in politics crossed with these reading and discussion groups. While all

leftist movements and leftist publications were blocked by the state, feminist literature did not face that much pressure (Arat, 1991). Arat (1991) states that the women's movement was able to make its voice heard in this oppressive period because “perhaps because women's groups were not considered risky back then, or perhaps because the Kemalist tradition gave legitimacy to the issue of women” (Arat, 1991, p. 16, own translation).

Bora (2011) states that the most distinctive features of these women that they were well-educated and could follow the literature in Western languages. In this case, the women who were the pioneers of the women's movement of the period and who would later play an active role in the creation of the Turkish feminist activist repertoire were urbanized women from the middle class. Women, who sought a way to make sense of the inequalities in their own lives and in their previous organizations, discovered feminism through Western sources. Noticing the rise of new feminist approaches in the West and somehow meeting these texts, Turkish feminists focused on filling the gap in the local feminist literature through translation. According to Arat (1993), the women's movement of the 1980s tried to reach universal borders by starting from the local level. Along with consciousness-raising groups and small discussion groups that came together, the need to disseminate feminist ideas to wider audiences also emerged; this again points at the aim of causing sociopolitical change and spreading knowledge in ‘activist translation’ as considered from today’s viewpoint and conceptualization.

In 1981, YAZKO Publishing organized two panels titled “Our Literature and the Women's Problems”, and the panels aroused great interest in the public. This shows the fact that market conditions also play a role in determining which books to be translated and when. Whichever trend was current, which subject was important

for that period to discuss, books on that subject used to find a place in the publication system. In this period, an important proposal regarding initiating a special series thereabout went to Şirin Tekeli directly from Mustafa Kemal Ağaoğlu who was the owner of YAZKO, which had historical significance in terms of the women's movement and gave legitimacy to the women's movement in the society and in the literary circles (Tekeli, 1989). YAZKO had a highly significant contribution for the movement; it started to publish a weekly magazine entitled *Somut* (1979-1981), and it had a page dedicated only for women's issues in it.

The magazine *Somut*, nevertheless, created reaction and anger in the ossified leftist mass that regarded feminism as a bourgeois idea. As a result, following the change of YAZKO management, *Somut* came to an end in 1983. At this point, Käppeli's (2005) statement is important to mention: "How free the women of a certain society are and the level of tolerance shown to feminism in that society can be predicted according to the size and acceptance of the feminist press" (p. 455). *Somut* showed the importance of having an independent publication of feminist women for their activist translations, and together with its page dedicated only on women, the foundations for the establishment of the Women's Circle Publishing were laid.

Going back to the proposal regarding initiating a special series about what to publish on women according to the needs and trends went to Şirin Tekeli directly from Mustafa Kemal Ağaoğlu who was the owner of YAZKO. Tekeli back then was already including the subject of women in her academic studies; unfortunately she resigned from her academic position following the establishment of Higher Education Council YÖK in 1981. Tekeli (1989) who believed that such an important series should be prepared jointly by women, conveyed this suggestion to a group of academic and journalist women who took interest in the subject (p. 37). These names

came together as a result of the communication of women who knew each other. This first core team included Tekeli's friends Gülnur Acar Savran, Şule Torun Aytaç, Ferai Tınç, Yaprak Zihnioğlu, and Günseli İnal. This translators group, which emerged as a result of meetings and discussions under the leadership of YAZKO, determined the works to be translated by sharing its views. Accordingly, the first book chosen to be translated was Juliet Mitchell's *Women's Estate* [Kadınlık Durumu] (1971). The translators in this small group began to translate Mitchell's book; however, at the same time, they realized that the perspective of feminism towards politics and society was not sufficiently known in the context of Türkiye. In this case, the primary need at that time seemed to be able to make sense of the fundamental concepts and theories of the feminist perspective in Turkish in order to set the elementary ground to make sense what comes next. This effort to make sense continued with meetings, seminars and discussions. As a result, the process of speeches and discussions which started with an effort to create a free discourse, spilled over into the street and actions followed. Later on, the publication of the book was suspended until the establishment of Kadın Çevresi Yayınları [Women's Circle Publishing].

The establishment process of the Women's Circle, which aimed to be an autonomous organization, arose from this need for independence. Thus, at the end of the year 1983, thirteen feminist partners formed the Women's Circle Publishing, Service and Consulting company with the aim of “based on and evaluating the labor of women who work inside and outside the home, free and paid” (as cited in Tekeli, 1989, p. 38, own translation). Women's Circle pioneered the translation of feminist classics into Turkish and played a role in the construction of feminist discussion grounds and repertoire. As Koç (2013) points out, other publications from Payel

Publications were widely read before the 1980s; Women's Circle Publishing, which came to life in the 1980s, became a secure place for those who read these feminist works. Another important feature of the Women's Circle is that, contrary to the publishing policy determined by the fashion trends mentioned above, it determined a publishing approach that suited the needs of the movement. At that time, when the feminist movement was trying to create a new discourse, women who realized that they could construct the discourse and context they needed through translation chose to focus on translation.

Women's Circle succeeded in discussing existing publications and making them available to a wider audience with the book club activities it initiated. Women's Circle, which had been publishing feminist classics since 1984, again chose to publish a magazine as a means of disseminating the new discourse and counter-narratives constructed to the masses, and the women in the book club published the *Feminist* magazine. The aim of *Feminist*, which encouraged women to write and express themselves, was “to give women dignity as individuals and to support at least their use of their social rights and freedoms as individuals” (Arat, 1991, p. 14, own translation). This struggle for existence by writing and translating continued with the publication of the ‘*Sosyalist Feminist Kaktüs*’ [Socialist Feminist Cactus] magazine in 1988, and feminism was opened to discussion through both article translations and indigenous articles.

The in-depth discussion of the feminist translations brought into the Turkish system in the 1970s could only be actualized extensively in this period as well because the 1980s were a period of discussion and questioning based on the previously formed theoretical and conceptual ground. The political conditions of the period brought women together as can be seen above, and an environment for

discussion of feminist literature was, hence, created. These discussions turned into ‘awareness raising groups’ after a while. The important point here is that these discussion groups, known as ‘awareness-raising/consciousness raising’ in the West, came to existence in Turkish context without a label because the term ‘awareness raising’ became embedded in the feminist discourse in Turkish as a result of the translations and debates only in the 1980s (Tekeli, 1989). Tekeli (1989) states that the groups in this period were actually consciousness raising groups, and they discovered this concept when they got to know the Western literature better (p. 37). From her statement, it becomes clear that the discovery and transfer of options were made possible through activist translation as looked from the viewpoint of today’s conceptualization.

Later on, the year 1989 became an important milestone. Firstly, ‘Women Studies Center’ at the Istanbul University founded in 1989 constituted the first example of academic settings where the feminist movement started to be problematized and discussed. Secondly, in February 1989, feminists in Istanbul and Ankara came together and the 1st Feminist Weekend was organized. After this meeting, the “Mor İğne [Purple Needle]” campaign was organized in 1989, and women raised their voices against harassment (Arat, 1991, p. 2, own translation). Afterwards, the struggle for women's shelters began, and efforts were made for the liberation of women. All these processes developed in relation to each other. As can be seen, the awakening that once started with translated books paved the way for the formation of an independent women's struggle challenging the patriarchal structure.

In 1982, feminist women organized a conference on women’s issues, and it was a strategic step in voicing the word ‘feminism’. Tekeli (1989) explains an important factor in inviting the Tunisian French feminist Halimi to the Women's

Issues Conference organized under the leadership of YAZKO as follows: “she was a Third World feminist who could invalidate the accusation of Western copying that we knew very well would be brought to us” (p. 37, own translation). This meeting was the most important moment in which feminism came to the fore in public since the first debates at the turn of the century. Thus, feminism was expressed as a political view in the political environment that was silenced with the coup. This meeting paved the way for more women to be aware of the movement, and eventually the women who came together as a small group began to evolve into a large group.

Another critical development in the history of activism and feminism in Türkiye was triggered by the United Nations Third World Conference on Women organized in Nairobi in 1985; here the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) was adopted in line with the principles of equal participation and equal citizenship and within the scope of the United Nations Decade for Women. After that, petition campaigns were carried out in Türkiye for the implementation of this convention with all its provisions, and for it not to be treated as a blank piece of paper, a petition bearing the signatures of 4000 women was submitted to the Turkish Grand National Assembly (İsyan-ı Nisvan, 2008). This campaign, in which women acted en-masse and gathered signatures for the adaptation of existing laws to this convention, was one of the first visible effects of the women's movement struggle which gained impetus through activist translators and activist translation as, again, conceptualised retrospectively from today's viewpoint. The implementation of this convention, which entered into force at the beginning of 1986 in Türkiye, had become the primary goal of the women's movement. This was followed by the ‘Dayağa Karşı Dayanışma’ [Solidarity March

Against Beating], which was the first mass rally where women took to the streets in 1987. With this march, violence against women became a topic of discussion in the society. On March 8, 1988, as a result of the solidarity campaign, the book titled *Bağır Herkes Duysun* [Shout, Let Everybody Hear It] (1988), which was shaped by the testimonies of women, was published by the Women's Circle. In order to raise the necessary income for the publication of the book, even a street sell was organized at the Kariye Museum and the women themselves provided the necessary environment for their voices to be heard (İsyan-ı Nisvan, 2008).

Considering this information, the 1980s were a period when women finally said: “We exist too”. Through these events and demonstrations, many women were able to meet with the movement, and it paved the way for more women's organizations. In other words, it is possible to claim that activism evolved into being performed on an institutional level and into a collective entity through solidarity. Thus, many feminist formations emerged in the 1980s, and the institutionalization that started in Europe in the 1970s could only be reflected in Türkiye at the end of the 1980s (Arat, 1991).

The struggle, which started by writing and translating to construct a new discourse, a new narrative was followed by petitions, feminist congresses and street demonstrations. The movement overflowed into the street after this point. As a result of common oppression, women struggling to claim their own lives began to organize and campaign against violence. As Tekeli (1989) emphasizes too, even though it was 20 years later when compared to the Western world, the 1980s was a period in which the women's liberation movement was formed, gained legitimacy and proved itself in Turkish context (p. 39). With this period, the feminist movement created a new form of opposition. Thus, the foundations of the field of women's studies can be argued to

have been laid with feminist translations which helped construct counter-narratives gathering activists around it and triggering sociopolitical change, the pages of magazines where women's issues were discussed, the struggle that spilled into the streets, and the forms of feminist thinking that spread to the academy in the following years.

These achievements of feminist activism and the utilization of feminist translation in this regard are actually reflections of some key critical global feminist translation developments during the 1980s. Not only in this local sense but also in global sense, there was an awakening with regards to the utilization of translation for the sake of feminist activism. One such world-affecting development which laid the ground on which feminist activist translation has risen upon in various countries is the emergence of the Canadian Feminist Translation School. It was first developed in the early 1980s in Quebec/Canada. Such Canadian feminist activist researchers and translators, among many others, as Barbara Godard, Sherry Simon, Susanne de Lotbinière-Harwood, and surely Luise von Flotow (with such well-known strategies regarding feminist translation as supplementing, prefacing and footnoting, and ‘hijacking’)⁷, contributed a lot to the conceptualization, theorization, and the application in feminist activist translation. These feminist figures, translators, “constituted efforts to attack, deconstruct, or simply bypass the conventional language they perceived as inherently misogynist” (von Flotow, 1991, p. 72) through introductory parts composed by translators, their commentaries, short articles, prefaces, textual interventions. Thanks to their efforts, feminist activist translation

⁷ For von Flotow, while ‘supplementing’ translator adds up on a source text in process of translation to make up for what source language misses and lacks; for example, gender use and disagreement between French and English. An activist feminist translator also benefits from prefaces and footnotes so as to reveal and display their identity, aims, and presence. Lastly, ‘hijacking’ is an activist feminist translation strategy where such translators interfere gravely with the translation act by *hijacking* the elements of the source text and source language (von Flotow, 1991).

“developed as a method of translating the focus on and critique of ‘patriarchal language’ by feminist writers in Quebec” (von Flotow, 1991, p. 70). In other words, to define it clearly in Castro’s terms (2009), “Canadian feminist translation is a school of work and thought that defends the incorporation of the feminist ideology into translation because of the need to establish new ways of expression that make it possible to free language and society from their patriarchal burden” (p. 3). The flame they started has spread and been adapted into various local contexts including Turkish context whose traces I mentioned above, and the European context which I can exemplify through many valuable figures such as José Santaemilia and one of their valuable contributions to the field titled *Gender and Translation in/from Europe: Reviewing the Translation and Feminism Interface* (2021) by Routledge.

4.2.5 1990s

After the path opened by the women's movement, which was restructured in Türkiye in the 1980s, women continued to find new ways and struggle for existence on various levels. The lively aspect of the 1980s that spilled onto the streets left its place to institutionalization in the 1990s. This situation stems from both the institutionalization and academicization within the movement itself and the current political environment of Türkiye evidently. However, the effects of the women's movement continued all over the world during this period, and global organizations such as the United Nations Conference on Human Rights and the Fourth World Conference on Women were organized, which had both legal and sociopolitical consequences. Moreover, since women's rights are of great importance in Türkiye's membership process to the European Union, Türkiye has had to bring reforms on

women. In parallel to that, in 2002, the Civil and Penal Code was also amended with the influence and contribution of the women's movement; women's marriage, divorce and property rights were reorganized and improved (Kırca-Schroeder, 2007).

Moreover, the 1990s was a period when the women's movement and identity politics came together. In this period, the Kurdish women's movement, which was not brought to the agenda by the women's movement in Türkiye before, started to become visible. Again in this period, women in the Islamist movement began to make their voices heard as well; they published women's magazines and engaged in the collective struggles for the headscarf. In addition, 'Kemalist' women were also organized and fought for women's rights in line with Atatürk's principles and reforms. In this direction, the 'Çağdaş Yaşamı Destekleme Derneği' [Association for Supporting Contemporary Life] which was founded in 1989, continues its activities still today. As a result of such intersecting identity politics, socialist feminists, radical feminists, Muslim, Kemalist, Kurdish, Armenian feminists and the like continue their own organizations and struggles.

In 1990s, in addition, LGBTQIA+ organizations started to develop; however, they gained importance especially in the twenty-first century following these identity politics. It has come to such a point that queer theory, which claims that the boundaries of all these identities are not as fixed and clear as thought, has been among the leading research topics of the recent times. Another one of the most important ramifications from the 1980s to this period was the establishment of the Mor Çatı Kadın Sığınma Vakfı [Mor Roof Women's Shelter Foundation] in 1990. Although the first shelter was opened in 1995 due to financial difficulties, the Foundation still continues its duty to provide legal and psychological support to women who have been exposed to violence.

Again in 1990, the ‘Kadın Eserleri Kütüphanesi ve Bilgi Merkezi Vakfı [Women's Works Library and Information Center Foundation], which is of great importance in terms of the history of the feminist struggle in Türkiye, was opened. The most important goal of feminist historical studies is to make women's roles evident in history. This library, too, has made the existence of the women's movement in Türkiye obvious and institutionalized, both with its collection that has grown with donations and with the oral history studies it has carried out. However, more importantly, this library acted as an institutional agent, and contributed to the movement by translating from foreign journals into Turkish to import feminist ideas, and publishing them.

The visibility of women in society and in the political environment has also begun to have an impact at the state level in the 1990s. For example, the General Directorate of Women's Problems and Status was established. Thus, “the women's movement not only opposes the patriarchal institutions of the authoritarian state, but also influenced the institutions of the state and was instrumental in the creation of an institution that legitimizes women's issues at the political level and fights the patriarchal ideology of the state from within” (Kırca-Schroeder, 2007, p. 98, own translation). This struggle also spread to the Turkish Grand National Assembly in forming groups that helped voice women’s demands and representations at the Assembly.

The effort to convey the problems of women to wider masses by presenting them in written form also proved its effect in this period. By producing written texts, it is possible to reach women almost everywhere. *Pazartesi Dergisi* [Monday Magazine], which started its publication life in 1995 and was introduced as *Women's Journal*, was one of the most concrete examples of this. Violence against women and

the secondary position imposed on them by the patriarchal society were revealed with these magazines.

In the 1990s, the women's movement in Türkiye began to institutionalize in the context of academic education as well. The first of the women's studies and education centers, which have spread to many cities today, was established in Istanbul University in 1989. Alike, Women's Issues Research and Application Center (KASAUM) at Ankara University was opened in 1993; then another one followed at the Middle East Technical University (METU/ODTÜ) in 1994. In the 1990-1991 period, the first women's studies graduate program was launched as an interdisciplinary field. Later on, Women's Studies Centers were also established to raise the status of women in academia, to conduct scientific research, and to prepare gender-sensitive education programs. Not only in the discipline of women's studies, but also in many other fields, interdisciplinary studies based on gender intensified. In this way, a step has been taken for the gender-sensitive trained humanpower in the field of women studies.

As can be seen, in the 1990s, with the identity politics in the women's movement, diversity increased in women's organizations and academic institutionalization. It prepared a strongly solid background on which they could further flourish in the millennium period after the 2000s. This diversity has been part of the rich history of today's women's feminist and, in general, activist movements. In short, feminist activism, which moved from writing and translation to the streets in the 1980s and became institutionalized in the 1990s, was transferred to the internet in the 2000s with the help of activist translation under the influence of globalization and digitalization, and started to give birth to intersections such as ecofeminism or anthropocentric queer studies.

4.2.6 2000s onward

In the 2000s, feminist activist movement and thought have reached wider masses in Türkiye, and feminist activists have become so organized that they could take steps with legal accomplishments. Moreover, in this period, freedom demands of different sexual identities and orientations have come to be voiced higher, and it has been a period in which so many translations with the themes of not only feminist activism but also queer and environmental activism have been translated and become widespread — creating a new translation-mediated digital activism repertoire. In this respect, it is possible to argue that the 2000s have been a period in Türkiye where various activism themes, especially feminist activism, have become stronger and more visible, especially in digital. After the 2000s, women have gained more visibility and success in the fields of politics, sports, and art. In such contexts as Türkiye where male-dominated, patriarchal narratives, myths and practices have a long-seated history and permeation, such developments are among the key fundamental achievements for women's liberation.

The 2000s were also a period when digitality, internet and technology have developed; online communication and organization platforms have become widespread, and feminist activists have become organized and discussed feminist theories and practices in such digital media. Online digital platforms such as Beş Harfliler, Velvele, Çatlak Zemin, Reçel-Blog, Ekmek ve Gül, and Dijital Topuklar are among the most striking examples of such digital communication media. For example, Beş-Harfliler, stating that creating an alternative agenda is essential for an alternative society and life, puts forward that “[i]n the summer of 2012, despite those who reduced the 'women's agenda' to diet, beauty secrets and relationship advice, a new women's agenda was initiated on the basis of the idea that women's agenda can

be everything a woman might be interested in”

(<https://www.5harfliler.com/hakkimizda/>, own translation). Therefore, it can be claimed that the Beş-Harfliler team aims to transform the perception of women and femininity as well as all the negativities associated with femininity in the public sphere and to criticize and challenge the hegemonic narratives that serve undesirable and patriarchal perceptions.

Furthermore, the Reçel-Blog digital feminist platform focuses specifically on religiosity. They problematize whether religiosity and feminism could coexist in the public sphere and discuss the problems caused by this through personal experiences, and it can be said that they aim to change the view of women in the public sphere by announcing that “[w]e wanted to have a digital medium where we could have our own say about women’s, and especially Muslim women’s daily experiences, their perceptions towards social issues, their interests, curiosities, troubles, hopes, concerns and struggles. So we took our pens, keyboards, pots, fruits and sugar, and we are here” (<http://recel-blog.com/recel/>, own translation). As can be seen from these two examples above, digital platforms have great contributions to the feminist activist movement (and of course other activist movements). It has provided them with a new impetus. In the words of Reçel-Blog editors, the space such platforms provide “is not only a space where women can talk but also an area where they create an agenda through the topics they talk about [...]”, and these platforms help them say that “we created agendas that politics, in broader sense identity politics, and all the ‘O’ther politics could not say” (<http://recel-blog.com/recel/>, own translation).

The developments in the field of women's struggle observed in the 2000s are not limited to those above. Many associations and foundations such as Amargi Cooperative (Amargi Kooperatifi), We Will Stop Femicide Platform (Kadın

Cinayetlerini Durduracağız Platformu), Women's Coalition (Kadın Koalisyonu), and Feminist Collective (Feminist Kolektif) were established, and these contributed to the further development of the feminist activist struggle. It has created social awareness on this issue. All this organized feminist activist struggle in this period has contributed to many important achievements such as The Council of Europe Convention on Preventing and Combating Violence Against Women and Domestic Violence (Istanbul Convention) (2014), the Convention on the Elimination of All Forms of Discrimination against Women (2000), the new Penal Code regulation (2004) that aggravated the legal sanctions on femicide, and the Prevention of Violence Against Women and Domestic Violence (2004) which is unfortunately currently on hold.

4.3 Historical development of queer studies and activism

The development of queer studies and activism in local context succeeds the conceptual and theoretical ground which developed on global level and related struggles. Therefore, I do believe that travelling through the global trajectory of queer studies and activism helps definitely conceive and localize its local repercussions better. In this regard, firstly the global development is scrutinized below.

4.3.1 The global history and theoretical foundations of the queer activist movement

The word “Queer” which gives its name to Queer Theory is of English origin and it means weird and crooked. The definition of queer has emerged as the expression of homophobic labelling and approaches exhibited by those who have a habit of humiliating and mocking homosexual individuals.

The struggle to own and reinterpret the word 'queer' and queer theory do not only belong to homosexuals. Although the word queer and the meanings it contains seem to be the last of the expressions used to describe the interest and desire for the same sex in the existence process, it is not a synonym for homosexuality, which includes the definitions of gay and lesbian. Despite those who see queer theory as an umbrella term under which all these definitions take shelter, it has a privileged side; queer is itself the change, the process of becoming official, and academicization (Jagose, 1996, p. 72-75).

The beginning of the activist transformation of queer expression into theory and political sphere dates back to 1990. In 1990, a group calling themselves 'Queer Nation' distributed a leaflet saying "Let Queers Read This!" at the New York Pride Parade. Thus afterwards, the word was adopted. In the same year, Theresa da Lauretis titled the conference she organized at the University of California as Queer Theory. Thus, Queer theory and discussions achieved, for the first time, repercussions and following ramifications in academic sphere and studies (Oto, 2022). At this point, there is one more issue needs to be dwelled upon before concluding this discussion. This issue is AIDS because revisiting studies and reconceptualisations on it played a highly critical role in the movement of Queer theory into academic studies. The media, health institutions and insurance companies that needed to make definition for AIDS tried to present AIDS as a gay disease, and after this, homophobic attitudes turned into violence, and there were days when homosexuals were harassed and murdered. Nevertheless, the following medical and theoretical discussions thereupon, enabled the transformation of the LBTQAI+ into a more solid, comprehensive, and interdisciplinary Queer movement which has started to produce academic and scholarly studies which also challenge negative and biased

discourse on AIDS as a gay disease. In short, all these negative and positive developments together have helped this activist movement to be solidified more in terms of theory and practice.

On the way to develop and deepen theoretically and conceptually, Queer theory has been through various milestones while crossing paths with other scientific academic disciplines as well. Most of the discussions and contributions as a result of those crossing paths approached and problematized Queer theory primarily started to elaborate on such key concepts as subjectivity, sexuality, and identity. Accordingly, the first contributions benefited from and arose out of psychological and psychoanalytic points of view. In this regard, it is possible to gather the preliminary intellectual resources that feed the Queer Theory under two different groups (Jagose, 1996, p. 75-83). Firstly, the group known as Lacanian line come to the fore, and it includes such names as Jacques Lacan, Luce Irigaray, and Julia Kristeva who came from a psychoanalysis background. It is, hence, necessary to emphasize the importance of psychoanalysis in terms of queer theory. Psychoanalysis is the first concept in the Western tradition that deals with subjectivity with sexuality. For the first time, it was stated by psychoanalysis that identity is divided, slippery and fragmented rather than having a self-consistent structure. Secondly, there is a line formed by Foucault and Gilles Deleuze, which is based on the criticism of psychoanalysis. Here too, subjectivity is evaluated in terms of sexuality, gender, and power. Both lines tried to open up new areas to think about these issues but “eventually the common ground they were going to meet was Butler” (Özkazanç, 2015, p. 94-100).

Tracing the influential discussions from psychoanalysis to the recent times, there are many more key figures who have reconceptualized those aforementioned

key concepts of sexuality, subjectivity, and identity; and in so doing, they facilitated re-approaches towards Queer movement and Queer theory possible. One of those critical figures is Judith Butler. Butler (2011) questioned the idea that gender identities are absolute and natural, and preferred to stand against this stereotype. Arguing that gender has neither a cultural nor a natural basis, Butler (2011) considers it as a fiction. Since heterosexuality is seen as natural, there is no need for any explanation about it and even it is used as a discursive production. Nevertheless, Butler (2011) regards gender as an incomplete discursive practice and a space that can be transformed and re-interpreted (Butler, p. 330). Butler (2011) emphasizes that at the core of all these discussions, it emerges that gender, sexuality, bodies and identities are not natural; they are not absolute, and they are open to change and transformation, just the opposite of the common understanding. Departing from here, it would not be wrong to argue that one of the most important phenomena for queer is disidentification (Jagose, 1996, p. 75-82). Therefore, queer is not a short and easy way to express all the concepts of lesbian, gay, trans, intersex and bisexual either. In fact, it is a theory, a political view and a language beyond being a facilitating concept which rejects being defined while it is mostly defined over what is not.

All these have formed an intellectual ground for the emergence of queer theory and activism, and the fundamental theoretical foundations are oftentimes defined through Judith Butler's book *Gender Trouble* and Eve Sedgwing's book *Epistemology* (Halperin, 2003, p. 340-341).

4.3.2 Development of queer activism, theory, and translation in Turkish context

The 1990s marked a turning point in which many firsts were experienced in terms of queer activism and queer culture in Türkiye. Following the sporadic exemplary

attempts in the 1970s and the 1980s, the 1990s were extraordinary years when the LGBTIQAI+ movement started and many firsts were experienced in terms of in/visibility, organization, publications, and communities. Many such diverse organizations as Lambda Istanbul in Istanbul, Kaos GL in Ankara, *Gacı* magazine representing the trans movement emerged in this period. The first Pride Week Events to be held under the name of Sexual Freedom Activities were planned to be held in 1993 with the support of the Schwule International, an international queer initiative in Germany; however, it could not be realized due to the objection of the Governor of Istanbul. As a result, the community decided to establish the Lambda Istanbul initiative.

In the same years, *Kaos GL Magazine*, *100% Lesbian and Gay Magazine*, and *Spartakus Magazine* started to write the history of LGBTIQAI+ movement by describing themselves as anti-authoritarian, anti-militarist and anti-nationalist. One group played a critical role in the development of queer activism though; it was *Kaos GL Magazine* which determined the discussions on LGBTIQAI+ culture, the practice and culture of gay life, philosophical discussions, and thus had a pioneering character in this respect (Alan, 2019). It shaped its own circle coming together around shared narratives and formed meetings and studies at universities; they were the communities first aimed to gain corporate identity and visibility for the movement. For this reason, they stepped further into being a formal and official association. Moreover, on the grounds that the lesbian communities were not adequately represented and could not find a place in the community, they established Türkiye's first lesbian initiative, *Venüs'ün Kızları* [Daughters of Venus]. Even though there were divisions within the movement, it did not prevent them from coming together with common activities. Kaos GL, together with Sappho's Daughters, and Bursa

Spartakus organized LGBTIQAI+ events under the titles *Güzİstanbul* and *Baharankara* (Alan, 2019).

The LGBTIQAI+ movement has been a growing movement on the street since the 1990s. Visibility and activities have increased especially in the 2000s, and sexual minorities have begun to speak louder about their demands for social justice and rights (Oto, 2022). The facilitation of communication and dissemination of knowledge through the development of internet and websites contributed to that as well. In addition, during these years, they organized joint activities that intersected with ethnic and environmental movements, and formed new intersectionalities on both theoretical and practical levels.

In the processes in which lesbian, gay, bisexual, transgender and transvestite identities are constructed, the movement has been accused of being essentialist from time to time, yet it has been the basis of many seminal debates. In the LGBTIQAI+ movement, movements such as feminism and antimilitarism have come to the fore. “Queer Turkey and Identity Conference” organized by the students of the Critical and Cultural Studies graduate program at Boğaziçi University in 2004 and “Queer Turkey and Trans Identity Conference” organized again by Boğaziçi University in 2010 were among the first events that showed that queer theory and discussions are among the academic debates now. The interest in queer theory development and the related activism have increased day by day. Coupled with the political turmoil following the Gezi Movement in 2013, the Pride Parade with the highest participation took place.

Early 2000s were also the period of further structuration for Queer movement because Queer activists managed to start organizing under legally identified and acknowledged bodies and institutions. In 2002, when the AKP government came to

power, its program included fulfilling the Copenhagen Criteria within the EU accession process. This was a very valuable process for queer activism because it paved the way for the establishment of their own associations. This also pointed out that they could act independently from political parties such as ÖDP (Liberty and Democracy Party), human rights organizations and feminist groups, with whom they had stood together until then (Çetin, 2015). With the law passed by the parliament in 2004, they were able to establish their own queer associations as legal entities as well. Kaos GL became a legal entity in 2005 and Lambda İstanbul in 2006. The LGBTIQAI+ rights platform, which was established in 2007, demanded that the 10th article of the Constitution, which demands equality before the law, be amended in 2008, and that sexual identity and orientation should be added. After the 2000s and the Gezi Events, it seems possible to say that gender activism has become normalized and widespread and that both visibility and sociopolitical hospitality towards them have increased with the changing conditions, especially among the younger generation (Çetin, 2015).

Before closing this section, I would also like to refer to the concept and theory of queer within translation studies. Despite the abundance on queer studies in various academic disciplines including film studies, cultural studies, politics, and literature, translation studies has lacked enough engagement with queer studies. It can, hence, be argued that within the scope of translation studies, queer translation seems to be a relatively new area, but it is an area full of opportunities and activism potential. This potentially quite productive interaction between queer and translation is best explained by Baer and Kaindl (2018):

Despite its claim of interdisciplinarity, however, translation studies have been slow to integrate fully the concepts and theoretical instruments of queer theory. To the extent that queer theory problematizes the representation of otherness, and translation studies highlights the otherness inherent in

representation, bringing together queer theory and translation studies should productively destabilize not only traditional models of representation, understood as mimesis, reflection, and copying, but also the authorial voices and subjectivities they project. (Baer & Kaindl, 2018, p. 1)

Still though, there are highly prominent examples which successfully displays this fruitful interaction between queer and translation on global level in the field such as Harvey's (2000) well-known study "Translating Camp Talk: Gay Identities and Cultural Transfer", Larkosh's (2011) *Reengendering Translation: Transcultural Practice, Gender/Sexuality and the Politics of Alterity* (2011), Epstein and Gillett's (2017) *Queer in Translation*, and Baer and Kaindl's (2018) *Queering Translation, Translating the Queer: Theory, Practice, Activism*.

When it comes to Turkish context, one particular pioneering name emerges: Savcı (2018) with their article contribution to *Queering Translation, Translating the Queer: Theory, Practice, Activism* (Baer and Kaindl, 2018) where they inform the reader about ethnography-based research methods in studying queer translations while taking modern Türkiye as a case study. Despite being less in number, there are extremely useful academic discussions on activist translation studies and queer in Turkish context as well. There is a highly informative doctoral dissertation (Susel, 2019) regarding queer identities and the ways they are transferred through translation in Turkish context with a specific emphasis on Bülent Ersoy's queer identity in a movie which they analysed with the theories of habitus, Skopos and Critical Discourse Analysis. Other examples include Solmaz (2018) where they focused on camp talk transfer in the case of the translation of Gore Vidal's book *The City and the Pillar*, Sancaktaroğlu-Bozkurt's (2019) article about queer literature and translation in Turkish context, Ul's (2021) dissertation on queerness in literary translations in Türkiye, Abdal's (2022) dissertation about the use of translation in building feminist terminology in Turkish context, and last but not least, Duraner-

Dikmen's (2022) dissertation upon queer translation of non-literary texts in *Kaos GL* magazine. These all have contributed a lot to this subfield of translation studies.

Queer started to take shape with its own translation theory after the 1990s, and this process, which started with the gay and lesbian language, literature and translation, gained great importance in the sociological field and has progressed by adding on until today. It can be said that queer translation theories and practices progress by problematizing heterosexism, transphobia, homophobia and gender binary thinking, and also feed on women's studies because queer translation theories apply common methods that feminist translation theories also utilize. In short, both theoretical fields of study — queer and feminism — seek to “make the invisible visible” through activist translated texts (Oto, 2022). In their quests to make the invisible visible, they utilize translatorial actions and translators as agents while establishing their key theoretical and conceptual repertoire and also the terminology sets that are required to pursue further and consistent discussions.

In this context, the terminological, conceptual and theoretical discussions made especially under Lambda Istanbul and KaosGL since the 1990s and subsequently the non-literary text translations made to create counter-narratives in line with this activist agenda have had a great impact. With the translations and translator discussions made under Lambda Istanbul and KaosGL, queer literature was transferred to Turkish and that transfer took place with translation-based textual productions; then a new domestic repertoire started to emerge in the Turkish context thanks to that. Such queer activist discussion and translation groups have also formed the basis of digital activist translation platforms, of which the Velvele platform is the most well-known among those directly originating from *Kaos GL*. At the same time, Lubunca, a new and Turkish-specific queer language, was developed through

translation, and even academic conferences were held on it; one of them was the conference organized by Galatasaray University Lion Queer Club in 2014 (Oto, 2022).

With a specific focus on the historical trajectory of queer activist translation in Turkish context, based on all these, it would not be wrong to suggest that in the translated texts made in the 1970s and early 1980s, it was observed that the translators made textual modifications by using such translation strategies as omission and downtoning, under the influence of sociopolitical conditions. However, I observed that the translations and the discussions in translator groups made in the 1990s adopted a more liberal approach, with the effect of the mild policies prevailing in Türkiye in the 1990s and the increasing popularity of the Queer movement. Finally, the examination of the translations made between 2000 and 2015 revealed that the translations showed resistance against hegemonic heteronormative and transphobic narratives in Turkish context, and that both the translators and publishing houses such as Sel Publishing were started to be considered translation agents (Ul, 2021). Today, queer activist translation continues to serve the similar purposes given above, and it does that in close interaction with other activist translators; the place and dynamics of such activist translation have transformed though. Providing it with more effective opportunities and new capabilities, digital activist platforms can definitely be argued to help queer activist translation practice, its texts, and the ways its translators act and decide be evolved as I present in the following chapters.

4.4 Historical development of environmental studies and activism

The development of environmental studies and activism in local context follows the conceptual and theoretical base which rose upon that on global level despite local

development lagging not too behind the global context this time. I hence believe that travelling through the global trajectory of environmental studies and activism helps better contextualize its local repercussions. In this regard, firstly the global development is examined below.

4.4.1 The global history and theoretical foundations of the environmental studies and activism

Departing from a highly limited discussion on the historical development of environmental activism on global basis, it can be argued that the environmental activism movement was first born as a participatory ecology movement in the 1990s (Gerlach, 2001). This movement continued to grow, change, act, and has always supported the necessity of change itself over time. Today, this movement is mainly known as environmental or green movement and began to take shape in the 1970s when it was first called Environmentalism; those times can be described as a period of awakening and interrogation in terms of many activist issues. Gerlach (2001) summarizes the historical milestones of this movement as follows (p. 290):

1. National and international institutions that bureaucratically structured regional and local branches were established years ago. These include the Sierra Club (1892), the Audubon Society (1905), The Wilderness Society (1935), the National Wildlife Federation (1936), and the Isaac Walton League (1922).
2. In addition to these, the organizations named Environmental Defense Fund (1967), Friends of the Earth (1968), and Zero Population Growth (1968) were established as noteworthy organizations.

3. Later on after the early 2000s, many groups have emerged that are much more radical in their ideology and tactics. These are organizations called People's Architects, the Food Conspiracy, Ecology Action, Ecology Freaks, and Ecology Commandoes.

Switzer (2003, p. 12-20) classifies the types of environmental activism into eight categories: main organizations, problem-specific organizations, environmental justice groups, green political parties, spiritual environmental organizations, deep ecology movement, eco-feminist organizations, and foundations. Especially main organizations, deep ecology movement, and eco-feminist organizations constitute the most active areas of activist practice and tactics, and agency today. Similarly, according to Lenox and Eesley (2009, p. 46), activists have many tactical weapons within their field; these include tactics such as lawsuits, protests, boycotts, letter campaigns, but it should not be forgotten that translational actions and activist translators have been one of the main elements that ensured both communication and global support for the movement, as well as the development of the movement both theoretically and practically.

When we look at the historical development process of the activist movements, it is seen that the sensitivity about environmental factors first developed in the USA, especially in the 1960s and 1970s, and since then, there has been an increasing concern and activity in issues such as stopping air pollution and ending environmental destruction. From then on, environmental activists have produced scenarios in which huge companies are involved as the main villain in the environmental destruction. The news media also oftentimes supported these stories and strengthened the messages of environmentalists, pointing at these huge corporate

companies for environmental problems and making accusations thereabout (Coombs and Holladay, 2012, p. 349).

Transnational environmental activist groups demonstrate that nation-states cannot monopolize world political action and share the international stage with other actors. Although these groups are not as powerful as states, they have the power to shape a widespread behavior regarding environmental problems. Transnational groups such as Greenpeace, with their large budgets, millions of members and offices, play a critical role in the environmental policy of the modern world and can influence the behavior and interaction of people with the natural environment. The traditional understanding here is that environmental activists are politically influential in changing the behavior of states (Wapner, 1996, p.152). The surge in activism in the 1990s resulted in a plethora of research that sought to highlight, explain, and predict the importance of the behavior of organizations and the public relations profession's efforts to manage the issues raised by these groups (Smith and Ferguson, 2001, p. 291).

Activism, including activist movements around the environment and nature, has influenced the policies of public institutions and private companies a lot in late 1990s, and these were the years when significant activist actions culminated in attracting and influencing the public. Women's rights movements, civil rights movements, consumer safety movement, and environmentalism were also taking place during this period. However, the new state of consciousness created by environmental activism in the mid-2000s among consumers gave birth to some concepts in society that later on became the subjects of environmental activism. One of them is the concept of 'green laundering' (Smith and Ferguson, 2001).

Green laundering is creating a positive environmental impression for a company by disseminating only positive information about their products. It developed as part of a greater Green Movement in the USA which emerged in various realms ranging from politics to marketing. Greenpeace defines green laundering as the protection and expansion of the market by transnational corporations by showing themselves as environmentally friendly and as leaders in the struggle to eradicate poverty (Karlner, 1997, p. 169). As a result of the activist interventions made around this concept, firstly, companies tried to differentiate themselves from the elements that caused environmental concerns. Secondly, the media drew attention to green problems both in their routine news and in their news about special issues. Thirdly, environmental issues have begun to be discussed in political speech and political campaigns.

These discussions have led to the emergence of a new field of discussion, which will constitute the main starting point of environmental activism and will also make it the subject of academic discussions in the twenty-first century. This new and fruitful area of discussion is environmental ethics. Environmental ethics, in the beginnings of the twenty-first century, emerged as a field that tries to discuss environmental problems, which have become the agenda of societies together with rapid industrialization, population growth, migration from rural to urban areas, changes in consumption habits, and the increase and size of agricultural production.

In this context, there are different approaches in environmental ethics. Environmental ethics theories are examined on three main bases: Human-centered (Anthropocentric), Life-centered (Biocentric), and Environment-centred (Ecocentric). Human-centered ethics asserts that only humans have a moral value. According to this theory, although it is stated that we have responsibilities towards

the natural world, humans do not have a direct responsibility towards nature (MacKinnon, 2007, p. 331). On the other hand, the life-centered approach is based on the view that all the living things have value, importance and rights in this direction while the eco-centered view ascribes an essential value to all living and inanimate objects in nature. Under this last point of view, instead of seeing themselves as the ruler of the earth, environmental activists now have to see themselves as members and parts of the nature and earth. This approach, which is almost the opposite of the human-centered view, requires a radical change in people's views (Kayaer, 2013, p. 8). In this context, there is a mutual existential bond between living things and non-living things. Based on this existential bond, it is a right for all living and non-living elements in nature to continue their existence. In this context, a human being is not superior to animals, plants, and even lithosphere (Jardins, 2006, p. 286).

Among these different approaches to environmental ethics, especially the eco-centered ethical understanding has become the main application and discussion area of environmental activism starting from the late 1990s and early 2000s. There are two main sub-fields that make this understanding effective in environmental activism (Naess, 1994, p. 16). The first of these is the Deep Ecology approach and the second is Ecofeminism. Deep ecology expresses an attitude shaped on the eco-centered theory developed in the field of environmental ethics. With a deep ecological perspective, humans are not seen as a separate, private entity in the natural environment. According to Naess (1994), who laid down the basic principles of deep ecology, environmental problems cannot be overcome by superficial and short-term solutions produced by developed countries in line with their own interests. It is necessary to examine the problems in depth and produce deep-rooted and permanent

solutions. To this end, Naess (1994) has published a manifesto that sets out deep ecological principles, which have been the impetus for environmental activism in the 2000s (p. 16). The main items in this manifesto are as follows:

1. Diversity in nature has a value in itself,
2. Seeing value as human value is an expression of racist prejudice,
3. Plant species should be protected because their value is essential,
4. Stopping pollution must come before economic development,
5. The increase in the world population threatens the ecosystem, but the population and behavior of industrial and developed states are more dangerous,
6. People should strive not to reduce the living standards of developed countries, but to decrease the general quality of life,
7. Those who accept the above-mentioned points are directly and indirectly responsible for trying to make the necessary changes.

When the above basic principles are examined, it is seen that deep ecology has a clear stance against human-centred ethical approaches. The fact that it does not distinguish between living and non-living while basing on the diversity in nature shows that this approach adopts an eco-centred ethical theory. In its principles, the emphasis is on the fact that environmental problems are prioritized over development. This, accordingly, indicates that the basis of ethics here is the belief that the state of human happiness and peace can only be achieved with a life in harmony with the environment. Perhaps the most striking item in Naess's manifesto is the last item, which imposes responsibility on people and taking action. With this article, deep ecology turns into a moral responsibility beyond being a purely ethical theory.

The second sub-field that makes this understanding effective in environmental activism is ecofeminism. In the 1970s, the effort to voice the similar arguments of ecology and feminism in a political movement gave birth to ecofeminism. Ecofeminism argues that there is a relationship between the problems of women in social life and environmental problems. The concept of ecofeminism was first developed by the French feminist d'Eaubonne in 1974. Ecofeminism has developed from a combination of the intellectual structures of various feminist and ecological circles (Kümbet, 2012, p. 171). This basic idea is that men both exploit the resources of the world and exploit women in a patriarchally shaped society. Ecofeminists see the salvation from this situation in moving away from the male-dominated understanding. They agree with Simone de Beauvoir's claim that women are close to the natural world and that men exploit both women and nature (Çobanoğlu, 2009, p. 138). Ferry (2002), one of the leaders of the ecofeminist movement, summarizes the theses of ecofeminism as follows (p. 161):

1. There is a serious relationship between the oppression of women and the oppression of nature,
2. Understanding the status of these ties is essential for any attempt to comprehend the oppression of nature as well as the oppression of women,
3. Feminist theory and practice should have an ecological perspective,
4. Solutions to ecological problems should present a feminist perspective.

4.4.2 Development of environmental studies and activism in Turkish context

It would not be wrong to claim that the discussion on the historical development of environmental activism on local basis, in Turkish context, is almost non-existent — available only in a couple of referential examples to the limited extent of agricultural

development —; and to claim that environmentally activist movement in Türkiye has been affected by global movements. These global movements include also the reports published by scientists, the visible effects of the climate crisis such as extreme weather events, international agreements; these summits, projects, and campaigns have a triggering effect on the repercussions of global activist environmental movements in Turkish context. Of course, the political atmosphere of Türkiye at the time of such global movements can cause the movement to rise or die in Turkish context.

On the other hand, Türkiye is a country where the struggle for ecology is quite rooted (Gür, 2008). Thermal power plants, mines, quarries, Hydroelectric Power Plants (HEPPs), and nuclear power plants built as a result of the love of economic growth, especially in the 1990s, form the basis of these struggles. Although thermal power plants are one of the main causes of the climate crisis, the climate crisis is not the only reason for the protests in Türkiye. The action that broke this situation for the first time was carried out by Greenpeace members in 2005; activists climbing the cooling tower of Çan Thermal Power Plant in Çanakkale protested the power's contribution to global warming (Gür, 2008).

The year 2005 was a turning point in the context of environmental activism in Türkiye. Both the discussions on the news sites and the street movements against the climate crisis started this year because the Kyoto Convention, which was signed in 1997 at the beginning of the year, entered into force in other countries. On the day of the ‘Global Action Against Global Warming’, which was held on 3 December with the efforts of Açık Radyo [Open Radio] and the Global Peace and Justice Coalition, thousands of people in Türkiye took to the streets for the first time on the issue of the environmental activism. Bianet also featured this landmark action on its website and

drew attention to its importance. Later on in 2007, mass rallies were held under the names of “Climate Change Global Day of Action”, “Another Energy is Possible” and “We Can Stop It”. Unfortunately, this acceleration in the environmental activism movement, which started in 2005, came to a halt with the 2008 economic crisis (Bikari, 2017). The movement in Türkiye was also affected by this acceleration, and the movement regained momentum when Türkiye ratified the Kyoto Protocol in 2009. With this positive atmosphere, environmentalists gathered under the name of the Global Action Group which organized many marches and events on the internet and streets (Bikari, 2017).

The date of 10.10.2010 is another important turning point. The 350 Movement and the Global Action Group organized a rally in Taksim /Istanbul with the participation of three thousand people. The action, which included 188 countries, went down in history as the largest environmentalist movement in the world (Bikari, 2017). Such protests also took place in Izmir, Ankara, Yalova, Bodrum, and Adana. Then, before the climate summit to be held in New York, environmental activists came together under the name of “People's Climate March” on September 20, 2014, with the call of the Global Action Group (Bikari, 2017).

After the Gezi Park protests, the environmentalist actions, which became more frequent with the acceleration in the street movements, came to a halt with the wars on the local agenda since 2015. With the 2016 coup attempt and the subsequent two-year state of emergency, the streets became quiet, but international discussions and online protests continued (Yalçın, 2019). The movement's resurgence came back in August 2018 when Swedish Greta Thunberg, who was only fifteen, started a school strike against the climate crisis in front of the parliament every Friday. With Greta's strike, for the first time, the actors of a global movement were the children

and young people who could not vote yet and who would be most affected by the results, although they did not have a share in the current ecological destruction (Yalçın, 2019). Afterwards, students around the world started organizing online and began school strikes for environmental activism, together with people from all over the world under the ‘Fridays for Future’ movement.

The strikes in Türkiye started with the call of Atlas Sarrafoğlu, who was 11 at the time, to strike in Bebek Park/Istanbul during the global climate strike on March 15. Unlike the global movement, the participants of this strike were mostly middle school students. Again, the students who organized over the internet and came to Bebek Park started a long-term movement in Türkiye. In the second global climate-based environmental strike, which took place on May 24, the numbers increased drastically. This time, high school students were included in the strikes too. The strike, with 1.5 million students from 118 countries, took place in nine cities and 15 districts in Türkiye (Bozkurt, 2009).

In the last world-wide climate strike, which took place on September 20 and 27, students also called on adults to take action for climate. Ecology organizations, non-governmental organizations and movements that came together under the slogan of either zero carbon or zero future announced that they would support the strike behind the Zero Future campaign (Bozkurt, 2009).

In the strike held to draw attention to the United Nations Climate Summit on September 23, ten thousand people took to the streets in 20 different cities in Türkiye, and 40 thousand people went on strike at schools. The strike, in which 7.6 million people participated in the world, became the biggest environmental activism ever realized both in Türkiye and in the world (Bozkurt, 2009).

Talking about environmental activism movements is not possible without mentioning the Yokoluş Direnişi [Extinction Rebellion] movement. Extinction Rebellion emerged in the United Kingdom at about the same time as Greta Thunberg's strike. It now operates in 72 countries, thanks to the digital platforms set up for it, and it is there that the foundations for environmental policy changes are laid. Extinction Rebellion movement, which has been operating in Türkiye since November 2018, not only provides international information flow, makes translations, and organizes discussion groups, but also carries out performative actions in the field to draw attention to the environmental crises (Bozkurt, 2009). Although the current environmental activism movements differ from previous ones in terms of the methods they use and their prominent actors, they cannot be considered independent of the movement that emerged in 2005. Today, the majority of environmental activism movements are carried out over the internet, that is, through digital platforms as mentioned above. It is, thus, understood that the formations that come together in the physical environment also extend into digital where they are more active, and information exchange is generally provided.

As I mentioned above, this movement, which gained momentum after 2005, has had serious reflections in academia, in the field of civil society, in the public sector, and in the communication channels of daily life. Theses on changing and developing environmental policies have begun to be written. Among these, the first and most comprehensive examples are Gür (2008), Bozkurt (2009), Bikari (2017) and Yalçın (2019). On the other hand, all of these studies are outside of translation studies, and in this context, there is not any study examining activist translation at least to my knowledge.

Reflections in civil society, public and communication channels of daily life are also very important and overtly observable. According to the data of the Republic of Türkiye General Directorate of Conservation of Natural Assets, the most active environmental organizations in Türkiye today are as follows: EKAD (Ecological Research Association), FETAV (Fethiye Tourism Promotion Education Culture and Environment Foundation), Nature Research Association, SAD (Underwater Research Association), TAKVA (Agricultural Development Foundation), WWF (World Wildlife Fund), Nature Association, GreenPeace, and Turkish Environmental Protection Foundation (Hoşgör, 2016). It has been observed that each of these formations also exist on the digital platform, and it has also been realized that they form an environmentally activist repertoire with both indigenous texts and translated texts.

Similarly, it is seen that many environmental groups such as Kuzey Ormanları Savunması [Northern Forests Defense], Ekoloji Meclisi [Ecology Council], İstanbul Kent Savunması [Istanbul City Defense], and Yeşil Direniş [Green Resistance] often call for action on social media platforms. At the same time, these communities aim to expand their base and reach more people thanks to new communication technologies (Hoşgör, 2016, p. 67).

The tactics most commonly used by digital activists include steps such as sending mass e-mails, producing blog content, translating, sharing by opening accounts on social networks such as YouTube, Facebook, Twitter, Snapchat, Instagram, creating internet platforms, developing online portals and forums, and creating their own internet newspapers. Considering that these initiatives are cost-effective, harmless to nature and the environment, and are practical applications, it can be argued that it is appropriate for environmental organizations to adopt these

tactics instead of applications such as printed brochures, banners, television, and internet advertisements (Pickerill, 2003).

It is clear that digital activism plays a key role in both the repertoire of environmental activism in the Turkish context (it is also possible to read it in their manifestos) and its organization. The period after 2005, when environmental activism began to develop, is also the period when environmental platforms with digital activist translation in this direction emerged. Among such platforms, the ones with the most interaction and translation circulation today are: Bianet (being the oldest) - <https://bianet.org/> (1997), Yeşil Düşünce [Green Thought] - <https://www.yesildusunce.org> (2009), Yeşil Gazete [Green Newspaper] - <https://yesilgazete.org> (2009), İvme Hareketi [Acceleration Movement] - <https://www.ivmehareketi.com/category/> (2020), and Karasaban - <https://www.karasaban.net/ekoloji-ve-cevre/> (2008). The importance of the activist translations made on these platforms for the environmental movement can even be witnessed via superficial examination; they even include specific clickable tabs on digital platforms which are dedicated only for listing the translations of key reports and critical information.

All these historical trajectories of the focal activism themes — feminism, queer, and environmentalism — and all the transformative milestones discussed above culminate on each other and today they continue their development and interaction on digital. Digital platforms, digital capabilities, digitalized communities and networks, and digitally-operating agent translators have drastically transformed both in structure and their functioning. For this reason, it is also necessary to trace and comprehend the development of digitalisation within activism and activist translation in particular. Below, in addition to digitalization process of activism and

digital activist translation, related concepts and fundamental features of digital activist translation texts and platforms are discussed in the next chapter. Besides, ethics of digital activism and digital activist translation, and potential risk that can be encountered on such platforms are also presented.



CHAPTER 5

DIGITALIZATION OF ACTIVISM AND DIGITAL ACTIVIST TRANSLATION

5.1 Digital activism

Kim and Sriramesh (2009) refer to activism as a concerted coordinated effort of a group to solve problems that threaten its common interests (p. 87-88). In this problem-solving process, the essential members of the group try to draw other social institutions and the public to their side, try to create a common collective consciousness and shared narrative among the members, and also want to influence the sources of the problem by activating the resources and the power at their disposal.

Similarly, Searle-Chatterjee (1999) put forward three criteria for a person to be able to be considered an activist (p. 261-262). The first is the individual's self-identification as an activist or social activist. The second is that the individual acts as a leader or participant in a campaign, organization, or action mobilized for a cause. The third is that they voluntarily spend their own time and energy for this purpose. What is meant by time and energy here is not participating in a few petitions, writing a letters or making donations, but a process in which a person sacrifices their time and effort for a cause for many years (Louis et al., 2016, p. 244-245).

Looking at the basic characteristics of new social movements, namely digital activism, based on these two definitions above, it can be seen that there is no complete break with the earlier activist movements and the ways they used to be performed. The most important reason for the separation of new social movements from the 'old' (pre-digital) movements lies in the differentiation of their forms of mobilization and their use of new communication technologies (Şentürk, 2006).

Since it is now possible to organize in a short time through a single platform (Curran, 2012, p. 14-15), it can be said that digital activism positively affects the communicative dimension of new social movements. In today's societies, which are also expressed as 'network' society (Van Dijk, 2006, p. 5) just as processes such as communication, interaction, receiving news, reading, shopping, watching movies, listening to music have changed, so have the organization, the way of taking action and the places where the actions take place. Digital technologies now enable individuals to become conscious and take action, as they allow people from many different classes and corners of the world to come together and discuss economic, social, political and cultural problems (Şengül et al., 2017, p. 2198).

As in the past, a certain group of individuals who see themselves as active participants and act again on the principle of voluntariness now, tries to create socio-political changes on digital platforms by trying to create a collective consciousness in line with their common interests. On the other hand, the capabilities and power of digital has transformed activism in various ways. Castells (2013) discusses that internet creates networks on a global scale, and that this new contemporary form of social movement that started with a spark spread very quickly, just like the spread of a virus. Social media platforms, which emerged in the first place for people to have fun and socialize, have started to become a tool for people to organize and realize social movements over time (Babacan, 2014, p. 143). For example, although the origins of women's movements were initially based on the right of suffrage in the nineteenth century, it can be claimed that feminist activism has transformed, and many large and small movements emerged as well as new forms of movement by virtue of the power of digital technologies and activism which has found itself a new platform: digital. As a result, digital media technologies stand out as a factor that

shapes and strengthens new social movements in various ways. As long as activists use digital media correctly, they can escape the pressure and filters of traditional media. Today, whatever the subject and area of interest, non-governmental organizations and platforms that come together for social change benefit from the digital for these reasons.

Departing from what is discussed above, historical and contextual development of digital activism is analysed below under separate titles which are dedicated to the discussions of key milestones and periods. In this regard, development of digital activism is discussed in greater detail below with respect to its historical development, and conceptual and instrumental characteristics. In addition, the intersection of digital platforms and activist translation is also examined as to the elementary structural, textual, and functional dynamics prevalent on these platforms such as crowdsourcing-based digital activist translation, narratives, commodification of translator effort, and ethics.

5.1.1 Historical development of digital activism

Although digital activism is a concept that has emerged and developed thanks to new communication technologies, it is difficult to specify a clear date for the origin of the concept or to base its origin on a definite case point. However, I still observed that there are some studies in the literature that were carried out to figure out the first emergence of digital activism.

The first emergence of digital activism can actually be traced back to early 1970s. With the emergence of ARPANET, the ancestor of today's internet, in the USA in 1969, the world of communication changed, never to be the same again. With the use of the network mail system, which is the ancestor of today's e-mail, the

first mass messages against the Vietnam War were sent in the USA, and later on, the Watergate scandal emerged through such networks and contributed to the resignation of the American President Richard Nixon (Scholz, 2010, p.17-18). This chain of events is important in that it shows that digital technologies have been used for activist actions since the first use. However, these were sporadic, unsystematically conducted, and highly limited attempts of digital activism. If one would like to systematically periodize the developmental trajectory of digital activism, they have to start the periodization from early 1990s as most of the existing literature does. This stems from the fact that with the ability to make global network connections in the 1990s, researchers started to work on those people who are online and how this new technology would be used to get to know and manipulate them. According to such researchers, the internet was accepted by young people very quickly as soon as it was introduced in the 1990s, and individuals started to spend more time on the internet compared to traditional activities (Earl & Kimport, 2011). Therefore, the emergence of the World Wide Web in the mid-1990s radically changed the political, economic and social relations and dragged the society into a serious transformation (Turner, 2006).

In this context, Karatzogianni (2015) discusses the developmental trajectory and process of digital activism in four waves in order to emphasize the meaning and importance of digital activism. According to Karatzogianni (2015), in the early 1990s, hackers thought for the first time that they could use this network for the creation of a freer society they dreamed of, apart from its original purpose. However, Karatzogianni (2015) traces the beginning of digital activism back to 1994 which signals the start of systematic digital 'www' pages, and the first wave covers the period from 1994 to 2001. With the invention of the World Wide Web in 1991, the

dream of establishing multimedia environments came true. The second wave covers the period from 2001 to 2007. In this period, it was an important development that the news flowing around the world through traditional media channels such as television, newspaper and radio, also started to flow over the internet, which was a new media channel. For example, in this period, the world witnessed events such as the Twin Towers Attack, the invasion of Iraq, the wars in Afghanistan, the Orange Revolution in Ukraine, and the cyber wars in Estonia and China, mostly on the internet. The third wave covers the period from 2007 to 2010. This period is characterized by such key developments as that Obama's social media campaign gathered huge support on digital and helped him win the presidential election. Similarly, environmental activist movements began to be actively carried out in digital media; for instance, the cyber campaign against the ban of Google in China, and such similar occurrences were first observed in and, in return, shaped this period. Finally, the fourth wave of digital activism covers the period from 2010 to 2014. This wave, which started with a process that affected world politics with Anonymous Hactivist Platform and the revelation of WikiLeaks documents, continued with the start or spread of revolutionary uprisings called the Arab Spring in many countries. However, in countries such as Portugal, Spain, Türkiye, India and Nigeria, the youth who rebelled against the governments on various issues continued to take it to the streets by organizing over social media, large-scale hacking activities against the states, and actions involving the rights demands of LGBTIQ+, feminist and environmental organizations (Karatzogianni, 2015). This fourth wave paved the way for the fifth in which we live now, and it is, according to my observations, characterized by the fact that digital is not only a mediator of organizing activism to be done on streets, now it also serves as an alternative space, a site for doing

activism. Accordingly, in the last decade, with the contribution of new communication technologies, there has been a significant increase in the number of events where activists voiced the deficiencies in the society and drew attention to the problems. Activists have expanded their population, have reached the level of being able to take action in more than one country or even a continent at the same time and have reached the power to oppose the world's largest companies or governments and get the results they want.

In this regard, there are three important events that are accepted as the first instances of digital activism in the world, and they draw attention to the concept not only in the theory and literature but also in practice. The first one of those is the act of activism put against the minister-level meeting of the World Trade Organization, which took place in Seattle, USA in 1999. This action is important because it is the first example of internet and mobile phone use; they were utilized in a highly effective way, and that event underlined how strong and powerful digital was (Sert, 2016, p. 34). In this action, a large activist group, who argued that huge corporate companies and governments harm underdeveloped countries and small-scale enterprises, started to hold long-running protests by closing the streets of the city of Seattle. The protests by that activist mass against the negative effects of globalization did not receive enough coverage in the traditional media channels; thus, the public was not sufficiently informed about the developments (Scholz, 2010, p. 23). This being the case, activists had to develop their own methods in order to coordinate the protest demonstrations where hundreds of non-governmental organizations came together. For this purpose, organization and communication began to be provided over the internet, and in this direction, internet sites were established and instant uninterrupted live broadcasts were started. It was recorded that 400,000 people

followed these virtual broadcasts by videotaping action footage and uploading them to websites (Casey-Sawicki, 2018).

It goes without saying that the activists turned to the internet and mobile phones as an alternative because the communication, information, warning opportunities, and right of every person to express themselves were violated during the Seattle demonstrations. This event, which also brings the concept of citizen journalism to the agenda, is significant in that it draws attention to the potential of new communication technologies (Nielsen, 2010, p. 183-184). It is also of great importance in that it is the first example that reflects the new forms of organization of the new social movements.

The use of new communication technologies both reduced the costs of activism in these demonstrations and made fast communication possible. The use of digital media for new social movements showed that it is no longer possible to prevent access to information, and it increased the possibility of interaction in future protests (Wells, 2015). Considering that Seattle demonstrations had an attitude that was incompatible with the interests of political and commercial groups, it can be claimed that from then on the news started to reach the public directly without the intervention of any controller/supervisor etc., thanks to the use of the internet and mobile phones. At the same time, it can also be realized that non-governmental organizations also managed to attract attention without the support of the mainstream media.

During the Seattle resistance, a group of activists developed an online reporting platform called Indymedia (Independent Media Center) where users reported and interviewed their own experiences during the protests, and developed comments and discussions. This platform later spread all over the world and was

established in many countries with the same name and function (Korten, 2009). This example draws attention because Indymedia offered a real interaction opportunity, serving as an open publishing tool where anyone with access to the Internet could share and read information such as video, audio, text, and photos (Kidd, 2003).

In the developmental journey of digital activism, the second important action in terms of the time and form of its emergence was the revolutionary movement that took place in the Philippines in the year 2000, which is considered as the pioneering instance first example of mobile activism in history. In 2000, Philippine president Joseph Estrada faced an accusation regarding electoral hoax and corruption, but the news on television announcing that Estrada was found not guilty and acquitted by the senate resulted in a strong reaction among millions of people. A huge crowd demanding the overthrow of Estrada started to send SMSs which protested the situation and mocked him. When this situation caused a large number of people to realize that they were not content with the current situation, they began encouraging each other to take to the streets. At that time, there were eleven million telephone users in a country of 78 million while the internet usage and access rate was only 1% (Cullum, 2010). Realizing that mobile phones were the most appropriate medium for organizing, the activists started to circulate messages including locations, slogans and riot calls indicating also the gathering areas. Based on the data provided by Smart Communications which is a telecom operator in the Philippines, seventy million text messages were sent in only one day, and 91,000 people participated in the online petition (Cullum, 2010, p. 61-62).

The third turning point is WikiLeaks. WikiLeaks is an online platform established in 2006 for whistleblowers, public and private sector employees in businesses to expose illegal and unethical practices in their workplaces (Brevini,

Hintz & McCurdy, 2013, p. 1). To date, various and numerous secret correspondence, e-mails, telegrams, phone calls and letters of state officials by activists from many parts of the world have been disclosed to the world through the website of WikiLeaks. It has been observed that WikiLeaks prefers to use its website and social media applications most frequently, which are tools of digital activism. It can be argued that the activism approach of Wikileaks, which effectively uses internet sites, social media applications and internet newspapers — being the most important tools of digital activism —, has aimed more at informing people. However, it can also be put forward that digital activists try to influence the political preferences of the society by raising awareness instead of directing them to physical actions such as street demonstrations, protests, civil resistance or mass mail and petition. Considering that this non-governmental organization cannot receive state support and even confronts governments, it gets clear that it is the right choice for them to carry out its activism activities in digital media by using new communication technologies.

In this direction, it can be claimed that today's social movements benefit from the internet and mobile technologies in the process of organizing and being organized. As Karatzogianni (2015), who divides the historical development process of digital activism into four parts, also underlines that digital activism will keep up with this process as communication technologies develop.

In Turkish context, digital activism gained a new momentum with the Gezi Protests in 2013. The interest of traditional media organs towards the Gezi Park Movement was realized especially after the activism and hacktivism activities carried out in digital spaces. At this point, I especially emphasize the importance of 'digital space' because activism during Gezi Protests were two-dimensional: on streets and

on digital platforms (Vatikiotis & Yörük, 2016, p. 5). Those spaces I refer to are primarily Twitter and Facebook, but they are not the only ones. The digital identity of Gezi Park emerged as the whole of social media, internet and blog sites, videos taken and uploaded from mobile phones and graphic design works. The digital representation and repercussion of the Gezi Park Movement, which manifested itself with the occupation of a public space, made it that much popular. In particular, Twitter played a leading role in this area; however, it was supported by other digital platforms as well.

Furthermore, I can put forward that in the Gezi Park Movement, which led to the rise of digital activism in Türkiye, social media contents were used effectively as digital activist practices. In particular, caps, photomontages, videos, and troll contents emerged with the claim of representing a counter-narrative and an oppositional discourse, which stood as alternatives against hegemonic political understanding and discourse. It is natural that in this social movement, which received its support largely from the internet, factors such as the increasing number of tweets, messages, different internet sites, blog journalism, and the use of humor in digital spaces emerged and became more and more popular over time. The increase in the intensity of these contents led the Gezi movement to use this quantitative abundance as a propaganda tool and also caused the created counter-narrative and counter-discourse to be injected into the public faster and more effectively.

Similar to the digital activist tools such as caps and tweets mentioned above, digital activist translation played one of the most critical functions in Gezi Park Protest movements. Volunteer activist translators of various backgrounds united around a shared narrative, a shared goal. On such various digital platforms as Twitter, blogs, Instagram and the like, digital activist translators utilized translation

to spread information, to let the whole world hear their voices, to create international awareness and pressure against the antidemocratic Turkish government of that period, and to reach solidarity and establish international activist networks; and they succeeded in it indeed. As can be seen, utilization of digital activist translation in Gezi Park protests is another example to the demolition of the binary of ‘crisis’ vs. ‘building’ activist translation which Selim (2016) argues; digital has once again transformed activist translation and challenged the existing ideas thereupon.

This general tracing of the historical trajectory of digital activism requires also an analysis on the transformations of the concepts and approaches towards it. In so doing, the ways digital once has transformed activist translation and challenged the existing ideas and discourses will be evaluated more in-depth and comprehensively, for which the section below presents an overview.

5.1.2 Conceptual approaches towards digital activism

A consensus cannot always be achieved in the use of the terms that appear in this field, and therefore, I realized that more than one term describing the same situation are in use in the literature. Instead of ‘digital activism’, ‘online activism’ (Alshehri, 2016), ‘cyber activism’ (Gurak, 2014; McCaughey, 2014), ‘web activism’ (Pickerill, 2003), ‘e-activism’ (Babayan & Braghiroli, 2014), and ‘e-defense’ (Hooper, 2013) can also be used. However, the concept of digital activism appears as the most frequently used and preferred concept by many researchers in the literature (Jansen, 2010; Karpf, 2010; Sivitanides & Shah, 2013; Ricketts, 2012; Wilkin, Dencik, & Bogner, 2015; Karatzogianni, 2015; Dahlberg-Grundberg, 2016; Kaun & Uldam, 2017). Therefore, in this study, I preferred the concept of digital activism to avoid any conceptual confusions as I believe it is a more comprehensive term.

Joyce (2010), who has carried out important studies on the creation of the conceptual framework of digital activism regarding its different uses, brought this issue up for discussion by considering each term used instead of digital activism in terms of meaning and scope. Accordingly, some terms used instead of digital activism were found not suitable for use because they do not include all the features and applications of the concept; in other words, they do not have a sufficiently-comprehensive scope. Online organizing, online activism, and cyber activism include activism activities carried out only on the internet and web base. However, mobile phones are also digital tools, and activism can be done offline on text (SMS) and via image (MMS) as well. Therefore, these terms are lacking in meaning and are not detailed enough for use.

Digital activism, on the other hand, is a concept that refers to both the software and hardware infrastructure of activism. Digital activism also refers to not only the digital technologies utilized in a particular activist campaign but also the economic and sociopolitical context in which this technology is used. Networks, devices, codes, systems, and applications which are the infrastructural composition of the digital technology, constitute the physical components of digital activism. However, how this structure will be used varies according to economic, social and political factors. This infrastructural composition of digital activism is built upon a digital network that is interconnected using digital codes (Joyce, 2010).

When all these explanations are considered, it can be argued that the term digital activism is technically appropriate in terms of usage, as it primarily covers activism activities carried out through newly-developing digital technologies such as social media platforms, internet-run applications, and smartphones that function through digital codes. Digital code, on the other hand, refers to a technical feature of

new media. Since digital codes are the universal language of digital activism, activism activities without using these codes cannot technically fall within the scope of this concept. At the same time, since digital activism refers to the political and democratic structure, technological infrastructure, and social activity of a country, using the term digital activism is more appropriate than other concepts in terms of meaning and scope, and also covering the key characteristics of digital as expressed below.

Sivitanides and Shah (2013) argue that digital activism is the concept that perfectly expresses such key characteristics of the internet as time-friendliness, scale, speed, and low-cost. They state that digital activism is the most appropriate concept in terms of use since these elements are the first features that come to mind when activism is mentioned today. Karagöz (2013), on the other hand, states that digital activism emphasizes the relationship between the internet and activism, and argues that with the strengthening of the new media, an activist activity that does not use internet will not exist in the future (p. 141). In this case, Karagöz (2013) argues that there will be no need to use the term digital activism in the near future since only the digital dimension will come to mind when it comes to activism in the future.

In addition to these, Asenbaum (2017) introduced another concept to the literature: 'cyborg activism'. Cyborg means an entity that combines human and technology and has higher skills than human beings who operate on digital, and cyborg activism refers to the semi-real, semi-virtual activism activities of a human being using digital technology.

I also observed that a new use in the form of 'info-activism' is preferred by the Tactical Technology Collective, an international education group. Information activism, which refers to the use of information and communication technology in

activism-driven activities, means the strategic and deliberate digital use of information in a campaign.

Morozov (2011) points out that the use of the internet by real activists is very diverse, and this area of use is not limited only to sharing on Facebook or Twitter. Morozov (2011) lists eight ways regarding how activists can benefit from new media:

- 1) Improving access to information and the quality of transportation,
- 2) To draw public attention to a particular problem, for example Wikileaks.com,
- 3) Facilitating data collection and analysis with the help of volunteers (crowdsourcing),
- 4) Direct contact with politicians and voters — for example e-petitions and Change.org,
- 5) Reaching and influencing new members,
- 6) Mobilizing the movement and providing logistical support,
- 7) Collective action, and finding new and creative ways to raise funds,
- 8) Exchanging and publishing information with other non-governmental organizations and activists (p. 25).

According to Morozov's (2011) approach, such websites, which are more target-oriented and have special interests and provide data sharing and broadcasting, enable activism to approach its goal in a more adequate way compared to social media, which has a chaotic structure. In this regard, digital activist translation platforms are in a very important position today in terms of enabling the use of all these methods above, which also indicates that social movements and digital spaces are now intertwined more than ever. These facts also made labelling activism as

'digital' possible. Apparently, as long as the internet exists, the phenomenon of digital activism will also be effective.

Neumayer and Svensson (2014) suggest that activism and activists in the digital media age have changed through new communication technologies and especially digital platforms. In this direction, they divide the activists into four different categories according to the methods they use, their attitudes, and behaviors. These four categories are: salon activists, confrontational activists, law-abiding activists, and Gandhian activists.

Salon activists avoid radical actions and high-risk political moves, but instead engage in actions that are less likely to be punished such as supporting Facebook groups or pages, discussing, tweeting, supporting a hashtag campaign, liking and commenting on online platforms, within legal limits. Confrontational activists prefer to use methods such as hacking websites in digital media, making threatening statements and actions on social media, and online calls for civil disobedience. Law-abiding activists, on the other hand, seek solutions within the framework of democratic rights and do not approach the organizations and institutions they oppose with hostility. Finally, Gandhian activists prefer more passive actions rather than violent actions based on Ghandi's philosophy of life. It can be said that salon activists and confrontational activists effectively implement digital activism; however, law-abiding activists and Gandhian activists are more hesitant and cautious towards digital activism (Neumayer and Svensson, 2014). In this regard, it can be argued that the digital activist translators examined within the scope of this thesis are mostly included in the third group, and in the first to some extent, in this classification.

In the literature, there are also researchers who report positive, negative and abstaining comments about activism in the digital environment. Those who argue

that activism has entered a new process more effectively through mobile phones and internet-based platforms are called ‘optimists’. Those who believe that activism should be done in physical areas such as streets or squares and consider digital activism as mere ‘internet clicking’ — or ‘slactivism/clictivism’ — but not an effective and fruitful method are called ‘pessimists’. Finally, those who think that digital activism creates both advantages and disadvantages for activists and approach the issue from both perspectives are classified as ‘persistent’ (Joyce, 2010, p. 10). At this point, it can be understood that researchers in this last approach basically have a perspective that highlights the opportunities or threats created by digital activism.

5.1.3 Using digital media as a tool for activism today

This new form of activism is directly related to the new technological infrastructure and emerging digital culture. While acknowledging this, it is also necessary to accept that the most fundamental factor that provides an instrumental value to the phenomenon of digital activism is the existence of the internet. Web 2.0 technology, which enables social movements to be organized quickly and comfortably, has formed the fundamental infrastructure for digital activism to reach a wide range of influence.

The most important thing here is to discover the connection between activities under the name of digital activism and new social movements. Considering the tendency of people to organize, the relationship between digital space and activism becomes more important than ever. This organization capability has led digital activism to have multiple paths and different fields of application. Such a user profile, which ranges from individual internet users to political formations, from

sports clubs to associations and foundations, has led to the emergence of a wide variety of application areas and communication environments for digital activism.

Today's new communication environments are websites, social media platforms, blogs, wikis, forums, chat rooms, mobile phones, and news platforms (Vural & Bat, 2010). These digital platforms are important for both institutions and individuals as they are frequently used in daily life and are no longer independent from physical environments. When people want to get informed and updated about a socially important issue, they turn to websites, digital and social media accounts. At the same time, instead of waiting for television news, they can follow the subject of interest more comprehensively and instantly on digital media. They also get the chance to see how and in what direction the public reacts to a specific issue. For example, CNN's website was visited 12.8 million times on the first day when the scandals of US President Bill Clinton were heard (Sayimer, 2008, p. 244).

Social media platforms and blogs, on the other hand, are two of the most used digital media environments by both institutions and individuals. Kietzmann et al. (2011) divide the functions and benefits of digital platforms into seven sub-topics: identity, conversation, sharing, presence, relationships, reputation, and community building. To start with, in the identity category, institutions or individuals in social media have the opportunity to create an identity as they want to be perceived or seen. At the same time, since users share their demographic information, likes and habits on social media, institutions can access this information and transform it into information for their own purposes. The conversation category, on the other hand, refers to the two-way, instant, fast and unlimited communication between institutions and individuals in digital media as people discuss and communicate with each other a lot on digital platforms. The sharing category explains the social aspect of social

media. Institutions and individuals share images, sounds, videos, locations, and information with each other. There is an uninterrupted sharing from all over the world. At this point, when it is considered in terms of institutions, it is possible not only to have a physical presence/office, employee or job but also to be present by sharing on channels such as Facebook, Twitter or YouTube. They can also acquire reputation and a community of followers considering the dynamics and institutional goals of the society they live in.

When Kietzmann et al.'s (2011) research is evaluated in relation to digital activism, it can be argued that community/collective formations engaged in digital activism should be visible and active on platforms where they can reach their target audiences. The abilities of social media to help establish an interactive relationship with society, to help articulate shared goals and objectives, and to help create followers are also important for such organizations that engage in digital activism.

At the same time, the usage rates of internet in general can be a sign to deduce how much digital platforms are preferred today. According to 2022 data from ‘We Are Social’, a digital marketing and advertising agency, the number of the global digital platform users rose to 4.95 billion at the beginning of 2022, and the penetration rate of the internet is now at least 62.5% of the total world population. Türkiye ranks 6th among the countries in the world in using digital platforms most actively; other countries that use digital platforms most actively in the world are Brazil, India, Indonesia, Philippines, Malaysia, (Türkiye,) and China as listed and in order (Digital in 2022 Report, Accessed Date: 03.04.2023). That’s why, considering the increasing use of digital platforms today, the number of specific visitors of the digital platforms where activism is held also increases in parallel to the increasing

number of general digital platform users; and it again underlines the increased opportunities digital offers to activism and activist translation as well.

In this regard, the total population of Türkiye was 85.30 million in January 2022, while the number of active internet users in the country was recorded as 69.95 million. This means that 82% of the population has internet access, which is 65.5% in the world. The rate of those who use the internet every day in Türkiye is 95.5% and the average time spent by internet users on the internet is 8 hours. As a result of this research, it has been revealed that the internet has become the main source of news, information and communication for people with a serious rate of 82%. In addition, the results of the research showed that 36.3% of internet users in Türkiye also use online translation tools, which is a substantial rate (Digital in 2022 Report, Accessed Date: 03.04.2023). When all these statistics are considered, it becomes apparent even to the bare eye that digital platforms and social media are strong in Türkiye and that individuals and institutions are in a critical position on digital to reach target audiences. The fact that more than half of the population is an active digital media user means that they share and follow the agenda on the internet. This is an indication of how digital can change activism and make it more effective.

Departing from the results of the study given above, it would be expectable to observe similar reflections of those in digital activism preferences as well. Yılmaz et. al (2016) conducted a quantitative study on university students to measure whether digital activism actions are as effective as street and square-based actions, how loud they are, and to measure the awareness on digital activism. As expected, the participants answered the question “Do you support activist actions?” with rates of 72.7% Yes and 27.3% No. It was also realized that 80% of all the individuals who support activist interventions in general produce and share activist content on digital

networks and 84.6% of all the individuals are in the opinion that the activism has developed through the internet and is now highly successful in reaching their goals.

Apparently, activists no longer expect to meet face-to-face and do not always prefer to use traditional methods to attract the attention of the mainstream media, authorities, and public. For example, even signature campaigns today are launched more through digital platforms such as Change.org and Twitter where digital activism is carried out, and these campaigns are forwarded to decision-making mechanisms again through social networks (Önder, 2016, p. 33).

5.2 Digital platforms and activist translation

The interaction between digital platforms and activist translation is a relatively recent development, especially after the mid-2000s. Despite the short but fast time spent together, it is certain that digitality has transformed the dynamics of activist translation, agency and roles of activist translators as I discussed briefly in the previous sections, just as it transformed the way people shop, do transactions, spend time and money, watch, listen and the like. Accordingly, although it has affected activist translation in dozens of ways, six categories have been the foci of analysis here; below I present a discussion for each.

It would be a good beginning to remind, based on the narrative approach constructed in the Chapter 3, and elaborate on the facts that overcoming challenges and resisting hegemonic narratives while promoting alternative perspectives are actualised by engaging in translatorial practices on digital platforms, and secondly, there are consciously and intentionally operating agents behind these strategies applied: translators. This, hence, brings the discussion to the point where these two emphases are scrutinized below.

5.2.1 The interplay between digital media platforms, translation-based activism, and the roles of translators

In recent years, the rise of digital platforms has greatly impacted the way in which activist translation is conducted. Therefore, another important theme in the literature on activist translation is the role of digital platforms in enabling and facilitating this form of activism. However, despite that, the literature on the interplay of activist translation, the effect of digital platforms, and the roles of translators consists of a narrowed-down set of studies because the existing literature is highly limited — approximately ten studies exist in total as it is a recently-developing trajectory of research.

Digital platforms such as social media, online forums, websites, blogs, and online communities such as e-mail groups provide a space for activists to share their translations, to contribute to the activist agenda they adopt, and reach a wider audience. They allow for greater collaboration and coordination among translators and activists. They also offer a range of tools and resources that can be used to support activist translation, such as translation memories, machine translation, and collaborative translation opportunities (Moreno & D'Angelo, 2019).

The first kind of such digital platforms is social media. It comes first as it is the one most widely and frequently used in daily life. As for the narrowed-down research located at the intersection of activist translation and digitalism, it can be observed that many studies discuss — actually limit their discussions — to translation practices on common most popular social media platforms. Hence, considering the wide and frequent use of theirs, one key aspect of activist translation on those digital platforms can be argued to be the role of social media in disseminating translated content in a highly fast and easy manner. Therefore, social

media platforms, such as Twitter and Facebook, have become important tools for activists to share information and mobilize support for their causes. The use of hashtags and other tagging mechanisms on these platforms has allowed translated content to reach a wider audience and to be easily searchable and discoverable by interested users.

There are a number of studies which have examined the use of social media by activists for translation purposes. For example, a study by Choo et al. (2022) examined the use of Twitter by Taiwanese activists to translate and disseminate news and information related to the Hong Kong pro-democracy movement, which displays the activist agenda they gathered around and also the shared counter-narrative which brought them together. The authors claim that Twitter played a significant role in the translation and dissemination of this information and that the use of hashtags and tagging mechanisms helped to increase the visibility and circulation of the translated content. This might be exemplifying crisis translation notion of Selim (2016) as it shows translation's being utilized for the urgent spread of information. However, when analysed collectively, I have observed that such use of hashtags has an extreme potential in the sense that hashtags that are used together with translations might turn into model hashtags for the similar digital translated content in the future. In other words, hashtags used with translations can start a trend in which all the subsequent related digital content use those hashtags and get interconnected with each other. Hashtags and tagging mechanisms function like e-bridges, or online encyclopedia labels, which connect existing activist translations and non-translation writings to each other. Hence, digitalization and the subsequent use of hashtags together with tagging mechanisms can be seen to be of great help for a globally-circulating, constantly-updated and enriched non-literary repertoire of activism to be formed.

Another such study that has explored the role of activist translation on digital platforms is by Dingkun and Xiaochun (2017). This study looks at the use of social media by activist translators in China and the challenges they have been through in the face of government censorship. The authors argue that activist translators in China have used social media platforms to circumvent censorship and reach wider audiences, but they also face risks such as detention, harassment, and intimidation. The authors suggest that activist translators in China can use a variety of strategies to build networks of solidarity against these. The findings of this study point at three important deductions to be made here. Firstly, as Baker (2006) and Jenkins (2014) indicate, digital translation platforms become places of convergence where digital activist translators read, translate, comment, publish, and share their practices collectively as a way of resistance through solidarity. Secondly, it can apparently be seen that digital activist translation has evolved into a virtual — or maybe even real now thanks to digital's becoming a space to do the things people can also do in real life — place of doing activism; as activists do not have the chance of coming together on streets, they come together on those platforms and still have solid sociopolitical change at the end. Thirdly, activists seem to have translated as they could not shout out on streets physically; therefore, digital translation seems to have transformed into being a new mode of activism thanks to the modalities and enabling tools of the digital.

As I have underlined above, social media platforms are those which are most commonly and frequently used digital platforms with the highest rates of user-interaction so as to exchange information and forming networks of solidarity. Nevertheless, there is another area of research on activist translation on digital platforms which has focused on the use of online forums, blogs, and websites that

come in the second place in the volume of use and user-interaction for translation purposes. In accordance with the ideas of activism and narrativization with an ideological accent, the new media are freely utilizing blogs and other digital social networks (Harshini & Jayaneela-Sneha, 2019). One of the most general characteristics put forward by such studies regarding forums and blogs is that they require less preparation, review, and publication process unlike written media. A blogger, for example, may publish a post as soon as it is made ready to the reader. The second feature emphasized is that blogs are public, unrestricted, and typically written in simple language (Harris, 2012). Departing from there, it can be suggested that online forums and blogs where minority interacts with the mainstream as Pal and Bhattacharjee (2020) argue, provide a space for activists and translators to discuss and coordinate their translation efforts as well as to share translated content with a wider audience. For example, a study by Kehoe (2020) examines the use of online forums and blogs by activists to translate and disseminate news and information related to the Tibetan independence movement. The author found that these platforms played a crucial role in the translation and dissemination of this information and that the use of these platforms helped to foster greater collaboration and coordination among activists and translators, which is reiterated by Koç's (2020) claim that the most outstanding characteristics behind the creation of such culture include users' ability to explain themselves on such free, digital platforms, the opportunity of collecting quick feedback while showing creativity, and reaching out to a more crowded group of people while accessing supporters in a far shorter time period when compared to that they would in real life. Therefore, considering activist translation which aims to de-/re-construct hegemonic status quo in order to create public opinion on a particular quest, the fast access option and the hypertextuality in

blogs (the specific modalities of blogs) equip activist translators with a highly critical opportunity.

Regarding the interaction of blogs and activist translation, there is another key research I would like to bring out to discussion. Ergil's (2019) research titled "Re-Narrating the Present: Activist Translation Blogging as an Act of Translation Criticism in a Globalizing Era" studies similar phenomena as this thesis does in a highly parallel manner. This paper contends that activist translation bloggers' agency goes beyond simple text mediation or communication and is marked by ethical and critical translatorial 'actions' in accordance with Tymoczko's (2009) notion of 'translation ethics' and Cronin's (2003) notion of 'globalization'. In close parallel to my observations, Tymoczko (2009) suggests that the action of the activist translation blogger is critical, offering a "re-narration" of the present and (often) attempting to deconstruct globalized/globalizing discourses across power differentials, based on the premise that "activist translations are performatives" (Tymoczko, 2010, p. 48). However, unlike my data, Ergil (2019) and Tymoczko (2010) do not mention any evaluation on organizational structures including the hierarchical relations including translators on those platforms.

Elaborating further into it, this structure-inclusive viewpoint in Ergil's (2019) study is used in the existing research to challenge the usefulness of activist translation blogging in the age of globalization and to examine the case of Translate for Justice (TFJ). Following that, Ergil (2019) makes the case that the agency of activist translation bloggers (translators) involves more than a textual transmission, and this agency is represented by ethical and critical translational 'activities'. By doing so, this paper does exactly what Cronin (2003) argues: "Discussion of contemporary translation that does not take into account the changing relationship

between translators and things, between translation and the technosphere in the informational economy, is neither possible nor desirable” (p. 23).

According to Ergil (2019), the only way translators can legitimately attempt to create more significant interventions in cultural and sociopolitical order is by declaring and being visible about their status as translators — not by hiding it or acting in a covert manner. One of the key concerns of the researcher looking at the agency of the translator in the context of power imbalances has been translation's potential to either foster or suppress linguistic, cultural, and more importantly political variety. Thus, the researcher contends, building on Baker (2006a, 2006b), that a translator or an interpreter has an ethical obligation in every specific assignment and chooses between reflecting ideology inherent in a text's narrative or distancing themselves from those ideas. Ergil (2019) also emphasizes the translator's awareness and self-reflection as they carry out the translation process. According to Tymoczko (2009), this should be raising concerns about the Eurocentric perspective on the translator's action as a means of ‘transfer’, bringing up a fostered amnesia regarding the ideological involvement with the conflicts that are forming or predominating in such an increasingly globalizing period of time.

At the end, Ergil (2019) comes to a highly noteworthy conclusion that ‘ethics’ is a very difficult topic, particularly in today's globalizing world where the ethical coherence of the translator should be of the utmost importance. I believe Ergil is correct because, as this study also highlights, the modalities of today's globalizing and digitalizing world demand various conceptualizations of the practice of translation, the functions of translators, and its ethics. Regarding the ethical agency of translators in globalizing and digitalizing contexts, the researcher contends that translators are active agents, and what they decide and how they act come with local

and global repercussions. In that vein, this study emphasizes the importance of the translator as an actor in shaping opinion among public and in terms of sociopolitical transformation through the use of activist translation bloggers. Translators' agency is, therefore, far from being a simple act of textual mediation or textual imitation; instead, the translator assumes the role of a producer and plays reality through this production. Thus, the complexity and diversity of social relationships make it difficult for translators to embrace an ethical position in which they play crucial roles in eradicating or dismantling the prevailing discourses and views imposed by power imbalances.

Similarly, on the particular case of websites, I would like to dwell upon the study by Demirel and Tarakcioğlu (2019). In their study, they analyze the articles translated from English into Turkish thematically and paratextually on focal feminist websites. The texts they investigate into are about women's writing, herstory, various woman and gender identities, and oppression and discrimination towards them. Firstly, while selecting their focal texts, they do not consider those which do not revolve around these aforementioned 'feminist-themes' as feminist translation; however, despite being of another theme, many other texts could be manipulated with a feminist-sensitive agenda during translation. This could be a limitation because on online platforms, there are a couple of examples with different themes but translated with a feminist activist perspective⁸; for instance, there is a text on architecture and its re-interpretation from feminist perspective. Secondly, they investigate such paratextual feminist activist translation strategies as prefaces and footnotes which help women and translators become more visible. Unfortunately however, Demirel and Tarakcioğlu (2019) does not involve any questioning

⁸ <https://www.5harfliler.com/katilimci-bir-klinikten-alinacak-dersler-feminist-kadin-sagligi-merkezlerinde-mimari-ve-kurtaj/>

regarding what causes translators to mention different content in those in their study. Their main objective is to discover how and to what extent focal feminist websites utilize prefacing and footnoting, and they realize that in those, translators through their active presence justify their translation motivations, choices and the whole translation process mostly written in ‘I’ language. However, in some prefaces and footnotes, only the ideology of those digital activist translation platforms is emphasized according to my observations.

In addition, only the theme of the selected texts, and the added preface and footnote were considered as paratexts in the above-mentioned study; however, considering the digital activist textual modalities, even those ‘paratexts’ might actually be the actual parts of the text, not “para”. For a study which acknowledges that digital has so far been neglected in activist translation, it is interesting that it does not examine the modalities of digitality, what it offers, its possibilities, limitations, purposes, processes, roles, communication, and ethics. The study looks as if it were looking at an e-copy of an already printed text and its translation on a website. Moreover, it is also limited only to the activist theme of feminism, and it does not analyse the translation strategies adopted while confining their analytical attention only to the theme. At this point, the following question pops up: Will these analyses yield similar results in digital activist translations of other themes such as environment or queer?

Nevertheless, this study indirectly points at a highly crucial point. Digital activism might be developing its own ‘design language’ — considered to be evolving, changing and non-patterned (Li, 2021). In this development, translator as designer plays a role to adapt and narrate what they narrate according to the surrounding context. The design language is one which communicates in a special

way, and as all written languages, it has its own system and sociocultural and digital context. I find this study quite significant in that it reminds and exemplifies the discussion and digital application of metrolingualism I put emphasis in the section 4.2.3.1 about the transforming linguistic and textual characteristics of digital activist translation-mediated texts on such platforms. It would, hence, would not be wrong to claim that such translation projects have played such an important role in preparing the scene for the construction of a digitally multimodal social context of activism through exploring the digital socialization.

Extending beyond blogs and websites, there is another interesting study which deals with all various forms of digital platforms when it comes to its quite unique focus of research. This research I would like to refer to is by Demirel, Görgüler and Kurmel (2018), *Traduire la science "en plein air " ou à l'ère du Web 2.0: Exemples de Turquie — Web 2.0 Temelli “Açık Bilim” İçeriklerini Çevirmek: Türkiye’den Örnekler.*” This research emphasizes that new media and communication technologies developing along with globalization reproduce social realities focusing on science translation. It shows that agents (translators) who are restructured within the framework of online applications and platforms, and the new roles they take on are gaining effectiveness. Right to the target in this study, they ask such critical questions as “Social media networks create an environment that supports the user's collaborative, participatory and sharing content production practices. So how are online communities reconstructing science translations?”, “How are the identities of these new translators appearing on social networks defined within the scope of science translations? Or in other words, what are the practices, habits and tendencies of these translators?”, and “What values are based on the ethical/deontological understanding developed by the translator with the

dissemination of science to the public?”. I have benefited from their highly parallel findings to those of mine in the analytical discussion of collectivity and social repercussions of digital activist translations in this thesis. They argue that the change from a single individual to a group illustrates awareness, teamwork, responsibility, and the ability to act, always with a critical and reflecting feedback. The interdisciplinary work done by these volunteer writers and translators amply demonstrates how these scientific translations are crucial to Türkiye's drive to democratize the scientific community. Furthermore, their goals and objectives are an indication of increased authority and duties to prevent the new threats associated with technological advancement.

The study also indicated that the urge and enthusiasm to write and translate in order to spread scientific information is accompanied by new ethical preferences based on civic initiative and discipline (Demirel, Görgüler & Kurlumel, 2018). In their research they refer to the work of Compiègne (2011) who highlights the elimination of the lines separating the private and public spheres, the improvement of openness and visibility, the democratization of skills, the system of organization in self-regulated societies, and freedom of expression with the advent of the digital society (as cited in Demirel, Görgüler & Kurlumel, 2018). Then they pose the following ethical problems in this brand-new digital environment:

Individuals use defense mechanisms to safeguard themselves, but that is insufficient. Reflections at the legal, technical, and ethical levels center on the wisdom of establishing new rights and filling the legal voids in light of the significance of the issues at stake. Additionally, it becomes vital to combat ideological manipulation, misinformation, and pseudoscience through activist translations on openscience websites. (p. 7, own translation)

From their analysis, I have found evidence to the changing ethical considerations and re/conceptualisations which I have also sought traces of in my data, and I have realized that both this study and mine point at the fact that digital activist translation

is assigned the responsibility, and the ethical task of combatting manipulations and ill-formed dominant narratives — either scientific or non-scientific.

Departing from the exemplary studies mentioned so far and a few more left unmentioned here not to repeat what has already been underlined, it gets clear that the great majority of the studies conducted on the relation between activist translation and digital media share many common arguments and emphases. They all refer to the fact that today the mass media is more common than in the past; even individuals can reach it by themselves through social networks, and the possibility of instilling a certain idea to the masses makes these tools even more crucial because individuals namely activist translators who appear to be struggling individually but actually acting en-masse form public perception towards a specific direction (Erbil, 2019; Koç, 2022). The use of translation tools in the creation or consumption of content, as well as the availability of auxiliary modules for translation of Web applications, are clear indications that translation is used in another dimension today. In this regard, whether commercial, humanitarian, scientific, or political, etc., the processes of creating content or consuming content mediated through translations on and via Web-based social media tools should be examined more closely. It can be argued that there are two main reasons for this. First of all, proactive translators are the first subject of the content created and consumed through translation because these digital activist translators are both consumers and producers of the texts they translate. Secondly, such an analysis will show in which areas users of these platforms benefit from translation. However, there is an even more important gain that current research in the field misses; such analysis will also help reveal the details and transformation of the agents of these translations, their roles, translation processes, textual structures, and ethical considerations. The role that translation

plays here seems trifold: a) direct translation of the content and directing it to a specific target audience pursuant to the activist agenda and counter-narratives they form a network around, b) enabling both content and text production with the help of translation, and c) helping understand the existing content through translation which means revisiting the existing literature through the translated content to open up new paths of intellectual and practical discussions.

It is possible to observe that digital media users, including activist translators, use translation while creating content in line with their own views or sharing existing content, while adding comments to that content. Therefore, it can be put forth that Web-based social networks are intercultural interaction media that gain their functions with the help of translation and aims to consciously break the norms through the act of translation (Can, 2015). However, the most interesting point about these studies is the question of how translation, especially activist translation, is frequently used in creating translation-mediated multimodal content and adding comments on social media. Furthermore, there are other questions whose answers are of potential significance such as how these comment sections and the content produced are integrated into the process and the new textual structure through translation and how come the digital activist translators never problematize their roles in this process.

The studies I presented above indicate that translation is now not merely the displacement of words, sentences or phrases as it was thought. Here, it should be remembered that translation has a specific purpose when considered in terms of functional paradigm. It can, hence, be suggested that translation is the transfer of information a) from one culture to another, b) for a specific purpose that has an operational nature (Reiss & Vermeer, 2005). According to Reiss and Vermeer

(2005), a translator is expected to be consulted as an expert in the above cases because the translator is a multilingual/cultural expert who can best evaluate the conditions. In this context, the digital activist translator is an expert who is both the consumer of the source text and the producer of the target text in terms of text selection and translation process dynamics for ideological reasons. Unfortunately, it is very difficult to talk about the ideal situation above when it comes to general and activist translation practices in sometimes Web-based social media platforms. It is understood that the translations on these platforms are made by people who have not received formal translation training. They can be partially qualified as a translator, having only the basic qualifications other than having translation education. They might also be people who have learnt a foreign language without the purpose of translation, either through foreign language courses at school or through non-professional skills acquired in their close environments or in the family. In short, it can be argued — regardless of any commercial or institutional concerns but only in line with personal activist interests — that the activist translations that take place on social media platforms are realized both professionally and — more importantly — unprofessionally through the embedded translation tools (as in Twitter/X or Instagram).

O' Hogan (2011) has a very interesting assessment for translators who produce and consume content through translation on social media. According to him,

It [social media] can also be used for translations carried out on the basis of ideological reasons by professional or non-professional, amateur translators who produce and consume content to fulfil a specific purpose through translation [...] on social media such as Facebook, YouTube etc. The ability of users to create their own content on social networking sites, voluntarily reproducing previously shared content through translation, and commenting on texts created through translation can be cited as examples of recent community translation. (p. 12-16)

One of the examples they show is Wikipedia because there it is possible to translate a created content into one's own language and revise it through translations while creating content for political and activist purposes. In other words, users have the opportunity to correct old translations and make new suggestions through this platform. Thus, it becomes possible to talk about a translator profile that is also the producer of the content it consumes (O' Hogan, 2011), which is a reflection of an understanding that is highly suitable for Web-based social media platforms regarding translation.

Such a translator profile who is now consumer-producer, interventionist, and goal-driven requires a separately dedicated discussion indeed because activist translation has transformed the role(s) of translators. Hence, I would like to make a brief detour and mention a study which assigns a different role and conceptualization to activist translators; however, this study takes non-digital activist translators onto its central point of discussion. Despite that, it is still quite applicable to digital activist translators, which I will exemplify both here in this section through a study and also in the Chapter 6 where I present and discuss the final findings of this thesis.

In the great compilation by Gould and Tahmasebian (2020), *The Routledge Handbook of Translation and Activism*, there is a study that supports one of the main hypotheses in this research that digital activist translator can be considered an organic intellectual; it is by Wróblewska (2020): "Theory, practice, activism: Gramsci as a translation theorist". In it, after presenting some introductory information about Gramsci and his linguistics and translation background with such key discussions as translatability, Wróblewska (2020) discusses Gramsci's model of translation: (1) translation between languages; (2) translation between paradigms, and (3) translation between theory and action. The third one particularly corresponds

to this thesis because it is about the relation between thought (theory) and practice (especially political strategies and consequences as in activism) (p. 15).

Wróblewska (2020) further argues that in order to attain sociopolitical change, a shift in ideas and concepts is also necessary in addition to a change in the material and economic conditions. As a smaller unit of any social group that is vying for supremacy, the “organic intellectuals” would typically be the ones to start this growth, providing the group a “homogeneity and consciousness of its own role” (Gramsci, 1999, p. 5). Other classes would later adopt and put into effect these theories and notions, creating a new hegemony and power structure. Against this backdrop, translation that occurs across languages and paradigms at the first two of the aforementioned levels intervenes in the established power relations and modifies the structure of political and social blocs. Thus, under the third of the term's explored meanings, it may be an instance of theory as practice or translation. There are, however, only a few like Wróblewska (2020) that focus on the translator as agent who might be stepping forward with activist agendas. Although Gramsci does not expressly refer to translation as an act of activism in his texts, this association can be drawn from his fundamental ideas. This points to something very important for translation studies: translation theories, concept and practice are used in the problematization and analysis of other fields such as history and politics.

Gramsci's ideas are put into a translation-specific case also by Rahimi-Moghaddam and Laugesen (2020). They evaluate the roles of translators, give them credibility in the way they narrate specific histories, and how their motivations, backgrounds, and sociopolitical tendencies and motivations shaped the works that have played a central role in the narratives of the nation's modern history. They specifically explain the ways political activism against censorship order might be

carried out via translatorial actions and practice. Thus, it contributes to the expanding body of academic research that supports the notion of translators as agents (Kinnunen & Koskinen, 2010). However, this study also indicates that translation might be utilized as a sociopolitical device by both governments and those who aim to subvert it; and in that regard, it has been highly applicable to the interpretation of my data.

Nevertheless, although it does not address translators specifically, there is a study which applies the aforementioned ideas and concepts onto digital platforms and the digitally operating individuals who have indirectly activist repercussions such as influencing and manipulating people into their own desired directions. This study by Lydon (2020) contends that also YouTubers ought to be viewed as new organic intellectuals since they use the platform to express and propagate discourses and ideologies that challenge the hegemonic ideologies prevailing in the society. In this regard, as I discuss in greater depth with examples from the data of this study in the Chapter 6, I argue that also digital activist translators can be conceptualized to be organic intellectuals as they appear determined enough to acknowledge the boundless possibilities of digital media platforms, which let them mould a society's perspective without having to conform to the sociopolitical stance of traditional media channels since they have digital now. These new organic intellectuals, digital activist translators, do not necessarily have to be professional politicians or members of the mainstream media either; they might as well be just civil individuals determined to challenge dominant ideologies and hegemonic narratives. They are wise enough to see the incredible possibilities offered in digitosphere especially when combined with translatorial actions to assist in accomplishing their activist objectives. In so doing, digital activist translators as new organic intellectuals are

able to effectively engage their target audience, and spread their sociopolitical perspectives and counter-narratives more deeply than those on non-digital mainstream media platforms might ever hope to do, and hence *organize* – as interviewees indicated as well – people towards their desired revolutionary ends.

In the light of all these discussions, concepts, exemplary studies, and arguments so far — especially in this chapter — it can be argued that digital activist translation is a specific case where the intersection of digital, activism, and translation has transformed almost all aspects of a translation process ranging from textual production dynamics to translator roles and ethics discussions as also observed in the existing research aforementioned. Building upon and using those concepts and approaches, the Chapter 6 elaborates and investigates into the focal digital activist translation platforms in terms of structural and linguistic features of digital activist translations, the transforming roles of digital activist translators, and the peculiarities of the digital activist translation as an act and process.

Today, considering all above so far, it is, therefore, obvious that translators communicate not only with random (non-translator) people and those translators in their own countries, but also those all over the world. They do this in social networking sites, in general forums, and especially in international platforms where translators share their thoughts and exchange information on the web. Therefore, this kind of digital-based and activist translation movements aimed at creating solidarity and unity among like-minded people and translators have various reflections in practice as well. In other words, activist translators gather around shared narratives and stand in solidarity while taking part in such social media platforms; they conduct the social practice of staying connected (de Moraes & Rocha, 2005) as an exemplary practice of community translation O' Hogan (2011) mentions. Ersoy and Balkul

(2014) discuss an interesting example of this. The use of the internet in this way was effective in the professionalization and organization of translators in Türkiye in the period from 2003 to 2006, and this is an exemplary development, at the end of which “[Thus] the Book Translators Initiative was born (Ersoy & Balkul, 2014, p. 25). The communication and related professionalization movements, which started in 2003 with an e-mail group where the news and translations from international organizations were shared with activist purposes, ended successfully on May 1, 2006. This case can perfectly exemplify Selim (2016) as well in the sense that the Initiative mentioned in the case above is an outcome of the activist translations on digital platforms by activist translators; therefore, it can here be considered a practice of building translation.

This discussion is frequently carried on together with frequent references to post-modern translation as well on which I will not elaborate not to digress. However, I would briefly like to mention that the majority of the research shown here (Gentzler, 2016; Harris, 2012) contend that texts no longer only originate but now circulate on digital media traveling across borders and via several mediums such as in visual, in audio, in verbal etc. In their study, Gentzler (2016) investigates the various digital translational collectivities with respect to their multimodal digital creative textual formations. This study poses great importance because it paves the way for the inclusion of multimodal textual structures into activist translation on digital platforms. At this point I have to clarify that this does not mean that multimodality has been problematized for the first time in translation studies. Actually there are studies such as Kaindl (2013), Kruger (2020), and Gambier (2023) which take multimodal production into the centre of their research; however, they approach multimodality from the viewpoint of audiovisual translation oftentimes.

The novelty Gentzler's study (2016) brings, which is of great use to me in my analysis, is its acknowledgment that the main textual production and circulation mode even in verbal-based texts on digital platforms consist of several mediums simultaneously in a complementary way that eventually augments and facilitates the text's reception, circulation, and effects on social causes in parallel to a pre-determined set of narratives. Thus, unlike pre-digital activist translation textual structures, as Gentzler (2016) points at, translation with a multimodal and multi-layered textual structure is the new form of creative activist practice on digital platforms. More importantly, this newly transforming digital activist translation practice is capable of yielding more effective results in shorter periods of time. The digitally multimodal and multilayered textual structure of translation-mediated textual productions today enables activist translators to communicate and form networks too. Hence, digital translations occupy a permanent place on such platforms on which following accrual of activist literature continues to rise.

All in all, when the power of digital social media is examined with its symbolic and cultural dimensions, it has thus a clear political and economic impact on the production of content, the speed and multiplicity of its dissemination, the active use of collaborative and collective mass translation in social media on individual and community levels, and user interactions. For this reason, such digital and purpose-built platforms can be argued to be communities reshaped by their own rules, where their voluntary participants who are 'producer-consumers', achieve a lot in a short time with their translation power (Couldry, 2002, p. 4). These digital activist translation communities/platforms can be used to vote, comment, contribute, inform, enlighten, raise awareness, share, mutually interact, create communities on a common ground in a short time, advertise, buy, sell, etc. Even if there is not a high

level of translation quality (even non-professional translators who do not pass editorial control can produce texts), these digital translations, which serve to ensure communication, have become permanent on these platforms as they ensure the continuity of the activist-themed culture they have created. As emphasized above, this activist culture is built by digital activist translation communities which operate on a critical principle: crowdsourcing, which turns this activist culture into a participatory culture of convergence.

5.2.2 Participatory culture and crowdsourcing in digital activist platforms

Now that I mentioned in the previous section about the convergence culture that digital activist translation platforms help create with references to the theories from both translation studies and communication sciences by Baker (2006, 2007) and by Jenkins (2014) respectively, I would like to narrow the discussion one step further and dwell upon the dynamics governing the effective convergence culture and its reflections on digital activist translation platforms. Here it would be complementary to continue with Toffler (2008). In this research, I realized that the adaptation of Baker's (2006) narrative and re/framing theories into digital makes more concrete sense through Jenkins's (2004) notion of convergence culture; however, this adaptation's further incorporation and utilization into digital activist translation platforms becomes possible thanks to Toffler (2008). As there is highly limited data and research on digital activist translation, Toffler (2008) opens up an insightful path through which I could conceptualize the digitally transforming activist translation practice and especially the transforming re-conceptualisation of digital activist translator roles, maybe even their identities.

Digital activist translation agents constitute the producer-consumer identities of the recently-evolving network society of digital activist platforms. In parallel to that, the views of Toffler (2008), who describes the new lifestyle created by new media and communication technologies as the third wave, bring along new conceptualizations. At this point, the focal points of this thesis are also on the qualities Toffler (2008) defines regarding third-wave people. They relate the rise of individuals with producer-consumer identities to the transforming socioeconomic system. With the third wave, producer-consumer individuals — here translators — bring with them the expansion towards personal development and do-it-yourself activities. While the individual allocates most of their energy and time to production-based actions in this direction, the life and social character of the individual is also reshaped. In the light of all these above, this thesis research analyzes how the identity of translator, through all these changes, is modified into digital activist translator identity in the context of third wave, consumer-producer activism-led practices of agents.

Departing from this conceptualization of digital activist translators as producer-consumer agents, it can be discussed that at the intersection of social media platforms, blogs, forums and pre-determined agendas, one of the most emphasized points of the studies in this field is the use of crowdsourcing in translation. Crowdsourcing is defined as the process and “the practice of obtaining information or input into a task or project by enlisting the services of a large number of people, either paid or unpaid, typically via the internet” (Oxford Online Dictionaries). Within the scope of translation studies, crowdsourcing refers to a collective, collaborative but also individual practice of translating a textual content on digital platforms — either as a paid or unpaid job. The functionality and universality of crowdsourced

translation used in translations on Web 2.0-based social media platforms, and language and cultural identities within this universality are investigated in the context of translation (O' Hagan, 2009). Most of the studies in this direction such as O' Hagan (2009) basically set out to shed light on the contribution of participatory culture and crowdsourced translation to information consumption and circulation, and they analyse the popular content created on Twitter, Google, Facebook and Wikipedia, but unfortunately these analyses could not go beyond the style and word choices used in the translation. At the same time, almost all studies oftentimes applied the questionnaire technique, which allows only exploratory analysis but limited explanatory analysis, which leads to methodologically incomplete interpretations. Of course, crowdsourced translation and its impact are central in this analysis as the logic of crowdsourcing based on the opinion that the 'majority' is powerful and comes up with more conclusive choices when compared to the 'few' and 'minority'; hence, that majority as a crowd holds a great potential of activism to raise awareness and mobilize people which is one of the main starting points of this research. This particular emphasis on the power and capability of activist translators who form a collective, a crowd, is voiced and highlighted by Baldo (2020) as well. Despite not problematizing digital translators, based on the translation of Judith Butler's (2015) *Notes Toward a Performative Theory of Assembly* into Italian in 2015, which was translated as *L'alleanza dei corpi* (The Alliance of Bodies), Baldo (2020) argues what it means to arouse collective activism via activist translation. The performative aspect of that translation is examined in this study, with a focus on how transfeminist reconfigurations of the translation mobilized public Italian queer communities to fight dangerous instabilities and what effect the debates surrounding the translation had on them. Despite not addressing to a digital platform corpus, I

have found this study quite significant within the scope of this thesis because considering the limited number of related studies, it is one that underlines and exemplifies the mass-mobilizing power of activist translation and its sociopolitical repercussions.

After all, as Jenkins (2008) states, “[p]articipatory culture is the digitalized form of folk culture” (p. 331). This statement stands critical for two reasons. Firstly, it acknowledges that digital platforms and digital communities of convergence are new forms of traditional social space. This helps regard digital activist translation platforms as new space, a site of social interaction, struggle, action, and information production and circulation; in short, what used to be done in traditionally social places such as streets — including working, translating, shopping, and doing activism — can now be actualized on digital. In other words, digital has gone beyond being defined ‘virtual’ and become a new mode of reality; hence, digital activist translation is not limited only to the ‘intellectual’ side of activism as Collins (2013) argues, rather it is as well a practical and corporeal endeavour of action. Based on that, social media platforms seem to be the most suitable platforms for crowdsourcing and active processing of crowdsourcing translation, as information fluidity is bidirectional and simultaneous there. Crowdsourcing participants on those platforms are in dynamic and continuous interaction with one another, undertake active roles in creating and circulating new contents. In so doing, they create a participatory culture, and the biggest impact and motivation of social media platforms on participatory culture is the formation of identity on these platforms (Jenkins, 2008). In other words, self-perception and identity-building activities on social platforms are more valuable than the money to be earned. One of the best examples of this kind of crowdsourcing is voluntary reporting and translation (ibid.),

which also proves that digital activist translation is indeed a combination of crisis and building characteristics Selim (2016) mentions. Ultimately, this argument should definitely be taken into account in line with the motivations of translators on digital activist platforms to be there.

Crowdsourcing, as an extension of social media, has radically transformed the profile of ‘consumers’, that is, ‘participants’. It has made them active members of a community who can contribute to the development of the products they love or to advance the ideas they believe in, and whose real reward is precisely in this sense of belonging to and making their contribution for a community. Money is no longer a driving force on its own for the participants, and it has left its place to the belonging and value in these platforms. Crowdsourcing is, therefore, a powerful democratization tool. By giving a chance to the amateur spirit, it does not evaluate the industry only with professionals but provides an innovative environment free from space and time where professionals and amateurs work together, produce and share their knowledge. The amateur gets the intricacies of the job from the professional, and the professional gets an innovative and different perspective from the amateur. While professional translators guide non-professionals about translation on digital activist translation platforms, they also learn from them about their field, even the field in which they conduct activism in. Thus, in this digital world, a potential that cannot be reached in ‘real’ life is reached. The form of labor evolves into digital by translators who unite around digital activist translation.

This evolution also contributes to the fundamental changes that affect the way the translation profession is perceived and even practiced in the future. Crowdsourcing blurs the distinctions between amateur and professional, work and leisure; this is an important achievement in demolishing the existing and criticized

binaries in translation studies. Social media translations work the same way. “Digital translators as new media users, who enable the production of meaning in the new media and can *mediate* [emphasis added] the texts there as both producers and consumers, actively produce content and ensure the formation and continuation of the new media” (Koç, 2020, p. 908). Although Koç (2020) suggests this in terms of places such as Twitter, Facebook, and popular culture content, it fits well with the situation in this research as well. When combining the identities of translators as both translator-producers and consumers admiring such platforms, the interface of a whole digital social media platform emerges (ibid.). This emphasis on 'identity' change may also point to a translator's identity change and is worth examining even for that reason alone.

Participatory textual practices are growing in popularity; they, in return, create new consuming patterns and change the discourse environments in which translations of these collaborative texts are used, discussed, and shared. For instance, internet user communities keep a close eye on the activity of participatory translation networks through specialized websites and forums. Users can participate in the mediation process of texts in some of these online discourse communities (Dwyer, 2012); in such other communities, translated texts serve as platforms and archives, as examples of digital-collecting by archivist digital activist translators (de Kosnik, 2012), for debates between “other mediators/translators and subcultural arbiters” or serve as “nexus points for discourse around ownership and rights, activism, fan knowledge, and 'subcultural capital'” (Denison, 2011, p. 450). The digital activist translator is now here in the role of a textual mediator.

Furthermore, there is another function assigned onto participatory translation on digital platforms in the literature. As Komutustsi and Altybayeva (2020) state, one

of the missions of participatory translation on digital platforms and social media is to provide the resolution of intercultural and international conflicts and to bridge them. Nevertheless, when the ease of access of digital is added, digital activist translators — in a united way — act as active agents. Hence, as opposed to Komutustsi and Altybayeva's (2020) argument, digital activist translators can create and trigger conflicts because creating intercultural and international conflicts is actually a power that can shake what is long-settled, and eventually bring dynamism to reach a solution (p. 8).

These social-constructivist functions of the activist translators on the digital (the emphasis is on the translator rather than translation) are based on two fundamental grounds, 1) shared narratives mediate and construct participatory reality; 2) narrative analysis on texts (including translated texts as well) offers information regarding the ways the narratives surrounding the text construct reality (Mendes Moreira de Sa, 2015). As mediators, united and crowdsourced translators seem to be more in the forefront than texts, which makes them more visible; they act as gatekeepers, free culture adapters, fans, and adaptable social networkers.

The success of social media platforms with a profound impact on all aspects, the projects carried out with the participation of crowdsourcing in the field of translation, and the increasing interest of these activities among participants, have evolved into a separate field of study that draws attention today. Translation has often been seen as an 'invisible' activity, but thanks to these mass participation activities, a different perception of translation develops compared to the traditional one. Addressing a much wider and more popular audience, these projects will help raise awareness about translation and the importance of multilingualism. Contrary to what is thought, it will raise the status of translation.

Judging from Even-Zohar's (2002) approach, it can be said that a new and diverse repertoire of activist culture has emerged through participatory activist translation in line with what has been discussed above. However, as can be observed in current research, “[t]he areas where content is produced are mostly based on games, TV series, movies and all kinds of news content that are at the forefront of popular culture today” (Gentzler, 2016, p. 2); marginal themes and activist aims are generally not included in these studies. Just as what is popular in the mainstream media is shaped by the liking of the majority, audience participation in new media platforms determines what is and will be popular, and thus what will be consumed. At this point, the main deficiency in the existing literature is the following: the texts of analysis created through translation in order to be problematized in these studies have always been chosen from popular contents. Although indirect interpretations and inferences are made about activist texts and translations, activist translated texts on digital platforms remain in the periphery.

After mentioning that a new and diverse repertoire of activist culture has emerged through participatory activist texts and translations, this discussion needs to be deepened one step further and offer an analysis on the textual and linguistic structures of these texts.

5.2.3 Language and textual particularities of digital media platforms with regards to digital activist translation

Up to now, I have dominantly emphasized that activist people who have shared personal narratives gather on digital activist platforms in order to cause sociopolitical change through translation in the direction of an activist agenda. In that regard, digitality enables them to form a culture of convergence on those platforms where

they accomplish these activist objectives through translation, and more importantly they communicate with each other; however, apart from the questioning of ‘why they translate’ focused on frequently so far, when it comes to what they translate and how they translate, I observed several conspicuous characteristics of translated — or translation-mediated — texts on digital activist platforms. Here I would like to limit the discussion to the most salient three ones: language, textual structure, and intertextual operations — here specifically citationality. The reason why I hone in on those three is that my observation has made it clear to me that these are the characteristics most peculiar to the digital mode of new media, and they are the ones which have transformed distinctively in digital use in terms of the activist translation context when compared to their uses in traditional media (mostly verbal and printed).

Starting with language, when I looked at the ways it is used in new media platforms, as Eco (2001) argues, language seems to be functioning as a tool for meeting people who interact with each other on a common ground (culture, art, religion etc.), containing all non-verbal symbols and signs. In new media, language is used effectively with hypertextual, visual and auditory complementing elements. This confirms the structural change of texts translated on digital activist platforms.

5.2.3.1 Language

“Language and translation inevitably are tools for legitimizing the status quo or for subverting it” as Castro (2013) claims (p. 6). Based on this argument, it can be suggested that there are linguistic strategies that help translators support or subvert the status quo and the hegemonic narratives in line with a pre-determined activist agenda. The strategies utilized to ‘subvert’ include such micro devices as reassessing translation history from gynocentric, heteronormative, and anthropocentric

(regarding environment) world views, translating activist experimental writings, criticizing texts — for example, ‘patriarchal’ translations —, feminist or queer-toning a text, and so on (Simon, 1996; von Flotow, 1997; Castro, 2009; Federici, 2017). These kinds of intertextual appropriations may adopt a position of alignment with the source, or a unidirectional or varidirectional purposeful misalignment. For instance, to achieve their objectives of making language speak for women, feminist translators employ a variety of translation techniques and tactics (Castro, 2009). Such interventions are shown to be especially pertinent when subverting or upending dominant political ideologies or received linguistic ideologies, such as when challenging the supposedly stable status of genres, linguistic forms, semantics, and the ‘ownership of those (cf. Agha, 2011). All these point out that research on digital and activist translation within translation studies provides a useful source of bringing innovative practices and concepts in this regard.

At this point, I need to highlight that the reassessing and recoding in activist platforms I mentioned a couple of sentences above operate on two different dimensions on digital simultaneously. On micro dimension, the perspective and the tone of the text are adjusted in a way to fit the activist agenda and to reflect the translators’ ideologies through linguistic, extralinguistic or content-based interventions. However, this reassessing operates on macro dimension as well. At the basis of this macro dimension lies a relation of a hegemonic and a local language. Digital activist translation interventions executed on micro level need to meet the requirements of reception as well. Considering that digital activist translation is performed to bring about sociopolitical change, it can be argued that the translation should take target audience into account so that they can follow and internalize — and raise awareness eventually — the activist messages. To that end, digital activist

translators sometimes localize the translation through multimodal augmentations because it is in this way that the audience can relate with the content, find similarities between its messages and their local context, and base the messages on solid grounds. Nevertheless, before moving further, I need to clarify an important point. The argument above does not mean that activist translators are bound to, or always have to localize their translations; sometimes they also would like to distort the local textual formation dynamics, styles etc. The point I am trying to arrive at is that digital activist translators might localize their translations due to the aforementioned reasons. There is one more clarification I feel obliged to make before further discussion. By using the word ‘localization’, I do not mean domestication. I use the verb ‘localize’ here to mean a larger process than the other as it can also involve the use of extra software, hardware etc; in other words, I use the verb ‘localize’ to address both linguistic and extra-linguistic, and both textual and non-textual components of the whole translation-mediated end product. In a way, if I were to make a comparison-based analogy, the relation between domestication and localization would be parallel in conceptualisation to that between foreignization and globalisation.

In accordance with the preceding remarks, after a little detour, I would like to continue with that as a universal language, the dominant language in the mainstream and new media is English. It can be said that English, which is used effectively, is the language of new media. Therefore, studies for the common language of the participatory culture created in social media are mostly in the form of transferring other languages to English or from English to other languages by localization (Jenkins, 2008). This point was addressed with two questions in this research: ‘Do digital activist translators try to localize while translating on platforms, are they

expected to implement this? If yes, how?', and 'Apart from creating a literature and cultural repertoire, is there a language of activism thanks to digital activist translation?'. In my quest to answer these questions, I have found out that there is also a language specific to digital activist translation that is on its way to emerge thanks to the literature transfer into Turkish context and the following formation of a culture repertoire through creative endeavours of digital activist translation; and on the peculiarities of this language, I will elaborate in the final chapter.

The need to analyse various other text genres outside literary texts, other textual formations from an activist (particularly feminist) translation viewpoint and the ways language is adapted through into the activist context have lately been highlighted by many translation scholars (Camus et al., 2017; Castro & Ergun, 2017). At this point before concluding this sub-section, it would be complementary to benefit from the arguments in the recent and popular-in-digital concept of metrolingualism. Metrolingualism, which transcends deeply-rooted sociopolitical, and historical boundaries, long-lasting identities and entrenched ideologies, is the modern practice of creatively combining different linguistic codes (Otsuiji & Pennycook, 2010). Metrolingualism's scope extends beyond multilingualism and also encompasses a multimodal dimension, the blending of genres, styles, accents, texts' materiality, as well as their placement and pragmatic relevance; for this reason, it appears to be extremely useful in a study like this one that focuses on multimodal and multilayered activist translations.

Such a specific language use and metrolingual adaptations reveal themselves in texts, and it gets more effective when used together with hypertextual, visual and auditory complementing elements in these texts. This, hence, brings the analysis to this structural change of texts translated on digital activist platforms.

5.2.3.2 Textual structure

Alongside transforming linguistic structure of translations on digital activist platforms, I have realized during my research that their textual structures are reconstructed as well. Following a chronological and conceptual trajectory of the “cultural” (Bassnett & Lefevere, 1990), the “sociological” (Chesterman, 2007), and the “medial” (Littau, 2011) turns, the attention in translation studies research has shifted towards various levels of context where textual production and translation are encapsulated. Despite all such advances, though, language of non-verbal meaning-making and its effect upon the conceptualisation of both translation and interpreting seem to be largely untouched. Nevertheless, now it is not possible to talk about a text structure regarding translation in which a single paragraph or a single sentence is analyzed as in traditional textual analysis. Contents and texts which are supported by Web 2.0 technologies have different variables such as keywords on the web page, follow rates, likes and dislikes, comments, tweets with a specific topic, hashtags, etc. Hence, this research considers the texts of digital activist translation as multimodal texts because my analysis has indicated to such structure of digital activist translation texts. These texts mainly consist of written paragraphs, videos (in the place of some paragraphs), sound effects and songs in the background of a website (to complement what is left unwritten/unsaid/unshown), some infographs/posters/photographs/emojis, intertextual references, and the like.

The interactive dialogue between verbal and non-verbal semiosis within textualities that organize verbal text and visual alongside the consumption of and engagement with such texts, have all been significantly impacted by the transition from the era of printed culture and media into the age of electronic and, today, digital culture. Multiple textual arrangements are made possible by hypertextual contexts,

such as by inserting texts within larger texts and creating linkages between text and visuals. This encourages intertextuality and puts the translation seriality to the test. It would, hence, be appropriate to start the discussion in this sub-section by highlighting that translation “can therefore no longer be conceived of as the replication of an original, but has become subject to reconceptualization as the re-writing of an already pluralized 'original' when mediated through hypertextual content” (Littau, 1997, p. 81). Hence, just as it can be witnessed in the context of digital activist translation, instead of just translating words, the function of translators is now shifting toward re-routing the original written content through the development and mediation of non-verbal signifiers (Eaton, 2008). According to Chaume-Varela's (2004) theory, translators are particularly important in this regard because of their ability to decipher the complex web of relationships between “signifying codes which complement and frame words and linguistic meaning” (p. 12).

Especially in the last decade, translation studies scholars have realized and shown increased interest in the theoretical and methodological challenges regarding the production, circulation, and re/production of those texts formed in various modes and also media at the same time and in a complementary way. In that respect, multimodality has been discussed mostly — limitedly though — regarding adaptation studies with specific focuses on TV, theater, dubbing/subbing, music, localization for gaming etc. (Eker-Roditakis, 2019), and recently from more complex and innovative perspectives such as retranslations and multimodality (Berk-Albachten & Tahir-Gürçağlar, 2020). This does not, yet, bring translation studies to a sufficient point regarding the study of meaning-making through non-verbal media and its effects on any related conceptualizations or theorizations. In short, the

analysis of such digital activist translation texts will pave the way for further and more elaborate conceptualisations of the complexities of multimodal texts. This is a crucial step translation studies should problematize because as Kaindl (2013) puts forward, multimodality has today become the standard/ the norm, not a sporadic, exceptional, and rare case.

However, even prior to the discussion of the scope of multimodality focused in such studies as above, there is also a lack of a coherent problematization of non-verbal cues and their impact on translational choices and acts. Most of the studies engaging in this discussion is about adaptation studies and multimodal meaning transfer procedures therein from a highly limited point of semiotics. While some researchers (Remael, 2001; Gottlieb, 1997) reconceptualized multimodal translation as meaning transfer through and among different media (for example, the cinematic adaptations of literary texts), other experts such as Fine (1984) view it as shifts between two dissimilar medial modes of the same semiosis — for instance, the transfer from spoken into written language which occurs in subtitling). These eventually highlight the need for a deeper knowledge of the semiotic structure of translated texts.

New kinds of participatory multimodal textual formation on digital have emerged over the course of the past ten years as a result of the development of network-based, and collective and collaborative technology. With the ability to archive, comment, and share media content, readers and viewers can now create custom reading experiences with their personal versions (Pérez-González, 2014). Such developments are important in two ways for translation techniques that include the mediations of nonverbal signifiers. First, collaborative technology has aided in the growth of online communities made up of professional and amateur translators.

Second, viewers and readers of such multi-layered texts have had the chance to directly contribute to the translated and ‘original’ writings.

These kinds of texts are frequently referred to as multimodal texts since they incorporate several semiotic elements such as language, picture, music, colour, and perspective (Kress & van Leeuwen 2001, p. 67). There are also extra options as sub-modes for some modes since they have many medial realizations (for instance, language can be utilized in a written or oral form, while visuals can be either static or dynamic) (Stöckl, 2004). It is, therefore, ideal to translate hybrid writings that combine written, visual, and spoken information, cross single and multiple authorship boundaries, and represent a constellation of actors whose voices need to be highlighted and publicized separately within a hypertextual environment. As a result, via intertextual dynamism and the interaction of verbal and non-verbal signifiers, mediating such already-pluralized and convoluted (nonlinear) textual constructions frequently yields complex products built out of several textual layers that enable multiple distinct experiences of reading. Digital life has, hence, turned into ‘the normal’ actually, and its modalities have now become the norm.

The notion that writing is multimodal, that it is a combination of various media such as visuality, and that it involves many different design features of different semiotic systems including the specific script selected, the font, the typesize, the manner of conduction, the colour used etc. function as the base of the existing research upon it (Machin, 2007; Kress & Van Leeuwen, 2001; Kress, 2010). As it applies to digital activist translations and their transforming textual structures, writing interacts with speech, picture, and other communication media as well. In this sense, it would not be wrong to argue that text pieces can be thought of as

examples of 'displayed language' in addition to these formal qualities (Eastman & Stein, 1993).

Therefore, such language-specific mediations in translating a digital activist text and creating a culture repertoire is not a single-text job. It is necessary to integrate it to the already-existing repertoire and general cultural accumulation in this field, and the connections and microhistories mentioned and not mentioned in it must be transferred and added. This addition is now achieved in the digital environment with hypertextuality and multimodality (videos, gifs etc.). This deserves to be examined as one of the different aspects of digital activist translation texts from other texts because such texts use both written and audio-visual translation in a text, and a common 'source text' is formed from texts and videos that have more than one author and director. The analysis of the 'source text' and the translation process may be similarly transforming too; actually, this is what I have observed in this research.

Such strategy of translation includes additions, explications etc., but these work as an extension to text in digital activist translation. Nevertheless, bringing novelty into textual formation through finding and embedding videos, making audio-visual and textual modifications to create a multimodal and hypertextual text is more different than that discussed before because it transforms, augments the 'proto-texts' to reach a metatext in intersemiotic terms. Such interventionist approach of the translators corresponds to translator's aim of 'exploding' (Dib, 2008, p. 36) and remodifying the lexical, syntactic, and semantic structures in a text just like the 'world-disruption' Herman (2009, p. 48) mentions. A hyper and intertextual environment is the optimum place to interpret hybrid writings that combine written and spoken content, cross single and multiple authorship boundaries, and reflect a collection of players whose voices are presented separately. Digital activist

translators' mediation of such nonlinear and pluralized textual structures oftentimes leads to have text structures consisting of several layers. This makes various individual reading experiences possible through intertextuality, multimodality, and hypertextuality between verbal and nonverbal. In other words, they "utilize traditional meaning-making codes in a creative manner and criss-cross the traditional boundaries between linguistics and visual semiotics in innovative ways" (Baker, 2011, p. 48). This, in addition, actually helps demolish the binary of original author/writer and translators because in such a hypertextual, multimodal, and intertextual text with external links to other texts and various short videos shot and acted by many others, how can one determine the original writer? Or has the writer become a 'compiler' or a 'multitude of identities' in the body of a translator?

Another crucial feature of such activist translation on digital platforms is their having multi-layers; these texts have individually-visible translated parts, untranslated parts, and comments (like little forums) within them. This resembles a palimpsest, a palimpsest translation — written and added onto each other but each remaining visible to some extent. It is a kind of transdoing from a hypo-text to a metatext through perspectivation (Genette, 1997, p. 2). This term of transdoing encompasses all trans-terms including transfer, translation, adaptation, and others that can be found in the specialized literature on translation. A transdoing becomes a palimpsestic one when it is combined with an alternative perspective from the original one. There is yet no digital application of these into digitally multi-modal, hypertextual and multi-layered activist translation texts. Existing studies apply these only from the perspective of intertextual analysis; however, the focal texts of this study are written and added onto each other but each remaining visible to some extent as emphasized earlier.

Departing from this point, it might be further argued that translation itself becomes a strategy of multimodal, hypertextual, and multi-layered textual/content production because the goal and purpose of a translation is to make media information available to an audience other than the one for which it was originally created (Snell-Hornby, 2006). Translation can also be considered a strategy of activism in a similar way to Popovic's (Spirk, 2009) conception of translation as a process (here of activism or else) and a product (a metatext) at the same time, and Bachmann-Medick's (2017) conception of translation practice “from representation [...] towards corporeality and action, towards the politics of social and intercultural differences along with the practice of translating and overcoming them” (as cited in Komuttsi & Altybayeva, 2020, n.d.). This definitely brings a fresh contribution to the discussion because unlike general practice, now translation lends its own terminology, concepts, and methodology to other disciplines such as activism, communication and sociology.

5.2.3.3 Citationality

The third characteristic of translated — or translation-mediated — texts on digital activist platforms is citationality as part of in-textual operations. Regarding the discussions of digital structures and hypertextuality of texts and translations, this following concept that has been occasionally but indirectly referred to in the existing research is called citationality. Despite being so close, it should be firstly noted that intertextuality and citationality are not the same. Both leave their trace in the text; however, while the former could also be indirect, the latter is more authority-indicating and direct (Akçasoy & Koçak, 2022).

It is argued that when citations are considered a form of translation activism (Baker, 2006; Tymoczko, 2010), they shape the activist positionality of the translator/writer as “founders of discursivity [...] by importing and initiating new ones” (Tymoczko, 2010, p. 231) to the past narratives and the recently emerging activist narratives. A study from Türkiye that makes the claim that counter-narratives are created or maintained through translated citations is a prime example of this case since such translated citations are more covert but not less effective in offering a window to — and re-framing — some authority’s ideas than full text translations (Akçasoy & Koçak, 2022). Akçasoy and Koçak (2022) apply Baker’s (2006) narrative and re-framing perspective on the transformational effect of translated citationality and conduct an in-depth analysis of the cited and translated materials in light of their influence on the feminist political movement in Türkiye. Following Richard Baumann’s typology of “interpretive frames”, which includes quotation along with translation as an “interpretive frame within which the messages being communicated are to be understood”, Akçasoy and Koçak (2022) concentrate on translated citations embedded in indigenous writing and consider each translated quotation as a framing device in and of itself (as cited in Muhawi, 2006, p. 366). Muhawi (2006) makes the claim that “any alienating or foreignizing mechanism which permits a translation to draw attention to itself would be regarded part of its interpretive frame” in his work *Towards a Folkloric Theory of Translation* (p. 367). Building thereupon, it could also be argued then that prefaces, commenting sections, and translator’s notes could be analysed as tools of re-framing apart from serving as places for interactions, fruitful activist discussions, and translators’ visibility.

However, citationality is not discussed in relation to multimodal and multilayered translations in activism because citations on digital activist texts are not

always in written medium; sometimes a video with a critical figure speaking in it can also serve as a citation, and the modality together with its translation might be different now. This could, I believe, be a novel contribution of this very research. Furthermore, although citationality is considered of great use and worthy of close scrutiny, there is a difference in perspective towards it regarding different modalities. For instance, Ergun (2017) reminds a perception that “translational citationality and intertextuality” in the feminism discussion in the Turkish context might contaminate the authenticity of this movement (p. 49); however, this could mostly be valid for non-digital, written mode of translation. The studies mentioned earlier regarding digital translations on forums and blogs indirectly refer to it very positively as it is regarded so inherent and embedded in the textuality of digital activism. This study hopefully further sheds light on this new perspective.

5.2.4 Ethics and accountability in digital activist translation

Another related and crucial discussion that needs to be included in digital activist translation is ethics and accountability. The interplay of social, political, and historical interests and concerns is equally complicated when it comes to translation. The distinctiveness of social, political, and historical ‘other’ translation histories and practices that are influenced by colonial and patriarchal, heteronormative, and anthropocentric hegemonies are frequently overlooked by ethics in translation studies (Selim, 2009, p. 3). To put it another way, how have translators from ‘other’ cultures (not in its general sense but as in feminism, queer etc.) that either support or reject them, dealt with the issue of difference? “What if ethical principle, be it as humane as you like, and historical reality are bound together so indissolubly that the purity of ethical principle will always turn out to be a deluded idealization?”, asks Staten

(2005, p. 124). The ethical question, “how much foreignness, their own selves [translators], a foreign voice [additions, manipulations, multimodal interventions] are allowed?”, seems to be a must-ask question in this case (Bermann & Wood, 2005, p. 3).

Ethics discussions in translation studies have a long-rooted history despite having oftentimes overlooked the influences of colonial, patriarchal, heteronormative, anthropocentric hegemonies, and technology with some recent examples such as Guangqin (2021) on Chinese and Eurocentric translation ethics, Robinson (2021) on the ethics of postcolonial translation, Ergun (2021) on feminist translation ethics, Boéri and Luchner (2021) on activist translation and ethics, Cronin (2021) on posthuman translation ethics, and Bowker (2021) on translation technology and ethics. Therefore, there have been various recent approaches to discuss ethics in translation practices and theory.

The most commonly adopted approaches to discuss ethics in translation practices and theory can be classified under four groups that can also be positioned under the overarching ethics concept: contractual ethics (Chesterman, 2021, p. 13-14). Firstly, there is the oldest one which is the ethics based on representation; it emphasizes the importance of being faithful to the source text/author. This actually stresses the virtue of fidelity. Secondly, there is the ethics based on service promotes loyalty towards the customer. Thirdly, there is the ethics based on norms which emphasizes predictability and, therefore, trustworthiness. Lastly, there is the ethics of communication that seeks to achieve understanding between two sides (Chesterman, 2021, p. 16). However, 1980's and 1990's feminist, queer, and postcolonial discussions in translation when grown apace thanks to today's postmodern translation practices and activism have made it an obligation to revisit

ethics in translation from an activist and more motivation-oriented, goal-directed, translator-led, and intersectional point of view. This, in return, brought about the discussion of ethics grounded on the actual or potential consequences of an action — a more utilitarian perspective — rather than considering and evaluating ethics only from the contractual standpoint (Koskinen & Pokorn, 2021, p. 5).

Globalization and digitalism have certainly facilitated and transformed the aforementioned interaction and helped new and more comprehensive perspectives develop. The digital codes surrounding the translation product, the translation actions taking place around communities with diversified online work environments, and the multi-identity translator profiles that establish such network-based translation communities allow for the development of new perspectives on translation ethics. New ethical preferences, hence, are accompanied by the desire and passion to write and translate in order to transmit activist knowledge and initiate change in real praxis, and should be complex and contextualized. In this context, the themes of non-profit, volunteer-based, professional and unprofessional, and activist engagement need to be problematized in the ethics of digital activist translation (Boéri & Luchner, 2021, p. 248). Concerning that, the cultural production practices of online communities consisting of translator identities based on the concept of ethics around the variables such as translator profession, translation quality and scientific reputation of the translation field will be discussed. According to Costales (2012), who underlines the principle of the community of amateurs and activists focusing on translation practice, based on the logic that anyone can be a translator (p. 2-3), it is now possible to talk about the different roles, identities and ethical responsibilities of the translator who masquerades as a cultural tool and linguist, and should therefore be problematized.

The ethical understanding adopted in the network society is being reshaped in the focus of activism and translation leading digital individuals to face ethical problems while producing and consuming. Departing from that, this thesis aims to identify the threats, prominent obstacles and contradictions encountered in the development of digital social action of translating and the use of digital platforms in this process. As a result, it also aims to discuss the approaches adopted or envisaged to be adopted within the framework of new media ethics in the focus of Turkish context. For instance, such framework includes making decisions and making ethical choices in various situations regarding the use of technology [on the intersection of translation and digital activism] (Uzun, 2015). In this context, although there are studies on the ethical aspects of online voluntary organizations that focus on mass translation actions, serial/film subtitle translations, anime/manga/digital game translations, and translations of literary works applied in social media applications such as Facebook, Wikipedia, Twitter (O'Hagan et al., 2002, 2011; Costales, 2012; Gambier, 2012; Kelly et al., 2011; Drugan, 2011; Dolmaya, 2011; Pym, 2014; Piroth & Baker, 2020), ethical discussions in the focus of digital activist translation appears as a gap in the literature.

However, the limited existing studies do not dwell much on that. Even the ones that do it are about general activist translation — neglecting digital activist translation, which is a serious gap in the literature. The primary point that has generally been emphasized is the concept of fidelity, and it should be re-visited in activist translation ethics. “Fidelity is to be directed toward neither the author nor the reader, but toward the writing project — a project in which both writer and translator participate”, according to the active and interventionist role of the translator (Simon, 1996, p. 2).

Such a renewed understanding towards ethics and the revisited image of ‘faithful translator’ in translation studies owes a lot to the development of postmodernist and deconstructionist approaches in general and in translation studies specifically. On its core lies the fact that postmodern understanding rejects objectivity, neutrality, impartiality, and one and only truth (its postmodern version is posttruth). Therefore, combined with a deconstructionist understanding which deconstructs established meanings, such a postmodern understanding – particularly in the field of activist translation with an increased freedom achieved on digital – primarily released translators from their confined territories in the conventional conceptualization and practice of translation while also freeing translation from its secondary, imitative, and deficit position assigned hitherto. With the increased spotlight on translators now; translators’ moral and political choices, their various backgrounds, roles they take on, what they practice and perform, their agency including interactions with other agents (as D’hulst, 2015 also mentions) who share similar narratives, and the highly rooted conventional definition of ‘translator’ with regards to professional and amateur labels are, hence, revisited and incorporated into translation studies.

Such a postmodernist and deconstructionist approach towards new conceptualizations of translation practice and ethics was first adopted in translation studies by feminist translation studies (FTS) scholars and such translators starting especially in the 1980s. Rejecting the binary clash between source and target texts, von Flotow (1991) writes that in the deconstructionist and post-structuralist discourses that developed in the past 20 years, it may be argued that Author’s and Original’s superiority has diminished significantly, providing the translator much more freedom to work with text (p. 80); for example, a feminist-sensitive translation

with a disturbance effect “constantly disrupt[s] the fluent reading process and remind[s] readers that they are reading a translation” (Ergun, 2013, p. 25). In this regard, numerous feminist activist researchers and translators — including such prominent representatives of the Canadian school as Barbara Godard (known for the interventionist strategy of woman-handling), Sherry Simon, Susanne de Lotbinière-Harwood, and surely Luise von Flotow (known for various interventionist strategies including hijacking) — were criticized and accused of violating the principal and the most-rooted ethical standard in translation discussions so far: fidelity; and in the end, they contributed a lot to the conceptualization, theorization, and the application of revisited concept of ethics in feminist activist translation by “constitut[ing] efforts to attack, deconstruct, or simply bypass the conventional language they perceived as inherently misogynist” (von Flotow, 1991, p. 72) through various textual interventions.

The flame they started has spread and been adapted into various areas of translation studies such as post-colonial translation studies which can be perfectly remembered through two cases; the first being the subversive scribes. The second one is the seminal essay entitled “The Politics of Translation” by Gayatri Spivak (1993) and their translation of Mahasweta Devi's (1995) short stories entitled “Imaginary Maps” from Bengali into English; this widened the epistemological boundaries of feminist-activist translation practices as it posed both a feminist and colonial problem at the same time through one case (Robinson, 2021, p. 102). Even this last example triggered a new opening into an intersectional interpretation towards translation ethics which might be called as postcolonial feminist activist translation ethics with sociopolitical and geographical directionality of the act of translating and decoding/receiving/circulating it lie in the centre. This,

eventually, confirms Alvarez et al. (2014) and their claim, “[t]ranslation is politically and theoretically indispensable to forging feminist, prosocial justice, antiracist, postcolonial/decolonial, and anti-imperial political alliances and epistemologies” (p. 1).

This should not mean though that these discussions did not find reflections among translation studies scholars’ discussions of ethics. For instance, right after these improvements in the first half of the 1990s, Vermeer (1996) positions ethics as something individual but not a group or community-based comprehensive set of principles: “Morality and/or ethics (whichever terminology one prefers) are phenomena concerning personal behaviour” (p. 83) by touching upon “(interindividual) morality and (personal) ethics” (1996, p. 22). More important, though, as Vermeer (1996) points out, ethics seems to be culture, individual, and more importantly context-specific. If ethics is to be a part of one theory of translation, this theory probably could not go with a unanimous acceptance as a general translation theory. This comes as well together with the looseness or absence of a formal institutional accountability in such digital activist translation groups and platforms who voluntarily devote their knowledge, time, and all other kinds of resources (Hebenstreit, 2021, p. 59-60). This is the point on which motivation stands out and converges with an evolved form of conformity by volunteer digital activist translators towards the ‘*principia ethica*’ they find in the agenda, reasons and/or context of the translational activist struggle they take part in. Around the same period, there was another translation studies scholar who problematized ethics, and contributed a lot to the discussion from a viewpoint of power asymmetry. Venuti (1998) emphasized that the way and conditions under which translation happens and is performed are always imbalanced and unequal in a way (p. 11). Through

translation, a source text might be exploited for specific domestic objectives; therefore, translation is not performed under neutral conditions (Koskinen & Laaksonen, 2021, p. 134). These inherent unequal positionalities influence both the motives of the agents and translatorial act, and what translation is in capable of doing (p. 158-159).

All these developments have made it possible to consider translators and translations not free of politics and power, and to revisit the ethics discussions from a more intersectional, macrolevel (relations among actors, wor(l)ds, and texts), and transcultural viewpoint which, besides translation ethics, has started to problematize also the translator ethics. Such an approach brings both local and global circumstances of activism, translation, circulation and reception together and evaluates the intricate and unequal network of practices and relations where translators, readers, authors, politicians etc. are located. What Nagar (2019) argues supports what I have discussed right above very well, “what might it take to reimagine translation as a dynamic, multidirectional process of ethical and politically aware mediation among otherwise impermeable local diversities – a process that always hungers for new political possibilities that we may never have imagined before?” (p. 27).

This spread has manifested itself in various other activist translation themes as well such as queer, and into various local contexts including Turkish one and the European context which I can exemplify through many valuable figures such as José Santaemilia and one of their valuable contributions to the field titled *Gender and Translation in/from Europe: Reviewing the Translation and Feminism Interface* (2021) by Routledge. Therefore, departing from the way Tymozcko conceptualizes translation as “an ethical, political, and ideological activity” (p. 3)

done by “crucial agents for social change” (p. 3), digital activist translation can be considered as a post-modern and deconstructive act and process. Hence, a translation deviating from the so-called original by violating the fidelity ‘norm’ becomes totally expectable and acceptable in activist translation and cannot be deemed unethical considering the function of the translation task. In short, what has been deemed unethical up to now might be now ethical in activist translation; in other words, it becomes a code of conduct within digital activist translation and acquires permanence and standard.

Several studies have presented several ethical considerations in digital activist translation that activist translators face, including issues of representation, power dynamics, and cultural sensitivity (Baker & Saldanha, 2009; Moreno & D'Angelo, 2019). There is also a need for activist translators to be mindful of their own biases and to engage in ongoing self-reflection and critical self-assessment. Nevertheless, on digital there is one more critical reality that needs to be ethically addressed: anonymity and nick/pseudonyms, digital identities and personas. This issue needs to be problematized in translation studies research because this could be signalling at a performative translator identity, showing that the subject is constructed not only through linguistic norms, but also by their encounters with others in the digital world. Does that function as a separate identity or role for digital activist translators on those platforms? How do they deal with it? Do they prefer being anonymous or not? Why? These questions need to be addressed in a new layered understanding as this thesis tried to accomplish since there is no study on that issue so far.

Before moving on to the next part though, I feel obliged to acknowledge that there are two significant limitations in this respect of revisiting ethics through the case of activist and particularly digital activist translation. Firstly, there is a barrier

against acquiring a wider vision here because all the ideas and theories I have referred here are only those available in English. Additionally, I want to draw attention to how little research has been done on various ethics of translation such as feminist and queer ethics of translation, and the recently developing digital practice and space of translation.

5.2.5 Machine translation in digital activist translation

The use of machine translation for activism has also emerged as a topic of research in recent years within the scope of digital activist translation. Machine translation, which includes adapting computer-based algorithms to automatically translate texts from one language to another, has the potential to significantly increase the speed and efficiency of activist translation efforts especially in times of globalization and the digitalism (Koç, 2020). For example, the study by Kim (2019) looked at the use of machine translation by South Korean activists to translate and spread information and news about the North Korean human rights case. The researchers have reached the conclusion that machine translation plays a crucial role in the translation and spread of that information, but they have also found several challenges related to the use of machine translation for activist purposes, including accuracy and reliability (p. 150).

There is another study that investigates machine translation regarding activist translation on digital platforms is by Chen et al. (2019). This study focuses on the use of machine translation in activist translation and the potential for machine translation to facilitate the rapid dissemination of activist messages. The author argues that while machine translation can be a useful tool for activist translators, it also has limitations such as the lack of cultural context and the potential to perpetuate biased

language use. The author suggests that activist translators can mitigate these limitations by using machine translation in combination with human translation and by being aware of the potential biases of machine translation systems (p. 7). In this thesis, I do argue that the use of machine translation doubles its efficiency regarding translation-mediated textual formation on digital activist translation platforms as it becomes a tool especially ensuring the terminological accuracy pertaining to a specific theme of activism in shorter time. However, I have realized that machine translation use is almost always subject to a human-guided post-editing and actually a revising process so as to infiltrate the activist tone into it.

Nevertheless, especially regarding digital activist translation, the platforms and texts thereof, there seem to be two primary machine translation practices that should be paid attention to as the data in this thesis indicate. Firstly, multimodal digital activist translation texts might include videos or short clips with subtitles which are either done by the translators-in-charge or auto-generated by YouTube. This raises questions regarding the authorial authority of the ‘compiled’ digital activist translations on those platforms. Secondly, it is known that sometimes digital activist translators, on volunteer basis, resort to translation engines such as Google’s in order to translate from and to other languages they do not know. This brings along another development. When the digitalization of translation and activism come together, a new translation practice emerges: a kind of postediting on a machine translation. The form of translation strategies called ‘mass translation’ has now thoroughly transformed. Web-based translation engines, which are remodified by constant updates each day, and utilizing artificial intelligence in that regard have proved to be more of use and efficient as days go by.

It is, thus, arguable that machine translation has both standard and newly developing controversial uses within the scope of digital activist translation, and the underlying motivation is activism. It is correct that machine translation facilitates the rapid dissemination of activist messages and help digital activist translators gain time to translate more activist texts; however, the majority of the studies still advocate for a final touch by human translators. In short, human translators are still central in digital activist translation; however, their efforts and activist motivations might not be that central sometimes as the next section exemplifies.

5.2.6 Commodification of translation and the value of translator effort in digital activist translation platforms

As I have intended from the very beginning, this thesis research has also tried to discuss the possibility of any commodification of volunteer/pro-bono activist translation practice, and unearth any exploitation of activist translator endeavors around such digital activist translation platforms. Such un/ethical discussion of activism in the form of pro bono activist translation work has not been studied to the extent it deserves because the “conceptual narratives” (Baker, 2006) of activism and volunteerism, i.e., humanitarian or activist rhetoric, are rarely questioned issues. When questioned, it may turn into a clash of narratives: “personal narratives” (Baker, 2006) of the translators and researchers might contradict the overarching activist “institutional narratives” (Baker, 2006) of digital activist translation platforms.

It can, hence, be argued that the use of digital platforms for activist translation is not without challenges. The number of studies that problematize potential challenges of digital platforms is highly limited, considering the fact that the overall number of studies upon digital activist translation worldwide is limited itself — with

no examples in Turkish context. There could be many reasons to that; however, the facts that translation is generally problematized through written and literary documents and that digitalizing activist translation is relatively a recent phenomenon in the field stand out among the primary reasons as I have witnessed in my observation. This is another gap in translation studies literature, and for this reason it needs particular and urgent attention.

At this point, before focusing especially on the challenges digital activist translation platforms might include and digital activist translators might experience, I would like to zoom one step out and briefly draw the current picture of the challenges in digital translation platforms. In this regard, although I have stated in the previous paragraph that the number of studies that problematize potential challenges of digital platforms is highly limited, there is one specific research I seem well-fitting and worth mentioning here; it is an MA thesis research by Fırat (2019).

In his MA thesis, Fırat (2019) offers a highly comprehensive and critical analysis on the potential negative outcomes digital translation platforms where clients and translators meet bring about. According to Fırat (2019), technological developments in the field of language and especially in the translation industry have resulted in such problems as the management of production networks by intermediaries, the unilateral construction of intellectual and data property rights, and the devaluation of the skills and products of people working in the field of translation. Fırat (2019) examined these problems in Uber-like digital translation-oriented labour platforms that function on the basis of the so-called collaborative and sharing-economy business model such as TraduXio, Apertium, OpenTM2, and Omega-T.

Firat (2019) refers to these digital translation platforms as ‘labour-platforms’, the actions carried out on these platforms are actually ‘labour’ that generates ‘immaterial data’. This is a result of a new manner of conducting business which is called “platform capitalism” (Moulier-Boutang, 2011, as cited in Firat, 2019, p. 67). Such studies on these types of digital labour platforms as Langley and Leyshon (2016), Fuchs (2017), and ILO (2018) demonstrate that under today's cognitive and platform capitalism, digital platforms have transformed into a capitalist practice area where “they [translators] don't enjoy the security and benefits of traditional jobs” (Manjoo, 2015, as cited in Firat, 2019, p. 69).

According to Firat (2019), who argues that the concepts and mechanisms of crowdsourcing, Open Translation and platform economy which are among the basic working principles of such digital platforms can cause fundamental problems for translators, and the most important of these potential problem areas are employee status, income distribution, work and social life balance, social security, freedom to work without intermediaries, bargaining power, dependence on a single platform, fair setting of risk and reward mechanisms, data collection, protection, and confidentiality (p. 6).

In this regard, Firat (2019) refers to Choudary (as cited in ILO, 2018a) with regards to the five potential signs to figure out if a digital labour platform has a potential to exploit translator effort. Those are: 1-) Removal of free agency, 2-) Reduced bargaining power and rights, 3-) Domination, or making workers subservient to the platform, 4-) Increasing dependence of workers on the platform, and 5-) Fairness in allocation of risks and rewards across the ecosystem (p. 8). Thus, as Choudary (as cited in ILO, 2018a) argues, digital labour platforms which display at least one of those five elements tend to exploit people more. What is interesting

here is the fact that although digital activist translation platforms strictly contradict those five trigger-warnings in the very heart of their essence as these five elements are opposed to their founding motivations of ensuring equality and doing activism, it is probable that they can still exploit activist translators' effort by using activism as a cover-up tool.

The digital translation platforms discussed in the present thesis are not labour-driven and profit-oriented, and hence not possible to be problematized in close parallel to the discussions put forth above by Firat (2019). However, I do notice some key points of overlap between Firat's (2019) observations and mine based on the focal platforms in this thesis. The point I could connect Firat's (2019) discussion to my case is based upon the two quotations through which Firat (2019) refers to Langley and Leyshon (2016).

As Langley and Leyshon (2016) argue in their article "Platform Capitalism: The Intermediation and Capitalization of Digital Economic Circulation", in the last ten years people have witnessed the emergence of a number of digital economic ecosystems such as social networking platforms, e-commerce sites, crowdfunding, and crowdsourcing, and "[s]uch circulations [as Uber] carry ideas, knowledge, labour, and use rights for otherwise idle assets between geographically distributed but connected and interactive online communities" (p. 13). They further continue and underline that "prevailing explanations cast digital economic circulations as horizontal, networked exchange relations between users which are new and different because of their disintermediated, collaborative, and even democratising qualities" (p. 13). Departing from these points, I have realized that digital activist translation platforms might as well act like those labour-platforms in disguise because digital activist translation platforms put online communities from all around the world in an

interactive setting where they might encourage activist translators to take on collaborative translation tasks within a democratic and purely activism-driven horizontal hierarchical system. Although it seems far-fetched to witness the same exploitation in such not profit but activism-driven platforms, there is indeed a globally-notorious example called ‘Guerilla Translation Platform’⁹. Despite being extremely limited in global context to the best of my knowledge, I have realized during my research that there are even two similar scandals experienced in the Turkish context too.

Returning back to Firat’s (2019) arguments and delving into translator effort exploitation on digital activist translation platforms, I argue that at the basis of these potential challenges lies the concept of crowdsourcing which was transformed thanks to the internet. The use of crowdsourcing, which has the human power and participation from all over the world to the extent that companies will never have, and distributing more work to a large number of people in less time, even at no cost, lays the foundations of this sharing economy. Participants in this crowdsourcing on a voluntary basis find the opportunity to share their knowledge and skills with others, just as a solution is sought by discussing and commenting on a topic on social media platforms. In return, digital activist translators do not expect any monetary reward. The award is generally based on self-confidence, serving a collective purpose, collective success, personal satisfaction, and respect. Nevertheless, how participatory the participatory culture becomes is drawn according to the boundaries set by these

⁹ Guerilla Translation Platform’ is an internationally operating digital activist translation platform where activist translators translate for activist ends. It is a new kind of P2P (peer-to-peer) and commons-oriented translation agency. It was conceived as an innovative livelihood vehicle for activist translators, combining two compatible functions: a voluntary translation collective working for activist causes (e.g., social and economic justice, the environment, etc.) and an agency providing translation and general communication services on a paid contract basis. Thanks to their institutional narrative they sugar coat all the exploitable tasks as “milestones” to give translators a sense of achievement, the monetary value of pro bono work as “love credits”, or the highly exploitable process of transition as “dating phase”; in so doing, this platform exploits activist translators’ pro-bono effort.

platforms. Accordingly, the biggest criticism towards Jenkins (2008), who often praises participatory culture and translation, is that their research only deals with the positive aspects of this culture (Koç, 2020) and ignores concepts such as class and material interest, and translator effort exploitation.

Despite being limited in number, the existing studies are worth paying close scrutiny as they have important points to underline. One issue that has been addressed in the literature is the risk of co-optation and exploitation of activist translators by mainstream organizations or institutions (González-Núñez, 2018) and even by the very digital activist platforms they contribute to. In other words, there is a risk of translator effort exploitation by some capitalist-driven activist-pretending digital translation platforms under a grand narrative of activism. In short, digital activist translators might be made to translate under the guise of activism; however, those platforms and the traditional patrons behind them might be accepting paid-jobs from clients, and then distributing the work as activist translation task to be done for free to digital activist translators, which causes translators to work for a translation bureau while they believe they translate free in line with and for the benefit of their collective activist narrative. As there are global examples of such cases (Guerilla Translation platform), this research has also tried to uncover if any potential or real cases experienced on the local platforms of analysis exist in the Turkish context as well. This is a point which has not been addressed much so far in translation studies in general — never in the Turkish context.

There is one more potential problem mentioned frequently in the existing literature, and that is the possibility of censorship and suppression of activist translators on digital platforms, particularly in authoritarian regimes or in cases where the content is considered controversial or offensive. In their study, Moreno

and D'Angelo (2019) emphasize how critical the selection of the appropriate digital media platform with an interventionist aim in mind is because it might cause the loss of human potential as I have also referred in relation to the commodification of digital activist translators' effort in the previous paragraph. Considering the effect of the capabilities and modalities of digitality and the administrative relations and realities behind, it becomes a must to run a prior check on any platform. I have benefited from their argument, for example, while I was unravelling the reasons of a digital activist translator's leaving the digital activist platform where they experienced exploitation and suppression with regards to their interventions.

As can be observed so far, digital activist translation and such platforms come with some risks and dangers as well; hence, they are not devoid of faults and misdeeds. Coupled with the ill-intentioned and seemingly activist translators, the vast-spreading and untraceable nature of the internet might result in the exploitation of the activist translators' well-intentioned efforts in line with their activist objectives and agenda despite having been observed only in a few instances.

All the subheadings so far indicate the highly various background and aspects of digital activist translation ranging from the transforming roles of agents to the transforming conceptualisation of ethics, and from interventionist strategies applied by activist translators to the exploitation of their efforts. In the next section below, focused studies are discussed in order to set a smooth transitory ground for the analysis of the fieldwork findings because those studies include the key concepts and examples that will be taken as a model for the final analysis.

CHAPTER 6

FIELDWORK FINDINGS: ANALYSES OF PRODUCT, PROCESS, AND AGENTS IN DIGITAL ACTIVIST TRANSLATION

In this chapter, I am going to present and discuss the findings on three main themes of analysis departing from the related data which I derived from three different but complementary paths of methods. Firstly, I will present and compare sample non-literary translation-induced ‘augmented’ textual materials produced and published on focal digital activist translation platforms with their source texts if available. Based on them, I will present in what ways the textual production format and specific language use have undergone structural and compositional changes with respect to digital translation-based activist textual production. In short, I will show and exemplify the ways digital activist translation has transformed commonly known textual production norms. Secondly, I will present and discuss the findings regarding digital activist translators as agents and also subjects with transforming roles judging from the data derived via the interviews with those who translate with activist purposes on digital platforms while also touching upon translator visibility/anonymity discussion, and the public/reader perception towards them. Thirdly, I will present and discuss the specifics of digital activist translation and how it evolves into being a new kind of praxis; how it serves as a new mode of doing activism with various missions and constructing activist ‘disnarrations’ while also connecting theory and activism-on-the-field, and becoming a new ‘field and space’ — a collection of digital streets per se — of activism. This last, and the most comprehensive, section will also present the data-driven translation strategies peculiar to digital activist translation – and to the each of its three focal sub-themes

problematized in this study – as observed and noted by the digital activist translators. Furthermore, the ethical discussions and motivations of the translators, the challenges inherent in digital activist translation will be dwelled upon in the last part.

Prior to digitalization and the upcoming internet era in the late 1990s, especially in the 2000s, there had been some attempts of literary activist-themed translations performed and published in printed media such as the novel *Beyaz Yalanlar* [*White Lies* by Mark O’Sullivan] translated by Müren Beykan by Günışığı Kitaplığı founded in 1996, and those literary and rare-but-existent non-literary informative and scholarly texts in *Kaos GL* periodical. Although these were sporadic attempts and primeval base of activist translation which was more theme and content-specific, they paved the way for the evolution and development of such attempts into being more systematic and comprehensive ones in the following digital era. Through a brief detour, although this thesis focuses on non-literary texts, it would be useful to travel through that trajectory in the influential literary realm once more right before the discussion delves into the related findings in this thesis in order to see where it has all gone through towards the then-upcoming, now today’s, digital era.

The first indirect and off-focus examples of discussions within the theme of activism in the pre-digitalizing 1990s flourished with sporadic non-literary attempts on such publications as *KaosGL*, and literary texts of feminist and queer themes which used to be published and classified under the broader category of children and youth literature (Erkurt, 2016). As such, as the target group consists of children and youth, this group’s access to books, with its broad definition, is generally provided through adults in a context of existing state control via such institutional mechanisms as ‘the Board of Education and Discipline [Talim ve Terbiye Kurulu]’, and ‘the

Board for the Protection of Minors from Obscene Publications' [Küçükleri Muzır Neşriyattan Koruma Kurulu] from which digital platforms offered a way-out.

Therefore, it was necessary to reach the reader directly so as to be able to take new steps in basic activist themes such as LGBTI+. For this, it would be necessary to wait for the early 2010s. For example, *Beyaz Yalanlar (White Lies)*, which could not reach the readership it aimed for when first published by the Günışığı Kitaplığı which I mentioned above, would be able to be re-published by the ON8 Publishing in 2013 with its retranslation and revised edition emphasizing its activist LGBTI+ theme — this time with a new name *Bir Adım Daha (One Step More)*. It could be realized because this was a period when digitalisation of activism and activist translation had already started to create a conceptual and theoretical ground, and hence a freer environment.

Hence, with the 2000s, such changes begin in the activist-themed literature, which rose on the basis of translations of youth literature. It is now possible to claim and observe that the topics are diversified and the norms are more open to discussion. Although we cannot talk about a widespread discussion environment, the voices that started to emerge at the beginning have gradually increased. In this way, it directly reaches its “readers”, that is its target audience, and ensures that such activist themes as LGBTI+ are included in the texts in a much more diverse, comfortable, realistic and life-like form.

For example, in the diversification of these sub-themes, there are a couple of them that gained momentum, especially in the 2000s, through non-literary digital activist translation. For instance, the theme of LGBTI+ activism, which existed in the 1990s, albeit limited, was predominantly about male homosexuality and did not give any place to trans discussions. However, in the 2000s, news or scholarly/informative

non-literary activist translated texts became more easily accessible, more easily circulatable and consumable on digital platforms. Thus, the related sociopolitical and sociocultural discussions increased. Of course, these developments were not in a very systematic, planned and institutional solidarity. Different voices rose from different points, sometimes did not complement each other, and remained at the level of monologues. For this to change relatively, it would take about ten years for the possibilities of digitality to increase and the activist e-/repertoire to develop and lay the groundwork.

From this point of view, more sociocultural and scholarly debates also developed. This led to the production of non-literary activist themed texts and their importation from Western repertoires, which already had come a long way in this regard. On the other hand, considering the conditions of the period, the translations made there were generally linguistic and word-based written materials. Of course, there were also multimodal and paratextual discussions and sensitivities back then, nevertheless especially since the beginning of the 2000s through the development of the internet and digitalization which coincides with the acceleration of awareness on homosexuality, feminist, and environmental issues, the structure of the texts produced and the ways they communicate with the reader have transformed. Moreover, most importantly, it has radically changed the interaction of such texts, the nature of access to them, and the ways of production of knowledge. In this period of awareness and acculturation, many non-literary translations were achieved by importing new activist sub-themes, textual production methods as options — paving the way for transfers; the existing momentum has kept increasing, and it has changed and transformed through ‘digital’.

While non-literary translations made for the purpose of acculturation and awareness-raising are realized mainly through news and informative texts such as sociological, political and philosophical, rather than literary translations made with aesthetic and artistic concerns, the formation of a repertoire in this direction in the Turkish cultural system has developed and there has been a diversification in the existing repertoire with new options. More importantly, these all have enabled the existing activist repertoire, which was predominantly word and print-based, to turn into a different e-repertoire including and functioning through the opportunities provided by digital.

Nonetheless, this development has not only become forward and linear, but also cumulative and spiral (working also backwards, by re-visiting the existing repertoire and integrating it with the current). The ground prepared by the scholarly/informative non-literary translations of the texts paved the way to create an activist e-/repertoire. Afterwards, the subsequent systematic, academic and sociological discussions made it possible to re-visit the relevant activist themes and the earlier works (literary and non-literary) in previous years (before 2000) by re-unearthing and bringing them onto the contemporary discussion table framed with novel theories, ideas, concepts and terms. This process is quite similar to the particular case where the translation of *Kadınlık Durumu* (Woman's Estate by Juliett Mitchell) in the Turkish feminism domain in the 80s contributed to. The following discussions which rose on the basis of philosophical and sociological systematic feminist terminology and theory created and enriched through the translation of *Kadınlık Durumu* (Woman's Estate by Juliett Mitchell) helped re-discuss and integrate the feminist debates in the pre-Republican and late Ottoman period into the contemporary 80s (Akgün, 2021).

There are many current examples to this, though. With this digitalization and activist translation interaction in the 2000s, the theme of gay romance in the literature and general culture system began to go beyond the existing boundaries, and scientific discussions began to enter into literature thanks to the non-literary translations in digital, which are easy to access, form, consume, and spread. The first example of this in the Turkish culture system is the four-book series called *Mavi Kirazlar* (*Blue Cherries* by Sigrid Baffert, Jean-Michel Payet, Maryvonne Rippert and Cécile Roumiguère) translated by Mehmet Erkurt in 2012. In it, the first scientific information, which developed through the activist translations and the related discussions upon it on digital, about AIDS were included in a literary text. Albeit as a minor side theme, scientific information about AIDS shared a few pages via a gay character in a ‘youth book’ for the first time in Türkiye; the translator claims to owe this to the scientific information basis formed through non-literary activist translations and the following discussions those yielded (Erkurt, 2016).

In short, changes such as textual composition, multimodality, multilayeredness and hypertextuality that changed in digital activist translation, especially in non-literary texts, enabled the formation of a dynamic non-literary e-repertoire in activist themes after the late 1990s. Nevertheless, especially after the 2000s, it has helped improve the existing repertoires and to increase the formation of activist-themed literary texts with activist translation interventions – bringing the translators more in the foreground as well. For this reason, it is obvious that activist translation on digital platforms has a very transformative effect, especially after the 2000s, and therefore needs to be examined as this thesis strived to do. There have been various areas ranging from the text structures to translator roles, and to the translation practice and process where transformation can be observed. To start with,

below, the transforming textual modalities are discussed and exemplified on the basis of the data collected.

6.1 Textual modalities and specific language use on digital activist translation platforms

The textual structures on digital activist translation and the production methods utilized in the process have some significant novel characteristics which have been designed and applied on purpose in the direction of activist objectives. When combined with the capabilities of digitality, activist translation transforms textual modalities in a way to serve its objectives. Together with the textual structures, the language used also transforms; digital activist translators as a community develop their own designed languages. Furthermore, the way activist content is linguistically forged and handled towards meta-text also transforms. Although each is equally crucial and thus will be separately discussed, it would be a sensible step to start the discussion with the textual structure as it was among the first areas digitality has transformed.

6.1.1 Textual modalities on digital activist translation platforms

Although there are multiple — and increasing more day by day — digital platforms where activist translation is utilized today, I selected examples here from only fifteen of them to use in examples and discussion because according to the criteria of selection in the Methodology section, those are the very essential and effective ones in serving the aims of activist translation. These aims primarily include accomplishing the desired social change by contributing to counter-narratives to support activist communities, and by contributing immensely to the related

knowledge production/repertoire development. These are facilitated on the focal platforms in this study thanks to their higher click rates, higher volumes of textual production, higher and faster rates of circulation, and the following access rates by the reader when cross-compared and contrasted.

The translation-induced non-literary texts I chose to present and analyse here indicate most of the common textual production peculiarities on digital activist translation platforms, and most of the common translator interventions/strategies. Besides, I tried, to the best of my ability, to include several text excerpts whose translators I could include in the interview part of this study so that I can ask hows and whys. Therefore, instead of including countless and repetitive texts here, I only offer a limited but representative number of them that are analytically-representative enough to show how re-organized, re-framed and re-structured they are according to the requirements of digital media.

On the focal digital activist platforms, translation seems to have played a pivotal role and source of textual production along with indigenously-composed texts, which points at the facts that translation is an irreplaceable and constituent tool for these platforms and digital activism in general, and that translators are key in this process as active agents of mediation and social change. For all the translations, it is possible to see the names or nicknames of the source authors and digital activist translators; sometimes even brief introductory information about the author or translator, if they are well-known in the community for various reasons, is presented as well. In short, all of the non-literary texts which are translation-induced on those digital activist platforms are explicitly stated as translation sometimes directly in the introductory remarks added by translators or editors, sometimes within texts, and sometimes through multimodal inclusions which I refrain from calling paratexts as

those parts are seemingly main constituent parts of the whole text on digital platforms. This might be indicating to an effort of validating activism in general, and developing activism literature in general in Turkish context with its such various subthemes of activism as queer or environment while also contributing to the rise of activist translation as an area of study and knowledge production domain.

The aforementioned textual modalities on digital activist translation platforms have witnessed various modifications, and they can be further discussed and analysed under five broad categories as the data indicated. These are multimodality, machine translation utilization in digital activist translation, hypertextuality, citationality, and multi-layeredness.

6.1.1.1 Multimodality

As Kaindl (2013) argues, multimodality has today become the standard/the norm on digital communication channels rather than being confined to a sporadic, exceptional, and rare case. This is a fundamental characteristic of digitalized texts because today's digital communication platforms and channels are built upon novel meaning-making elements. It is, therefore, possible to argue that a new language of meaning-making and message transfer is present on digital (Littau, 2011). It is, hence, required now that one who wants to use digital media and benefit from its advantages over traditional media with these purposes should adopt this new language to reach more readers and be circulated more on digital (Buts, 2023) because content and — especially texts in this case — on Web 2.0 have now new compositional variables such as keywords, follow rates, likes-dislikes, comments, Tweets, hashtags and the like.

Parallel to these arguments, the first and most common textual modality I observed on the focal digital activist platforms regarding the texts published is multimodality. Although this is a common feature for both translation-induced and indigenous texts, I realized it is more common – almost to the extent of being a standard – for translation-induced texts. Of all the 156 texts I primarily analyzed, while the rate of indigenous texts which have multimodal inclusions/elements was 59%, the same rate was 91.6% for the translation-induced texts which have no multimodal elements in their proto (source) texts, which stands as a striking observation.

The following example (Fig. 1) is a feminist-activist themed translation-induced multimodal textual composition shown side-by-side with its proto-text¹⁰ published on one of the focal digital activist platforms (Çatlak Zemin) in this study. The title of the translation, on the right, implies that it is a translation: “Guardian haberi (News from *The Guardian*)”.

10 Proto-text is a term used in intersemiotic translation studies, and was observed to have been adopted by many digital activist translators. For this reason, instead of ‘source text’, this term continues to be used throughout the study.



Fig. 1 Arjantin: Yüzbinlerce kadın şiddete karşı eylem düzenliyor¹¹ (Proto-text on the left)

11 Hundreds of women protesting against violence.

<https://catlakazemin.com/arjantin-yuzbinlerce-kadin-siddete-karsi-eylem-duzenliyor-guardian-haberi/>
All the figure titles were derived from either their own title or from their function and significance for this study unless as they have their own titles.

The meta-text¹² on the right displays many multimodal interventions planned, decided and executed by the digital activist translator either individually or collectively. There are various additional multimodal elements here which I keep revisiting (the same example from other perspectives) once the related discussion focus comes up in the following pages. Firstly, the translator seems to have increased the number of visual elements in the proto-text and also have replaced them with others as they probably deemed to be more effective. The new visuals reflect collective protests held in Turkish context, so local ones were preferred in the meta-text; however, other visuals with hashtags are in Spanish. Hence, the text is glocalized¹³. While the translator apparently would like to draw attention and address local activists in the receiving context with more targeted local visuals, they also add visuals with hashtags that do not exist in the so-called original, and instead of localizing it, the translator prefers to include hashtags in Spanish which they explain — translate — verbally in Turkish in the following sentences of the text. By doing so — mediating the text with multimodal interventions —, the translator seems to be trying to connect the activist movement in Argentina with those in Türkiye as two interconnected parts of the greater women’s struggle. They also appear to be trying to establish greater universal solidarity among activists by providing them an opportunity of standing with them through the use of hashtags in the language of the protestors. In other words, the visuals with hashtags serve as a call for support and solidarity as if they were written parts of the text. What is left unsaid (“We are one, our goals are common, stand together” and the like) is expressed through visuals

12 Meta-text is a term used in intersemiotic translation studies, and was observed to have been adopted by many digital activist translators. For this reason, instead of ‘target text’, this term continues to be used throughout the study.

13 An item or service which is created and offered worldwide but modified to suit customers in regional settings is referred to as glocalized.

(another mode of meaning-making). Furthermore, these hashtags also help related translated content be easily disseminated, circulated, and connected to each other under one title in a way to form an ‘international e-repertoire of activism/women’s struggle’ etc.

Nevertheless, the only multimodal inclusion is not photographs or silent pictures as we saw in the previous example. Language can be utilized in a written, oral, audio, and also visual form, and that visual forms can be either static as in the previous example or dynamic (Stöckl, 2004). For instance, the following example in Fig. 4 which was taken from a queer-activist translation-induced text includes a dynamic form: video.

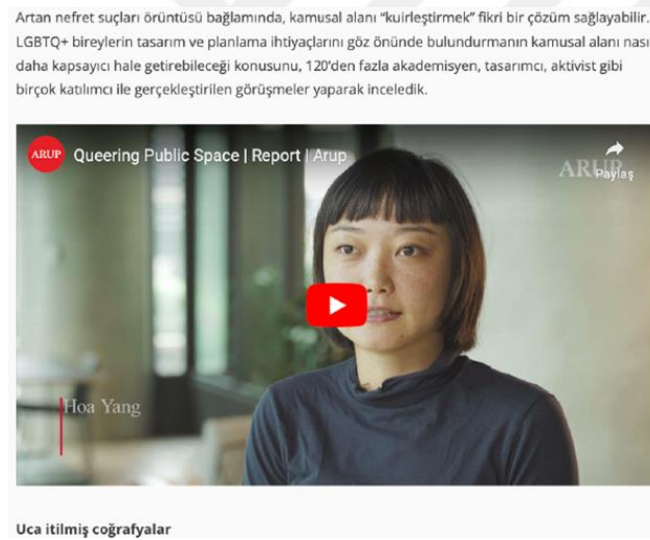


Fig. 4 Kamusal alanı kuirleştirmek¹⁴

There is an embedded video in the middle of the translation-induced meta-text which does not exist in the proto-text. Interestingly, this video is not an extra element in the

¹⁴ Queering public space
<https://catlakzemin.com/kuir-sehir-daha-kapsayici-bir-kamusal-alan-tasarimi-icin/> (The video was replaced – 20.01.2024)

translation; in other words, it does not repeat or further explain what has already been said in the paragraphs. Rather, it completes the second part of the text entitled “uca itilmiş coğrafyalar (marginalize geographies)”. After translating the part of the proto-text which says “120’den fazla akademisyen, tasarımcı, aktivist gibi birçok aktılımcı ile gerçekleştirilen görüşmeler yaparak inceledik (We examined it by conducting interviews with more than 120 academics such as designers and activists)”, the translator benefits from a video of their own choice with autogenerated Turkish subtitle on YouTube in order to replace what has been explained in words in the proto-text; that is, the translator uses a video (with Turkish subtitles) of an expert researcher in this topic to replace the written paragraph in the so-called original which they omitted while translating. The translator (120345.T.) explains their strategy in the interview by arguing that this way they thought the message would be easier to circulate, digest, and more direct because they aim to spread the activist information among readers with fast and solid effects in society but not to compose a textbook. Interestingly, they expressed that they shared their versions with the source writer to get permission for using the text and received a reply confirming its effectiveness; then a week later they received another e-mail letting them know that they revised their versions too. The same observation is valid for the following examples on a different digital activist platform (Fig. 5 which was taken from an environmentally-activist themed translation-induced text, and Fig. 6 which was taken from an intersectionally-themed [queer, feminist, and Marxist-activist] translation-induced text, see below).

Plastik endüstrisinin talebine rağmen San Pedro La Laguna halkı, bir yandan köklerine dönerken bir yandan daha temiz bir dünya mücadelesine devam ediyor.



ETİKETLER Çeviri ekoloji Plastiğe hayır Plastik Plastik endüstrisi San Pedro La Laguna Sürdürülebilirlik
Video

Fig. 5 Plastiğe hayır¹⁵

Here in Fig. 6 below lies only one difference, though; in this text, after replacing the word-based paragraph with another kind of semiosis (video), the translator informs and prompts the reader with instructions right above the video saying “for Turkish subtitles, just click on CC” which is followed by a direct request and link for solidarity and support from people with similar activist motivations. Apparently, the translator mediates and intervenes in the text via additions that do not exist in the proto-text in order to have sociopolitical repercussions, and direct effects of social change.

¹⁵ No to plastics – this video does not currently exist on the platform (December, 2023)

Edebiyat teorisyeni, düşünür Terry Eagleton, Batı'da büyük anlatılara dönüşü tartışıyor. Türkçe altyazı için CC'ye tıklamanız yeterli.

Kanalımıza Kreosus veya Patreon üzerinden destek olmayı unutmayın: <https://kreosus.com/terrabayt>
<https://www.patreon.com/terrabayt>

Çeviri: Terrabayt



Fig. 6 Büyük anlatılara dönüş¹⁶

However, the opposite of this might also occur. In the example above, the digital activist translator replaces the word-based paragraph with another kind of semiosis (video); nonetheless, in the following example below in Fig. 7 which was taken from an intersectionally-themed [feminist and queer] activist translation-induced text, digital activist translator takes a video as a proto-text and translates it intersemiotically into words without giving subtitles. On top of that, they translate it by summarizing it; they adapt it in their own words in a similar way to ‘summarizing’¹⁷ as a translatorial practice in the Ottoman tradition of translation that

16 Returning to grand narratives - this video does not currently exist on the platform (December, 2023) [thank you for your patience. We are doing some work on the site and will be back shortly]. <https://terrabayt.com/terry-eagleton-batida-buyuk-anlatilara-donus-2010-turkce-altyazili/>

17 It is referred to as ‘hülase’ in the studies on Ahmed Midhat’s works (Demircioğlu, 2009).

contradicts the common perception of complete rendering of a source text in a translation faithfully.



"Esther Perel on Ghosting, Icing and Simmering in Modern Relationships" videosunun Türkçe uyarlamasıdır. Videoyu metnin sonunda izleyebilirsiniz.

Fig. 7 Intersemiotic adaptrtranslation¹⁸

Similar to the functions of the video-mediating the proto-text, there is also an example embroidered with tweet visuals as in Fig. 8 which was taken from a queer-activist translation-induced text below.

¹⁸ Translation of the content: this is a Turkish adaptation of the video "Esther Perel on ghosting, icing and simmering in modern relationships". You can watch the video at the end of the text.
<https://velvele.net/2020/10/07/iliskilenememe-uzerine-uc-kavram-sirra-kadem-basma-zamana-birakma-kenarda-bekletme/>

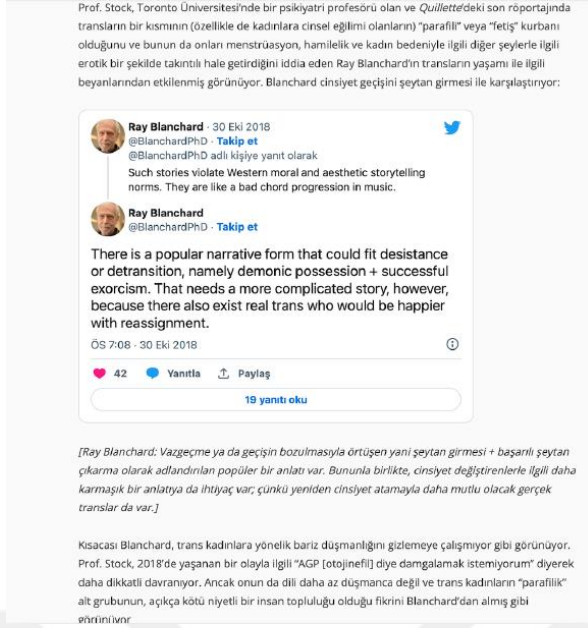


Fig. 8 Transfobi üzerine¹⁹

This text is an excerpt from an example of a translation-induced multimodal text with again translator omissions, additions, modifications. The interesting textual mediation done by the digital activist translator here is about the use of tweets. Instead of sentences or paragraphs, tweets — which function like them — are embedded. The translator here translates some parts of the proto-text, then in the related section of the text, omits the part presenting Ray Blanchard's arguments and replaces it with Ray Blanchard's actual tweet visuals (in its source language) where Blanchard puts forward arguments directly. Then the translator translates the tweets into Turkish in italics right after the tweets. Interestingly though, the translator continues the text with their own indigenous addition where they criticize and comment on Ray Blanchard's arguments. In so doing, the translator mediates the translation-induced text to be more 'expressive' and 'inclusive', and also "blatantly direct" and "aggressive and triggering for the [receiving] reader" (in the translator's

19 On transphobia – page not found (December, 2023) – Çatlak Zemin

own terms as expressed in the interview” (130346.T.); in this way, it includes the object of discussion directly in the text rather than transferring what it says in reported speech.

Below in Fig. 9 which was taken from a queer-activist translation-induced text is another example parallel to the one above by a different translator. This excerpt from a translation-induced multimodal text exemplifies modifications and multimodal enhancement conducted on the text.

Birçok kişi videoyu genç bir trans kadın ile büyükbabası arasındaki bağla ilgili olarak yorumladı.

Pablo Echenique adlı bir izleyici “@jb_spain’in bu reklamı çok güzel, bu heteroseksüel cis erkeği bile ağlattı” diye tweet attı.

“Platformda 606,3 bin takipçisi olan Arjantin doğumlu İspanyol fizikçi ve siyasetçi sözlerini şöyle sürdürdü: “(Reklamın) varlığı, trans bireylerin haklarını koruma ihtiyacının toplumda çoğunlukta olduğu anlamına geliyor.



Fig. 9 Trans hakları²⁰

²⁰ Trans rights - This video does not currently exist on the platform (December, 2023) - GMag

This is a part of a text which is a mixture of indigenous writing and translation. Moreover, it again includes an embedded tweet and a video with their translations following in the text itself and the translator's comments thereupon — none of them exists in the proto-text. Just as in the previous example, the translator translates some parts of a text and uses them together with their own additions (indigenous writing). The translator again omits the link to the video and some group of words describing it in the proto-text and adds the original tweet with its translation preceding it and the discussed video with subtitles into the meta-text. However, more importantly, the translator comments on the video and includes that as part of the new text but not as a translator's note given outside of the 'real' text at the bottom of the page, which makes the reader aware that the translator is there processing the text and announcing their opinions on it openly. Again, it includes the object of discussion and the personal comments on it directly in the text rather than stating what it says in reported speech.

Similarly, there is a multimodal translation-induced meta-text in Fig. 10 below, which was taken from a queer-activist translation-induced text, on a par with the exemplary excerpts given above. In this translated text, the translator again uses an embedded video with embedded Turkish subtitles (translated by the same translator of the rest of the text) instead of a paragraph in the proto-text whose content is even slightly different than the video it is replaced by.

Greenberry "Artık on bir yaşında bir kız çocuğum var ve çocuğum hayatımda başıma gelen en iyi şey. IntersexUK için çalışmaktan mutluyum. Parlamenterlerle çalışıyoruz ve raporlarımız Birleşmiş Milletler'in İngiltere'de çocuklar üzerinde yapılan ameliyat ve diğer zararlı uygulamaları kınamasında etkili oldu." diye konuştu.

İnterseks olduğunı nasıl anlarsın?



İnterseks Dayanışma Günü için 23 yaşındaki interseks aktivisti Anick, PinkNews'e deneyimlerini ve intersekslerin karşılaştığı sorunları anlattı.

Anick, şunları dile getirdi: "Çok küçük yaşta farklı olduğumu anladım. Sanırım 5 yaşındaydım. Sanki uzaylıymışım gibi hissettim çünkü her zaman bedenime aşırı bir ilgi vardı. Neyin farklı olduğunu bilmiyordum ama farklılığın 'aşağıda', özel organlarımda olduğunu hissediyordum. Doktor ve hemşirelerin benim bedenimle ilgilenme tarzı başkalarına da hakları olmadığı halde bedenime bakmaları için cesaret veriyordu. Ne zaman ki doktorlarımdan birisi tıbbi terimler yerine 'interseks' kelimesini kullandı, o zaman kendimi bir yanlışlık ya da hastalık olduğum fikrinin ötesinde görebildim. İnterseks kelimesi deneyimimi normalleştirmemi, kendimi anlamamı, yalnız olmadığımı görmemi sağladı."

Fig. 10 İnterseks²¹

In the meta-text, after writing "intersex olduğunı nasıl anlarsın? (how do you realize that you are intersex?)", the translator answers not in a written way, but via a video. Nevertheless, there is a striking difference in this example. Whereas the translators remain mostly loyal to the content they replaced in the proto-text, here the translator chooses a video which also tells about the things the related part of the proto-text does not. The omitted part in the proto-text talks about "what is intersex, and how do you understand if you are one"; however, the video in the meta-text answers the same question by comparing and contrasting it with the question: "what is trans, and how trans and intersex do not mean the same". When asked, the digital activist translator (122322.T.) justified their strategy by arguing that as people tend to get

21 Intersex – platform page was reconfigured, the video was replaced with only a photo of the opening (December, 2023) – KaosGL

confused and mistake them for one another, they wanted to add a video to answer the questions intended in the proto-text. However, they reportedly also wanted to clarify the confusion while also contributing to the terminological standardization in the queer subfield of activism. In other words, the digital activist translator acts as an independent agent, mediates the text, and reflects their own choices in the meta-text.

The last example I will present under this section is a different kind of multimodality. Although all the excerpts above are from primarily non-literary informative translation-induced texts, this one is primarily a literary text despite being used with an informative purpose and function. In other words, the digital activist translator changes the type and function of a textual material while also mediating the form of the proto-text deliberately as can be seen below in Fig. 11 which was taken from a feminist-activist translation-induced text.

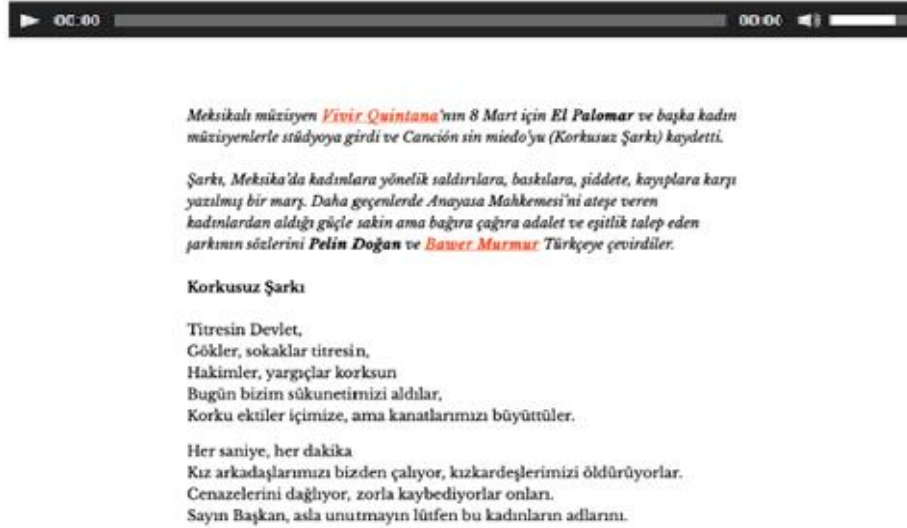


Fig. 11 Korkusuz şarkı²²

22 Song without fear – the background song is not available now (December, 2023): <https://velvele.net/2020/03/10/korkusuz-sarki/>

This textual composition consists primarily of the lyrics of a Mexican song which was specially recorded by women singers with a special motivation to celebrate the Women's Day, March 8th. The activist translator here decides to translate and compare an important, meaningful text to celebrate March 8th. Upon having been asked, the translator (122846.T.) states that when they came across the news on an international news website, they believed that it shouts a message of celebration clearly and they liked the mood and the enthusiasm the song/march radiates; then they decided to translate it as the intended text of celebration to be published on the digital activist translation platform (Velvele). However, so as to be able to celebrate the day personally as well, in other words with their own voice being heard in the text directly as if they (the translator) were shouting, they decided to add an introductory paragraph before the translation of the lyrics. In that paragraph, the translator not only introduces the song/march and its significance, but also expresses their own activist ideas to highlight the importance of the day and women's movement in a highly vehement tone. In so doing, an expressive literary poem-like lyrical text is assigned an informative function too. The multimodal part of this case comes from the translator's decision to add a button which plays the song when clicked at the top of the page, and a YouTube link at the bottom. I believe, the best way to explain this combination would be to argue that the translator uses a translation with their own additions together with audio-visual materials to compose, or mediate, a text. In short, this multimodal translation-induced page turns into a site – maybe a street – where the day is celebrated with both music and the banners and posters shouting activist messages. Apparently, digitality and translation empower activism through such mediations.

As can be deduced judging from the examples, and many more like them, translation constitutes the essence of the texts produced and published on digital activist platforms; and these translation-induced meta-texts are almost always (91.6%) multimodal in nature. However, it is a must to note that unlike many other similar studies mentioned in the literature, these multimodal elements on digital activist translation platforms are not always paratextual or peritextual elements; instead, they are the parts of the main texts – sometimes to replace a sentence and a paragraph, and sometimes to be the whole text. In other words, there is no such distinction between the verbal text at the centre and the surrounding (paratextual) supplementary multimodal elements; they are one and intertwined.

Such kind of texts exemplify the common textual production norm on digital in general: user-generated/derived content on digital. The digital activist translator becomes the producer of a specific content as the reader/user of the proto-text. On it, an interviewee says, “there is a text, and we can add on to its basis of reality; after all, this is activism” (146752.T., own translation, see Appendix D, 1). For this reason, I propose to call such translation-induced e-texts as ‘augmented texts’ because while the proto-text is taken as the basis, it is enriched by the digital activist translator – just like the recent technological concept of augmented reality (AR) in which a technological set of glasses enables one to see added elements which do not exist in reality on an authentic scene. This analogy was referred by one of the interviewees as well, “[w]e put something on top of the text we translate, like augmented reality,” they say, “but of course the reader can only see that addition if they look through the lens of an activist” (123846.T, own translation, see Appendix D, 2.). This enrichment emphases were voiced by various interviewees as well; for instance, an interviewee puts forward:

The language of digital is visuality, and so is it in social media. This ensures rapid spread and consumption of the textual material. It also ensures permanence and retention in memory; for example, it quickly engraves what is wanted in the collective memory. This process, hence, can be followed both thematically and chronologically with the images in circulation, and with hashtags. In this respect, it also fits the aims of activism. So, this is a strategy I put forward in digital activist translation. [...] By doing so, we are actually enriching the text. (130346.T, own translation, see Appendix D, 3)

However, although I prefer using the word ‘augmented’ (*artırılmış* in Turkish) for such texts in parallel to the concept of ‘augmented reality’, four interviewees used directly the word ‘zenginleştirilmiş’ (enriched). At this point, I wondered why this word was used by four different interviewees in different sentences to explain the same issue; and did some research on the word. Then I found out that the word ‘zenginleştirilmiş’ in Turkish, so is ‘enriched’ in English sources, is sometimes used for e-books. However, those sources mainly approach e-books from a little negative standpoint in the sense that they consider e-books as created simulacra of printed texts, believing digital is secondary to hard copy. In my case, though, ‘enriched’ – or ‘augmented’ – text is not a copy of preceding so-called original; rather, it is a new mediated textual material based on a translated text whose effect and message are reinforced, augmented, thanks to the mediation of digital activist translators who are, as Chaume-Varela (2004) also argues, known for their ability to decipher the complex web of relationships between “signifying codes which complement and frame words and linguistic meaning” (p. 12). In short, translation-induced augmented texts might be creating a new kind of enhanced texts which burgeon while forming a new text of texts for the receiving readers. Nevertheless, digital activist translators are not alone in this enhancement and mediation; they utilize machine translation as well and the ways they instrumentalize and give agency to machine translation needs also to be discussed.

6.1.1.2 Machine translation utilization in digital activist translation

Machine translation, which includes adapting computer-based algorithms to automatically translate texts from one language to another, has the potential to significantly increase the speed and efficiency of activist translation efforts especially in times of globalization and the digitalism (Koç, 2020). It is possible to observe this aim of establishing efficiency and make gain on time while also facilitating the rapid dissemination of activist messages in a couple of studies such as Chen et. al (2019); nevertheless, the analysis of the textual materials and the interviews point at the fact that activist translators on digital platforms benefit from it especially in two ways during textual production.

As mentioned above, there seem to be two primary machine translation practices that should be paid attention to in digital activist translation. In terms of efficiency on time and translator effort, the first one will probably sound expectable and reasonable for those who are familiar with translation practice. This first kind of practice regards multimodal digital activist translation texts that might include videos or short clips with subtitles either done by the translators-in-charge via the use of related studio programs or auto-generated by YouTube; in each of them, the reader can see or hear the source text as well alongside the translation. Although this might, rightfully, raise questions regarding the authorial authority of the ‘compiled’ digital activist translations on those platforms, it proves efficient as the interviewees argue and as proven in the examples Figs. 4, 5, 6, 7, Fig. 8, and Fig. 10 which are presented before in the previous part.

In this thesis, I do argue that use of machine translation doubles the efficiency regarding translation-mediated textual formation on digital activist translation platforms as it becomes a tool especially ensuring the terminological accuracy and

consistency pertaining to a specific theme of activism in shorter time. However, I realized that machine translation use is almost always subject to a human-guided post-editing and actually revising process so as to infiltrate the activist tone into it. This signals the co-existence of a machine and human agent in terms of translating. However, this kind of an agency is not limited to the task of translation, this applies the same in creating counter-narratives via translating because as Baker (2006a), puts forward, several agents work together to create narrative. Narrative involves characters who can be actual or made-up, human or otherwise in an intricate relationship with one another. Moreover, for Baker (2006a, 2010), a counter-narrative and translation-mediated re-framing are accomplished through a variety of media and expression techniques. Considering that, a machine translation tool might as well be considered a narrative accrual (Bruner, 1991) agent within the scope of digital activist translation.

Therefore, it is possible to argue that there is a differentiated form of agency within the scope of digital activist translation. Nonetheless, I believe, the phrases ‘co-agency’ and ‘collective agency’ do not cover the nature of this human-machine interaction as they connote more of a human-human collaboration for which I will use ‘collective agency’ in the following parts later on. For this reason, based on its definition of being composed of the combination of two different elements, varieties or species, the phrase ‘hybrid agency’ would be a better term to cover this human-machine interaction peculiar to digital activist translation. I prefer using this term of hybrid because this is a form of co-agency consisting of human being and machine performance in a united and integrated manner, and because it is a word already in use in software programming for human-machine interactions.

Nonetheless, there is a second, and controversial, use of machine translation too within the scope of digital activist translation. It is known that sometimes digital activist translators, on volunteer basis, resort to translation engines such as Google's in order to translate from and to other languages they do not know. They translate a text, for example through Google Translate, and use it on activist platforms; this raises an issue which is also an ethical concern I will elaborate more on in the following chapters. In this vein, when the digitalization of translation and activism come together, a new translation practice emerges: a kind of postediting on a machine translation. The interviews showed that it sounds possible, sensible, and ethical, for digital activist translators to use machine translation with activist aims. Despite being only a few, still more than none, the interviewees argued that although it might not be acceptable to use machine translation for paid jobs, they might as well use it to translate an activist text, or excerpt, from a language they do not know with the aim of producing, mediating, a follow-up text to be published on a digital activist platform in line with their activist agenda. For instance, an interviewee states, "I do not use it, but it might be useful. I think it is a practical and ethical way that monolingual people can use in order to make understandable translation, to perform activist translation, to convey a message. Then, of course, revision is needed" (122322.T., own translation, see Appendix D, 4). This finds reflections in the answer of another interviewee arguing, "it can be used, I believe but the translator should add their own voice" (122334.T., own translation, see Appendix D, 5). As can be understood from the interviews that although machine translation is acceptable and useful for digital activist translators, there is a strong tendency to highlight the significance of revising it by the translators themselves.

In other words, using machine translation tools to translate a text from a language they do not know and postedit it so as to promote social change by reframing public narratives and creating counter-narratives based on shared ontological narratives is useful and acceptable. In parallel to all these, I also observed during participant observation that one digital activist translator benefited from ChatGPT in translating a text on which they made additions, augmentations later on. Upon having been asked, they justify their such translatorial actions by claiming that what they do is to enlighten people, to serve their activist aims, and that they use only a part of the text as they would add their voices as well; that's why, they deem it absolutely fit.

6.1.1.3 Hypertextuality

Another characteristic feature of digital activist translation texts is the active use of hypertextuality. A hypertext can be defined as a text that is shown on a computer screen or any other electronic tool and contains referential links (hyperlinks) to further content that the reader may view right away. As this definition suggests, hypertexts are almost the standard feature for all the texts on digital as it is now easier and practical thanks to the convenience of travelling across various documents and pages on digital. However, it is significant to note that hypertextuality serves two functions in digital activist translation. The first being the standard use of it as allowing interested readers to access similar and related texts for further reading. The second use, though, seems particularly crucial and peculiar to digital activist translation since it does not direct reader to a text outside of the primary translation-induced text; rather, it makes the other text a complementary part of the primary translation-induced text. Hypertextually-integrated text combines the meaning and

the message encoded in the host text, as also reflected by an interviewee, that it functions like “an intertextual knitting process” (121278.T., own translation, see Appendix D, 6). On this second use, I elaborate in the very next part.

This brings the discussion to the second function of hypertextuality. Such language-specific mediations in translating a digital activist text and creating a culture repertoire is not a single-text job. It is necessary to integrate it to the already-existing activist narrative and repertoire, and general cultural accumulation in this field; and the connections and microhistories mentioned and not mentioned in it must be transferred and added. This addition is now achieved in the digital environment with hypertextuality and, of course, multimodality (videos, gifs etc.). This deserves close attention as one of the different aspects of digital activist translation texts from other texts because such texts use both written and audio-visual translation within a text.

There are various examples on the focal digital platforms to display the aforementioned two functions. The first function of hypertextuality on digital media which is the standard use of allowing interested readers to access similar and related texts for further reading can clearly be observed in the following Fig. 12 which was taken from a feminist-activist translation-induced text.

Çeviren: Nehir Kovar

[1] *Revolutionary Feminisms – Conversations on Collective Action and Radical Thought*, Editörler: Brenna Bhandar, Rafeef Ziadah, Verso Yayınları, 2020. Kitap, Türkçeye henüz tercüme edilmedi. İlgilileri, aynı kitapta Avtar Brah ile yapılan mülakattan yine benim çevirdiğim, *kesişimsellik* ve *diaspora* kavramları etrafında kurulu bir metne [şuradan](#) erişebilir.

[2] Genel kavram olarak kullanıldığında *welfare* – refah olarak, uygulamada kullanıldığında sosyal yardım olarak çevrildi: Örn. women on welfare – sosyal yardım alan kadınlar.

[3] “1970’lerde, Birleşik Krallık’ta Muhafazakâr hükümetin seçilmesiyle, Aile Ödeneği ki ilkin 1946 yılında sunulmuştu, Aile Ödeneği, primsiz bir ödenek sağlamak için vergilendirme yoluyla finanse edilen, Aile Geliri Eki (Family Income Supplement) getirilmesinden etkilenmiştir. Bu, Aile Ödeneği’ndeki herhangi bir artışı sınırlandırmak üzere test edilmiş bir yardımdır. Bu önlemin getirilmesine çocuklar için süt desteğinin geri çekilmesi eşlik etti.” (Dipnot çevirisi, sayfa 403, ikinci dipnot.)

[4] *Workerism*, Türkçeye genelde *işçilik* olarak çevirilmiş, *işçi* olarak ifade etmeyi yeterli gördüm. Öneri ve bilgilendirmeler için Yeşim Dinçer’e teşekkürler.

[5] *Wages for Housework: The New York Committee 1972–1977, History, Theory, Documents*, ed. Silvia Federici and Arlen Austin (New York: Autonomedia, 2017).

ETİKETLER bakım ev işine ücret kampanyası göçmen emeği Kadın emeği toplumsal yeniden üretim

Fig. 12 Ev işine ücret.¹²³

This excerpt is from the very last part of an openly (as understood from the word *çeviren* in Turkish, which means ‘the one who translated’) translation-induced textual production which includes indigenous texts produced by the digital activist translator themselves. It lists a few translator notes not as a paratextual but very textual part of the text: in [2] and [4] translator explains their terminological decisions and choices; in [3] the translator gives further information regarding the historical background as they wanted the reader to be informed deeper and more comprehensively — with an activist motivation not surprisingly; and in [1] and [5] the translator mentions two important sources for further reading but in [1] the translator mentions a book translated by themselves with a hyperlink on a written

²³ Wages for housework
<https://catlakzemin.com/ev-isi-hala-sermaye-olusumu-icin-ucretsiz-bir-emek-silvia-federici-ile-soylesi/>

word of the text itself as can be seen in “*şuradan* ulaşılabilir (accessible *here*)” written in blue that is also a common indicator of hypertextual links on digital.

Sometimes, again in close parallel to the first function, digital activist translators decide to include the proto-texts (source texts) in the meta-texts, and instead of copy-pasting it into the meta-text, they use hypertexts to directly refer to them. This also enables the reader see and read the material in its own original setting and language as published by its author or translator as can be seen through the blue button at the bottom of the in Fig. 13 below which was taken from a feminist-activist translation-induced text,.

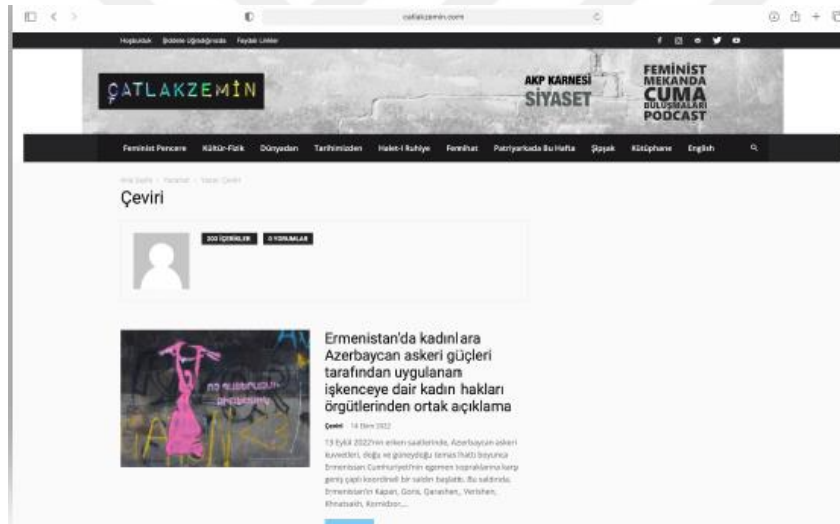


Fig. 13 Kadın hakları örgütlerinden ortak açıklama²⁴

Another highly interesting use of hypertextuality includes use of hashtags with an activist theme. In Fig. 1, apart from multimodality, there is also this hypertextuality use that needs to be analysed. The digital activist translator augments the text with hashtags that do not exist in the proto-text. Interestingly, these hashtags

24 Joint declaration by women's rights organizations.

are given in the language of the proto-text which is Spanish; nonetheless, the translator translates and explains them in Turkish in the rest of the text. By doing so, the translator does not direct the reader towards a source text nor do they direct the interested reader for further reading; instead, they seem to be directing the activist reader for all the related texts in various languages on the same subtheme of activism. They attempt to build a greater global solidarity among activists around shared narratives of activism and solidarity by giving them the chance to stand with one another through the use of hashtags in the language of the protestors. They also link the specific activist movement in Argentina with those in Türkiye as they are both components of the larger women's struggle. Furthermore, these hashtags also help related translated content be easily disseminated, circulated, and connected to each other under one title in a way to form an 'international e-repertoire of activism/women's struggle etc'.

Fig. 14 below which was taken from a feminist-activist translation-induced text, shows another example of hypertextuality use in digital activist translation. In this example, the text itself is a translation as stated in the beginning. In it, through the hypertextualities embedded onto the very words of the text, the reader is directed to other pages and some related news. In this respect, the function of hypertextual references is quite similar to those above.

Çeviri metnin alt kısmıdır.

Mısırlı bir TV sunucusu 2017'de programında geleneksel evliliğin dışında hamile kalmanın yolları hakkında konuşmaya cüret ettiği için [üç yıl hapis cezasına çarptırıldı](#). Mısır'da bu konuların konuşulması hâlâ tabu.

Bedenimin benim olduğunu ve rahmimi kapitalizmin hizmetine sunmadığımı söylemek de tabu. Bunu dile getirdiğinizde “[eksik](#)” ve “[tamamlanmamış](#)” olarak adlandırılıyorsunuz. Ve bazen [patriyarka alçak sesle söyleneni haykırmaya başlıyor](#) -EKONOMİ İÇİN BEBEK YAPIN- bir taraftan da bebek sahibi olmak isteyen birçok kişinin uzun zamandır yüksek sesle söylediği şeyi görmezden geliyor -ÇOK AZIMIZA FAYDA SAĞLAYAN BİR EKONOMİYİ GÜÇLENDİRMEK İÇİN ÇOCUK SAHİBİ OLMAMIZI BİZZAT BU EKONOMİK POLİTİKALARINIZ İMKANSIZ KILDI. Bizler, kapitalist patriyarka için çalışan rahimlerden çok daha fazlasınız.

Rahimleri üretici işçilerin hizmetine sunma eğilimi, her ikisi de küresel liderlik için yarışan ve her ikisi de [nüfusun azalması](#) ve [düşen doğum oranları](#) nedeniyle yalpalayan Amerika Birleşik Devletleri ve Çin'de özellikle belirgin. Özellikle ABD'deki beyaz bebeklerin ve Çin'deki Han Çinli bebeklerin azalması, iktidar sahiplerini endişelendiriyor. Bizler, etno-üstünlüğü patriyarkanın kuluçka makinelerinden çok daha fazlasınız.

Çin'de, [rahimlerini patriyarkaya sunmayı reddeden feministler bunun için cezalandırılıyor](#). Heteroseksüel seks, evlilik ve çocuk yetiştiriminin reddedilmesi -Güney Kore'nin radikal feminizm hareketinin ortaya attığı 6B4T olarak bilinen fikir- o kadar tehdit edici bulundu ki, bunu benimseyen [feminist gruplar birdenbire çevrimdışı bırakılıp, susturuldu](#).

Fig. 14 Rahimlerini patriyarkaya sunmayı reddeden feministler²⁵

The translator here, whom I had the opportunity to interview with, composes a translation-induced text with indigenous contributions and hypertextual referential links. Both in the translated and indigenously-written parts of the text, the translator augments the text with other texts, speeches, and news again with an activist agenda through hyperlinks which are again written in blue as it is the format of hyperlinks on digital platforms. For example, where the translator indigenously writes a self-opinioned introduction to the translated parts, they say “[üç yıl hapis cezasına çarptırıldı](#) (sentenced for three years in prison)”. This same phrase serves a hyperlink as well to the actual news story with details. Nevertheless, there is quite an unusual, a thought-provoking use of it. This actual interesting use can be seen in the phrases where translator writes ““[eksik](#)” ve “[tamamlanmamış](#)” (destitute and incomplete)”, and “[patriyarka alçak sesle söyleneni haykırmaya başlıyor](#) (the patriarchy begins to shout what is said quietly)”. When the reader reads the phrase ““[eksik](#)” ve

25 Feminists who reject to offer their wombs to patriarchy - <https://catlakzemin.com/deneme-anne-olmamak/>

“tamamlanmamış” (destitute and incomplete)”, they will probably do not know what the translator means exactly but will feel suspicious as there are quotation marks surrounding the words in the phrase. Thus, they will need to click on it to see what it actually means; and when they do, they are directed to R. T. Erdoğan’s statement about women who would be destitute and incomplete unless they become mothers. The translator calls this as a strategy through which “the reader will watch and hear these striking words directly from the mouth of the person they belong to, and they will hear them in a blatantly aggressive and humiliating tone. This way, this text gets more direct, triggering, and influential over the reader” in line with their activist goals (130346.T., own translation, see Appendix D, 7).

The same effect applies for the next hyperlink phrase “patriyarka alçak sesle söyleneni haykırmaya başlıyor (the patriarchy begins to shout what is said quietly)”. Instead of reporting what the patriarchal statement says indirectly through the words of the translator, the translator wants readers to hear it directly in its original aggressive and triggering tone while also seeing the person who utters that. Furthermore, the translator continues to apply the same strategy throughout the translated part of the text through the words of the writer of the proto-text. For instance, the phrases in blue “nüfusun azalması (that the population decreases)” and “düşen doğum oranları (the decreasing birth rates)” do not give details regarding the rates and the seriousness of the situation which is ‘directly’ presented to the readers’ attention via proof-offering reliable “.gov” web pages which are accessible hypertextually. In addition, the last paragraph includes two more of such phrases. The phrases in blue “rahimlerini patriyarkaya sunmayı reddeden feministler bunun için cezalandırılıyor (those feminists who refuse to offer their wombs to the patriarchy are punished for it)”, and “feminist gruplar birdenbire çevrimdışı bırakılıp

susturuldu (feminist groups were suddenly taken offline and silenced)” do not explain or give details regarding what happened; rather, they guide the reader to the actual reference so as to be able to engage them more deeply and more enthusiastically in their activist struggles.

As the examples indicate, these hypertextual links are not situated outside of a main text as paratexts do, but digital activist translator mediates and utilizes these hypertextual and multimodal links as actual parts of the text. These phrasal links give what the translator states, but what explains it is the hypertextual and multimodal reference that is directed. By doing so, another medium, or another semiosis expresses what is meant by ““eksik ve tamamlanmamış” (destitute and incomplete)”.

Before ending this part, I would like to share one more observation I had thanks to the interview data of this study. Regarding hyperlinks and hypertextuality in digital activist translation, it is possible to realize that a ‘main text’ is formed from texts and videos that have more than one author and director; not to detour though, I will discuss these transforming authorial perspective in the following upcoming parts where I will elaborate on the transforming concept of ‘translator’. However, I would like to touch on an interesting finding regarding a textual practice in the process of translation. The data indicates that even the analysis of the ‘source text’ and the translation process might be similarly transforming too. On this particular point, an interviewee states, “When I come across the text I wanted to find and convey, I think about how I can make it better and more complete, how I can make the information and message clearer, more easily consumed and spread easily, and how it can be shared in shorter forms on Twitter/X and Instagram so that more people can see it.” (140857.T.). This shows that in digital activist translation, what translators take into consideration and what they prioritize changes based on the modalities of the digital.

When asked for further explanations, I realized there are two fundamental source-text analysis strategies emerging in this process. The same interviewee explained, “I am extracting keywords, but not to summarize the text, but to describe the parts and ideas that will be useful to me. Then I make other searches that I can connect with those keywords, additions, etc. for. [...] I also do an image search, and if there are images, I can find similar ones and link to the text if it's important.” (140857.T.).

This novel approach of textual (source and target texts) analysis is an example of selective appropriation as well which is realized by digital activist translators in line with shared ontological and public activist counter-narratives to resist the hegemonic ones. In this regard, all such hypertextual references selectively appropriated and connected as parts of a translation-induced meta-text serve for an accrual of the activist counter-narrative. All these also indicate to a critical point regarding digital activist translators at this point. Digital activist translator, as an active agent, is the agent who establishes the narrative through translation and selectively-appropriated elements. They are option-makers in this sense because they plan and realize which idea and narrative they will transfer. The option they transfer can be a new theme of activism, a new writer, thinker, activist, narrative, and most importantly, ‘experience’ of personal and/or collective struggle into the receiving repertoire.

In short, the translator refers to previous texts with hypertextual links and prepares the ground for subsequent texts. In a way, the whole is reached by being woven from different places by many people and parties at the same time. It creates the literature in the Turkish context and enriches the existing one(s). The fact that the text is hypertextual in digital media ensures that translation and 'indigenous' writings do not get mixed up, thus making archiving easier and allowing the development of

the literature to be traced. Furthermore, in this way, pirated translations are not observed much. In other words, they always state the source author of the hypertextually referred material, and this turned out to be an important value in digital activist translation. Nevertheless, the notion of correct/faithful translation was left behind because they consider the intervention in the text as a deliberate manipulation and enriching intervention. This situation stands out as a point where activism outweighs translation.

6.1.1.4 Citationality

Closely linked with the discussion on hypertextuality above, another characteristic of translated – or translation-mediated – e-texts on digital activist platforms is citationality as an integrated component of in-textual operations. Regarding the discussions of digital structures and hypertextuality of texts and translations, this concept that has been occasionally but indirectly referred to in the existing research, also discussed in the former chapters, is called citationality. Despite being closely related, it should firstly be noted that intertextuality and citationality are not the same concepts, especially within the scope of this study. Both leave their trace in the next; nevertheless, whereas the former could also be indirect, the latter is more authority-indicating and direct (Akçasoy & Koçak, 2022).

As for the translation-induced texts on digital activist translation platforms, citationality stands more out in the front. It is particularly effective in reinforcing the place and position of the text within the broader activism repertoire by connecting it to the former related, well-known, and proof-material references/sources. However, while achieving these, what is particularly novel and innovatively useful for

citatoriality in digital activist translation is its being not only in written form as in all the other examples but also in multimodal forms, and its level of directness.

In other words, it has been known that utilizing citations in an attempt to show proof to the text in discussion, and reinforce the given message via reliable activist and/or expert others is highly common, favourable, and practical in activist translation. Regarding citatoriality in digital activist translation, both the material data and the interviews in this study show that what others state are transferred either in quotation marks directly as in Fig. 10 or indirectly in reported speech version without quotation marks. Nonetheless, in digital activist translation, citatoriality is utilized in an even more direct form than direct/reported speech in written-medium activist translation. It achieves this capability thanks to digital's critical modalities of multimodality and hypertextuality.

For example, in Fig. 4, after translating the part of the proto-text which says "120'den fazla akademisyen, tasarımcı, aktivist gibi birçok katılımcı ile gerçekleştirilen görüşmeler yaparak inceledik (We examined it by conducting interviews with many activists including more than 120 academics, designers, and activists)", the translator decides to replace what has been explained in words in the proto-text with a video of their own choice with autogenerated Turkish subtitles on YouTube. In other words, the translator enables the reader to actually hear and watch the speaker saying what is said in written form. The translator (120345.T.) explains their strategy in the interview by arguing that this way they thought the message would be more direct, forceful and potent because, in line with their activist aims, they aim to spread fast the activist information among readers, and enlighten people with a more into-the-face and direct way.

Furthermore, alongside the video of an expert, the digital activist translator also adds a short clip link of an activist's talk because it says in the proto-text itself that among those almost 120 people they had interviewed there were activists as well. This example is of particular scrutiny and significance here because those activists tell about their own struggles and personal anecdotes of activism. Hearing and watching some disadvantaged people with whom readers share ontological narratives help empathize with them to the extent that they themselves feel the rage to the perpetrators of the troubles mentioned as if the harm were directed to them in the first place. This shows a transfer of experience; in that vein, within the scope of digital activist translation, experience is utilized as an option into the activism repertoire in the receiving system. Otherwise, it would not be possible for activists from all over the world to stand by one another despite even not knowing each other's languages or one another in person. This can be exemplified and witnessed also in Fig. 1 which displays the translator-mediated hashtag visuals provided to give reader a chance of feeling and establishing solidarity with one another. Digital activist translators are, hence, option-makers in this sense because they plan and realize which idea and narrative they will transfer. The option they transfer can be a new theme of activism, a new writer, thinker, activist, narrative, and most importantly, 'experience' of personal and/or collective struggle into the receiving repertoire.

A highly similar use of first-hand citationality can be observed in Fig. 6 as well where a digital activist translator omits the word-based paragraph including Terry Eagleton's ideas about a 'return to grand narratives in the West' with another kind of semiosis (video). While in the proto-text what Terry Eagleton argues is summarized, the translator replaces that verbal part with a video in which Terry

Eagleton actually explains it first-hand; however, as the video's original language is English, the translator informs and prompts the reader with instructions in Turkish right above the video saying "for Turkish subtitles, just click on CC". Consequently, thanks to the subtitles and the translator's mediation of the meta-text, readers can watch and hear Terry Eagleton explain all their ideas. This is a totally innovative and more direct way of citing and quoting someone in a text.

Another example in this regard could be Fig. 8 shown in the previous parts. In Fig. 8, the digital activist translator replaces the verbal paragraph where the arguments of a Twitter/X user named Ray Blanchard are given and criticized with a screenshot of the Tweets in discussion including the profile picture of Ray Blanchard as well. Obviously, the Tweets are given in their authentic form, namely in source language; nevertheless, these Tweets are accompanied by their translations into target language by the digital activist translator. Hence, the reader does not read what Ray Blanchard says either in quotation marks or in indirect speech form; instead, they see Ray Blanchard's Twitter/X profile and read the actual Tweets with their translations and the following translator comments. In short, the translator uses a different form of citationality as in the former example: 'first-hand citationality' which strikes the target reader in a more direct manner than a reported speech and let the real speaker speak without an intermediary.

Another digital activist translator uses citationality not in the translation but in the indigenous part they add over a translated part. In Fig. 14 which exemplifies hypertextuality in the preceding pages, the hyperlinking phrase "'eksik" ve "tamamlanmamış" (destitute and incomplete)" serves as a first-hand citation as well. When the readers click on it, they are directed to R. T. Erdoğan's statement about women who would be destitute and incomplete unless they become mothers. The

digital activist translator, therefore, cites the owner of the word not verbally in quotation marks; instead, chooses to quote R. T. Erdoğan multimodally and directly; in a way, the translator leaves the stage for R. T. Erdoğan for a second to directly address the reader. For sure, the fact that the owner of these words is not commonly described as a user of so favourable a discourse regarding human, especially women's, rights makes it especially worthwhile to invite into the text as a main component of the text as if they were some sentences of the text, which is so indeed. The translator calls this as a strategy through which "the reader will watch and hear these striking words directly from the mouth of the person they belong to, and they will hear them in a blatantly aggressive and humiliating tone. This way, this text gets more direct, triggering, and influential over the reader" in line with their activist goals (130346.T, own translation, see Appendix D, 8).

Last but not least, there is one more hypertextually and citationally-rich excerpt that I would like to share from the digital activist translation platform TerraBayt. This is a full translation of Slavoj Žižek's short article about corona. Fig. 15 below which was taken from an environmentally-activist translation-induced text, displays a sentence which writes "[a]rtı, Owen Jones'un da *dediği gibi* [emphasis added], iklim krizi dünya üzerinde muhtemelen korona virüsünden daha çok insanı öldürüyor ama bu konuda ortak bir panik yok (Plus, as Owen Jones says, the climate crisis probably kills more people around the world than the coronavirus, but there is no widespread panic about it)". While the proto-text does not cite Owen Jones with a hyperlink but with only a standard link outside of the main text, the translator links Owen Jones's very article right onto the most appropriate set of words "*dediği gibi* (as [Owen Jones] says)". When clicked on, these words guide readers directly to the related article instead of citing it in a shorter form and in either in quotation marks or

without them in a paraphrased form. This, again, serves the meta-text to be connected to all the other related texts, be easily traceable among those related texts, and to invite the cited person directly into the meta-text by making it more ‘direct’ and ‘engaging’ for the reader. In a way, this translation-induced text becomes a vis-à-vis meeting point for many parties including the translator, the proto-text author, the “guest speakers” into the text (cited people), and the reader around the same activist theme and more importantly, around the same counter-narrative.

Ütopyaçı değilim, insanlar arasında ideal bir dayanışmanın kurulması çağrısında bulunmuyorum. Aksine, mevcut kriz, küresel dayanışma ve işbirliğinin tek tek hepimizin hayatta kalabilmesi için nasıl gerekli olduğunu, yapılacak tek rasyonel bencilce şeyin bu olduğunu net şekilde gösteriyor. Ve mesele sadece korona virüsü de değil: bizzat Çin aylar önce dev bir domuz gribi salgını geçirdi, şimdi de bir çekirge istilası ihtimali ile karşı karşıya. Artı, Owen Jones’un da dediği gibi, iklim krizi dünya üzerinde muhtemelen korona virüsünden daha çok insanı öldürüyor ama bu konuda ortada bir panik yok.

Fig. 15 Koronavirüs vs. iklim krizi²⁶

As the examples so far indicate, more direct form of multimodal and hypertextual citations can be considered a form of translation activism (Baker, 2006; Tymoczko, 2010) because they provide better contextualization while reframing the way proto-text is received in target culture and system by incorporating an extratextual multimodal citational element into the meta-text as a fundamental part of it. They also efform the activist positionality of the translator as a “founder of discursivity [...] by importing and initiating new ones” (Tymoczko, 2010, p. 231) to the past narratives and the recently emerging activist counter narratives through digital activist translation. In so doing, the translator directly involves some authority’s arguments into the translator-mediated translation-induced meta-texts.

26 Coronavirus vs. Environmental crisis
<https://terrabayt.com/dusunce/gozetlemek-ve-cezalandirmak-mi-evet-lutfen/>

In short, as Richard Baumann also argues regarding their typology of “interpretive frames”, quotations in and through translation function as an “interpretive frame within which the messages being communicated are to be understood”; they concentrate on translated citations embedded in indigenous writing and consider each translated quotation as a framing device in and of itself (as cited in Muhawi, 2006, p. 366). Therefore, it seems highly plausible to consider this kind first-hand citations or multimodal quotations as interpretive re-framing translatorial tools in digital activist translation. The fact that some of these citations/quotations are left in source language whose translations are given in full or summarized form by the translator in meta-texts does not vitiate the argument that they do not perform the same effect as it would in target language because as Muhawi (2006) also supports, “any alienating or foreignizing mechanism which permits a translation to draw attention to itself would be regarded part of its interpretive frame” (p. 367). Building thereupon, it could be argued then that these multimodal first-hand citations/quotations together with such other re-framing tools as prefaces, commenting sections, and translator’s notes could be analysed as tools of re-framing.

6.1.1.5 Multi-layeredness

Another related and crucial feature of such activist translation on digital platforms is their having multi-layers. I use the term multi-layered within the scope of this study to mean each of the separately visible, identifiable parts of a translation-induced meta-text in terms of their sources and process of creation/mediation. That being said, such texts have individually-visible translated parts, untranslated/left-in-source-language parts, and comments section which are generally at the bottom (like little forums) within them. This resembles a palimpsest, a palimpsest translation — written

and added onto each other but each remaining visible to some extent. This can also be considered a kind of transdoing from a hypo-text to a meta-text through perspectivation (Genette, 1997, p. 2). This term of transdoing encompasses all trans-terms including transfer, translation, adaptation, and others that can be found in the specialized literature on translation. A transdoing becomes a palimpsestic one when it is combined with an alternative perspective from the original one as in digital activist translations.

This characteristic of digital activist translations is indeed the very reason I keep using the word “translation-induced” for the texts composed by translators on digital activist platforms because these translators compose a meta-text by translating a whole or part of a proto-text which they augment by using multimodal elements, hypertextual references, and first-hand citationality. As the departure point, and the part at the core — of the text — is a translation, I prefer to call such texts ‘translation-induced texts’.

There are various forms of multi-layeredness regarding digital activist translations, and a couple of examples from the focal digital activist platforms that can be presented here. To start with, in Fig. 16 below which was taken from an environmentally-activist, but intersectional as well, translation-induced text,, in the footnotes, translator acknowledges that their meta-text is a compilation of many sources, a palimpsestic translation-induced text.

[i] Giorgio Agamben'in tırnak içindeki alıntıları için kaynak metin kullanıldı. Sözü edilen metnin çevirisi sitemizde yayılandı: <https://terrabayt.com/dusunce/covid-19-gerekcesiz-bir-acil-durumun-yarattigi-istisna-hali/> (ed. notu)

[ii] Benjamin Bratton, kişisel görüşme.

[iii] Bu cümleden itibaren izleyen sekiz paragraf, Zizek'in daha önce yayınladığımız, <https://terrabayt.com/dusunce/zizek-koronavirusu-karar-vermeye-zorluyor-ya-kuresel-komunizm-ya-orman-kanunlari/> yazısında birebir mevcut bulunuyor. Bu kısımları yayınladığımız yazıdaki halleriyle kullandık. (ed. notu)

[iv] Sonraki iki paragraf, Zizek'in daha önce yayınladığımız, <https://terrabayt.com/manset/zizek-koronavirusu-kapitalizme-kill-bill-vari-bir-darbedir-komunizmin-yeniden-icat-edilmesine-yol-acabilir/> yazısında mevcut bulunuyor. Bu kısımları yazıdaki halleriyle kullandık. (ed. notu)

[v] Zizek, burada kendi kitabı *Ahir Zamanlarda Yaşarken*'den alıntı yapıyor. Biz kavramların uyumluluğu adına bu kısımda Erkal Ünal'ın çevirisini kullandık. Kaynak: Slavoj Zizek, *Ahir Zamanlarda Yaşarken*, İstanbul: Metis Yayınları, 2014, s.14. (ed. notu)

[vi] Daniell Dennett, *Freedom Evolves*, London:Penguin Books 2004, p. 173.

Fig. 16 Palimpsestic meta-text²⁷

Here the translator states that they composed a meta-text which is part translation by themselves, part indigenously-written, part translation directly taken from other sources by other translators and the like. For example, the translator openly declares that they used the proto-text for Giorgio Agamben's quotations whose translated version is said to be available on the given website. The translator continues that the final text (meta-text) includes personal communication done with Benjamin Bratton. Following that, the translator states that the following eight paragraphs from then on are translations copy-pasted directly from an earlier source published before.

Afterwards, the translator further continues to state that for the sake of coherence of the Zizekian concepts used, they used their translated versions by another translator named Erkan Ünal; and finally, the translator acknowledges that they translated and used some excerpts from Daniell Dennett's book *Freedom Evolves*. As can be realized, the ultimate meta-text includes multiple layers of texts some of which are

27 <https://terrabayt.com/dusunce/gozetlemek-ve-cezalandirmak-mi-evet-lutfen/>

already-translated and directly taken from different sources; some are instant translations done by the digital activist translator from the proto-text, and some are indigenous and translated excerpts from various indigenous writers and various translators. All that are selectively appropriated meet in one ultimate meta-text thanks to the digital activist translator who acts on the basis of shared narratives, and each of those layers is uniquely identifiable and traceable like a patchwork translation.

In Fig. 17 below which was taken from a feminist-activist translation-induced text, it is conceivable that in the preface-like indigenous addition, the reader hears the voice of the translator of the text from the beginning. At the top and also in the last sentence, the reader is informed that the text is a translation and there are “çeviri ekleri (translation notes)” incorporated into the text with the aim of providing further explanations. The parts right above the photograph and right below it are indigenous contributions of the translator where the translator shares their own opinions after providing the reader with a background. This part serves an informative and introductory indigenous text as well as a separate opinion article penned by the digital activist translator. However, what is more thought-provoking is the fact that the reader first hears the voice of the translator, then hears that of the proto-text writer, and then the translator intervenes in to explain specific points, and each step is still clearly distinguished. Here the translator’s motivation of doing this might be to explain each point because eventually this is an activist task, an activist translation whose goal is to enlighten, inform people while yielding social change. At the bottom, the translator of the ultimate meta-text announces, “Aşağıdaki söyleşi, *Revolutionary Feminisms* [Devrimci Feminizmler] [1] kitabında, Silvia Federici ile yapılan mülakattan üçüncü sorudan itibaren çevrildi. Yay parantez içi bilgiler çeviri

ekleridir. (The following talk was translated starting from the third question of the interview with Silvia Federici in the book *Revolutionary Feminisms* [1]. The information inside the round brackets are translation notes)”. Furthermore, this remark of the translator points at a one more critical fact that the translator as an agent decides not to use the whole proto-text for translation; instead, selectively appropriates the part they deem relevant, useful, and practical which is apparently the part after the third question.

It, again, shows that in this palimpsestic translation-induced meta-text, translated and indigenous parts are clearly identifiable and traceable. It should be once again noted though, that the indigenous part works not as a paratextual ‘pre-’face addition onto a main translated text; rather, they are separate but complimentary and fundamental constituents of the ultimate meta-text.



Fig. 17 Ev işine ücret.²⁸

28 Wages for housework

<https://catlakzemin.com/ev-isi-hala-sermaye-olusumu-icin-ucretsiz-bir-emek-silvia-federici-ile-soylesi/>

Another example for this section could be Fig. 12 which was analysed from another perspective in the previous sections. Fig. 12 shows an excerpt which is an openly (as understood from the word *çeviren* in Turkish, which means ‘the one who translated’) translation-induced textual production. It includes indigenous texts composed by the digital activist translator themselves. In the last part, the translator lists a few translator notes not as a paratextual but very textual part of the text: in [2] and [4] the translator explains their terminological decisions and choices; in [3] the translator gives further information regarding the historical background as they wanted the reader to be informed deeper and more comprehensively — with an activist motivation not surprisingly, and in [1] and [5] the translator mentions two important sources for further reading, but in [1] the translator mentions a book translated by themselves given with a hyperlink on a natural word of the text itself as can be seen in “*şuradan* ulaşılabilir (accessible *here*)”. I do not consider them paratexts since they serve both informatively and operatively. They, hence, function as key parts which complement not only the meaning of the activist meta-text through explanations, terms and further references with an aim of deeply enlightening the reader, but also the function of the activist meta-text which is to trigger the reader, encourage them to take action, and to bring about social change through this very act of activist translatorial action.

The concept of multi-layeredness is a broader and wider characteristic of digital activist translation texts encompassing multi-modal and hypertextual augmentations as well. I do not consider those augmentations, additions, or mediations as ‘extra’textual with regards to digital activist translations because each of them serves as an internal, integrated, and constituent layer of ultimate meta-text; without one, the ultimate text would be incomplete in content, message, function, or

sometimes all. In quite a similar manner to Fig. 2 and Fig. 3, for example, Fig. 4 and Fig. 8 which were shown and analysed more in depth in the multimodality section, manifest various layers all together in composition around shared counter-narratives to resist hegemonic ones. In Fig. 4, the translated part is followed by a video replacement of a verbal paragraph, which is also followed by an indigenous part including the translator's personal comments and messages. Each is separately identifiable as for their writers, sources, or the time of creation, and hence, easily traceable. The video, for instance, takes the reader to YouTube if clicked on, and you can reach all the details regarding its production. This video as a layer of the text has even sub-layers within it. What I mean is that the reader watches and listens to the expert-in-discussion talking in their own language; however, there are Turkish subtitles as well flowing along below which are composed by some other translator. Alike, Fig. 8 shows a translation text with a direct Tweet visual in it. This Tweet visual is a substitution of a screenshot of the Tweets under debate by a Ray Blanchard along with their profile picture, for the written paragraph wherein Ray Blanchard's ideas are presented and challenged. The Tweets are obviously provided in their original form, that is, in the source language and format, but they are also accompanied by the digital activist translator's translations of those tweets into the target language in a way mixed with the translator's comments. This way, the reader sees Ray Blanchard's Twitter/X profile and reads the real tweets with their translations and the comments made by the subsequent translators, rather than reading what Ray Blanchard says in quotation marks or in indirect speech style. Again, the addition of the digital translator's own ideas is traceable and separately identifiable despite being a fundamental constituent of the ultimate meta-text.

As in Fig. 14 shown in the Hypertextuality section, Fig. 18 below which was taken from a feminist-activist translation-induced text, also displays an example of a multimodal translation-induced text. This text is a combination of indigenous writing and translation as two different layers of the meta-text.

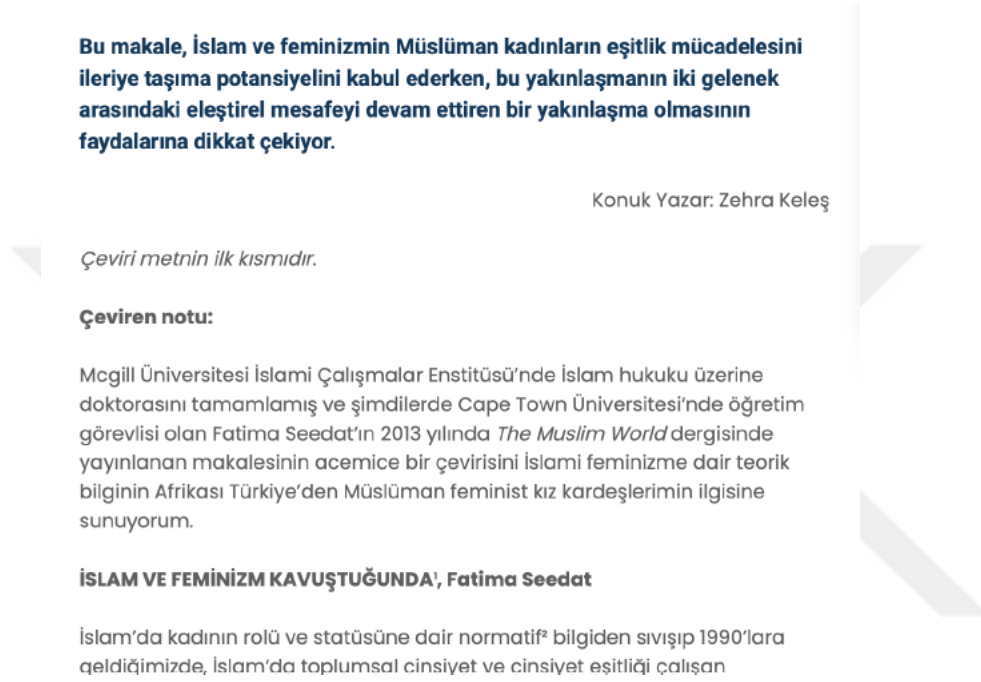


Fig. 18 İslam ve feminizm kavuştuğunda²⁹

The text starts with an indigenous part penned by the translator. This part summarizes and underlines the significance of the text as well as the activist ultimate message which is tried to be reflected by the translator. It clearly states that “while this article acknowledges the potential of Islam and feminism to advance Muslim women's struggle for equality, it highlights the benefits of this rapprochement as one that continues the critical distance between the two traditions” (Reçel-Blog/islam-ve-feminizm-kavustugunda-1/, own translation). In the first paragraph, the translator

²⁹ When Islam and feminism meet
<http://recel-blog.com/islam-ve-feminizm-kavustugunda-1/>

strikes the audience directly with an activist message, the gist of the meta-text; this part welcomes the audience by functioning like the poster sign an activist holds on street. Right after the introductory paragraph, the translator warns that “çeviri metnin ilk kısmıdır (translation is the first part of the text)”. Following that, the translator intervenes and offers their ideas under the title “çeviren notu (translator’s note)” where they explain the motivations and objectives lying behind the formation of this meta-text. As this part also suggests, the motivations and function assigned onto this text are as important as the message it carries across.

What seems more thought-provoking is the expertise of the writer of the proto-text which is partially used for translation in the meta-text. The translator uses it as a scholarly anchorage, a base for the arguments in the meta-text. This has a crucial role at this point because this digital activist translation-induced text is a non-literary informative text which aims to enlighten people and to convince them in a pre-designed direction for triggering social change; in so doing, the translator contributes to the formation/development of the activist e-repertoire in Turkish through this rare intersectional theme of Islam in women and feminism while also allowing for the further development of this activist e-repertoire by providing hypertextual references and links that can be used and translated by fellow interested readers. Preceded by this part, the rest of the text provides the reader with the translated part whose beginning is identified with a sub-heading announcing “İslam ve feminism kavuştuğunda, Fatima Seedat (When Islam and Feminism meets, Fatima Seedat)”. Overall, the parts where translation starts and ends just like the indigenous part are clearly defined and identifiable, and thanks to its reference to the source, the proto-text is traceable.

Similarly, Fig. 9 shown in the previous sections is another exemplary excerpt which is a combination of multi-layers including indigenous writing by translator, translation by the same translator, and a part of its proto-text penned by someone else whose translation is also given along by the same digital activist translator. The embedded tweet and a video with their translations following in the text itself and the translator's comments thereupon constitute additional layers, which are non-existent in the proto-text, to the meta-text — each is separately identifiable and traceable. However, more importantly, the translator comments on the video and includes that as part of the new text but not in translator's note given outside of the 'real' text at the bottom of the page. This makes the reader aware that the translator is there within the text processing it and announcing their opinions on it openly and directly in integrated and also independent but not detachable layer — not as a paratextual element at the bottom. In short, if one layer is missing, the digital activist translation-induced text lacks not only its meaning, but also its direct message, its operative function, and more importantly its triggering effect.

Regarding multi-layeredness, in all the examples above, one of the features that was underlined repeatedly was clearly that all the layers are separately identifiable and traceable although each is unique in itself. When they are put together, all are selectively appropriated and united to form a 'whole' meta-text. In other words, each layer of the meta-text such as translated part and indigenous (produced by the translator of the meta-text or someone else) part comes from a different source including various translators, digital or non-digital translators as well. However, there is one more striking observation based on the data in this study. This time, it is not about the plurality of the variety of sources (written, visual, audio etc.) constituting the meta-text, but it is about the plurality of the proto-text

selected to be translated by the digital activist translator to form the core of the meta-text which comes next.



Fig. 19 Thatcher ve LGBT onur yürüyüşündeki madenciler.1 (Yeni Yol [shot down] – İmdat Freni)³⁰

LGBT aktivistlerin destek ve dayanışma kampanyaları sürerken topluluğun içinden itiraz sesleri de yükselmeyor değildi. Zaten "cinsiyetçi ve homofobik" olan işçileri ve madencileri desteklemenin, başarıya ulaşamayacağı belli olan bu grevle dayanışmanın anlamsız olduğunu söyleyen bu itirazları Gey ve Lezbiyenler – Madencilerle Dayanışma Topluluğu şöyle cevaplayacaktı: "İşçiler ve madenciler zaten homofobikler ve bizleri desteklemiyorlar, neden biz onlarla dayanışalım ki diye soranlar, sizler farkında mısınız ki hepimizin dans edip eğlendiği kulüplerin, rengarenk ışıl ışıl gece hayatının ihtiyaç duyduğu bütün elektrik o madencilerin yerin altından çıkardıkları tonlarca kömürün yakıtı dönüşmesiyle oluşuyor... Eğer işsiz kalan her bir madenci yerine yerin metrelerce altına inip emeğinizi daha ucuza satarak kömür çıkarmayı kabul ediyorsanız sorun yok, ama eğer bunu içinize sindiremiyorsanız buyrun bizimle ve maden işçileriyle dayanışmaya, grevi desteklemeye..."¹

Bu dayanışma dalgasına itirazlar tek taraftan yükseliyor değildi; kendilerini destekleyen, kendileriyle dayanışan LGBT aktivistlere karşı madenciler ve işçiler arasında da basmakalıp düşünceler ve önyargılar mevcuttu. Ancak, bu çekinceler hiçbir zaman ayrımcı, cinsiyetçi ve homofobik bir şiddet olayına varmadı;² madenci ve işçiler ile LGBT aktivistler arasındaki mesafe de dayanışma sırasında hızla kapandı. Mücadele içinde her iki grup da birbirine yakınlaşmış; dayanışma ve destekleriyle LGBT aktivistler madencilerin saygısını kazanmışlardı. "İç düşman" ilan edilen; maruz kaldıkları siyasi baskı, polis şiddeti ve medyanın yürüttüğü kara propaganda sonucu ülkenin yeni "ötekisi" haline gelen madenciler, LGBT aktivistlerle dayanışma sözü vermekten çekinmediler. Ve 1985 yılı Haziran'ında LGBT Onur Yürüyüşü'ne South Wales'ten kendi flamalarıyla gelen madenciler, yürüyüş sırasında kırmızı bayrağın yanında dev bir gökkuşağı bayrağı taşıyarak LGBT hareketini selamladılar. Aynı yıl Maden İşçileri Sendikası, genel kurulunda LGBT hak mücadelesini resmi olarak benimsediğini duyurdu.³Grev boyunca yaşananlar ve madencilerin deneyimleri artık diğer sendikaların ve sosyalistleri LGBT hareketiyle temas etme, birlikte ittifak kurma girişimlerine sevk etmişti. İşçi hareketi içerisinde giderek sayıları artan LGBT militanların hemen her sendika ve işçi örgütünde kurduğu LGBT çalışma gruplarının sayısı giderek arttı; LGBT aktivistlerin ve topluluğun yakaladığı kolektif özgüvenle çok sayıda LGBT özörgütü kuruldu. İşçi hareketi

Fig. 20 Thatcher ve LGBT onur yürüyüşündeki madenciler.2 (Yeni Yol [shot down] – İmdat Freni)

30 Thatcher and the miners in LGBT pride parade – (Yeni Yol [inoperative webpage] – İmdat Freni)

Alıntı ve beyanlar için kaynak olarak:

1. <http://ourhistory-hayes.blogspot.com/2008/04/lesbian-gay-miners-support-group-1984.html>
2. The Red and the Rainbow: Sexuality, Socialism and LGBT Revolution, Hannah Dee
3. <http://www.socialistworker.co.uk/art.php?id=21646>

Fig. 21 Thatcher ve LGBT onur yürüyüşündeki madenciler.2 (Yeniyol [shot down] – İmdat Freni)

Figs. 19, 20, 21 which were taken from a queer-activist translation-induced text, above displays an excerpt from a translation-induced text. The digital activist translator mediates the meta-text by selecting excerpts for translation from three different sources in parallel to the intended message of the meta-text and in parallel to the activist agenda and the narrative adopted by the translator. In other words, the translation layer of the meta-text includes three different sub-layers with each still being separately identifiable and traceable again. Such a plurality of source for the text to be translated, to produce a compiled translation, is a direct decision and execution of the digital activist translator with an aim to produce an activist meta-text which is to serve translator's activist aims in the best way possible. The theme of the text reveals another reason of this strategy as well; the text is an example of intersectionality in activism. The situation and demands of the working class on the very case of miners is voiced through a shared departure point – a common thread – with those of LGBT (as used in the excerpt) community. Hence, the digital activist translator needed to benefit from various sources to meet these two on a common ground. These serve as layers because despite 'standing alone' on their own, they complement one another in a very creative manner. In doing so, their aim is to produce an activist cause with a 'novel' activist message and effect different from the

one each has on its own. They accomplish this thanks to the modalities of digitality and translation, and the mediator here is digital activist translator.

Last but not least, there is one more striking type of layer in such texts which I wanted to focus on in the final part of this section as I consider this one highly evocatory and intriguing. This layer is the dynamic section of comments which can either be in less common forms of ‘reach us’ through Facebook, WhatsApp etc. as exemplified in Fig. 2 which was taken from a feminist-activist themed translation-induced multimodal textual composition – zoomed-in right below, or in the more common type of direct comment boxes and buttons as exemplified in Fig. 3 which was taken from the same text and page mentioned above – zoomed-in below and in Fig. 22 which was taken from a queer-activist translation-induced text. These need close attention since they invite readers to comment on the text, to collaborate by saying “Bir cevap yazın (Write an answer)”, or “Yorum bırakın (Leave a comment)” through a button right after the title respectively.



Fig. 2 Zoomed-in “Less common type of ‘reach us’ through Facebook, WhatsApp etc.”³¹

31 <https://catlakzemin.com/arjantin-yuzbinlerce-kadin-siddete-karsi-eylem-duzenliyor-guardian-haberi/>

Fig. 3 Zoomed-in “More common type of direct comment boxes”³²

Fig. 22 Yorum bırakın³³

Comments sections are a common feature for most of the focal digital activist translation platforms analysed in this study; in 89.6% of all the texts analysed, a passive or active comments section is available. Comment sections are interactive layers of translation-induced meta-texts which include thought-provoking ideas, discussions, challenging arguments, and fruitful suggestions for further translations into the receiving repertoire. Each comment is again separately identifiable and traceable with the actual names or pseudonyms of their users. In short, comments are options both by translators and readers developed during the phases of reception

32 <https://catlakzemin.com/arjantin-yuzbinlerce-kadin-siddete-karsi-eylem-duzenliyor-guardian-haberi/>

33 leave a comment - <https://kaosgl.org/haber/interseks-dayanisma-gunu-bir-interseks-olarak-buyumek-nasil-bir-sey>

and transfer. That they come also from readers is another indicator of user-generated and pluralized nature of digital activist translation texts.

One of the best examples of all the forum-like comments sections analysed in this study is the following Fig. 23 below which was taken from an environmentally-activist translation-induced text. It is an interesting one and needs close scrutiny because this comment section added onto a translation-induced text includes comments of various content and functions; moreover, it is possible to reply each comment through the buttons saying “Yorumu yanıtla (Reply the comment)” below them allowing for continuous discussion. For example, Oktay Zor, the writer of the first comment, uses comments section to call for solidarity and argues, “[...] işbirliği ve dayanışma içinde olunmalıdır. Küreselleşen dünyada sorunları başka türlü çözemeyiz (there should be cooperation and solidarity. In a globalizing world, we cannot solve problems in any other way)”, and they open up a possibility for further discussion. In the second comment, Doruk – the writer of the comment – takes where the text leaves at the end, adds information onto it; this is actually a personal opinion which triggers further potential interpretations and replies to that particular comment. This is important because the discussion and information flow started through translation and by the activist translator continues in the comments section, which is made possible thanks to the modalities of digitality. In close parallel to this comment, Umust who is the writer of the last comment adds more information and scholarly knowledge on the preceding text by referring to various scholarly sources, more strikingly, translating parts from them. Umust is apparently a user who closely follows this particular digital activist translation platform because while they propose what needs to be done in that regard, they refer to another translation from Judith Butler on the same platform. They add more scholarly knowledge which does not

exist in the meta-text while comparing Sanders, Butler, and Zizek; they also criticize Zizek's arguments in the very same comment. In short, this comment – together with the previous one – extends the meta-text in a way.

There is one more point to note here though. The comment section which is separately identifiable and traceable includes sub-layers which are also separately identifiable and traceable; each comment constitutes a sub-layer with a different writer. The translation-induced meta-text continues within the comments section with references to other activist translations on the same digital activist platform because both the discussion and message, and the solidarity call function of the meta-text still continue to be visible in this layer of the meta-text. Translation, in short, lays ground for all this interaction and knowledge build-up.

7 yorumlar



Oktay Zor Mart 14, 2020 At 5:01 pm

Uluslararası ilişkilerde "egemenlik ve bağımlılık" pozisyonlarını yok edip, "işbirliği ve dayanışma" içinde olunmalıdır. Küreselleşen dünyada sorunları başka türlü çözemeyiz.

YORUMU CEVAPLA



Doruk Mart 16, 2020 At 10:46 pm

Yazının sonunda değinilen, İngiltere üzerine süre giden tartışma gerçekten akıl almaz. İngiltere kontrollü salgın uygulayacağını ilan etti, belli ki Huxley gibi öjeni kurucularının mirasını devam ettirme niyetindeler. Okham'ın usturasına fazlasıyla güvenenler ile komplo teorisyenleri aynı safta; gel de çık işin içinden.

YORUMU CEVAPLA



Cabal babil Mart 17, 2020 At 1:24 am

Anarşizm, farklılıklar, sadece etnik kültür, coğrafya. Bağımlılıklara sebep olan tüm araçların ortak kullanımı...

YORUMU CEVAPLA



Gözetlemek Ve Cealandırmak Mı? Evet, Lütfen! / SLAVOJ ŽIŽEK – Felsefeciler Derneği Mart 20, 2020 At 7:18 am

[...] cümleden itibaren izleyen sekiz paragraf, Žizek'in daha önce yayınladığımız, <https://terrabayt.com/dusunce/zizek-koronavirusu-karar-vermeye-zorluyor-ya-kuresel-komunizm-ya-orman...> yazısında birebir mevcut bulunuyor. Bu kısımları yayınladığımız yazıdaki halleriyle [...]

YORUMU CEVAPLA



Umust Mart 28, 2020 At 2:20 pm

Sitedeki Judith Butler'in yazısında değinildiği gibi... Öncelikle 'herkesin temel haklara sahip olması' bilinç halinin özellikle kapitalist sistemin esas-oğlanlarında oluşturulması lazım. Bu yapılabilir ve bundan bir sorun yok dedirtmek gerekir onlara. Sanders'ın önce bunu başarması gerektiğini belirtti Butler. Žizek'e gelirse, zaten barbarlık seçildi ve kimin ölüp yaşayacağına dair seçimler yapılıyor bile. Bir iki ülke birbirine ekip-elkpmen gönderdi gibi renk katan bir kaç haber göreceğiz tabi ama günün sonunda barbarlık kazanır. ve umarım yanılırım.

YORUMU CEVAPLA

Fig. 23 Comments layer³⁴

34 <https://terrabayt.com/dusunce/zizek-koronavirusu-karar-vermeye-zorluyor-ya-kuresel-komunizm-ya-orman-kanunlari/>

In short, this comment layer paves the way for extending the translation-induced meta-text. Maybe more importantly, through the start-kick by the translation-induced meta-text and through the facilitation of the comment-layer, a solidarity and community is formed around shared narratives. It can, thus, be argued that the translation-induced digital activist meta-text, through its layers, turn into a digital street where people with similar aims and motivations come together to exchange information and have practical repercussions.

There is another example which is short but still supports the functions observed above. Fig. 24 below which was taken from an environmentally-activist translation-induced text displays a comment by a fellow environmental activist. In that comment, the user/writer evaluates the translated article above by saying “güzel bir makale! (nice article)” and adds their own perspective with a personal critique. It, furthermore, highlights the environmentally activist community build-up by saying “[...] benim düşündüğüm gibi düşünen çiftçilerin sayısı artıyor ve çok güçlü bir ittifakları var: tüketiciler (More and more farmers think the way I do, and they have a very strong alliance: consumers)”. This is obviously also a call for support apart from serving as a point for further discussions led by the activist translation there.

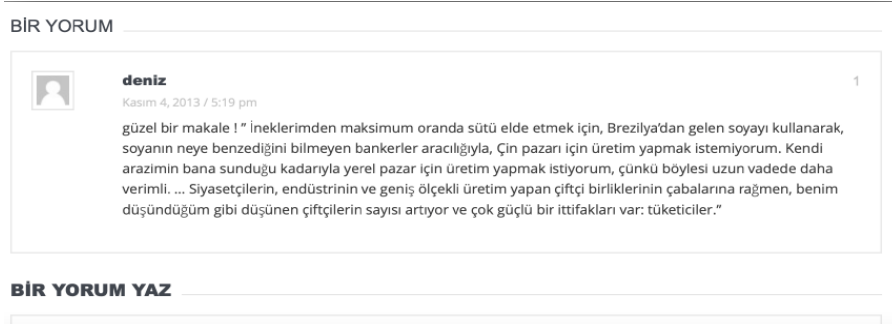


Fig. 24 Çin pazarı için üretim yapmak istemiyorum³⁵

³⁵ I do not want to produce for the Chinese market - <https://www.karasaban.net/gelecek-tarim-monokultur-olmayacak-alexander-heubuch/>

The following example of Fig. 25 below which was taken from a feminist-activist translation-induced text is an example of active commenting section, and worth mentioning in two respects. In the first place, this exemplary comment is a clear “call for translations”. The writer of the comment in discussion is a fellow digital activist translator who appears with the name Zehra and has many other translation-induced meta-texts on that particular digital activist platform. The translator named Zehra thanks the translator of the particular text above the comment by saying “Çok teşekkür ederiz. Başka metinler de çevirmek isterseniz bekleriz :) (We thank you so much. If you want to translate more texts, you are more than welcome)”. In this comment, it is possible to observe that the translator uses ‘we language’ by saying “[teşekkür] ederiz (/ -iz/ is the pronoun-indicating suffix in Turkish meaning ‘we’ when added onto a verb in simple present tense)” and “bekleriz (suffix explanation applies the same). This should make the reader feel the solidarity and community tone adopted by the translator named Zehra who feels a part of the activist community established there on that particular digital activist translator platform, and thanks not on their own behalf but on behalf of the whole community. In addition, the phrase “Başka metinler de çevirmek isterseniz bekleriz :) (If you want to translate more texts, you are more than welcome)” serves as a call for further translations – potential options into the repertoire – like a call for papers in academia. In the second place, this comment is a proof that comment layers of such translation-induced meta-texts successfully function as a call for translation because the fact that the translator Zehra writes to the other translator, “başka metinler *de* [emphasis added] çevirmek isterseniz (if you want to translate *more* texts [emphasis added]) indicates that this call for translation feature of comments layer worked before, that’s why Zehra the translator says “more texts [apart from this one]”.

At this point, before concluding this discussion, I would also like to mention that this call for further translations function of comments layer does not operate one-way. Just like digital activist translators requests further translations, readers might as well request specific translations from digital activist translation platforms and translators as in Fig. 26 below which was taken from a feminist-activist translation-induced text. In that, digital activist translator announces at the beginning that this translation — actually calls it adaptation of a video in English into verbalized form in Turkish — was performed upon the question of a fellow reader in the comments layer of earlier texts by stating: “*Esther Perel on Ghosting, Icing and Simmering in Modern Relationships*” videosunun Türkçe uyarlamasıdır. Videoyu metnin sonunda izleyebilirsiniz. Okurlardan birinin sorusu, üç haftadır flörtleştiği bir kadın ile ilgili. Üç hafta kadar çıkıp seks yaptıktan sonra kadın, sırta kadem basmış [...]. (It is a Turkish adaptation of the video “Esther Perel on Ghosting, Icing and Simmering in Modern Relationships”. You can watch the video at the end of the text. One of the readers' question is about a woman they have been flirting with for three weeks. After dating and having sex for about three weeks, the woman disappeared).

Ad *

Eposta *

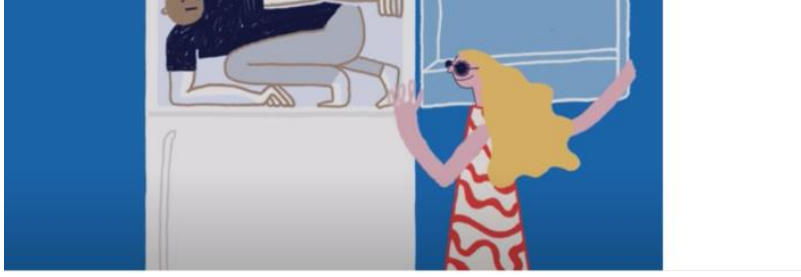
Websitesi

YORUM GÖNDER

**Fatma**
8 Mayıs 2020, 10:02
Çok teşekkür ederiz. Başka metinler de çevirmek isterseniz bekleriz :)
Yanıtla

Fig. 25 Call for translations.³⁶

³⁶ <http://recel-blog.com/islam-ve-feminizm-kavustugunda-1/>



"Esther Perel on Ghosting, Icing and Simmering in Modern Relationships" videosunun Türkçe uyarlamasıdır. Videoyu metnin sonunda izleyebilirsiniz.

Okurlardan birinin sorusu, üç haftadır flörtleştiği bir kadın ile ilgili. Üç hafta kadar çıkıp seks yaptıktan sonra kadın, sırta kadem basmış.

Reddedilme her daim ilişkiler diyarının bir parçasıdır. Fakat, artık yeni eğilimler söz konusu: Sırta Kadem Basma, Zamana Bırakma, Kenarda Bekletme. Bu eğilimler bizi belirsiz sonlara alıp götürüyor.

Fig. 26 Call for translations.²³⁷

All these multi-layeredness examples regarding digital activist translation-induced meta-texts point at the fact that aside from the structure of meta-texts produced, even the proto-texts chosen for translation might as well already be pluralized as shown in Figs. 19, 20, 21 as well as being multimodal and hypertextual — compiled to some extent. Besides, the agent behind this textual mediation is the digital activist translator. For example, on this issue an interviewee states, “I translate the information put forward by some theorists, thinkers, and academics I follow on Twitter like in a pill form, I choose and translate that specific information related to my own activism by putting both that original source and my own translation together, putting T ([Ç in Turkish for ‘çeviri’]) next to mine [...] I translate tweets and even create texts from these tweets I translate” (134548.T, own translation, see Appendix D, 9). In short, each of these already-pluralized sources (including tweets in this quoted example) which are used to compose meta-texts constitutes a layer selectively appropriated by the digital activist translator in line with their activist

³⁷ <https://velvele.net/2020/10/07/iliskilenememe-uzerine-uc-kavram-sirra-kadem-basma-zamana-birakma-kenarda-bekletme/>

agenda while turning it into a practice that can be called ‘patchwork translation’, or ‘palimpsest translation’ as Berman (1990) also uses indirectly. Interestingly, this interview also indicates the fact that creating collage texts through translation and translating Tweets in order to incorporate them into following translation-induced texts share one common practice at the core: translation. This means, in other words, that translation itself evolves into being a strategy of multimodal, hypertextual, and multi-layered textual/content production, and this is consistent with what Snell-Hornby (2006) argues in this regard, the objective of a translation in general is to make media information available to a target audience other than the one for which it was originally created (p. 82).

Comments layer, among all, has been the one that especially drew my attention because I had not been expecting to observe such a dynamic and forum-like ‘extensions’ to a text to the extent that it evolves into a part, a paragraph of the meta-text itself where translator, fellow activists and fellow translators — ‘netizens’ to be elaborated in the upcoming sections –, amateur activists and translators, public in general interact and make the discussion in the paragraphs above continue. Therefore, these should not be considered para or peritextual as if a separation between the verbal text at the center and other ‘side’ elements existed; rather, these all together constitute the meta-text. On that, an interviewee argues, “the comments section is like a forum in itself. This site already provides an environment for further discussion, and this discussion gets longer and deeper easily in the digital world” (134548.T, own translation, see Appendix D, 10). This forum-like layer opens up various discussions and triggers reader to engage in them while allowing for reader-user generated content (even translated content) to be included into the activist translation-induced meta-text. This is not something common readers are used to see

in a text consisting of parts of various origins and layers through some of which readers can also contribute to the meta-text. For this particular reason, in their sociocultural analysis of translation theories, Muhawi (2006) seems right in their claim that “any alienating or foreignizing mechanism which permits a translation to draw attention to itself would be regarded part of its interpretive frame” (p. 367). Therefore, making the reader realize that each layer is separately traceable but united in harmony is an alienating act and mechanism at the same time, and serves as a re-framing tool as well in digital activist translation.

The ideas put forward in these comment sections “where minority interacts with the mainstream” are incorporated into later translations, their prefaces etc. In other words, as well as hypertextuality, intertextuality is also included in this respect as in Fig. 23 and Figs. 25, 26 in the sense that later translations carry traces from the comments on the earlier activist translations on digital platforms. Such intertextuality indicates a sophisticated interrelationship in between texts which are formed out of other ones. This also signals that some comments might even be considered an option into the Turkish activism repertoire. That specific information and knowledge transfer in comments layer might even include some partially translated proto-texts in themselves as well. Moreover, as the data suggests, this layer works also as a call for further contributions, call for collaboration, and an opportunity of solidarity building while functioning as a network building mechanism as the Fig. 23 shows.

All in all, activist translation-induced texts on digital platforms tend to be consisting of numerous layers. Each of these layers make the translation-induced texts interactive, and the activist aim more effective. These layers might sometimes be a part of ‘palimpsestic translation-induced texts’ where indigenous writing, translation and other translated texts which are added into the ultimate text constitute

separate layers. Or, sometimes, a preface or translator's notes sections where the reader hears the voice of the translator together with that of the source writer's can also be a layer. Moreover, as observed in the examples, hypertextually incorporated further references or sources might as well work like a layer with a different author(s) and message. Nonetheless, among all these various layers, comments sections stand out because they seem to be the highly dynamic extensions to the translation-induced text where the discussion (text) goes on in an interactive manner and the translation-induced text continues to be further composed by additional writers/readers — consumer-producers.

All these layers, including comments section, can be separately traced but still they complement each other. However, the newly translated text hosts the previous ones without digesting them (translated parts, tweets, videos that serve as first-hand citation/quotations, etc.). This enables the formation of activism literature and repertoire of different activist ideological movements, thanks to both translation and translator (with indigenous additions). Within digital activism, through translation, feminism, environment, and queer repertoire develop separately — allowing for intersectionality as well. While ensuring intersectionality, the digital activist translation mechanics, which have both practical and theoretical benefits, remain crucial and central.

6.1.2 Specific language use in digital activist translations and on such platforms

As much as textual structure stands out particularly note-worthy on digital activist translation platforms, the language use distinguishes itself as well when it comes to the way the activist content is linguistically forged and handled towards meta-text. As Castro (2013) claims, “[l]anguage and translation inevitably are tools for

legitimizing the status quo or for subverting it”, (p. 6). Based on this argument, it can hence be suggested that there are linguistic strategies that help translators support or subvert the status quo and the hegemonic narratives in line with a pre-determined activist agenda by using language.

However, language use specific to digital activist translation with regards to the concept of strategies will be discussed in more detail in the following chapters where translation strategies in digital activist translation are analysed. At this point, though, the discussion will focus on the phenomenon that digital activist translation provides fruitful examples of bringing innovative practices and concepts in terms of language. Digital activist translators sometimes would like to distort the local textual formation dynamics, styles, and vocabulary. I use the verb ‘distort’ here to mean a broader process which involve both micro-level (re-toning the text and the perspective in it through language) and macro-level (yielding sociopolitical change, raising awareness) innovative uses of accidental linguistic gaps and neologisms. In addition to such innovative uses, digital activist translators benefit from extra software and hardware. while creating the whole translation-mediated end product. All these circle around a fundamental question: ‘Apart from creating a literature and culture repertoire, is there a language of activism developed thanks to digital activist translation?’. In the quest to answer this question, the data showed that a set of preliminary language specific to digital activist translation is on its way to emerge thanks to the literature transfer into Turkish context and the following formation of a culture repertoire through creative endeavours of digital activist translators.

In order for a neologism or innovative linguistic use to be repeatedly encountered in various translation-induced digital activist meta-texts, it should first need to be collectively adopted by a community. Accordingly, one of the main

findings the data points at is the existence of particular translator communities established on digital activist translation platforms. These translator communities seem to be acting like a speech community and develop a novel set of language and terminology, a set of jargon, among themselves which is not easily understandable or fully available for other people and translators who are not familiar with digital activist translation platforms — let alone non-digital activist translation. There are a couple of examples to set forward here; however, I would firstly like to mention the change Lubunca³⁸ has undergone in terms of its lexicon through digital activist translation because the language use particular to the focal digital activist translator communities on the focal platforms in this study are of digital activist translation-affected Lubunca origin. Although below I highlight the development of Lubunca lexicon in Turkish through digital activist translation, the critical point I will arrive at will be that thanks to digital activist translation, it has undergone lexical changes pertaining only to digital activism. Some of the Lubunca words that are already in use have come to be used for different meanings specific to digital activism. In other words, texts and communication among digital activist translators illustrate specific set of words and affixes in addition to the textual changes of multimodality, hypertextuality etc. observed on those digital activist translation platforms.

In one of their studies, a linguistics scholar named Nicholas Kontovas (2012), who also prepared their MA thesis on Lubunca in the University of Indiana, analyzed the historical development of Lubunca by using various sources including interviews, written sources, films etc. and most importantly, internet. Kontovas (2012) approaches Lubunca with respect not only to the grammar and vocabulary but also to its phonological, morphological, semantic, and syntactic features. As a result of their

38 Lubunca is a community-particular Turkish set of cant and slang words used especially by LGBTQIA+ community in Türkiye.

research, Kontovas (2012) reached and archived 153 words and 85 roots belonging to Lubunca and observed that Lubunca owes its vocabulary mostly to Romani and Turkish (p. 7-8). Saying that Lubun language is not just about words, Kontovas (2012) further argues that affixes (prefixes, infixes, and also suffixes all together) also make a very important contribution to this language set. They suggest that people use these affixes to derive some words through their individual and collective but more importantly guided efforts. They even add that the Lubunca's lexicon has been expanding through such steps today. The 'guided' emphasis here deserves close attention since it points at the activist agenda and motivations of digital activist translators as both consumers and producers in forming such user-generated translation-induced content. Nonetheless, Kontovas (2012) also puts forward that the developmental trajectory of Lubunca has begun to change regarding the source languages and concepts it feeds on especially after late the 2000s.

According to them, Lubunca started to include other languages as source to it after the late 2000s in increasingly high volumes. As such, it borrowed and transferred words and affixes into Turkish Lubunca primarily from English, and then from French, Italian, Spanish, Russian, Arabic, Persian, Kurdish, Armenian, Greek, and Bulgarian. Of course, there are also words whose origins are not being able to have been determined yet. They associate this development with the increased volume and speed of communication, interaction, and transfer, all of which resulted from the widespread use and the corresponding capabilities of the internet. This interaction results from the translation-led activist knowledge transfer and production because digitality has made easier to reach knowledge from various cultures and languages while facilitating the transfer among one another, and interconnecting local struggles, information pile-up and solidarity options on a global scale.

In close parallel to what Kontovas (2012) detects, a sociologist named Eylem Çağdaş (2020), who also has activist translations on well-known such digital platforms, voices the same observation in an interview conducted and directed by world-famous media channel Deutsche Welle's YouTube channel '+90'. Çağdaş (2020), in that interview, mentions that although Lubunca has a long-rooted history, internet helped it to develop its lexicon and also change form to the extent that words that were already in use have undergone semantic shifts together with the new additions based on what other communities all around the world experience. The critical point to note here is that what other communities all around the world experience is made known and available for Turkish activist audience through increased volumes of activist translation of activism texts. As a result, activist translations of activism texts into Turkish yielded new Lubunca words or transformed already-existing ones. In that regard, both Kontovas (2012) and Çağdaş (2020) refer to a significant and most practical outcome of such digital activist translation endeavours: <http://lubuncasozluk.blogspot.com/>. This is the link to an online volunteer-based and non-profit Lubunca dictionary which is kept up to date as new words come into use following new translation-led transfers especially on digital settings.

Departing from where Lubunca has come through, the main point to be underlined here regarding digital activist translation platforms and digital activist translators is that during this journey Lubunca has been through, in a manner intertwined with digital activist translation, some of its lexicon were either fully adopted or appropriated partially by digital activist translators, and begun to be used specifically in the scope of digital activism with transformed meanings. In addition, these Lubunca transfers which were limited to the LBTQIA+ communities and queer

activism have come to be adopted in various activist themes including feminism, Marxist-criticism, environment etc. Thus, there is such a special language on these platforms and among digital activist translators that is not easily understood by others. In other words, Lubunca, whose vocabulary has expanded thanks to digitality and translation-based transfers, seems to have lent some words to digital activism; but these words have also gained new meanings in digital activism thanks to digital activist translators on such digital activist translation platforms.

Departing from the discussion above, in the analysis of the preface-like functioning translator-penned indigenous parts of the meta-texts and also the comments, the three most frequently used Lubunca origin words stood out as ‘turalamak’, ‘kür alıkmak’, and ‘tariz’. When asked about these words’ specific uses in the interviews with digital activist translators affiliated with the platforms where those words were encountered, the definitions given by the digital activist translators proved two key facts. Firstly, these words are used for different meanings in digital activist translation platforms than they originally had in LGBTQIA+ or queer jargon. Secondly, this semantic shift resulted from translations on digital activist platforms.

For ‘turalamak’, an interviewee (121278.T.) states that in standard Lubunca ‘tura’ is not a common word, but especially among gays, it means ‘bottom’ as ‘tura’ means the backside of a coin in Turkish. However, they use the word ‘turalamak’ to cover the meaning of “getting in interaction on social media, community-only channels etc.” They further explain that they wanted to have a word like ‘turlamak’ in the first place, but ‘turlamak’ means wandering around in Turkish, so they took the English word ‘tour’ as the basis to coin the neologism ‘turalamak’ because its English meaning is already similar to wandering around and it also sounds like an

already-lubunca word ‘tura’. This use, though, is unique within their digital activist community and not understandable for those outside.

Another such word is ‘kür alıkmak’. Upon having been asked to explain, the translator clarified that ‘kür alıkmak’ means ‘to lie (not saying the truth)’; however, specific to digital activist translation practice, they use it to address and ‘handle’ the masculine tone and register, misinformation, perception etc. in the text by subverting it while providing a counter-evidence in the meantime. This translator further states that they came up with this word during a translation of a transphobic tweet in a text because spreading misinformation or wrong perceptions is already a form of lying. Moreover, they deemed the word ‘kür’ fit for another reason too; ‘kür’ is phonetically similar to the word ‘cure’ in English, and this way ‘kür alıkmak’ also means to cure a text which lies through digital activist translation.

The last such example is ‘tariz’. When an interviewee used ‘tariz’ in a sentence as in “[...] often we meet with our close ‘tariz’ [in plural], we discuss what topic we should lean on more, what and who to translate next etc.” (128768.T., own translation, see Appendix D, 11). When I interrupted and asked just after this sentence to ask for clarification about ‘tariz’, the translator replied “oh, I mean our fellow translators on the blog” (128768.T., own translation, see Appendix D, 11); however, when I looked for the word in an online Lubunca dictionary, I found out that it means lover or significant other. It is, thus, clear that the digital activist translators community has this word in use for a different meaning in standard Lubunca.

There are also a couple of such community-specific language and neologisms which are not Lubunca origin, and I will present, again, three examples here. The first one of them is ‘utext’. Regarding the question on collective translation and

distribution of workload on a digital activist translation platform, two interviewees uttered this word; one of them saying, “birlikte çeviriyoruz aslında, herkes ortak karar verdiğimiz metni çeviriyor önce. Sonra bir araya gelince herkes kendi utext’ini okuyor ve tartışarak nihai çeviriyi oluşturuyoruz (In fact, we translate it together; everyone first translates the text we have decided upon together. Then, when we come together, everyone reads their own utext and we create the final translation by discussing it)” (146752.T.). From this use, it is possible to deduce that the word ‘utext’ is used to denote each of the individual versions of translation. Upon further quest for the source of this word among fellow activist translators on various digital platforms, it came out that ‘utext’ comes from ‘you text’ meaning ‘your version of text’ with ‘u’ as the version of ‘you’ as used in popular digital communication.

Another example to such neologisms is actually a term: ‘textual enrichment’. Regarding the multimodal and hypertextual mediations executed in translation-induced meta-texts, an interviewee argues, “[...] Böyle yaparak aslında metni bir nevi artırıyoruz, zenginleştiriyoruz ([...] By doing so, we actually increase, enrich the text)” (130346.T). ‘Metni artırmak’ (increasing the text), and ‘metni zenginleştirmek’ (enriching the text) were uttered four times by different translators from different digital activist translation platforms. As can be deduced therefrom, ‘metni artırmak’ (increasing the text) and ‘metni zenginleştirmek’ (enriching the text) are used to denote the digital activist translation-specific textual production strategy of mediating a text with multimodality, hypertextuality, first-hand citationality and the like. As ‘metni zenginleştirmek’ (enriching the text) might as well be understood as making additions of all types (verbal in general) onto a text, within the scope of digital activist translation, it specifically means multimodal and hypertextual additions with a particular objective of reinforcing the activist message

and tone of the text in line with adopted activist narrative at the expense of mediating the proto-text and changing it, and interconnecting the local activist text and the greater message it gives with other similar narratives and activism repertoire on global scale.

Lastly, besides the use based on the difference between ‘çevirmen’ and ‘çeviren’ which I would like to discuss in greater detail in the part about translation and textual productions strategies, the final example for now is the word ‘netizen’. This word was uttered by seven different translators from four different digital activist translation platforms. When asked for clarification about what it means, all explanations united around the following definition in different words: A person who is a conscious citizen who fulfils their quest for rights, law, justice and equality on the internet, which is the new public space. Therefore, netizens can be defined as those people who are cold-blooded, brave, intellectual, have a culture of protest, know enough about the right and law; they can search and choose texts accordingly, recommend them, translate them, etc. The word ‘netizen’ is defined as “an active participant in the online community of the internet” (Merriam-Webster Online Dictionary, 08.2023). Notwithstanding this all-internet-inclusive definition, ‘netizen’ seems to be a term adopted exactly the same in Turkish within the context of digital activist translation with a specific meaning unique to this context; it denotes someone who is sensitive to activism themes and issues of problem, and acts on them consciously not anywhere but especially on the digital – an activist citizen of the internet: ‘net’izen.

All the examples above point at the fact that digital activism might be developing its own ‘design language’ which communicates in a special way, has its own sociocultural and digital context, and is considered to be evolving, changing and

non-patterned (Li, 2021). In this development, translator as designer plays a role to adapt and narrate what they narrate according to the surrounding context and agenda of activism. The examples discussed above in this regard indicate an implementation of foregrounding which is a strategy of creating a purposeful linguistic deviation in the process of textual production/mediation.

Noting that this strategy is to be discussed and further analyzed in the section where strategies in digital activist translation are examined, for now it would be enough to underline that it falls under a broader recent and popular linguistic practice which is peculiar to digital media and internet use. That broader concept is known as metrolingualism. Explained in great detail in the previous chapters too, all these set an example to that recent and popular-in-digital concept. Metrolingualism, which transcends deeply-rooted sociopolitical and historical boundaries, long-lasting identities, concepts and entrenched ideologies, is the modern practice of creatively combining different linguistic codes (Otsuiji & Pennycook, 2010). Metrolingualism's scope extends beyond multilingualism and is based on four main characteristics. The first characteristics is that it is based on an innovative use of language. Secondly, a metrolingual intervention is handled through multimodal textual and linguistic configurations. Thirdly, in mainly digital environments; it, eventually, results in meta-texts which blend genres, styles, accents, and textual materiality. For this reason, it appears to be extremely useful in such multimodal and multi-layered digital activist translations in terms of their pragmatic relevance. The last characteristic is the most elementary and distinguishing one, and also the most relevant one within digital activist translation because metrolingualism's all the preceding three features should be framed by intended, conscious and guided efforts through systematic and structural methods. Regarding all these four characteristics, digital activist translation

platforms exhibit perfect examples of metrolingualism in terms of both innovative use of textual structures and its deliberate use of innovative linguistic mediation. In this regard, both Lubunca-origin and non-Lubunca-origin innovative uses of language indicate that digital activist translators come up with neologisms and any other word-coinage as a metrolingual act. They do not do them randomly, though, instead, they decide consciously and in a linguistically aware and appropriate manner as to which words to import and how to coin them in order to establish a standard and linguistically-sound jargon. This is already exemplified in terms of a language of digital activist translation through ‘turalamak’ and ‘kür alıkmak’ above. In short, translating the words, phrases, and expressions used by a feminist or queer writer belonging to another culture into the meta (target) text by adding annotations or lexicons can be considered in the context of this strategy (Massardier-Kenney, 1997, p. 61-62). Besides, translation — being a novel textual production/mediation mode on digital — can very well be argued, based on all above, to be a practice of integrating metrolingualism into digital activism.

Regarding this metrolingualism dimension of digital activist translation, there was a point repeatedly mentioned in terms of the methods adopted while so doing. That point is about the frequent use of machine translation and CAT tools. For a couple of reasons to be elaborated below, digital activist translators utilize these digital technologies in trans-creating the specific jargon used both in translation-induced meta-texts and in general communication among digital activist translators. On the benefits of using CAT tools and Translate apps/interfaces such as Google’s, an interviewee argues, “[o]f course I use it. I think these contribute to the creation of a glossary of activism because they help us develop terminological consistency, and we can also create a database of glossary that translators who do not know each other

can use. Of course, intersectionality enriches this very much, you will realize how much architecture and medicine, for example, contribute to this language [of intersectionality-based activism]” (122334.T., own translation, see Appendix D, 12).

As this interviewee also highlights, machine translation and CAT tools provide a digitally-accessible glossary for all digital activist translators who might need it while also providing coherence in the way to establishing a language of activism on digital; again, this language is established through translatorial activities of digital activist translators. Moreover, the objective of creating a digital glossary which is open to access and contributions from all corners of the world is a sign of interconnected local struggles on global scale as much as it is a sign for ensuring communication, solidarity and cooperation among a particular community who shares similar activist objectives and narratives. Each individual effort is seen to be a service for the greater unity among activist translators on digital, and the overall increase in the welfare of target groups of which those translators are mostly a part.

In close parallel to the remarks above, another interviewee states:

I personally know the concepts and history, and I always refer to previous discussions and basic concepts in my translations to strengthen the message in my translation. Frankly, I say long live the internet here. In this way, we create and enrich the Turkish Queer Language. [...] We also created inclusive standards in the language through translation and use a cloud-base translation application in this regard. For example, queer, rather than LGBTI+, became widespread with translation on digital channels and social media because queer has more of a political meaning rather than LGBTI+ which is mostly considered a name of a community to highlight their sexual orientation. (150457.T., own translation, see Appendix D, 13)

As can be understood from this statement, both digital activist translation and the specific use of translation technology seem to be central in the development and standardization of lexical activism repertoire both on textual level and inter-translators communication level. Needless to say, one might rightfully wonder if what these interviewee digital activist translators believe find reflections in practice

too. In addition to the online Lubunca dictionary presented earlier (<http://lubuncasozluk.blogspot.com/>), another globally-available solid outcome of the interaction between activism and translation on digital platforms could be set through the case of “Oxfam International”. It is a volunteer, and humanitarian platform which published the “Inclusive Language Guide” for activists, grassroots organisations, educators, academics, and everyone else working in the civil society and producing content in English. The aim of this guide is to raise awareness on how language can and often does reproduce inequalities and existing power relations by offering inclusive language principles, operational definitions (for activism theme), and politically correct equivalents for English-speaking (native or non-native) individuals and activists. That's why many activist translators translating on digital believe this guide to be an indispensable resource for activist interpreters and translators working from and into English. As much as this is also an online glossary of activism for international digital activist translators to which they can also contribute through their translations, it has also a downloadable version in order for fellow digital activist translators to use by uploading it into CAT tool software with the aim of ensuring lexical and conceptual coherence while also connecting local translatorial activist efforts as parts of the global activism and activist translation.

To wrap it up all so far, zooming out a step farther now would be an appropriate move in order to oversee the specific language use in digital activist translation as discussed right above, and the transforming textual modalities on digital activist translation platforms as discussed penultimately. Based thereupon, it gets possible to argue that these two main points of analysis hint at the existence of a recently developing textual code of digital activist platforms. As the examples so far have displayed, translation and activist translators as agents play a central role in

trans-forming this code. It is obvious to claim that among digital activist translators, there is a tendency to adopt and develop transforming textual codes which are built upon the general norms of the digitality because as Vural and Bat (2010) points at, today's central communication environments are websites and digital-based social media. Furthermore, these texts now originate on digital, but the main mode of circulation of these texts in such digital environments is also mostly digital as Harris (2012) and Gentzler (2016) put forward.

As much as there is tendency to do so as discussed just above, there is also an intentionality to distort the traditional textual production and language use norms in order to make translation-induced texts better serve activist purposes through intervening and mediating proto-texts with multimodal, hypertextual, first-hand citational, multi-layered, and innovative linguistic practices. For instance, Yılmaz et. al (2016) reveal that the widest user-group of the internet, which includes university-level students, now prefers using it for doing activism as well including Change.org activism in that regard as Önder (2016) exemplifies (p. 33). Not surprisingly though, this digitalization trend and special preference for it in activism is claimed to be transforming activism towards better – evolving it in a way because it is now easier and more possible to arouse collectivity in activism and among activists thanks to the facilitation of communication (fastness, multi-layered structures and the like) and the circulation through multimodality and digitality (Baldo, 2020, p. 42).

This is possible to be observed in the interview replies as well. For example, a digital activist translator claims:

[w]ritten texts are generally supported by visuals. In fact, if there is no visual in the source text, they want us to add it while translating or after translating. These platforms also have showcase windows such as Instagram, Twitter, etc., and this image is shared on social media as well. The language of digital media is visual now, they put an image in that post, and add the gist of the translation as a caption to it, then direct it to the main platform with a link for

the full text. Visuals have become the standard for digital content that is produced and consumed quickly. (130346.T, own translation, see Appendix D, 14)

This explanation underlines the transforming textual code on digital considering the capabilities (easy access with multimodal elements, and readers' preferences to look primarily for visuality to pay their attention), and also the incapacabilities (limited space for verbal explanations as in Instagram and Twitter/X) of digital platforms.

Further mentioning the transforming textual code on digital, the following interviewee emphasizes another characteristic and capability of digital, though. This interviewee states:

[d]igital has more readers. Naturally, circulation is faster. Furthermore, interventions and mediations can be made, additions and deletions can be augmented to the text even after the text is released and begins circulating [...] Of course, there exist shorter and easier-to-digest versions with the visual in the foreground on digital-based social media platforms. (123578.T., own translation, see Appendix D, 15)

This statement underlines the increased opportunity of faster circulation of texts and reaching more audience for this reason on digital platforms. It, furthermore, emphasizes that multimodality — specifically mediating translations with visuals while also foregrounding them — is definitely a useful strategy particularly considering the objectives of activism towards reaching more people in shorter periods so as to inform/educate them and push them towards taking action which will lead to sociopolitical change. In other words, the more people activist message reaches to, the higher its chance of making people question and participate in the struggle towards desired outcomes.

Supportive of these interview responses, another interviewee argues, “[d]igital activist translators not only convey information through translations to those who do not have the sufficient language skills, but also facilitate this transfer by using links and visuals” (128768.T., own translation, see Appendix D, 16). This

argument highlights two critically significant issues. Firstly, it supports the preceding interviewees in re-emphasizing the facilitation of message transfer thanks to digitality. Secondly, it draws attention to the fact that there are some people behind this mediation process while positioning digital activist translators as active agents who are responsible for helping those who do not have access to texts which are in foreign languages, and for the facilitated activist message transfer on digital through translation-induced texts.

6.1.3 Final remarks

As the interview data suggest, the beliefs that this digital activist translation practice is more effective in showing that it is the same as ‘real life’ activism — the consuetudinary (pre-digital) and usual activism on the streets — and that digital activism finds repercussions on streets in a complementary way thanks to translation and translators are prevalent among digital activist translators. As can be deduced from the discussion all above so far, translation can, thus, be considered a strategy of doing activism in a similar way to Popovic's (Spirk, 2009) conception of translation as a process (here of activism or else) and a product (a metatext). This is quite parallel to the way Bachmann-Medick (2017) conceptualizes translation practice as going “from representation [...] towards corporeality and action, towards the politics of social and intercultural differences along with the practice of translating and overcoming them” (as cited in Komutstsi & Altybayeva, 2020, n.d.) while building up a ‘dynamically re-constructed collective translation-based digital activist action repertoire’ (çeviri temelli oluşan ve dinamik olarak değişip gelişen dijital, kolektif ve aktivist eylem repertuarı). This is a fresh contribution because unlike common observation and practice, now translation lends its own terminology, concepts, and

methodology to other disciplines such as activism, communication and sociology. It also provides activism on digital with corporeality as well through its distinctive textual and linguistic norms and codes while even transforming the concept of solidarity since the solidarity digitality helps build among people who gather around shared narratives on digital is different than the solidarity built among conventional (pre-digital) activists. This particular experience digital activist translators have on digital today is an example of ‘convergence’ in Jenkin’s (2004) terms because convergence is based on an on-going process of sharing and participation in which an individual takes an active role in the user-derived content production process in digital sharing networks through novel practices, new realities and new conceptualizations. Therefore, digital activist translation platforms emerge as such environments which include more than solidarity in themselves. This they achieve on the basis of user-derived content, and novel textual and linguistic practices developed through the modalities of the digital. Behind these, though, lie active and activist participant agents who act on purpose in various roles, and this is what is to be discussed in greater detail in the following section below.

6.2 Transforming translator roles and image on digital activist translation platforms

In this part, I present and discuss the findings regarding digital activist translators as agents and subjects with transforming roles judging from the data derived via the interviews with those who translate with activist purposes on digital platforms. Not limited to this though, this part also problematizes such related discussions of translator visibility, anonymity, and the public/reader perception towards them.

Before delving into the details of the various roles digital activist translators perform, I would like to mention that behind the variation and transformation of the

roles translators conduct lies the development of globalization, digitality, and internet. This means that even translators who work in the sector are expected to carry out digital-specific language roles and services. It has come to such a point that today even translation service providers offer a range of digital-specific services to be provided by translators who can work through various languages as globalization requires, and digital roles as internet requires. For example, Fig. 27 below shows a screenshot from the official website of a translation bureau in Istanbul/Türkiye. It indicates how various are the roles and services to be provided by translators in today's digital world.

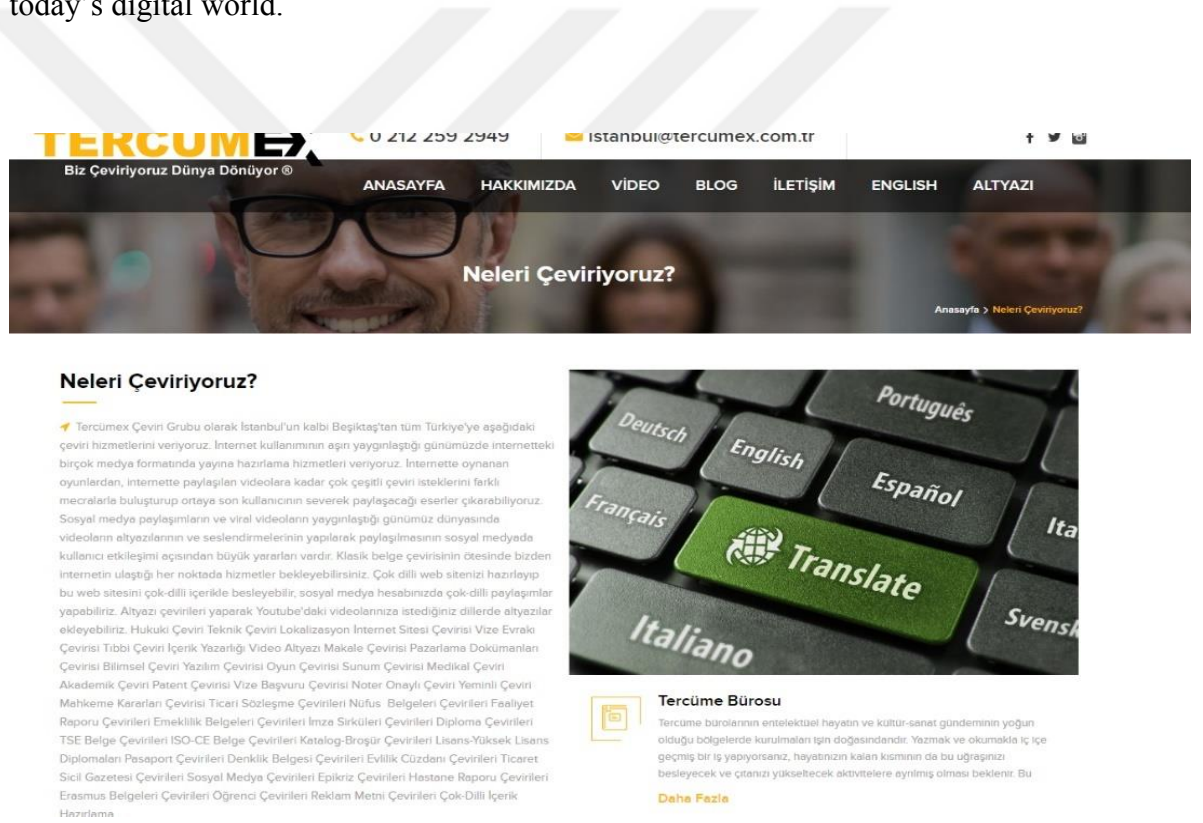


Fig. 27 Digital translation services³⁹

As this figure displays, in today's digital world, the roles and translation-related services go beyond those traditionally-practiced — “classical” as the figure claims —

39 <http://www.tercumex.com.tr/anasayfa/47/ingilizce-turkce-ceviri>

translation services which are mainly based on language facilitation roles as can be understood from the sentence saying “[b]eyond classical document translation, you can expect services from us wherever the internet reaches” (own translation). Furthermore, this translation bureau lists the translation services they provide in this page; and these services include:

- “multimodal *content preparation and content producing* (Çok-Dilli İçerik Hazırlama ve İçerik Yazarlığı)”,
- “[We provide] *publishing services for many media formats on the internet* [in today’s world where internet usage has become extremely widespread]” (İnternet kullanımının aşırı yaygınlaştığı günümüzde internetteki birçok medya formatında yayına hazırlama hizmetleri veriyoruz),
- [We can] *prepare your multilingual website, feed this website with multilingual content, and make multilingual posts on your social media account* (account management). [By] *translating subtitles*, we can add subtitles to your videos on YouTube in the languages you want (Çok dilli web sitenizi hazırlayıp bu web sitesini çok-dilli içerikle besleyebilir, sosyal medya hesabınızda çok-dilli paylaşımlar yapabiliriz (hesap yöneticiliği). Altyazı çevirileri yaparak Youtube'daki videolarınıza istediğiniz dillerde altyazılar ekleyebiliriz)⁴⁰

There are two critical observations that need to be noted here. Firstly, all these services listed are digital services to be provided for digital platforms and clients. Secondly, this translation bureau names all of them as “translation services” by saying “we provide the translation services listed below” (own translation). This shows that translators are expected in today’s digitalized world to perform

40 All translations together with the italicized emphases belong to me.

multilingual content producing from scratch, publishing services for various digital formats, preparing websites (webmastering), and ‘admin’istrating digital platforms and social media accounts by constantly feeding them with related content and deciding and posting on them. These are completely among the roles performed by digital activist translators as well; nevertheless, there are critical differences in between. Just to give a preliminary idea, it is possible to mention that while traditionally-working translators in the sector perform these as part of a job to earn money as digitality requires such services, digital activist translators do these — and even more — as their site of practice is digital environments, and as these help them achieve their non-profit activist objectives.

Departing from the figure and the findings based on the interviews conducted in this study, it is striking to witness numerous and various transformations regarding the roles digital activist translators perform. However, I would primarily like to begin with the finding on the backgrounds (both translation-wise and activist-wise) of the interview participant digital activist translators in this study in order to arrive at a broad generalization. As I emphasized earlier in the previous chapters, I believe there is a continuum of activist tradition and activism through translation; and digital activist translation is the current phase of that continuum. In parallel to this, the analysis of the interviewee demographic information set reveals that 35% (round-up percentage from 34.7%) of the participants in this study includes translators with a background in written-based activist publishing, especially from the 1990s/pre-digital period activist magazine publishing platform such as KaosGL. All, as they report, keep engaging in activist translation by adding onto what they learnt, experienced, and – more importantly – produced back then; in other words, they have carried their activist translatorial actions into digital platforms since the early 2000s.

For example, one of the interviews confirms it by arguing, “I was a member of the KaosGL editorial board in the 90s, and I was in Lambda. Then I realized that I needed to keep up with the digital, and I directed my activism towards it. So Velvele, one of the firsts [digital activist translation platforms], was born” (125788.T, own translation, see Appendix D, 17).

This interviewee above suggests two crucial points that need to be separately emphasized here. Firstly, it is apparent that activist translators build upon an already-existing activism repertoire and history which date back to the pre-digital times of the early 1990s through translation, and Velvele as a digital activist translation platform has risen on an existing pile-up of knowledge and expertise in both activism and translation. Secondly, the part of the answer which states “[t]hen I realized that I needed to keep up with the digital, and I directed my activism towards digital”, overtly and directly indicates that there was an urgent and non-ignorable obligation for activists to adapt to. That obligation was the development of the internet and the enriched capabilities of digitality to the extent that it has turned to be the main tool and platform of doing activism and reaching people. There was a clear need to keep up with the digital for translators as emphasized, but beyond that, this particular activist translator interviewee – among many others – decided to carry activism and translation into digital as they deemed necessary to keep up with the digitalization change because digital became the new mode of doing things in general just as it happened in activism and activist translation. As internet and the capabilities of the digitality transformed the way activism and translation are conducted, it has done the same to translators as well; on digital activist platforms with novel digital capabilities and opportunities, activist translators have faced new responsibilities, tasks, skill

sets, relations, communication methods, textual concepts and novel ways to deal with such novelties – hence, new roles adaptable to digital settings and digital activism.

The demographic information from the interview data showed that the scope of the definition for ‘translator’ is now more flexible than ever imagined, and hence, highly comprehensive. The people who define themselves as translator pertaining to the focal digital activist translation platforms include people of diverse education, training, jobs, career, age etc. To put it differently, in translation sector it is generally expected that a translator to be contracted for a project carry a related background, sufficient level of expertise but more importantly, experience; that is, an engineer or a teacher – for instance – with little or no translation experience cannot easily apply a translation bureau and be given a job right at that moment especially considering that project is a paid job and translation bureau prioritizes profit. However, within the scope of digital activist translation, the interviews and the analytical textual data showed that this is not the same. Anyone who shares the activist narrative and desires to act and contribute to the overall activist struggle is readily welcome among the community and directed in the proper way to serve the greater objective. For example, among the interviewees in this study who are engaged in digital activist translation on such platforms, there were not only professional translators but also teachers of all levels, engineers, students, doctors, flight attendants, even a pilot, graphic designers, architects, and unemployed people who do not earn their lives on translation nor have sufficient knowledge or experience on translation. Thus, digital activist platforms are those interaction-triggering platforms where professional and non-professional is mixed and combined with no superiority or distinction valued in between. Moreover, who is considered ‘professional’ as to being a translator is also a blurred spot here; should someone with a formal translation education at university

level be considered professional, or should someone more or less experienced in and earning their life from translation sector be considered professional? This professional and non-professional togetherness has interesting repercussions on digital activist platforms in terms of transforming translator roles.

For Demircioğlu (2009), translators as agents might take on diverse identities or roles, and thus, they might conduct mediator and mediating roles in translatorial practices, which positions them as people who perform multi-functions (p. 133). This is an observation that can be perfectly applied to the case of digital activist translators. Departing therefrom, the interviews pointed at the existence of a performative set of translator roles. In other words, although one does not translate in a project but contributes to the overall translation project from other aspects such as wordpress, webmastering or editing, they are still considered a translator because based on the data, it seems that the boundaries among the various existing roles on digital activist translation platforms are blurred and constantly renegotiated during a process of activist translation. Hence, a digital activist translator takes on the role that is required at that moment or in that particular translation task. If there is no one available for web mastering, then another available one with less or no knowledge can perform — or even learn before performing — it. In other words, conditions and abilities of other digital activist translators determine the role to be taken on; a digital activist translator does not become only an editor or does only editing, but rather, they perform it if and when necessary. This indicates that translator roles on digital activist translation platforms are constructed not only through linguistic norms but also through encounters with others and peri-translatorial conditions because eventually digital activist translation is actualized in “an intricate network of relations” (Even-Zohar, 2002, p. 168). Hence, with the aim of unearthing the

dynamics behind the performativity of the roles of the digital activist translators as well as the implications of it such as effective functioning of the newly-introduced options in a target local culture repertoire, it is important to discover the underlying factors of the ways digital activist translators engage in digital activism platforms and the ways they interact with other culture agents (digital activist translators) during digital activist translation process.

These dynamic shifts and performativity regarding the roles digital activist translators play on such platforms can be observed in the sample visuals taken directly from the focal digital activist translation platforms. For example, Figs. 19, 20, 21 (shown in the previous section) display a part of a meta-text where the digital activist translator both translates a partial proto-text and adds their own indigenous paragraphs to it. Similarly, Fig. 28 below displays a queer-activist translation-induced meta-text where one digital activist translator both translates a partial proto-text and adds indigenous parts to it; thus, they are referred as both ‘yazar (author)’ and ‘Türkçeleştiren (the one who Turkishized that means ‘making Turkish’)’. In addition, this particular person also decides to augment the meta-text with a visual and then arranges it. As seen in this example, three roles are taken on by one person; however, what draws attention most is that when I interviewed some other digital activist translator from the same platform who also knows this translator-author personally as well, I asked whether having multiple roles and executing different tasks are common on that digital platform. They replied that they carry out what is necessary at that moment for the translation to be completed and published, and set forth, “we make the translation part sometimes, sometimes we handle the visual stuff, sometimes we proofread and edit, or deal with the web page arrangements; it does not matter for us indeed. After all, we are all translators on Kaos GL and we put

activist effort out there” (123578.T.). As this statement indicates, no matter what role or task they perform on a digital activist translation platform, they consider it as part of the greater role, and maybe even an identity, of digital activist translation, and as long as they perform one of them, they believe it is a part of what digital activist translators do with the aim of serving the grand counter-narratives they gather around.

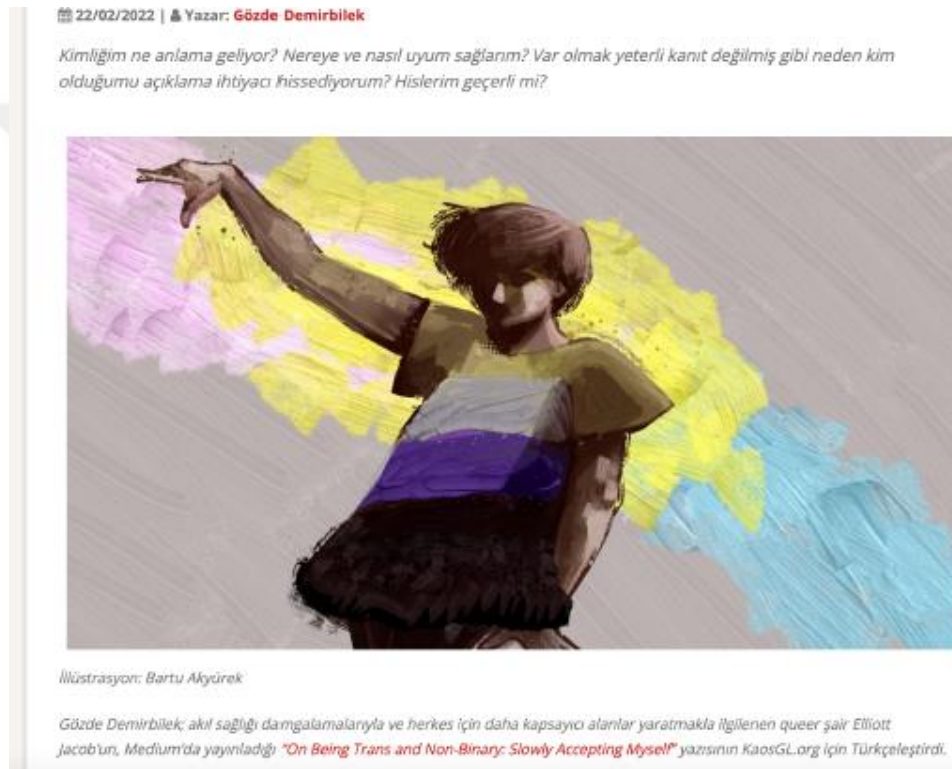


Fig. 28 A digital activist translator, 3 in 1⁴¹

The examples can be multiplied; however, I will present three more of them which I deem perfect complementary fits to the preceding ones. The first one is Fig. 29 which was taken from a queer-activist translation-induced text (see below); this figure shows an interesting combination of three different agents meeting and

41 <https://kaosgl.org/haber/trans-ve-non-binary-olmak-kendimi-hafiften-kabullenmek>

performing different roles in one translation-induced activist meta-text which comes with a trigger warning at the top, saying “Content warning: This text includes transphobia and transmisogyny” (Çatlak Zemin, own translation). This meta-text opens with an indigenous part penned by an editor, then it is followed by the translated part by a highly famous activist translator named Sara Ahmed, which is all accompanied by a visual whose owner is also credited right below. Therefore, the whole translation-induced meta-text includes the author of the proto-text, the translator, the editor, and also the owner of visual in its body. What is especially interesting in this not co- but multi-authored meta-text is that when I delved into other texts published on that particular digital activist platform, I realised that the editor in this example, who seems to be an industrial engineer by profession, took the role of a translator in another one and in some other one, they were responsible for digital layout.

The same observation is also present in Fig. 30 which was taken from an environmentally-activist translation-induced text below which states, “Serap Güneş and Koray Kırmızısakal translated this from RT, Serap Güneş edited it, and Öznur Karakaş proofread” (TerraBayt, own translation). This indicates that the meta-text was composed and finalized by again three different people performing different roles; nevertheless, unlike the previous one where each translator took on only one role and executed it in the meta-text, in this one, one translator (Serap Güneş) performed the responsibilities of both translating and also editing. Moreover, each translator seems to have performed various other roles in other texts published on the platform again. In this example, each role is specified separately: the translator, editor, and proofreader. However, a digital activist translator can take on any of them as they believe that they serve for the activist objective and the counter-narratives. At

this point one might ask ‘Who is a digital activist translator then? One who translates only, or does more?’ Apparently, an activist translator on digital can have multiple roles, and to note here though, the fluid transitions in between is more common on digital as it needs urgent solutions and voluntary cooperation. While performing each role, they still define themselves ‘translator’ within the scope of activism because each role is only one of many ways to serve for the activist aim, and irrespective of the role taken, these people perform being digital activist translator. All eventually suggest that activist translation on the digital platforms, which are the current form and digitalized versions of the streets where traditional activism was carried out, is a mode of doing activism now — to be elaborated more in the following sections; it is also suggested that translation constitutes the very central element of it because there are even people with interim role of translation coordinator on such digital activist translation platforms as also reflected in an interview response arguing, “I am also a translation coordinator sometimes there [on the particular digital activist translation platform]” (150457.T., own translation, see Appendix D, 18).



Fig. 29 Different roles, dynamic performances⁴²

42 <https://catlakzemin.com/toplumsal-cinsiyete-karsi-elestirel-toplumsal-cinsiyet-konusunda-muhafazakar/>

Fig. 30 Three people, four roles⁴³

The third and last example can be seen in Fig. 31 below which was taken from an environmentally-activist translation-induced text. Just like the previous example, the digital activist translator of this meta-text seems to be in charge of more than one task (two tasks) and performs two roles on this particular text on the focal digital activist translation platform. Under the phrase at the bottom giving credit for the authors of the proto-text saying “D. W. Clark and D. W. Briar”, another phrase says, “Çeviri ve tasarım: Anıl Akyol (Translation and design: Anıl Akyol)”. Citing the proto-text author/source under the textual composition in a quite distinguishable and readable manner, the activist translator mediates the translation-induced meta-text and handles the design as well. Highlighting the visibility-based multimodal composition in the meta-text, the digital activist translator both translates and augments — mediates — it. In other words, the digital activist translator performs two roles here in one text, which indicates that on digital activist translation platforms, translators might perform more than ‘translation’ and is given the freedom and expected to use their agency to shape the ultimate text by mediating it.

It also points at another observation I had during the interviews, interviewees frequently mentioned that the work distribution on digital activist platforms does not oftentimes follow professionalism-based considerations. Each and every one tries to contribute to the greater activist struggle of sociopolitical change and to the counter-narratives which are both being formed and in already circulation by doing what they

43 <https://terrabayt.com/dusunce/zizek-koronavirusu-karar-vermeye-zorluyor-ya-kuresel-komunizm-ya-orman-kanunlari/>

can do best as they are well aware of the fact that activist translators on digital platforms have the potential to challenge and alter dominant narratives in accordance with their selective appropriation strategies defined by their thematic intentions, and promote alternative perspectives as also echoed in another study by Kim (2019). Based on the answers from the interviewees included in this study, it is obvious that activist translators on such digital activist platforms translate, edit, proofread, copyedit, proofread, select texts, recommend them, and manage the process like a project manager. They quite often also take on such other roles as page designer, admin, master, web designer, WordPress person-in-charge, comment section management person-in-charge, and e-mail replier as repeatedly emphasized by various interviewees (125788.T., 138675.T., 128768.T.). Surprisingly enough, the roles taken on are so various that even a role is divided into sub-roles in it; for instance, an interviewee puts forward, “I have two hats per se when it comes to translation: I translate, and I also work as a manager. I manage things like planning which text we should translate, to whom we should give it, and leading the discussion as to whether this text in Turkish will contribute to the struggle” (125788.T., own translation, see Appendix D, 19).

Moreover, there is not a system governing who does what and when. Whereas there are some who do these tasks on a 'whoever is available' basis, there are also others who do them on a rotational basis. Still though, they might take on any responsibility if it is needed. For example, if there is no one to photoshop or webmaster a text, someone might volunteer and say, ‘I will do my best’, or some people might come together to put their collective effort on it saying, ‘We will do our best together to work it out’. Hence, the quality of the final outcome does not matter as it would be expected because the ultimate photoshop quality is not the point which

is aimed to be arrived at, but the message in it and its optimal delivery is what matters. Therefore, digital activist translators seem not to be judged on how professional they are at a particular task at the end; what matters is whether the optimal delivery and the message quality is achieved because being an activist and acting in line with an activist agenda overwrites being of any other profession there. For this reason, the standard expectancy of translation quality and the conventional ethical considerations are suspended in digital activist translation; this can be overtly observed in Fig. 18 where the digital activist translator acknowledges the reader in the part entitled ‘Translator’s Note’ by stating “[...] I humbly present an amateur translation of the article [...] to the attention of my sisters [fellow activist on that particular platform]” (ReçelBlog, own translation). If one serves to the shared activist narratives and objectives through any translatorial action, they can be considered a digital activist translator within this particular context unless they do not define themselves otherwise, which will be elaborated on in the upcoming paragraphs where the forms of engagement are specially discussed.



Fig. 31 Ecology collective association⁴⁴

44 <https://ekolojikolektifi.org/2022/03/22/22-mart-dunya-su-gunu-yeraltisuyu-gorunmeyeni-gorunur-kilmak/>

These dynamic shifts and performativity regarding the roles digital activist translators taken on on such platforms are reflected in the answers provided by the interviewee digital activist translators as well. To exemplify, while replying to the question about their self-perceived positions in the triangle of digitality, translation, and activism, an interviewee states, “I am the triangle itself! My position is closer to whatever I am doing at that time. Every role is in my body (138675.T., own translation and own italicized exclamation mark [to reflect the spoken high intonation], see Appendix D, 20). As this interviewee suggests, the roles assumed and taken on on digital activist translation platforms are not set once and for all, nor are they closer to digitality, translation, or activism solely. Rather, a digital activist translator embodies all the roles in themselves and performs activist translation by either less directly contributing to it such as web mastering it, or in a more direct manner, translation-mediating the text. Either way, digital activist translators seem to be acknowledging the fact that they are involved in this process and perform a complementary task that is needed to be completed for the sake of overall activist objective. Although it might sound too bold a claim, claiming “I am the triangle itself” hints at the existence or early-formation of a transformation in translator identity because defining oneself through the act one performs is more than defining the effect and the ‘key role’ one has on a particular phenomenon such as digital activism and activist translation; however, this is a point to be elaborated and discussed in greater depth later on with other similar observations.

Similarly, another interviewee replicates the same observation while arguing, “[m]y position is actually closer to digital and activism, but it is changing. I do not translate for living in my professional life but here [digital activist translation platform] serves activism through translation” (142780.T., own translation, see

Appendix D, 21). Again, this answer re-underlines that translators might be closer to one of the three main pillars of this triangle; nevertheless, they still acclaim that their positions and roles are changing depending on the circumstances. In other words, this interviewee performs various modes of being a digital activist translator under one main title: digital activist translator; they become digital activist translator by performing it, its various modes instead of maintaining one single role or duty as a digital activist translator. They become digital activist translators when they practice a related role under it; however, in their professional lives, they might not be translators at all. For example, an interviewee states, “[s]ince I wanted those activist texts and information in them to reach people, I sometimes translated them but sometimes contributed to their proofreading” (126867.T., own translation, see Appendix D, 22.). This means that if they engage in any role under digital activist translation on such platforms — if they practice or perform its various roles — then they consider themselves digital activist translator; this is not possible in professional life as a translator where boundaries are clearly defined and named such as editor, web designer, translator etc.

Interestingly, while mentioning the same issue, another interviewee calls this fluid go-in-between among various roles as “shared editorship, and translatorship” (142780.T., own translation, see Appendix D, 23.) which is quite parallel to what Taylor (2013) argues; organizing online is by nature cooperative for translators who use shared authority (p. 2). This specific phrase above is quite striking in two ways. Primarily, it supports the arguments and examples presented above confirming that they share and change roles under digital activist translation; but secondly and more importantly, the translator does not state ‘shared editing and translation’, the focus is not sharing the act, they rather share the role and maybe even the identity as the

phrase shared translatorship indicates. In other words, when to be referred, the word ‘editor’ or ‘translator’ in singular form might denote multiple people behind it.

As a brief detour, I would like to point at a side-discussion that I believe needs to be elaborated on right upon the observed findings presented above. Quite interestingly, the aforementioned blurred boundaries among roles, between professional and non-professional, the performativity of the roles of a digital activist translator, and also the various professional backgrounds of the digital activist translators on such platforms and the related classifications or conceptualizations based on them are all strong steps towards questioning and opening the binaries in translation studies to discussion while paving the way for them to be demolished as well. Regarding its criticizing and oppositional stance against such long-rooted traditional discussions as fidelity vs. infidelity, equivalence, acceptability vs. adequacy, source-orientedness vs. target-orientedness and the like, activist translation can definitely be claimed to counter each on the very basic ground that it calls for interventions into the text at the expense of mediating the ‘source’ gravely oftentimes. For this very reason, some of the interviewees, as argued before, prefer using ‘proto-text’ instead of the traditionally known ‘source text’ term believing that a source text is not something to be replicated as a target text; rather, it is ‘only a version’ that is utilized as a departure point for the mediated ‘meta-text’ version which follows. Unsettling such traditional binaries while also highlighting the importance of extratextual dynamics, translator agency, and also motivations in the quest to justify all the ‘unacceptable’ steps – as considered from a conventional perspective, activist translation can and should be considered a postmodern translation studies phenomenon and practice, and moreover, digitality takes this a few steps forward too.

In this regard, I argue that digital activist translation is a postmodern translation practice, and set an example to Postmodern Translation Studies. Postmodern understanding rejects objectivity, neutrality, impartiality, and truth (its postmodern version is posttruth) including the common idea of historical records one and true. Therefore, such a postmodern understanding – particularly in the field of activist translation with an increased freedom achieved on digital – primarily released translators from their confined territories in the conventional conceptualization and practice of translation while also freeing translation from its secondary, imitative, and deficit position assigned hitherto. With the increased spotlight on translators now, they come to be regarded as biological beings acting in a sociopolitical context in accordance with their personal interests and motives while going between centre and periphery dynamically. For this reason, facilitated and sped-up especially in digital activist translation, the following phenomena are revisited and incorporated into translation studies: translators' moral and political choices, their various backgrounds, roles they take on, what they practice and perform, their agency including interactions with other agents (as D'hulst, 2015 also mentions) who share similar narratives, and the highly rooted conventional definition of 'translator' with regards to professional and amateur labels. Accordingly, postmodern approach to translation within the context of digital activist translation necessitates also the problematization of such fundamental concepts in translation studies as patron and client, which are frequently discussed in functionalist paradigm. It should do so because such an understanding also deconstructs their meanings especially within the context of digital activist translation on the grounds that patron and client can be a single translator, or even there can be no patron because there is neither a vertical hierarchy nor some supervisor to assign translation projects

oftentimes; translators either personally or collectively – collectively in the sense of “cultural entities” in Even-Zohar’s (2002) terms – decide on the proto-text while rendering the project, again, also collectively by assuming various roles at the same time. In short, within the context of digital activist translation, such binaries as objective, neutral, impartial, true, (in)fidel, and professional translator are, and should be, questioned and hence reconceptualized.

This discussion and attempt to re-conceptualize the was translator roles have transformed in the scope of digital activist translation should better be analysed and exemplified under the emergent nodes the data of this study indicate. These nodes, recurrent emphases, are forms of engagement, digital activist translators as organic intellectuals, visibility and anonymity among digital activist translators, and perceptions towards digital activist translators.

6.2.1 Forms of engagement

Departing from the multiplicity of roles, variety of people who come together and translate for activist purposes on digital platforms and the transitivity in between the roles, it was observed in the material and interview data that there are various forms of engagement for people who would like to translate for activist purposes on digital platforms. At the basis of these forms lies one element that is referred to in the explanations by the interviews: being primarily a political subject. To exemplify, an interviewee states that “I am an activist translator on that platform where I translate, but I am also a political subject who takes initiative. I am more visible there and I have ideology” (146752.T., own translation, see Appendix D, 24). Based on the interviewees, digital activist translators tend to define themselves politically, and their engagements, actions mostly by referring to the concepts of activism and being

activist. This shows that activism is what brings those people with various backgrounds together and meet them on a common ground around shared narratives. Although they sound quite similar, forms of engagement and roles have a nuance in between. Forms of engagement is a broader concept when compared to roles; in other words, two different roles might be under the same form of engagement. Furthermore, forms of engagement also include perceptions, motivations, and expectations on the side of digital activist translators.

The thematic analysis revealed that there are primary ‘nodes’/themes of engagement forms with multiple variations under each. The roles seem to be thematically grouping under some main forms of engagement, and the answers show that these main forms of engagement regarding the triangle of digitality, translation, and activism are digital activist translators as “organizers”, “historiographers, archivists”, and “textual mediators”. Below, each is elaborated upon. However, before moving on, there is one more striking finding I would like to mention to focus on afterwards; the interview data and their thematic analysis revealed that these three main forms of engagement are closely defined and referred to under two overarching concepts and ways of defining a ‘translator’ within the context of digital activist translation; these are ‘activist translator’ and ‘engaged translator’ — in my own wording.

The first form of engagement is digital activist translators as ‘organizers’. In references to this form of engagement, there seems to be an underlined nuance between the terms ‘activist’ and ‘organizer’. Interviewees tend to make a distinction in between in the sense that being an activist is a too general and daily-use term to describe what digital activist translators do, and includes also ‘calmer’ versions of struggling such as keyboard activism whereas digital activist translators are more

than that and are rather ‘organizers’ who actively participate in the struggle and organize what is to be done and how and when it is to be conducted in an organized way. To put it differently, while an ‘activist’ also includes more passive and indirect forms of struggle, digital activist translators tend to be defined more than an activist, an organizer (*örgütçü* in Turkish) in the sense that they conduct and direct activist struggle in a more targeted (towards the collective activist objective) manner and more through an organized network and organized community who performs such various roles as bringing people together, recommending texts to be translated, translating, connecting local struggles with the global by opening the local ones to discussion through the act and product of translation, and many more. Upon that, an interviewee argues, “[w]hile [the term] activist includes more of an ordinary reaction, the organizer is in a more targeted organized struggle and is therefore more effective and prolific” (158967.T, own translation, see Appendix D, 25.). In close parallel, another interviewee argues, “they [digital activist translators] have the responsibility and role of bringing masses together” (126867.T., own translation, see Appendix D, 26). Obviously, as organizers, digital activist translators take initiatives, sacrifice their time and money, devote and learn without major resistance; they organize the activist struggle and knowledge accumulation in the target context primarily on digital. In this regard, based on this distinction and the roles performed previously mentioned, digital activist translators are what connects being an activist and being an organizer just like the famous metaphor of translator being a bridge between two sides. This, furthermore, exemplifies and confirms the use of the work ‘netizen’ which was discussed in the design language section previously in the sense that a digital activist translator as ‘netizen’ is “an active participant in the online community of the internet” (Merriam-Webster Online Dictionary, 08.2023). Being

citizens, thus, they are sensitive to activism themes and issues of problem, and act on them consciously not anywhere but especially on the digital — an activist citizen of the internet: ‘net’izen.

Under this node of digital activist translator as activist-organizer, there is another interviewee reference: digital activist translators as crisis managers. Based on the interview responses and the lexical choices in them, crisis management is considered to be closely linked to the node of organizing discussed above in the sense that the field/theme in which activist struggle is performed is already a field/theme of crisis that needs urgent handling and solution, and serving to this end is an act of crisis management. In other words, conducting digital activist translation to contribute to the solution of crisis for which activism is performed in a more targeted (towards the collective activist objective) manner and more through an organized network and organized community as expressed above is a form of crisis management, which makes digital activist translators crisis managers as well. Despite the fact that the correlation might seem a bit far-fetched, seeing the field of activist struggle as a crisis, and translating to solve it also position translators on digital activist platforms as crisis managers as also reflected by an interviewee stating, “[w]e are trying to contribute as much as we can to the solution of the queer crisis, which is becoming increasingly serious especially in Türkiye” – [Me commenting]: “You are literally managing a crisis, thank you for your answer” – “Interviewee: Haha yes, we have become a '*crisis manager*' in this country [laughing]” (138675.T., italicized phrase was uttered originally in English by the interviewee, own translation, see Appendix D, 27).

In addition, under this node of digital activist translator as activist-organizer, there are further key references assigned onto digital activist translators regarding the

transformation observed in the configuration and practice of their roles. One such key reference is translators' being coded as "awareness-raiser" (ex. 125788.T). While elaborating upon the quality and characteristics of the practice digital activist translators perform on such platforms, interviewees frequently define them from primarily an activist perspective and assign activist duties on them through such expectation-indicating labels. Therefore, translation is a way of doing activism on digital emerges as a novel and awareness-raising practice again because as an interviewee mentions, digital activist translators are not considered mere translators but rather as agents who serve to greater activist objectives by contributing to the local activism repertoire and counter-narratives in circulation. Translators in this context do not seem to be translating only in order to transfer information; instead, they are considered to be translating in order to perform activism, to provoke both thought and action, and to trigger and encourage people with the aim of creating sociopolitical change because they are believed to be responsible for raising awareness on particular activist themes of conduct.

Similarly, another related reference under this node is about translators' being considered as "human rights defenders". For example, an interviewee who describes, upon being asked for clarification, the roles expected from and practiced by digital activist translators argues, "[i]t [meaning of the translator] feels more accurate, 'fuller' this way [regarding them as human rights defenders]. This has become easier with digital of course" (136758.T, own translation, see Appendix D, 28). As is clear from this statement as well, considering digital activist translators responsible for and capable of contributing to the defending and visibility of marginalized or disadvantaged communities/languages/cultures by using such activist references as human rights defender or awareness-raiser is an elementary constituent in the

definition of digital activist translator. Apparently, digital activist translators are now not primarily defined as linguistic facilitators and machine-like functioning android devices responsible for mere message transfer within the context of digital activist translation. Instead, they are acknowledged and more importantly than all, justified as politically-acting human beings who perform within a social network both with their individual and collective agencies in the light of their intentions and motivations. In this regard, they take initiatives and act deliberately. They are, thus, acknowledged and justified as for their provocative, scandalous, manipulative, and goal-oriented translatorial actions which shake long-rooted translator image and ethics. Interestingly, the facts that digital activist translators are defined through activism and that there are so many references to such ways of defining digital activist translators are a sign towards a formation of a new identity rather than a role/roles for translators; their ideologies and shared ontological narratives seem to be infiltrating into their own ways of existing and translating; therefore, they might be self-shaping their translator identities as well, which could only be understood fully and for certain in a long time ahead.

Another reference under this node is about translators' being considered as "reporter". Revolving around the function of and expectation on digital activist translators as active agents to organize the activist struggle and knowledge accumulation with the aim of causing sociopolitical change, considering them as also reporters was a frequent and sensible reference. For instance, referring to the variation of roles digital activist translators perform on such platforms, an interviewee argues, "[i]n our country, a digital activist translator is not only a translator and editor-in-chief, but also a social media expert and a reporter who investigates and initiates the discovery and transfer of information" (125788.T., own

translation, see Appendix D, 29). As is clear from this statement, digital activist translators are regarded more than language facilitators and meaning conduits who are responsible for mere meaning transfer like an intermediary; rather, they are assumed to have the right, the capacity, and the responsibility to act like a reporter. In other words, they are expected to be always alert and sensitive towards activist developments and issues, and thus constantly look for the ways and sources to increase the activist knowledge repertoire in their cultures. Moreover, they are assumed to ‘act’ with the aim of serving to the activist counter-narratives by selectively appropriating and mediating causal emplotment in them, causing sociopolitical change, and strengthening/widening the existing solidarity to the extent of creating not only international but also supranational activist solidarity and empowerment. These they achieve through the capabilities of digitality, and the power and function of translation which Baker (2006a) supports by arguing, “translation creates wide-scope solidarity to effect change at home while conversing with others who are fighting similar battles elsewhere” (p. 19).

There is one more reference under this node, which is quite parallel to the one above. It is about translators’ being considered as “policy-makers”. For example, an interviewee argues, “[d]igital activist translators are also policy-makers in a sense because we organize and direct people on the streets as well. We do not only translate a text there [on the focal digital activist platform] but also create a rhetoric on social media; we raise awareness, draw attention and trigger even political discussions and regulations despite mainly being small-scale” (136758.T., own translation, see Appendix D, 30). On the same grounds as that of the one above, this reference indicates that digital activist translators are regarded more than language facilitators who are responsible for mere meaning transfer like an intermediary;

rather, they are acknowledged and justified as active ‘agents’ who have the authority and right to decide, plan, and act. In short, they are believed to be able to ‘publicize’ and ‘moot/bring forth as an agenda item (gündemleştirmek)’ a problematic issue, and cause knowledge-based and practical implications with repercussions as well through their translatorial actions (in a broader sense than that of Holz-Mänttari’s) in sociopolitical contexts.

The second form of engagement is digital activist translators as ‘historiographers’ and ‘archivists’. While the active engagement, organizing and directing the activist struggle through translatorial acts are emphasized in the first node, under this second node seems to lie a set of references regarding the roles of archivist and historiographer digital activist translators perform. Three interviewees (two feminist-activist and one queer-activist as they define themselves) referred to this form of translators’ engagement on such digital activist platforms. One interviewee, to exemplify, states, “I think we also note the activist history, we write the history of this activist struggle and progress” (142780.T., own translation, see Appendix D, 31). Through this example, it seems clearly that digital activist translators narrate history from their own perspectives — for example feminize and queerize it — and correct and intervene in the existing hegemonic public narratives and discourse they strive against while also recording all the process and counter-narratives systematically and hence contributing to the activism repertoire both on local and global levels.

While narration definitely stands out as a method of writing versions of history, one might wonder how digital activist translators record and archive the history and progress of activism and digital activist translation. At this point, an answer by another interviewee who refers to digital activist translators as archivists

sounds highly explanatory because upon my pursuant request for clarification, they argue, “connecting texts through links, establishing a unity among them etc.” (123578.T., own translation, see Appendix D, 32). As this statement points at, apart from translating texts and importing options into the local activist repertoire and establishing an e-repertoire of activism, digital activist translators are highlighted in terms of serving to the activism repertoire. They are believed to serve this end by establishing a unity and inter-accessibility within the repertoire by inter- and hypertextually connecting options and imports to already existing transfers and indigenous creations. In other words, they create an archive and more importantly, provide it with an order by enabling facilitated tracing and access in it. To note though, an archive could sound too similar to a repertoire; however, there is a crucial nuance here within this case. While a repertoire is primarily a collection in which the chronological order or the relations in between texts, agents and all other dynamics are not that emphasized, in archive, which texts precede which ones and which text refers to another one exactly where in that text become critical. This is because a digital activist translator as archivist makes also the points and orders of relation among texts clear. In other words, in exactly which part of the meta-text another text is referred to is meaningful in three aspects. Firstly, a meta-text might be citing/referring to another text just to take it as a conceptual or theoretical base for itself. Secondly, that meta-text might be incorporating another text and make it one of the many proto-texts chosen for translation (just like the example where the meta-text’s translated part consists of three different source/proto texts). Thirdly, that meta-text might be referring to another text at the end for further reading with the aim of triggering a follow-up discussion or further translations. In short, Polysystem theory does not put forward sufficient arguments to explain the mechanisms of these

intra-system dynamics and movements, but considering and conceptualizing digital activist translators as archivists, as these interviewees do, can better explain these intertextual and intersystem relationalities and interactions. Again, this indicates that digital activist translators, unlike the common way translators are conceived in the sector, are regarded as more than language facilitators and assumed to act like a historiographer and an archivist as well.

Based on the discussion above which includes digital activist translators' contributing to the activism repertoire and creating an e-version of it while also establishing archives and creating relationalities in between the items in it, what an interviewee who works as a medical professional at a state hospital puts forward makes more sense, "[w]e are doing a kind of transplantation, we plant that idea, figure, discourse, rhetoric in our environment, so that both the conditions and the theory develop here" (129885.T., own translation, see Appendix D, 33). This statement which again confirms that digital activist translators perform more than language facilitation, suggests a highly critical process and method regarding the mechanics of archive formation and repertoire development. This process and mechanism can be best explained by the term and theory of 'radicant', which has been used a few times in social sciences but not so in translation studies.

Radicant, which means taking root, includes change, development, and progress. Roots in radicants are formed later, not at the first emergence, because what is radicant is something that progresses, develops, and takes root by making a transition and connection between different situations and even between different languages, thoughts and cultures. Based on this definition, the term 'radicant' applies to digital activist translation in two ways. Firstly, digital activist translators introduce and import options into the activism e/-repertoire, and this changes the repertoire,

develops it. However, later on, each import while evolving into a transfer turns also into a radican in the whole repertoire and archive because it also starts functioning as a root of the whole repertoire. Secondly, it is possible to consider it as a root because in a radicanly-progressive formation, taking roots occurs by making a transition and connection between different situations and options. This is what I emphasized above, digital activist translators connect imports, transfers and indigenous items (based on transfers) to each other through hypertextuality, multimodality and multi-layeredness; they create interactions and relationalities in between the items in it. In so doing, this repertoire can be argued to be taking its roots as it continues to develop – taking root progressively. In this sense, each item when connected and linked to other items becomes a root of the repertoire. In other words, what I call radican emerges from a single root like a radical, but instead of sticking to a single root, it moves through the soil and continues its development by releasing multiple roots thanks to the translatorial actions of the digital activist translators. Therefore, it becomes possible to consider the options transferred into Turkish digital activist context as radicans in constituting the e-repertoire of activism while both constituting models for future productions and retrospectively creating a continuum by reaching its roots to the earlier sporadic examples in the receiving context and interconnecting them.

Such a contribution and the pursuant formation of primarily an e-repertoire of activism through digital activist translation deserves a close scrutiny also because it sets an example to a repertoire which is both passive and active at the same time. While this second form of engagement is an example to a passive culture repertoire in terms of including “procedures with the help of which ‘reality’ is analysed, explained, and made sense of for and by humans” (Even-Zohar, 2000, p. 392); the

first form of engagement discussed above is an example to an active culture repertoire with regards to including “procedures with the help of which both an individual and collective entity may handle any situation encountered, as well as procedure any situation” (Even-Zohar, 2000, p. 392-393). These two kinds of repertoire are not mutually exclusive, though; on the contrary, they are highly complementary because:

Unlike that of the passive culture repertoire tools, this [active culture repertoire] is therefore mostly linked with notions of ‘acting’ rather than with ‘understanding’. Evidently, ‘understanding’ is indispensable for ‘acting’, but the main point here is the making of active decisions and performing, rather than only making sense of given situations. (Even-Zohar, 2000, p. 392-393)

What combines them in this case are both digital activist translation which is constructed as a bridge between intellectual and practical activism, and also digital activist translators as option-importing and sociopolitical change provoking agents. These agents mediate the filters for the target audience to perceive and read the situation and hegemonic discourses around, and affect them to act in the light of their activist agenda and motivations with the aim of creating sociopolitical change. As they gain more supporters, and as once-reader people become also digital activist translators and activists on streets per se, it gets obvious that the translation-induced and translator-formed activism repertoire serves its purposes through its double-functioning structure.

The third form of engagement is digital activist translators as textual mediators. Despite being closely intertwined with the first two forms of engagement emphasizing sociopolitical and activist side of the digital activist translators above, this one is more about the textual production methods of digital activist translators. As can also be deduced from the part where multimodal, hypertextual, and multi-layered structures of digital activist translation-induced texts, digital activist

translators augment the meta-text through adding visuals, hashtags, comments sections, audio, indigenous parts, replace the verbal with visuals, and omit some parts completely which exist in the proto-text. All the examples discussed in the multimodality section can be set as examples to it because all are translator-led; the one to decide, either individually or collectively, on mediating the text is translators. The common view regarding this notion, the ground on which this conceptualization rises, is the idea that the textual content on digital platforms today is considered ‘user-generated content’, and the people behind their creations are known as ‘producer-consumers’. On it, for example, an interviewee who is a student states, “I see myself as a consumer of the present time and a producer of the future in digital activism” (121278.T., own translation, see Appendix D, 34). In close parallel, another interviewee argues, “I am both a reader and a translator, and I also help people read a few pages of books for free as they cost 720 liras, hence, difficult to access [...]” (192381.T., own translation, see Appendix D, 35). Digital activist translators are, hence, believed to be both the producers and the consumers (Toffler, 2008; O’Hagan, 2011; Couldry, 2012; Koç, 2020) of digital activist translation, which makes their textual productions user-generated content since they do not read a proto-text just to translate it into another language; rather, as part of being an activist, they are also readers of potential proto-texts with the aims of being informed and enlightened on the recent developments in a specific activist theme.

Under the conceptualization of digital activist translators as textual mediators, there is a node of being content creators as well. This node pointing at the role digital activist translators are believed to play as content creators stands out more in the forefront with the emphases uttered on the creativity digital activist translators put to their textual mediations, and the theme they translate which is activism. On this, an

interviewee argues, “[t]he digital activist translator is definitely a creative content creator” (145678.T., own translation, see Appendix D, 36). In other words, when combined with activist themes and creativity, the role of content editing seems to be highlighted more frequently by the interviewees.

It is possible to trace the effects of such conceptualizations and mediating practice in the focal textual materials in this thesis. For example, in Fig. 2.1 and Fig. 10, the digital activist translators add a multimodal element (video) which does not exist in the proto-text. In so doing, they mediate and augment the text as an interviewee highlights, “[w]ritten texts are generally supported by visuals. In fact, if there is no visual in the source text, they want us to add it while translating or after translating” (130346.T., own translation, see Appendix D, 37). Another interviewee supports that by arguing:

[f]or example, I make someone prepare videos, links, gifs, then I add them to the text. Depending on the reactions and comments the text receives, I sometimes make changes in the translation. Of course, these do not exist in print-based translation, this is possible in digital as you can change the text even afterwards. (121278.T., own translation, see Appendix D, 38)

Going back to the textual material examples, in Fig. 2.1 they also add their own indigenous part to the meta-text; in Fig. 3., the digital activist translator adds actual tweets to replace the verbal paragraph in the proto-text; and in Fig. 9, the digital activist translator adds both the video and tweet verbally discussed in the proto-text. Similarly, in Fig. 11, the digital activist translator mediates a meta-text and the intended message through directly using lyrics of a song in poem form which is also accompanied by the audio track of it. Furthermore, in Fig. 16, the digital activist translator mediates a meta-text by choosing parts from three different proto-texts and translating them in a single part to form the basis of the ultimate meta-text. In Fig. 18 and Fig. 28, the digital activist translators mediate a meta-text by combining

translation and indigenous writing of their own, while also announcing openly in Fig. 18 that “the first part of the text is translation”, and in Fig. 28 referring to the digital activist translator as both ‘yazar (author)’ and ‘Türkçeleştiren (Turkishized meaning ‘making Turkish’)

 in two different parts of the text. In Fig. 17, the reader first hears the voice of the translator, then hears that of the proto-text writer, and then the translator intervenes in talks again to explain specific points; and each step is clearly distinguished, which makes it a palimpsestic/patchwork translation. Here the translator’s motivation of doing this might be to explain each point because eventually this is an activist task, an activist translation whose goal is to enlighten, inform people while yielding social change. Last but not least, in Figures 1.1-zoomed-in, 2.2-zoomed-in, and 15, the digital activist translator enables further discussion by adding another layer (comments sections) to the metatext where comments can also be replied by follow-up comments; in Fig. 23, a reader contributes to the meta-text extending into the comments section by adding some other scholarly information which does not exist above; in Fig. 24, the digital activist translator triggers discussion and opens up a space where the text above is combined with reader-generated content and is thus enriched; and in Figs. 25, 26, the digital activist translator uses comments section to call for further digital activist translations in a manner they talk to the reader. In short, what digital activist translators do in all these examples is to augment the translation-induced meta-text by mediating it as an active and activist agent. In other words, digital activist translators are again expected to engage in the text more comprehensively through adding visuals, layers, omitting parts, and making modifications; they are now primarily responsible for “not translating words but mediating the content and directing the target audience” (Gonzalez, 2014; Chaume Varela, 2004; Eaton, 2008).

Digital activist translators, thus, become a kind of activist media content producers in the context of digital activist translation platforms. Hence, from the perspective of Polysystem Theory, a repertoire is definitely being formed, but there is something beyond that. This dynamic repertoire is an e-repertoire with three outstanding and distinctive features.

Firstly, thanks to digital activist translators as textual mediators, an option imported which can be a struggle method, knowledge, experience, discourse or narrative is not imported in isolation; rather, it is a part of the meta-text in which it is imported. In other words, a digital activist translator imports an option, but the mediated text with which they import it is also an example of local and mediated textual production that builds on and enriches that import. That is, part of the transfer process takes place while the option in question is being imported because for a transfer to happen in a target polysystem, it should be adopted and trigger similar examples of local production, and the translation-induced meta-text in which option is being imported is already a similar version of. This is because that particular digital activist-theme translator is both a user and a producer of that theme at the same time.

Secondly, digitality of such texts and digital capabilities offered by such platforms enable translator(s) or editors to alter/edit the text and make modifications even after it is published. They also enable readers in comments sections to bring up new options, comment on and problematize the option introduced in the very specific mediated meta-text. This also signals and means that the meta-text exceeds beyond the conventional borders and extends into the comments section where it is continuously enriched and renegotiated by making the translation-induced meta-text

a text which is never finalized. Therefore, such remodifiable options can be redefined as open-ended options, semi-structured options, or the like.

Thirdly, as some of the examples above also indicate, sometimes more than one option, such as partial proto-texts, are introduced into the local repertoire through translation-mediated metatext, and also through hypertextual features, more options or potential options are made known to readers. Thus, digital activist translators do not only import options, they also point at the alternative and potential options for the user-generator readers to accomplish; needless to say, what they point at is also selectively appropriated. This might as well be considered a kind of crowdsourcing as the meta-text continues to be enriched by other actors, and while it blurs the distinctions between amateur and professional, “[d]igital translators as new media users, who enable the production of meaning in the new media and can *mediate* [emphasis added] the texts there as both producers and consumers, actively produce content and ensure the formation and continuation of the new media” (Koç, 2020, p. 908).

To reinstate, as understood from what have been discussed above, digital activist translators as user-producers can participate in the mediation process of texts on such online discourse and narrative-based communities (Dwyer, 2012) of digital activist translation where people come together around shared ontological narratives and serve for shared counter-narratives. For such communities, such platforms which include translation-induced mediated texts and digital activist translators as agents serve as platforms of digital-gathering for “other mediators/translators and subcultural arbiters” (de Kosnik, 2012), or they also serve as “nexus points for [counter-] narratives around ownership and rights, activism, fan knowledge, and 'subcultural capital'” as well (Denison, 2011, p. 450). In so doing, digital activist

translators as textual mediators contribute to the formation and maintenance of counter-narratives as well as the development of activism e/-repertoires and archive through imports and transfers of various kinds such as activist counter-narratives, activist experiences, activist knowledge etc.

After having discussed those three forms of engagement digital activist translators perform, I would like to bring about another discussion departing from a crucial finding the interview data yielded. The focal interview data and their thematic analysis revealed that those three main forms of engagement discussed above are closely related to and practiced under two overarching concepts and ways of defining a ‘translator’ within the context of digital activist translation; these are ‘activist translator’ and ‘engaged translator’ — in my own wording. No matter what role or task they perform on a digital activist translation platform, digital activist translators seem to be considering it as part of the greater role -and maybe even an identity — of digital activist translation; and as long as they perform one of those roles, they believe it is a part of what digital activist translators do with the aim of serving the activist counter-narratives they gather around. However, the way they consider and define themselves seem to be following two similar but different directions. In other words, although they regard themselves and others who share the same narratives and perform such tasks with activist aims as digital activist translators, when it comes to where the focus is put between being activist and being translator, there seems to exist two variations.

Nonetheless, before elaborating on it further, I would like to note that this difference regarding where the focus and defining emphasis is put does not contradict the fact that each tends to consider themselves digital activist translator; nor does it contradict the fact that digital activist translation is a postmodern

translation practice which – also thanks to crowdsourcing – blurs the boundaries and defies the binaries such as professional translator vs. non-professional/amateur translator because under each of them (activist translator and engaged translator), it is possible to encounter both professional and non-professional/amateur translators (in terms of traditionally common perception in the sector) together and mixed. What combines and mixes them is the concept of voluntariness indeed because this distinction in between seems to be a self-assigned identity in terms of social psychology depending on where a digital activist translator positions themselves in the triangle of activism, translation, and digitality, and also depending on the area of contribution they consider themselves most usefully and efficiently performing in.

It would be a good step to start this discussion through an interviewee statement. An interviewee puts forward a critical argument by saying, “I apply what I think and know in theory by translating it into real life and engage in activism. I can say that I become an activist translator in this way, but I already do professional translation, so I am a *translator* [emphasis added] first” (120345.T., own translation, see Appendix D, 39). Similarly, another interviewee argues, “[it is] the triangle I try to stay in so that I feel useful. In this triangle, of course, I am closer to translating [...] I am a translator by profession, but apart from making money, translating the texts I want here [digital activist translation platform] in line with my activist agenda and priorities makes me happy.” (123846.T., own translation, see Appendix D, 40).

These two statements show that those who work as professional translators in their daily lives but perform digital activist translation voluntarily with activist objectives under the direction of contributing to shared activist ontological and counter-narratives generally tend to position themselves closer to translation in the triangle and thus state that they are translators in the first place. Interestingly enough, among

those translators aligning themselves more closely with being a translator in the first place, despite being only a few, there even seems to be some translators who make a slight distinction between an activist and a digital activist regarding the intensity and severity of the activist struggle performed. For example, an interviewee argues, “I am actually a full-time translator, but here I see myself as a digital activist, not as a traditional activist. While I have friends who follow cases at courthouses every day, I do activism in a different field, but of course theirs is harder” (138675.T., own translation, see Appendix D, 41). Despite mentioning a distinction based on the physical severity of activist struggle, the phrase “I do activism in a different field” in this statement confirms that digital platforms are another field/site for performing activism. Moreover, the interviewee firstly states that “I am actually a full-time translator” then continues, “I see myself as a digital activist”, showing that those who work as a translator in their lives tend to define themselves primarily through the word ‘translator’. All these represent the first way of defining ‘translator’ within the context of digital activist translation, and it is ‘engaged translator’. In other words, those digital activist translators who put the first emphasis on being ‘translator’ can be classified under this category which I would like to name as ‘engaged translator’ (*angaje çevirmen* in Turkish) on the grounds that they are translators who additionally engage in activism.

However, there are also those digital activist translators who prioritize being activist while defining themselves. In this regard, for example, an interviewee claims, “I am just a volunteer to change social structures, I see myself as a volunteer activist who benefits from translation on this website” (150457.T., own translation, see Appendix D, 42). In parallel, another interviewee claims, “I do not consider myself as a translator, for me translation is a tool of activism here [digital activist translation

platform], but I do not have any other activist practice, so activism for me is translation — if I am considered a translator” (127788.T., own translation, see Appendix D, 43). As these last two statements indicate on the contrary to the preceding first two ones, those who earn money from other jobs in their daily lives and utilizes translation on digital activist platforms with the aim of contributing to the overall activist aims under the direction of serving to the activist counter-narratives tend to position themselves closer to activism. However, there is one more interviewee response which is quite striking. Although there are three points in the triangle of activism, translation, and digitality, the positions taken are either towards activism or translation so far; nevertheless, this one interviewee argues, “I would say, I am closer to digital I guess because I am a graphic designer normally” (152525.T., own translation, see Appendix D, 44), and positions themselves towards digital in the triangle because they earn their lives through a digitally-practiced work. This statement confirms that the distinction in between seems to be a self-assigned identity, and it depends on two variables: firstly, digital activist translators position themselves considering the field of contribution they consider themselves most efficiently performing in in digital activist translation; secondly, they tend to define themselves based on what they do for living outside digital activist translation as it is not financially driven. All these represent the second way of defining ‘translator’ within the context of digital activist translation, and it is ‘activist translator’. In other words, those digital activist translators who put the first emphasis on being ‘activist’ ‘or ‘digital’ can be classified under this category which I would like to name as ‘activist translator’ (*aktivist-çevirmen* in Turkish) on the grounds that they are activists who additionally utilizes translation in the light of their activist agenda.

Quite interestingly though, there was only one interviewee who did not think about defining themselves as a digital activist translator before the interview, but the reflexive thinking process the interview led to made that interviewee re-question their position and argue at the end, “[a]fter this interview, I will say that ‘I am a digital activist translator’, thanks to you” (192381.T., own translation, see Appendix D, 45). This re-underlines the statement above, at the end, each defines themselves digital activist translators. However, contrary to this last interviewee, there is one more quite striking interviewee who positions themselves all around the triangle arguing, “I am the triangle itself! My position is closer to whatever I am doing at that time. Every role is in my body” (138675.T., own translation and italicized exclamation mark [to reflect the spoken high intonation], see Appendix D, 46). As this interviewee suggests, a digital activist translator embodies all the roles in themselves and performs activist translation by either less directly contributing to it such as web mastering it, or in a more direct manner, translation-mediating the text. In both ways of defining, activist translator or engaged translator, the word ‘translator’ is common; hence, digital activist translators seem to be acknowledging the fact that they define themselves as digital activist translators and perform the task that is needed to be completed for the sake of overall activist objective.

The fact that people who do not translate by profession to earn their lives while still considering themselves digital activist translators when it comes to digital activist translation is a striking observation the data yielded. It also points at the fact that being a digital activist translator is considered different than being a translator in its traditional and commonly-perceived sense in public. This again reminds the aforementioned discussion that digital activist translation is a postmodern translation practice in that it deconstructs such binaries as professional translator vs. non-

professional/amateur translator while also unmarking the traditional translator identity and image. In this regard, based on those interviewees exemplified above who refer to themselves as digital activist translators despite not earning their lives by translation profession, it should be asked ‘Who is a translator?’. Furthermore, the concept and ‘identity’ of digital activist translator brings together under itself all those marked features related to the traditional translator identity and image such as woman, trans, and unfaithful traitor. Woman and trans are marked genders when compared to man, so is translator as opposed to ‘original’ author. Therefore, a digital activist translator concept brings all these together and allows each individual to self-identify themselves as digital activist translators; in so doing, digital activist translation unmarks the traditional marked identity of translator, which is definitely facilitated thanks to digital capabilities in such an ever-globalizing and interconnected world.

At this point, there is a critical point that needs to be problematized; it is the preference of the interviewees to use ‘identity’ in their statements. For example, an interviewee argues, “they [digital activist translators] have the responsibility and role of bringing masses together. Then *we* [emphasis added] can absolutely claim that it is a part of *our* [emphasis added] identity” (126867.T., own translation, see Appendix D, 47). This statement is important in two aspects. The first is the use of ‘we’ language which might be signalling the existence and collective adoption of an identity; however, I will dwell on this aspect a bit later below. The second aspect which I would like to focus on now is the use of the word ‘identity’ because it, as can be expected, raises the following question: “Is there a formation of a digital activist translator identity?”. Upon having been asked thereabout, the same interviewee who uses ‘we’ language and the word ‘identity’ above, further continues to argue:

[c]alling it a role is superficial, but to call it an identity, it needs to complete the person from a very strong point. Still, I can call it identity because identity contains a strong expression and feeling, 'if I do not do this, it will not work, I will die. This defines me', one should say. I believe, this involves identification. What is the activism field in which you put activist struggle? You do activist translation by breaking your daily life/routine and taking the time to do it. So, it is a must-do for you [digital activist translation]. (126867.T., own translation, see Appendix D, 48)

Judging from these statements above and the identity emphasis, I believe that there is a theoretically-sound reason behind such a conceptualization, and this reason includes the co-existence of three crucial concepts all together: counter-interpellation, narrative theory, and convergence. In other words, digital activist translators perform their activism in the counter-interpellation environment of digital activist translation platforms where they gather around shared (counter-)narratives to contribute to them, which all together reproduce and are also reproduced in a digital convergence culture.

The environment and atmosphere digital activist translation platforms constitute is a counter-interpellation environment. Starting with the concept of 'interpellation', Althusser (2008) uses it to denote the internalization of ideologies, ideas, narratives, sociocultural norms and constructions, and myths by individuals before starting to reproduce them in their own practices and narratives, which is quite similar to the concept of habitus by Bourdieu. Departing from this definition, counter-interpellation offers a process of awakening against the long-lasting and hegemonic interpellation environment which individuals are exposed to and socially constructed in since they are born. According to Althusser (2008), interpellation is a way a culture or ideology creates identity for individuals; people are asked to adopt certain subject positions or social roles (such as game-changers, innovators, intellectuals, activists, etc.) that are helpful to the upkeep of the social order, just like when a politician begins talking by calling a crowd as citizens or a teacher calls them

as students. Based on what Althusser (2008) argues above, it is clear that just like an interpellation process which creates related identities for individuals in it, a counter-interpellation environment deconstructs existing identities and creates new identities for the individuals in it. In this regard, calling themselves digital activist translators and considering it an identity, or a part of their identities, is totally expectable from the aspect of digital activist translators since digital activist translation platforms are those sites which challenge hegemonical narratives, perceptions, discourse and norms in a society in the light of the counter-narratives and activist ideologies adopted and reproduced. While so doing, it gives such counter-identities to the individuals involved and engaged as digital activist translators.

Nevertheless, there is a critical gap in Althusser's theory that causes him to be criticized. The reason for such criticism is that while claiming individuals are interpellated with the hegemonic ideologies, narratives, and norms, Althusser never mentions the agency of individuals and assumes them as passive recipients who wait for and readily internalize interpellation. At this point, in terms of activist translation and translators who are believed to carry and act upon their agency, this situation is different because for activist translators the concept of 'narratives' fills this gap along with the concept of 'convergence' which is particularly useful in filling this gap with regards to 'digital' activist translation platforms. Digital activist translators decide to take part in this collective struggle in line with their ontological narratives, and on such platforms, they gather around shared activist counter-narratives.

According to Baker (2006b), cultural, social, ideological, racial and even religious conditions in a society shape and influence translators' identities and behaviors, and the directions of such influences are observable in narratives. Furthermore, instead of treating translators as theoretical and hypothetical entities,

narrative theory views them as actual individuals; this helps reposition digital activist translators as agents with human nature and capable of acting primarily in line with their ideologies. In other words, it repositions activist translators as subjects whose behaviours and reasoning are dynamic and adaptable – and hence justifiable — towards changing sociopolitical dynamics and personal preferences. This also means that there is no presumption of an objective and neutral translator (Baker, 2006a, 2006b). Therefore, as Baker (Baker, 2006a, 2006b) would support, digital activist translators are motivated not only by their intrinsic attributes but also by identification with a ‘narrative’ or ‘narratives’ around which they gather on digital activist translation platforms. In other words, acknowledging the power of narrative, members of a group adopt the same set of narratives in such collective digital activist platforms. In this regard, digital activist translators analyzed in this study seem to be united around similar activist counter-narratives, which are combinations of the public narratives of activism and philanthropy and the personal narratives of those agents, on the digital activist translation sites.

In this regard, the hegemonic interpellation environment (cultural, social, ideological, racial and even religious conditions in a society which Baker mentions above) and process digital activist translators have been through shape translators’ identities depending on the context and culture. This interpellation environment is challenged, opposed, and ‘counter’ed through the counter-narratives on another sociopolitical environment: digital activist translation platforms. This clearly indicates a clash between two sets of narratives and two interpellation environments those narratives reign and govern in: society where interpellation reigns vs. digital activist translation platforms where counter-interpellation reigns. In this regard, digital activist translators identify themselves with the counter-narratives and the

collective sense of the community on such counter-interpellation platforms of digital activist translation. Such an alignment with counter-narratives which are “stories, unfolding in time, with a (perceived) beginning and a (projected) end” (Baker, 2006, p. 2) and the pursuant identification with a community of digital activist translators who collectively work together to create those counter-narratives they gather around might provide individuals with a different collectively forged and narratively adopted and circulated identity on such platforms, which can also be observed in such interviewee responses as, “*I am an activist translator* [emphasis added] on that platform where I translate, but I am also a political subject who takes initiative. I am more visible there and *I have ideology* [emphasis added]” (146752.T., own translation, see Appendix D, 49).

Still though, what Baker (2006) proposes regarding the function and mechanism of narratives does not target specifically the digital environment and modalities. At this point, it should be noted that such an identity formation process could be formed more easily and reach more people faster thanks to the modalities and capabilities of digital. This could be best explained to complete the discussion of identity (trans-)formation as for digital activist translators with the theory of convergence by Jenkins (2004). The concept of convergence is highly similar to the concept of solidarity which is established by the gathering of individuals with parallel objectives around shared narratives. For example, just like Baker (2006), Jenkins (2004) also argues that it is necessary to address the underlying dynamics and effects of this concept in economic, cultural and social life of the actors within them because social, cultural, and political factors shape these actors. However, convergence addresses directly to digital communities and focuses on the interplay of these dynamics on digital platforms; and it differs from the other with respect to the

mechanisms of establishing convergence involved. That's why it is better analyzed under the methodology of netnography.

According to Jenkins (2004), what makes a digital community and a digital site to develop and adopt a culture of convergence is primarily the practice of collective and participatory production which includes crowdsourcing as well, and the clear display of the adoption of a collective and institutional agency which is observable through various points where 'we' is more emphasized and prioritized than 'I'. Digital translation platforms are just such places of convergence where digital activist translators read, translate, comment, publish, and share their practices collectively as a way of resistance through solidarity. In their description of the "culture of convergence" which is a core characteristic of the mostly digital twenty-first century, Jenkins (2004) draws attention to the socio-cultural structure based on sharing and participation. The fact that an individual takes an active role in the user-derived content production process in digital sharing networks is an important indicator of the convergence culture shaped in the digital age.

Accordingly, on digital activist translation platforms, this participatory culture of collective production is quite common. As the interview and netnographic data suggest, by adopting and practicing this culture, they sometimes even translate a proto-text collectively. This is not limited to collaborative translation though; they confirm that sometimes one of them translates, then another one edits, and finally another one proofreads in a translation task as can be exemplified in Fig. 2.3, Fig. 29, Fig. 30, Fig. 32. However, by saying collective translation, they acknowledge that oftentimes they do not divide the parts of a whole (a proto-text to be translated). Rather, each translates the whole of it, either in isolation or together around a round table, and then discuss together to give it the final shape as exemplified also in Fig.

32 below which was taken from an environmentally-activist translation-induced text. In this case, an institutional-like agency seems to be adopted and the whole digital activist translation platform seems to be the translator of a particular proto-text whose reflection can be observed in an interviewee response arguing, “[s]ometimes, not being visible in the first sense that comes to mind actually means being more visible. For example, the translator might not seem as A*** D****, I am not there for individual popularity. Let it write ‘Terrabayt’ as translator, this way we become visible as a platform, as a movement; and after all, if we are on this platform, we are a part of the whole” (145678.T., own translation, see Appendix D, 50). This is also observable in the material data such as in Fig. 2.3 in the previous sections and Fig. 33 below which was taken from an environmentally-activist translation-induced text; it announces in the beginning that “Its translation continues by Çiftçi-SEN Translation Team” (TerraBayt, own translation).

Philosophical Salon’da yer alan bu yazıyı Türkçe’ye Mehmet Semih Öztekin, Koray Kırmızısakal ve Öznur Karakaş çevirmiştir.

Fig. 32 Collective agency, collective translation.1⁴⁵

45 <https://terrabayt.com/dusunce/gozetlemek-ve-cezalandirmak-mi-evet-lutfen/>

Gelecek Tarım Monokültür Olmayacak / Alexander Heubuch

Yazar: Haber Merkezi Tarih: Kasım 02, 2013 Kategori: Çeviriler 1 Yorum

Yazdır E-posta



Uluslararası Çiftçi Örgütü La Via Campesina'nın 20. kuruluş yılı dolayısıyla yayınlanan açık kitabı, Çiftçi-SEN Çeviri Ekibi tarafından çevrilmeye devam ediyor. Kitaptan üçüncü makaleyi yayınlıyoruz.

Fig. 33 Collective agency, collective translation 2⁴⁶

Another example of collective production is the process of coining a new activism term collectively. An interviewee exemplifies this in their statement saying, “[i]n Feminist Vesvese, we [emphasis added] tried to translate the concept of gyn-affection, which belonged to Janice Raymond, into Turkish. We [emphasis added] discussed and decided to translate it as Jin/etkileşimi” (127788.T., own translation, see Appendix D, 51). Zooming one step out, all these collective thinking, planning, and production indicate to the existence of collective movement on three different layers. All in all, similar to Jansen and Wegener’s (2013) concept of ‘multiple translatorship’, which approaches additions as paratexts in a different way than mine, there is apparently 1) a collective agency and translatorship in the translation-induced mediation process, 2) a collective agency and translatorship in the translation product

46 <https://www.karasaban.net/gelecek-tarim-monokultur-olmayacak-alexander-heubuch/>

(including translators/writers of multimodal, hypertextual, and multilayered mediations), and 3) a collective agency in authority/administration and authorship.

Apart from these examples which exhibit participatory/collective production and crowdsourcing, another critical feature of convergence culture and the collective agency formation which might be signalling an identity adoption is the use of ‘we’ language that is also visible in some of the examples above, and in the following interviewee response, “[t]he aim of activist translation is collective development. We, as queer translators, as Velvele [...]” (125788.T., own translation, see Appendix D, 52). In this regard, there are two more observations I would like to add. The first one is the word ‘netizen’. Some of the digital activist translator interviewees define themselves as ‘netizens’ as part of a design language digital activist translator communities on such platforms. Despite meaning “an active participant in the online community of the internet” in general (Merriam-Webster Online Dictionary, 08.2023) which is quite similar to Jenkins’ (2008) conceptualization of people as “today’s digitalized form of folk culture” (p. 331), this word — netizen — seems to be a term adopted exactly the same in Turkish within this context of digital activist translation with a specific meaning unique to this context. It denotes someone who is sensitive to activism themes and issues of problem, and acts on them consciously not anywhere but especially on the digital — an activist citizen of the internet: netizen. The adoption of a separate term with a different meaning than its original to denote only digital activist translators is a sign of an attribution of a particular collective identity onto these groups. Secondly, the next example that shows the adoption of a collective agency and identity on digital activist translation platforms is the use of collective e-mail addresses which can be observed in Fig. 34 below which was taken from a personal communication with a feminist-activist platform. As the data

suggest, they seem to be preferring to use mainly such addresses to adopt a collective and institutional identity.

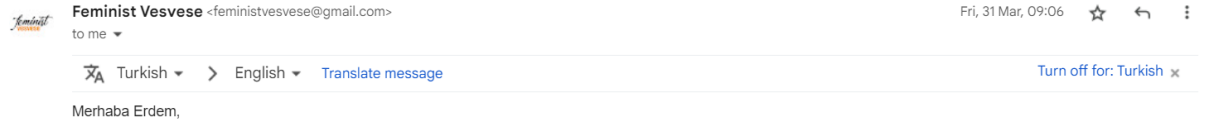


Fig. 34 Collective and institutional identity⁴⁷

All these indicate that the convergence society of the twenty-first century, which is characterized as digitally participatory and sharing-based as can be observed in digital activist translation platforms, contains new realities and new conceptualizations such as ‘netizen’ship. In parallel to that, one of those new realities and conceptualizations might be the formation of a separate identity of digital activist translator. This could be a form of self-identity, and that mainly comes from the miscellaneous groups in which one takes part in; and this is also known as ‘the collective self’ (Thoits and Virshup, 1997). It, thus, becomes sensible that digital activist translators might be developing a self-identity based on the social community they are a part of, and the internalization of the roles they perform on such digital activist translation platforms.

However, I argue that this does not necessarily mean the transformation of the traditional translator identity. Rather, it might as well be one of the many probable answers to the question I asked in the previous parts: “Who is a translator?”. This, in return, points at the fact that ‘translator’ as a term might as well be like ‘translation’ in the way Tymozcko (2006) conceptualizes it: a cluster concept. This reveals itself even in the isolated discussion of activist translators. When combined with the rich

⁴⁷ Personal communication.

nomenclature used to denote those translators who voluntarily translate with activist purposes based on the intricacies of the roles they play — including such various closely related and complementary terms as “ad hoc translators” (Bührig and Meyer, 2004), “language broker translators” (Orellana, 2009), “informal translators/interpreters” (Mac-Farlane et al., 2009), and “circumstantial bilinguals” (Angelelli, 2010) to name them —, it is realized that there is not a stereotypical definition of translator, let alone the term ‘voluntary activist translator’. Rather, there are various translator definitions, hence, identities depending on such many variables as the task, responsibility, culture, relationalities with other individuals and translator, roles taken on, motivations, objectives, norms etc. Judging from the arguments above, there is undeniably a form of digital activist translator formation on its way to be structured with crystallized boundaries on the grounds of two findings I presented above. Firstly, no matter what role or task they perform on a digital activist translation platform, digital activist translators seem to be considering it as part of the greater role of digital activist translation; and as long as they perform one of those roles, they believe it is a part of what digital activist translators do with the aim of serving the activist counter-narratives they gather around. Secondly, digital activist translators consider themselves so despite not earning their lives from translation by profession and hence not prioritizing it in the way they define themselves.

Leaving modernity-imposed, translation-proper sense of Eurocentric conceptualisation behind towards the direction of Tymozcko’s (2006) conceptualisation of translation as a cluster concept, ‘digital activist translator’ identity, therefore, could be analysed as a performative type of translator identity which defies hegemonic norms which include faithfulness, not manipulating the

source text, being invisible, having professional working experience, and translators as mere language facilitators. This is also consistent with the conceptualization of digital activist translation as a post-modern translation practice defying and questioning binaries and hegemonic norms.

6.2.2 Digital activist translators as organic intellectuals

Considering digital activist translator within a cluster concept of translator by definition and practice, defining it through the roles of organizer, historiographer etc. and prioritizing activist or translator indicates that digital activist translators can also be conceptualised as ‘organic intellectuals’ in Gramsci’s⁴⁸ (1999) terms.

Intellectuals constitute a larger category of social agents, according to Gramsci (1999). In addition to academics, artists, and other people whom Gramsci refers to as “organizers of culture” (p. 5), “intellectuals” can also include operators that perform “guiding and directive” (p. 5) roles in society. These operators include managers, bureaucrats, policy-makers etc. These individuals conceive of themselves as rooting in and acting en-mass with a social community by adopting particular sociocultural and sociopolitical narratives and set of discourses. In the light of these, digital activist translators as agents of change are probable to be conceptualized as (organic) intellectuals who are parts of a related community and have directive and guiding capabilities in a society.

The organic intellectuals are especially crucial because they are the ones who genuinely develop and disseminate organic narratives and ideas just as digital activist

⁴⁸ Gramsci is a well-known and respected theorist in the field of social sciences and (neo-)Marxist theory with their focus on sociopolitics in their discussions of civil society vs. political society, class-based discussions, hegemony, and their ways of spreading ideology. Gramsci is adaptable to translation studies with its relation to those on the focus of 3-Type Translation Model the third model of which problematizes application of theory into practice and behaviour.

translators do on such platforms. The fact that these intellectuals can typically establish a “sense of solidarity” (p. 7) to guarantee “development” in tandem with their activist agenda adds to their significance from a sociopolitical standpoint. Because of this, digital activist translators performing as “organic intellectuals” are usually the ones to initiate this change and give the community they are a part of a “consciousness of its own [transformative] role” (Gramsci, 1999, p. 5).

Gramsci’s ideas can easily be applied into translation-specific context because Gramsci has also their own 3-Type model of translation (Wróblewska, 2020, p. 15) which I discussed in the previous chapters. Of that model, the third type whose title is “(3) translation between theory and action” particularly corresponds to the conceptualization of digital activist translators as organic intellectuals because it is about the relation between thought (theory) and practice (especially political strategies and consequences as in activism). Accordingly, digital activist translators are what connects thought and practice, which is also reflected in the nuance between being an activist and being an organizer as the interview findings indicate — just like the famous metaphor of translator being a bridge in between. This makes it possible to recognize the transformative roles of digital activist translators, to provide these individuals with credibility when they renarrate particular historical occurrences in history, and to acknowledge and justify the ways their backgrounds, sociopolitical preferences and motives shape the ways they act. All of those are crucial in subverting the dominant narratives that have recently been prevalent in a given society or culture including those of Türkiye. What is especially applicable, therefore, to digital activist translation in Gramsci’s approach is the use and effectiveness of narratives. In the *Prison Notebooks*, Gramsci (1999) puts forward that individuals within a society internalize and give consent through perpetual

exposure to such ideological apparatuses of civil society as schools and the narratives throughout their lives. This is quite parallel to Althusser's (2006) concept of interpellation and my conceptualisation of digital activist translation platforms as sites of counter-interpellation where digital activist translators create and contribute to the existing counter-narratives and "common interests" (Kim and Sriramesh, 2009, p. 5) around which they collectively construct and collectively internalize being a digital activist translator.

Therefore, by revisiting under this cluster concept and the references of being an organizer, archivist etc., it seems possible to argue that digital activist translators are actually organic intellectuals. Quite significantly, though, this shows that the digital activist translator image and identity is more than that of a traditional translator image and identity which is basically a linguistic facilitator. Moreover, it is not possible to consider every 'translator' as an organic intellectual because a translator with an expected role of only transferring information can only be considered a 'traditional intellectual' according to Gramsci (1999); nevertheless, digital activist translators who act with the aim of creating sociopolitical change with an expected additional role of performing active, intervening, and manipulatory translatorial actions are quintessence of 'organic intellectuals'. Nonetheless, I need to open a parenthesis and make a note of a crucial point. Considering digital activist translators as organic intellectuals does not exclude non-activist translators from being considered as individuals who do not cause any social or cultural change. There have been countless translators so far who played a pivotal role in sociocultural transformation including "mütercim-hocalar (translator-educators)" investigated by Özmen (2016). However, within the narrowed focus of this research and in tandem with the previously elaborated such characterizations of the concept of

“organic intellectual” as standing against the hegemonic discourses more in the field and in a more deliberately disruptive/manipulative manner within a more political concept, only activist — especially digital activist — translators are considered so here.

As members of a community themselves, digital activist translators as organic intellectuals have the opportunity and ability to voice an ideology or counter-narrative that expresses a lot to their fellow readers with a high degree of familiarity which is formed based on convergence and solidarity that outsiders cannot expect to catch up. Hence digital activist translators are also advantageous in this sense as well because they can found a community which even develops its own design language, and within that community, through the creation and spread of new ideologies and counter-narratives, they organize activist, and potentially activist, individuals by “providing [them] with a unified identity, and an awareness of [their] own functions also in the social and political fields” as Gramsci (1999) puts it (p. 134). Leaning on this specific argument, it can, hence, be claimed that digital activist translators as organic intellectuals might be providing the whole community with a preliminary form of a unified identity which encompasses those individuals who are fully aware of the potential influences and functions of their translatorial acts on the culture and repertoire they operate in while being provocative to open up new room for new ideas, narratives, and new visibilities.

However, there is a critical feature that needs to be noted separately before concluding this discussion. Over the past twenty-five years, the globe has transitioned into a digital era, with the internet becoming ubiquitous in all walks of civil society. What individuals daily do such as shopping and following news are now mostly carried out on digital; even where activist struggle is performed has also

started to evolve in scope and total effect. This evolution is even more evident and different in digital because convergence and also circulation of narratives are faster and include more diverse (local) sources of counter-narratives and activist struggle — a repercussion of globalization. It is, moreover, easier to reach more people and spread change thanks to digitality; therefore, there is an emphasized and increased potential with more opportunities for activist translators to perform activist struggle on digital platforms as organic intellectuals. Accordingly, digital activist translators, as being sensitive to activism themes and issues of problem, act on them consciously not anywhere but especially on the digital with increased opportunities of practice, communication, interaction, and actualizing their activist agenda items.

Highlighting the importance of digital platforms and their current advantageous position when compared to non-digital sites, choosing digital platforms that allow for a remarkably effective spread of a revolutionary ideology and parallel narratives is an excellent move for any community including digital activist translators hoping to cause sociopolitical transformation and to convince and gain the target audience. Therefore, it is apparent that sociopolitically forward-thinking content creators and textual mediators of digital activist translation platforms are the new organic intellectuals who struggle by repurposing/dis-narrating hegemonic narratives to challenge them and by aiming to establish a sociopolitically desirable society ultimately.

Similar to the study by Lydon (2020) which contends that YouTubers also ought to be viewed as new organic intellectuals since they use the platform to express and propagate discourses and ideologies that challenge the hegemonic ideologies prevailing in the society, digital activist translators as netizens appear determined enough to acknowledge the boundless possibilities of digital media

platforms, which let them mould a society's perspective without having to conform to the sociopolitical stance of traditional media channels since they have digital now. These new organic intellectuals, digital activist translators, do not necessarily have to be professional politicians or members of the mainstream media either; they might as well be free agents, in Even-Zohar's (2002) terms, who are just civil individuals determined to challenge dominant ideologies and hegemonic narratives (p. 45). They are wise enough to see the incredible possibilities offered in digitosphere especially when combined with translatorial actions to assist in accomplishing their activist objectives. In so doing, digital activist translators as new organic intellectuals are able to effectively engage their target audience and spread their sociopolitical perspectives and counter-narratives more deeply than those on non-digital mainstream media platforms might ever hope to do, and hence organize — as interviewees indicated as well — people towards their desired revolutionary ends.

6.2.3 Visibility and anonymity among digital activist translators

In such an intricate and delicate practice of translation, digital activist translation, translators' visibility and anonymity is of utmost importance. Both the material and also the interview data yielded parallel and consistent observations. As they indicated, there are various ways of approaching this discussion among digital activist translators with various and equally justifiable reasons. Eventually, it seems that there exist three main approaches regarding visibility and anonymity among on digital activist platforms. While some argue for complete and direct visibility, some others are for keeping it anonymous. However, quite interestingly, there are also a group of digital activist translators who seem to have developed and apply a different form of visibility which is in between.

The first group — with a percentage of 42% — claims that digital activist translators should be directly and overtly visible as can be seen in an interview response arguing, “[w]e have to be visible subjects!” (145678.T., own translation and italicized exclamation mark to indicate intonation, see Appendix D, 53). However, the ‘have to’ emphasis does not necessarily mean that they oblige each other to be visible. They seem to be believing and adopting so because they see advantages of being visible both in owning and leading the activist discussions and also in guaranteeing that all digital activist translators remain also separate individuals with different identities on highly collective platforms. This is best explained by an interviewee who argues that “[i]t's important to be visible. Otherwise, there may be too much blend-in with all the other people within the collective. It prevents a kind of *disidentification* [emphasis added]” (127788.T., own translation, see Appendix D, 54). As this interviewee emphasizes, there is a slightest risk of fading-away of one’s identity on such collectively functioning digital activist translation platforms to the point that their individual differences, choices, strategies, areas they are especially sensitive towards, characteristics, and practices become more and more similar as time goes by.

Although the pro-visibility group is completely frank in telling their preferences, they still believe that leaving it to that translator’s decision is the most appropriate stance to adopt. For instance, an interviewee argues that “[w]e ask the translator if they would like to use a pseudonym or if they would prefer to appear with their own name, but we are definitely in favour of emphasizing and making the translator visible. So, writing there ‘*this translator* [emphasis added] translated it’ is as crucial for us as writing ‘this translator translated also *this* [emphasis added]’” (145678.T., own translation, see Appendix D, 55). It is clear that digital activist

translators under this group put so much importance on giving the due credit to translators and acknowledge their efforts serving activist objectives. In this regard, despite respecting every decision, they strongly believe that they should be visible directly with their names. Accordingly, the focal digital activist translation platforms offer highly favourable and suitable conditions and interfaces for those who want to be visible regarding who they are, which can be supported by another interviewee stating, “[t]here are translator pages with your photo and contact information. You can add whatever you want there. For example, I even added a music list [laughs], but of course there are people who do not use it at all” (192381.T., own translation, see Appendix D, 56). This can be exemplified in Fig. 35 which was taken from a queer-activist translation-induced text below where digital activist translators write whatever they want in order to explain and define themselves. The first two of them are visible with their full and real names, and third one is visible with only their first but still real name⁴⁹. On the other hand, while the first one prefers providing only direct contact information which can be accessed through the related buttons there, the following two prefer also defining what they do on this particular digital activist translation platform.

⁴⁹I know for certain as that person was an interviewee in this study.



Fig. 35 Digital activist translator profiles⁵⁰

The second group – with a percentage of 48% – claims that digital activist translators should maintain their anonymity instead of being directly and overtly visible. Participant interviewees argue that such a preference is more of a security issue; however, they still see a silver lining in this situation and believe that “[anonymity] provides more freedom when it comes to freedom of thought and speech” (127788.T., own translation, see Appendix D, 57). Nevertheless, when I looked into the analytics of the data, I realized that anonymity preference is not the common norm on feminist and environmental digital activist platforms; in each, the percentage of those who prefer anonymity is less than 50% whereas on queer digital activist platforms, this rate is higher than 50%. Comparatively speaking, the issue of feeling secure when anonymous seems to be a legitimate concern which reflects in practice as well because it is widely foreseeable that queer activists face more direct attacks when compared to others in the Turkish context due to primarily religious reasons, and when they get attacked, the public reaction becomes more silent and

⁵⁰ <https://velvele.net/>

indirect. The use of pseudonyms, nicknames etc. is, therefore, more common on queer-themed digital activist platforms, which can be exemplified below through Fig. 36 which was taken from a queer-activist translation-induced text where a digital queer-activist translator uses a nickname: “İyi huylu ilkel (Sweet-tampered neanderthal)”.

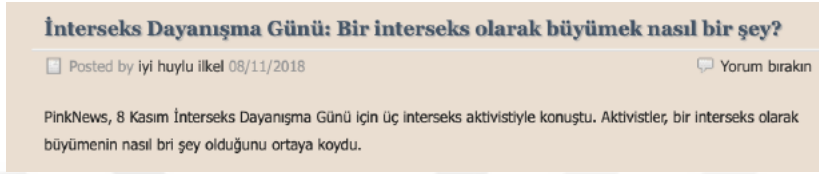


Fig. 36 İyi huylu ilkel – sweet-tampered neanderthal⁵¹

This, furthermore, shows one more finding. The fact that anonymity and nickname use among translators seems more common in queer-themed digital activist translations than feminist ones is an indication to that visibility of the digital activist translators seems activism theme-sensitive. At this point I would like to note, though, using nicknames or constructing pseudonyms does not mean that digital activist translators exhibit a completely different selves on such platforms; as an interviewee states, “[t]he fictional self that I construct and use is not very disconnected from my life, from the real me anyway” (146752.T., own translation, see Appendix D, 58). Otherwise, it would absolutely contradict the nature of activist translation itself because if they act completely different than who they authentically are, they cannot and should not be translating with an activist stance and without reflecting the points they are especially sensitive and alert towards.

⁵¹ <https://intersexualshalala.wordpress.com/2018/11/08/interseks-dayanisma-gunu-bir-interseks-olarak-buyumek-nasil-bir-sey/>

Apart from security-related reasons, digital activist translators seem to be preferring anonymity for another reason as well. They believe that anonymity ensures staying focused on the main problem and aspect of activism, it prevents a common activist discussion from turning into a personal discussion as emphasized by an interviewee, “[a]nonymity often prevents discussions from becoming personal and individual discussions” (122334.T., own translation, see Appendix D, 59). This makes sense considering the general flow of arguments on social media where people begin targeting individuals rather than ideas, and eventually fall into the logical fallacy of ad hominem and end up discussing their character structures and preferences rather than the main problematic issue. Fortunately, this gain through anonymity was underlined by another interviewee in a clearer manner who argues, “[i]f the text has been translated based on a preceding certain discussion or has sparked a discussion from scratch, this anonymity can also enable the focus to remain solely on the text without turning the subject back to the translator or personifying it. In this respect, I find anonymity valuable” (152525.T., own translation, see Appendix D, 60).

In addition, the use of anonymity seems to be useful on one more ground too. Apparently, individuals who translate on digital activist platforms tend to remain anonymous for work-related reasons. It might seem a part of security-related reasons, but while the previous security discussion focuses on the security of life and property, being attacked and even death, this one is more about facing bullying and mobbing at work environment to the extent of losing or having to quit the job. This is best exemplified, with its repercussions experienced first-hand, in an interviewee response stating that:

Anonymity is useful in some situations. I am an academic and I have experienced many investigations in this regard. Do not get me wrong, this is

not about avoiding the struggle, trying feels tiring now. My staff degree is still *Research Assistant Assoc. Dr.*, [emphasis added] just think about it. However, I am about to acquire my professorship. (123578.T., own translation, see Appendix D, 61)

Judging from this statement, the digital activist translator has suffered a lot by revealing their identity on the platforms they have translated, and then they decided to continue anonymous in order not to fight another battle at workplace and rest a bit. Considering the fact digital activist translators might as well be of different professions in their daily lives, job sustainability and peace at work emerge as one of the primary concerns while performing activist platforms. Unfortunately, digitality adds more to it in the sense that translating and expressing opinions on digital platforms is riskier because all one writes reaches more people in shorter times; moreover, all of them as a whole can be digitally accessible, traceable, and connectable with one another, and hence, judged and attacked as a whole.

The third group – with a percentage of 10%, rounded-up — claims that digital activist translators can be anonymous and visible at the same time in a different way. For this group, there are two ways of becoming visible, and neither requires revealing the first or full names. An interviewee explains the first way by arguing, “[s]ometimes, not being visible in the first sense that comes to mind actually means being more visible. For example, it does not necessarily have to write on the page that ‘the translator is A*** D****’. I am not there for individual popularity or visibility. Let it write ‘Terrabayt’ as the translator, this way we become visible as a platform, as a movement; after all, if we are on this platform, we are a part of the whole” (122322.T., own translation, Appendix D, 62). This statement points at the existence of a collective agency adopted on that particular digital activist platform. The digital activist translator here considers themselves as part of a bigger whole, a greater community; hence, instead of being individually visible, they believe that the

visibility of the activist community, the activist struggle, and activist narrative is more prioritized because the shared narratives surrounding such collective agencies are the main element that constructs a reality (Mendes Moreira de Sa, 2015) as exemplified in the studies by Kurmel (2018) and Işın (2019) as well where collective entities are prioritized over individual existence.

Similarly, another interviewee also puts forward that “[v]isibility does not come from having a name. The important thing is the activist goal. Being visible with an identity as a collective, as a community — that is as ‘Vesvese’ or as feminists —, is more important [...] Our name does not have to be shared, we are a collective. The important thing for us is the fact that what is useful to us is translated; it is not who translated it. I think the translator should appear as the X Collective, this way the movement will be more visible.” (192381.T., own translation, see Appendix D, 63). This statement whose reflections can be witnessed in Fig. 33 and Fig. 34 as well, displays an example of ‘we’ language use instead of ‘I’ language, which signals at the existence of a self-identifying community who gathered around shared narratives creating a culture of convergence as discussed earlier. Clearly, the digital activist translators within this group translate for the sake of the visibility and effectiveness of the activist struggle and the circulation of the translation-induced activist meta-text rather than being known as ‘the translator’; this notion is clearly ‘visible’ in what an interviewee argues, “I translate not to say ‘I am’ or to be visible, but I translate so that the text can circulate and people can learn” (150457.T., own translation, see Appendix D, 64). Furthermore, rather than an individual, the whole collective and community is on the forefront. This way, the activist narrative and the agenda is more visible and acknowledged, which is what digital activist translators aim for because this will help all become visible in the end. Apparently, acquiring

visibility through the power and strength of a greater whole, a crowd, seems logical for them, for which they deserve credit for sure.

On the other hand, the second way of being both anonymous and visible at the same time seems to be visible not by first or full names but by coming up with creative ways other than names to define themselves. In the data, I observed a queer method of visibility. I use the phrase on purpose because ‘queer method of visibility’ serves as double entendre here. In other words, this same phrase has two different meanings at the same time. I observed this kind of visibility only on digital queer-activist platforms, but I also find it quite unusual; that’s why I use this phrase. I first realized this kind of visibility in the material data. Those digital queer-activist translators seem to be existing on such platform pages dedicated to them through Spotify lists, designed cartoon characters, and/or art works that reflect themselves; that is, they construct visibility in creative and multimodal ways. Then an interviewee explained and confirmed what I realized in the very first place by claiming that “[t]hose who see that Spotify playlist, activist groups, queer artists and listen to those lyrics will already understand what kind of person I am. Is it not more effective than putting my photo? I am not targeted as well, and they know *me* [emphasis added to indicate intonation] without any prejudices” (146752.T., own translation, see Appendix D, 65). In so doing, apparently, digital queer-activist translators hit two birds with one stone; they both draw attention thanks to their creative ways of being visible and also continue enjoying and enlightening people by guiding them to contemplate on what these creative expressive ways mean.

6.2.4 Perceptions towards digital activist translators

Before closing this section, departing from the interviews I conducted, I would lastly mention the way(s) digital activist translators are perceived in general. However, as this thesis does not particularly focus on the perceptions of laypeople towards digital activist translators, the results are mostly limited to positive evaluations based on the participant sample of interviewees. As they are digital activist translators themselves, they are mostly of highly affirmative opinions as expected. Therefore, the interview analysis indicated that the perceptions on micro level are more promising and positive; however, on macro level which includes broader society of which digital activist translators are a part of, the perceptions are still biased and close to translator-as-traitor image considering the interventionist and manipulative translatorial actions of theirs.

Starting with more positive ones, it seems that there is a perception which is getting more hopeful and encouraging. For example, an interviewee argues, “I think, as activist translators become more visible, thanks to digital media, they start to receive more appreciation. It is now seen more and more that they work hard for a certain cause without earning money. As an engineer who is not a professional translator, I also see them as unifying and challenging,” (136758.T., own translation, see Appendix D, 66). From this statement, it can be deduced that the objectives and efforts of digital activist translators start to be understood and acknowledged better; a form of self-consciousness and self-awareness is under way. This can be observed in some other interview responses too. For instance, besides the interviewee considering digital activist translators “movers and shakers” per se (129885.T., own translation, see Appendix D, 67), another interviewee states:

These platforms and activist translation bring prestige to the translator. For example, I said, 'I translated that text' during a conversation when someone

was referring to my text by saying ‘it was an article translated by B** Ş**’ as if it were an article written by Peter Gordon. It looks like I was able to attract some attention. (192381.T., own translation, see Appendix D, 68)

I find this statement quite optimistic and mood-boosting because someone who is not translator by profession develops higher opinions on translation and being a translator; this is made possible thanks to digital activist translators because it is thought to be bringing prestige to the act of translation. Moreover, in this specific example, the way this digital activist translator gets excited when their name is mentioned with appreciation and admiration just like the way a famous author’s is mentioned is also promising because it shows that digital activist translation as a postmodern translation activity has accomplished and contributed a lot to the process along which the secondary perception towards translators when compared to ‘original’ authors have been shaken — that owes much of its start to the feminist and post-colonial translators and translation theorists.

Quite interestingly though, another interviewee who has experienced the same appreciation and admiration from a reader who had read the translation of this particular digital activist translator, argues that “I have also come across people who exaggerate it. While I was at Dünyadan Çeviri [Translation from World], some people who followed each of the translations under my name were saying, ‘Oh, I met S** from Dünyadan Çeviri.’ But more people respect us for sure, I have to say that” (138675.T., own translation, see Appendix D, 69). From this statement, it is possible to understand, although a digital activist translator believes that readers’ appreciation of translators more than translations is exaggerated and little overweening, they still accept the fact that the respect translators are granted is increasing, which is certainly ‘something to be happy about’ for them.

Another positive evaluation towards digital activist translators is their being considered more creative and functional than ‘standard’ translators per se who translate to earn their lives in the most commonly known forms and themes encountered in translation sector. For example, an interviewee argues, “I regard digital activist translation as a much more creative and pragmatic process compared to a mechanical or general, non-activist translation” (140857.T., own translation, see Appendix D, 70). I find this statement highly noteworthy for three main reasons. Firstly, it highlights the creativity — in its own peculiar way — and pragmatic use of digital activist translation when compared to commonly known translation practices which both translators and laypeople are familiar with in the sector; moreover, by referring to its pragmatic effects, it emphasizes that digital activist translation is a social action with sociopolitical repercussions affecting the ways society thinks and behaves. Secondly, the creativity emphasis in this statement is also a direct indicator to the acknowledgement of digital activist translators’ being textual mediators as well as their interventionist manipulations onto the text with the aim of enriching/augmenting it as well. This, in return, should be inferred as a sign of justification towards such manipulations because they are called ‘creative’ which is a word with positive connotations, and hence, it implies that creative/non-standard is something worthy of praise. Thirdly, the creativity emphasis here does not only include creativity in developing and utilizing translation strategies, but it also comprises the activist theme-based creativity of digital activist translators as well as their development of creative ways through which they exist outside of the meta/target texts and show their visibility.

On the contrary, there are also a few negative comments made regarding digital activist translators and the practice of digital activist translation. However, I

would like to remind that all these comments here are of the interviewee participants; that's why, evaluations that might be considered negative are too few. The first perception that seems negative but ends positive is about the first characteristic of digital activist translators that I observed in the interviews and mentioned in the beginning of this section: digital activist translators define themselves referring primarily to being political subjects as in the example: "I am an activist translator on that platform where I translate, but I am also a political subject who takes initiative. I am more visible there and I have ideology" (146752.T., own translation, see Appendix D, 71). Upon this, an interviewee mentions a perception that they observed within society and laypeople; the interviewee argues that "[t]here is also a bit of a negative attitude, they say they are *importing politics* [emphasis added], which is actually favorable" (130346.T., own translation, see Appendix D, 72). This comment is valuable in terms of confirming the political subject emphasis that was underlined frequently in the interviews; nevertheless, it is more valuable as it provides a negative perception of general society and laypeople despite being provided through the eye and mouth of an insider digital activist translator. At least, it can be argued, based on the data, that society acknowledges that digital activist translators do not act randomly or carelessly and what they do is in tandem with their activist agenda even if they consider it somehow negative. The second perception that seems negative is about digital activist translators' not keeping themselves more in the forefront in a more visible way; although this might seem a negative criticism, it is also a wish for the betterment of the criticized point. The interviewee who mentions it argues, "[t]hey should make themselves a little more visible and put them at the forefront. After all, there is a very important amount of effort and knowledge behind this" (129885.T., own translation, see Appendix D, 73). This comment is noteworthy

because the interviewee appreciates and praises the effort put and knowledge owned and created by digital activist translators; however, it also puts forward that digital activist translators are not on the forefront visibly enough. It should, hence, be noted here that this comment is not a criticism about digital activist translators not owning what they do, nor is it about that digital activist translators do not strive enough. This perception of digital activist translators' being not visible enough can be considered criticism in the sense that being not visible enough or keeping it anonymous, to some extent, prevents taking the credit of what they accomplish and how much they know.

In short, although it does not seem possible to make comprehensive evaluations of positive and negative perceptions based on all these limited perception evaluations, it is clear that such discussions provide a productive discussion area and positive perception change as for the general perception of translators, but especially digital activist translators because unlike what Tahir-Gürçağlar (2009) argues by saying that agents of change hold symbolic and cultural capitals⁵² (p. 164), despite being agents of change, digital activist translators apparently do not hold them. This is, I presume, what should matter most because translators are already marginalized and otherized on one level compared to 'original' authors. However, activist translators are marginalized and otherized on two levels; firstly, as they are translators secondary-to-original-authors, and secondly, as they are activists who are already otherized in society. On top of all, digital activist translators are marginalized and otherized on three levels. This can be exemplified through a digital feminist-activist translator who is a translator secondary-to-original-author, a feminist-activist

⁵² Tahir-Gürçağlar (2009) refers to these concepts on the basis of Bourdieu (1986). She uses 'symbolic capital' to denote the respect, wide recognition, and prestige someone has in other people's perception (p. 47-52). Besides, she uses 'cultural capital' to cover the respected works of a translator or a writer in a form of objectified capital since these are believed to foster someone's reputation in a specific literary field (p. 47-52).

secondary to men (a minority secondary to majority), and also netizen operating on digital which is deemed secondary to 'real' activism fought on the streets (virtual secondary to 'authentic'). In short, in order to topple these faulty perceptions down while contributing to the overall image and perception of translator as well, digital activist translators accomplish a lot even only by making people question the manipulative translatorial actions exemplified so far. This might be a long and demanding journey, but still, it is clear that it is gaining momentum.

6.2.5 Final remarks

As can be deduced from the discussion all above so far, digital activist translators can, thus, be considered more than linguistic facilitators. Accordingly, especially following the digitalisation of activist translation, they now perform such various roles as translator, editor, copyeditor, admin, web designer, wordpressing, comment-supervisor and the like. Digital activist translators carry out these roles not on a systematic basis; it works depending on the specific task, and who is available and/or capable. This indicates two important points as discussed in detail above. Firstly, digital activist translators who establish solidarity around shared narratives as Baker (2006b) argues take on roles and perform them in as much as they believe in each possible way, and they serve to the greater objective of activist struggle. Moreover, as they perform any role in this regard, they continue to define themselves as digital activist translators. Based on all these, it is possible to observe the blurred boundaries among these roles on such platforms within the scope of digital activist translation. Together with the preceding observation, that some of the individuals define themselves as digital activist translators despite not practising translation in their lives to earn their lives is definitely a sign of performativity of digital activist

translatorship which can be re-observed in a final example of interview response arguing, “[t]here is even a different signature of mine in the email according to the identity I am speaking to at that moment: Velvele editor, Velvele translator, and Velvele English will also be added soon” (145678.T., the word ‘identity’ is interviewee’s choice, own translation, see Appendix D, 74). This means that being a digital activist translator is a contextually-defined and fluid form of identity practice, and hence a performative phenomenon just like activist translations are as Tymoczko (2010) argues (p. 48).

At this point, the significance of context is especially noteworthy because thanks to digitality, translation practice has transformed especially as to its being a collective and collaborative practice as Moreno and D’angelo (2019) also suggests. Specifically on digital activist platforms, digital activist translators as netizens establish and operate within a culture of convergence (Jenkins, 2004) which is an inherent characteristic of digital platforms and communities including digital activist translation platforms where digital activist translators operate and realize their translatorial actions (formed arounds shared narratives) as can be exemplified in Erbil (2019) and Koç (2020). This brings along a participatory culture in which they collectively discuss, collectively translate, and share workload just like co-op farming (*imece usulü* in Turkish). Such collectivity is also reflected in such various forms of visibility as collective and institutional agency/ies as shown in various examples above. Therefore, it is obvious that what digital activist translator means or does is not constructed only through linguistic norms but also through their encounters with others in the digitosphere where the dynamics of convergence, collectivity, and participatory culture matter.

Conceptualising digital activist translatorship this way can be interpreted as a postmodern and deconstructivist step as it also problematizes such binaries regarding ‘translator’ as professional vs. non-professional/amateur. Furthermore, within this context where anyone with different backgrounds performs being a digital activist translator opens up a new discussion as to ‘who is a translator?’, and who is a professional translator?’ in terms of either earning money in return or serving to one’s own ontological narratives and greater objectives adopted in parallel to shared narratives. In this regard, through their performative digital activist translatorships, they might also be sociopolitical organizers, as in Dingkun and Xiaochun (2017) and Kehoe (2017), who function as organic intellectuals in Gramscian (2006) terms in terms of causing sociopolitically observable and tangible ends through their translatorial actions. In addition, they can be historiographers rewriting the history of activism in the direction of their shared narratives, and also archivists who help the formation and enrichment of the e-repertoire of activism in Turkish as a radican in the sense that they create meta-texts which function as new options and roots in the target repertoire that take its roots retrospectively through newly introduced each option-root. Besides, similar to what Choo et. al (2022) partially exemplifies through tweet use in digital activism, digital activist translators as archivist connect all these option-roots through multimodal, hypertextual (tweets and links), and multi-layered augmentations, in other words, textual mediations.

Consequently, as being such textual mediators who create user-generated content as being both producers and consumers (O’Hagan, 2011; Koç, 2020), they become ‘norm-challengers’ as well because the manipulative forms of engagement they perform contradict the prevailing norms expected to be met in the Turkish translation context as exemplified in terms of breaking the norms through translation

by Can (2015). Hence, being digital activist translators, they also shaken and demolish the causality between prevailing norms and actions performed (Giddens 1979, p. 57, Alasuutari 2004, p. 30; Koskinen 2008, p. 149; Koskinen, 2010, p. 174). Digital activist translators, hence, prove that the motivations behind translation strategies might as well be narratively-determined — either individually or collectively; therefore, the relation between (translatorial) actions/strategies and norms is challenged and opened to questioning. Thus, all these various forms of engagement digital activist translators define and are defined through might be indicating to the existence of digital activist translatorship as a performative form of ‘translator’ identity which needs to be reconceptualized as a ‘cluster concept’ in Tymoczko’s (2010) terms.

Eventually, all these roles and responsibilities taken on by digital activist translators, various usual and queer ways they establish their visibility or anonymity including direct full names and song playlists, and the positively evolving digital activist translator perception and image might point at and carry a massive potential for the development of ‘translator studies’, and of translation studies’ in general. Through such potent and capable digital activist translators who are positioned on the target board, their translatorial practices are, and should be, also questioned. Many existing conceptualizations and approaches in translation studies should, hence, be revisited because as much as who does what, ‘what is done’ is also critical on the grounds that collectively performed actions speak and are spoken louder than individuals. In other words, within the context of digital activist translation, as in all kinds of translation practice, translation as a process and action is more on the forefront than translators who might as well prefer to remain anonymous. This, consequently, brings the discussion to a point where digital activist translation as a

process and action should be problematized in the next section finally to complement the triangle of products, agents, and now, actions.

6.3 Fundamental compositional characteristics of digital activist translation platforms and digital activist translation practice

In this part, I firstly present and discuss the findings regarding the structural fundamental characteristics of digital activist translation platforms and digital activist translation as a practice with its unique functions, and secondly, the differentiated set of dynamics in the process thereof within the scope of digital activist translation judging from the material and the interview data. Not limited to this though, this part also problematizes such related discussions of digital activist translation strategies, digital activist translation ethics, motivations at the core of digital activist translation, and the risk of being exploited in disguise of digital activist translation.

6.3.1 The fundamental compositional characteristics of the digital activist translation platforms and their structures

It is widely known and agreed upon that digital has transformed media practice and traditional media platforms gravely. Today, internet platforms enable individuals with many capabilities that such traditional media as newspapers or radio-television cannot provide. Accordingly, the structure and dynamics of a platform with regards to the communication and interaction plays a highly critical role in the spread of information and performing activism and activist translation. Nevertheless, digital development and internet have reached to a point that digital platforms have also begun differentiating among themselves. In this respect, a blog or web-page seems to be providing different capabilities and prioritizing different dynamics when

compared to mobile-targeting social media platforms such as Twitter/X and Instagram. This can exactly be observed in an interview statement arguing, “[w]hen I come across the text I wanted to find and convey, I think about how I can make it better and more complete, how I can make the information and message clearer, more easily consumed and spread easily, and how it can be shared in shorter forms on Twitter and Instagram so that more people can see it” (140857.T., own translation, see Appendix D, 75). Based on this statement, the dynamics and prioritizations of Instagram and Twitter/X are apparently not the same as those of web-pages and blogs.

In short, once more, McLuhan (1988) seems right in claiming, “[t]he medium is the message” because the structure of a medium, a platform sometimes can tell more than the message that is given there does. The same observation can be held true within the scope of digital activist translation as well departing from what an interviewee argues, “[i]deas take different forms on different platforms. I think both sites where I do digital activist translations are more effective than social media because the feminist activism and tone on those platforms shifts towards populism on social media” (158967.T., own translation, see Appendix D, 76). It is clear therefrom, conveying an activism message is taken more seriously on a digital website when compared to more superficially-conveying channels such as Instagram and Twitter/X.

In this regard, the structure and dynamics of digital activist translation platforms are investigated here with respect to three main peculiar features of theirs: 1) being a multilateral, crowdsourcing and democratic setting, 2) administration through horizontal hierarchy, and 3) being a dual-functioning school.

6.3.1.1 Multilateral, crowdsourcing and democratic settings

Digital activist translation platforms are, first of all, those sites that are built upon a multi-component foundation, and maintain their existence again through a multicomponent and multilateral functioning. Within this special structure of these platforms, all processes such as selecting the texts to be translated, deciding on the text and mediation moves, considering and implementing translation strategies, creating the text, adding it to the web-page, making subsequent editing, and evaluating the interaction the text and mediations receive are managed multilaterally as discussed in greater detail in the section 6.2. Apparently, these platforms are run through a collective mind as emphasized by the following interviewee who argues:

We make joint decisions as a team with members from three countries. We are not anyone's manager or boss. If someone does not like it, we leave it. Sometimes we translate the same text at the same time and discuss it to finalize it, sometimes we do it on Zoom, sometimes we divide the sections etc. [...] This is how we manage the page; someone makes the digital edits at that moment, someone finds and recommends content, someone translates it — whoever is available, of course. (145678.T., own translation, see Appendix D, 77)

As the statement above indicates, digital activist translation platforms are, in Toffler's (2008) terms, third-wave platforms in the sense that new media and communication platforms and related technologies are run by third-wave people — here digital activist translators — who are producer-consumer individuals and both produce and consume the content given on digital platforms. As in digital activist translation platforms, digital activist translators are in a position that they both read and spread the activism content and also produce it on this same site of digital activist translation platforms. In other words, digital activist translation platforms turn digital activist translators into producer-consumer individuals.

However, this multilateral and collective structure of digital activist translation platforms best reveal itself through a feature which characterizes these

platforms in a highly peculiar way: crowdsourcing. Crowdsourcing is the process and “the practice of obtaining information or input into a task or project by enlisting the services of a large number of people, either paid or unpaid, typically via the internet” (Oxford Online Dictionaries). Within the scope of translation studies, crowdsourcing refers to this collective, collaborative, and crowdsourcing practice of translating, mediating, digitally-preparing a textual content on digital platforms — either as a paid or unpaid job. The functionality of crowdsourced translation used in translations on Web 2.0-based social media platforms is universally observable, and according to O’ Hagan (2009), this universal characteristic of translations on Web 2.0-based social media platforms today shapes and produces language and cultural identities as well. In other words, crowdsourcing groups of individuals in translation tend to develop and adopt such collectivity-indicating identities. However, to me, such a collectivity-indicating identity development is also a sign of solidarity which is a key characteristic of digital networks and platforms as well since according to Jenkins (2004), what makes a digital site to develop and adopt a culture of convergence is primarily this practice of collective and participatory production which includes crowdsourcing as well. Departing therefrom, it can thus be argued that digital activist translation platforms are those sites in which (crowdsourcing) digital activist translators on digital activist platforms are in dynamic and continuous interaction with one another, undertake active roles in creating and circulating contents. To put it differently, digital activist translators gather around shared narratives and stand in solidarity while taking part in such social media platforms; they conduct the social practices of staying connected and also producing and spreading content. As expected, moreover, this crowdsourcing is also clearly displayed via the adoption of such a collective and institutional agency which is observable through such various

points as emphasizing and prioritizing ‘we’ more than ‘I’, putting the name of the platform — “Feminist Vesvese” — as the name of translator on digital pages, and also sending e-mails in which the name of the platform — “Feminist Vesvese” — appears as the sender as can be witnessed in Fig. 32, Fig. 33, and Fig. 34.

Digital activist translation platforms, referring back to turning digital activist translators into producer-consumer third-wave individuals, have therefore radically transformed the profile of ‘consumers’, that is, ‘participants’ thanks to crowdsourcing. They have made them active members of a community who can contribute to the development of the products they love or to advance the ideas they believe in, and whose real reward is precisely in this sense of solidarity and belonging to and making their contribution for the activism community. They, to this end, develop a jargon and language special to their community and practice. Besides, money is no longer a driving force on its own for the participants, and has left its place to the belonging and value in these platforms. Digital activist translation platforms are, therefore, powerful democratization sites as well.

Digital translation platforms are just such places of crowdsourcing where digital activist translators read, translate, comment, publish, and share their practices collectively as a way of resistance through solidarity. In their description of the “culture of convergence” which is a core characteristic of the mostly digital twenty-first century, Jenkins (2004) draws attention to the crowdsourcing structure based on sharing and participation. Hence, the analysis of digital activist translation platforms sheds light on the contribution of participatory culture and crowdsourced translation to activism-related information consumption and circulation.

Similarly, Firat (2019) also puts forward that these concepts and mechanisms of crowdsourcing are among the basic working principles of such digital platforms.

Accordingly, on digital activist translation platforms, this participatory culture of collective production is quite common. As the interview and netnographic data suggest, adopting and practicing this culture, they sometimes translate a proto-text collectively. This is not limited to collaborative translation though; they confirm that sometimes one of them translates, then another one edits, and finally another one proofreads in a translation task as can be exemplified in Fig. 2.3, Fig. 29, Fig. 30, Fig. 32. However, by saying collective translation, they acknowledge that oftentimes they do not divide the parts of a whole (a proto-text to be translated). Rather, each translates the whole of it, either in isolation or together around a round table, and then discuss together to give it the final shape as exemplified also in Fig. 32 below. In this case, what O' Hagan (2009) argues above by underlining that crowdsourcing groups of individuals in translation tend to develop and adopt such collectivity-indicating identities holds true here because in such a case of collective translation, an institutional agency seems to be adopted. Either the whole digital activist translation platform seems to be the translator of a particular proto-text as can be observed in Fig. 25, or the whole digital activist translation platform is as the main identity adopted against other communication partners as in Fig. 34.

Before concluding this discussion, I would also briefly like to re-emphasize the point I dwelled upon in greater detail in the section 6.2 as I reckon that it is an achievement gained through this collective, multilateral and crowdsourcing structure of these platforms. Digital activist translation platforms, thanks to crowdsourcing, help it blur the boundaries and defy the binaries such as professional translator vs. non-professional/amateur translator who is normally identified with the lack of payment in exchange for the service and formal translation education/training (Pérez-González and Susam-Saraeva, 2012) because in such 'crowd'sourcing platforms,

what matters more are the following two variables. The first is voluntariness. Volunteering is established through the motivation that drives an individual translator towards the good of the collectivity (Olohan, 2012). Non-professional digital activist translators are driven by such an ethical understanding that they have to contribute, to the best of their abilities, to the facilitation and realization of communication and knowledge transfer for the good of their activist collective. The second one is the ultimate achievement of activist objectives but not the qualification of the translators or whether a translator successfully discharges their duty or not, which rightfully opens up ethical discussions in this respect as well. Neither digital activist translators perform the task as a duty or job, nor do they get paid on the same successfulness criteria as they are in the professional sector. Hence, it is possible to encounter both professional and non-professional/amateur translators (in terms of traditionally common perception in the sector) together and mixed in these ‘crowds’ in which whether they are professional or non-professional/amateur translators does not hold a significant level of attention as they help one another in their collective struggles. These all, once more, exhibit that digital activist translation platforms are democratic sites, and beyond it, powerful democratization sites/tool as well.

Finally, this achievement/ feature of such platforms enable translation studies scholars and researchers to revisit Baker’s (2006a) categorization of organizations as well. It is so because such platforms indicate that Baker’s (2006a) distinction between the first and the second type is also blurred when it comes to digital activist translation platforms. While, for Baker (2006a), the first type includes individuals or groups that “translate and interpret a range of narratives that challenge the dominant institutions of society” (Baker, 2006a; p. 462), their fundamental activity is not translation despite benefiting from it quite a lot. Contrary to this first type of

organizations, the second consists of “politicized communities” which primarily include professional translators who are dedicated to political goals and agendas and are primarily engaged in translation. In short, these digital activist translation platforms stand out as a mixture of such allegedly mutually exclusive types of organisations as well.

6.3.1.2 Administration through horizontal hierarchy

This multilateral, crowdsourcing and democratic structure of digital activist translation platforms reveals itself in one more aspect: administration of these platforms. The multilateral and crowdsourcing structure requires a specific system in which this multilateral structure and hence democratic environment are maintained. In parallel to that, thus, there is no vertical hierarchy, any patron, or any vertical order of subjugation on these digital activist translation platforms.

As the previous discussion highlights, on the digital activist translators crowdsource on digital activist translation platforms. No one decides on the texts to be translated on their own nor does anyone in particular override others’ decisions and strategies in the translation or publication process. Therefore, there is no hierarchy among the roles performed in this democratic environment of these platforms. For example, as an interviewee highlights, “[t]he editor or writer is not in a position above us as translators” (130346.T., own translation, see Appendix D, 78). Therefore, a horizontal hierarchy in which everyone’s ideas are equally important exists on digital activist platforms. What is valued more is not being individual existence, rather being able to exist as one and as a team, which is echoed by another interviewee who states, “[w]e say ‘it is *our* [emphasis added] translator, *our* [emphasis added] editor; a part of *our team* [emphasis added]’” (145678.T., own

translation, see Appendix D, 79) As there is no vertical hierarchy among digital activist translators and the platform runs on a democratic and collective system, they willingly want to be a part of that solidarity, and they see themselves as part of a team and family there. Being a team in which no single patron or sole supervisory evaluator/decision-maker exists is apparently a key structure of digital activist translation platforms; every individual is equally powerful and equally represented. No one orders, hence, who does what and when; all engaged individuals jointly decide although they are not physically existent together; this is better underlined by an interviewee who argues:

We make joint decisions as a team with members from three countries. We are not anyone's manager or boss. If someone does not like it, we leave it. Sometimes we translate the same text at the same time and discuss it to finalize it, sometimes we do it on Zoom, sometimes we divide the sections etc. [...] This is how we manage the page; someone makes the digital edits at that moment, someone finds and recommends content, someone translates it — whoever is available, of course. (145678.T., own translation, see Appendix D, 80)

In so doing, digital activist translation platforms draw any interested individual to themselves and provide them with an opportunity to perform being a digital activist translator. Thanks to this horizontal and democratic structure, solidarity and network building develop easily on these platforms; it even becomes one of its strongest and most distinguishing characteristics. Free agents who take action by saying “I had felt alone [...] then contacted the platform” (122322.T., own translation, see Appendix D, 81), then decide to take part in this network and solidarity developed on these platforms where a culture of convergence prevails among digital activist translators who gather around shared narratives. For instance, an interviewee states right on this as follows: “I was trying to get into a community whose motivation and goals were parallel [...] it emphasized belonging [...] and I was able to reach them thanks to this platform” (123846.T., own translation, see Appendix D, 82). As can be extrapolated

from this statement as well, these potential free agents consciously prefer to be a functional part of this community believing that democratic environment and horizontal administration schema are the standard for those people whom they share the same activist narratives and objectives, and it can hence boost their enthusiasm and dedication to actualize their activist aims.

Similarly, there is another interviewee who puts forward, “[w]e came together on the platform and founded Umut-Sen Translation Collective. We all do digital activist translation there. Of course, our aim is to determine the texts to be translated and to provide a standardization in terms, but trying to avoid word inflation is also a point we attach great importance to” (192381.T., own translation, see Appendix D, 83). As can be deduced therefrom, through activist translation, this particular digital platform facilitates the establishment of a collective and solidarity by free agent individuals who come together voluntarily and consciously. At the same time, they all undertake the same role and translate, which shows that this platform is managed democratically and based on the principle of equality; one does not rule the other. Moreover, they do what they do with a clear and conscious mind, that is, they avoid creating a jungle of synonyms and causing inconsistency while trying to standardize terminology. In short, they come together as they argue but not come under (an authority and guidance) on this particular digital activist platform.

Furthermore, this democratic and horizontally hierarchical platform structure reveals itself also in the way translation practices are managed. Although all decisions and planning are directed collectively by a crowdsourcing group of digital activist translators, the ultimate decision is almost always of those who translate(s) it instead of those who edit or webmaster it. It is quite common that such groups go through a lot of discussions regarding the interventions, mediations, and strategies

adopted; however, at the end, they leave the final call to those who have taken on the translation task as an interviewee highlights, “[w]e have a clear policy, the final decision is of the translator's” (123578.T., own translation, see Appendix D, 84). This shows an ultimate respect to the translator indeed in addition to the individuality and expertise bestowed upon the translator. Nevertheless, this does not mean that translation is left to the mercy of digital activist translator without any feedback or direction. As it includes crowdsourcing and collective decisions, translators consider that as well; accordingly, they add comments and explanations on the points they deem necessary in order for them to be taken into account by other agents such as proofreaders and editors. This applies the same for editors too; for example, as an interview puts forward, “[t]he maximum thing I do is to write down some notes and annotations when I am an editor, but we generally leave it to the translator unless there is something seriously wrong” (126867.T., own translation, see Appendix D, 85). Nevertheless, apart from serious cases of mistranslations, there is only one case in which editors intervene in the translators’ choices. They do it, though, still considering the collective and the overall stance of the digital activist translation platform as the previous interviewee further explains, “[b]ut even if the editors intervene, they do so just to make sure that the translation reflects the voice of the platform and narrative of the Collective” (126867.T., own translation, see Appendix D, 86).

Lastly, this horizontal and no-dominance reflecting administration is also observable in the register and tone adopted in the internal communication of the digital activist translation platforms. An interviewee states on this type of internal communication that “[t]here is sincerity in our communication and in the language of 'you'[*sen* in Turkish, the second person singular] of our communication” (122846.T.,

own translation, see Appendix D, 87). This is echoed also by another interviewee who clearly states, “[t]here is a friendly language among us but no overbearing looks or bossy attitude” (146752.T., own translation, see Appendix D, 88). This no-hierarchy indicating language and tone might as well be a factor that draws free agents to the collective and convinces them of the democratic and horizontal environment offered in these platforms. Moreover, this is also valuable in terms of showing the reflection of what is told into what is done/conduct.

6.3.1.3 A dual-functioning school

Digital activist translation platforms, as the data suggest, are also such educational sites for those who are enrolled. This enrolment may take various forms and apparently functions in a reciprocal way. To kick the start of this discussion, an interviewee response will work well. An interviewee upon this argues:

I can say 'educatory' for digital activist translation platforms. There is mutual training. [When I ask, ‘What do you mean, can you please elaborate’, the participant further explains] In other words, the activist who knows about translation teaches it to the enthusiastic novice, but on the other hand, a human rights lawyer who does not know about translation educates the other one about related theories, laws, and practices in the world. (121278.T., own translation, see Appendix D, 89)

It is clear that in a conversational exchange or a specially-designed internal talk a lawyer can inform a translator-by-profession. However, when I wondered how a translator can train fellow digital activist translators, activist translators, I learnt that the main way of this training is through the notes and feedback from an editor or a fellow digital activist translator to another translator as also expressed by an interviewee, “[e]ditor's notes, translator's notes, etc., all that feedback are also educatory” (122322.T., own translation, see Appendix D, 90). However, these notes are not randomly formed, nor are transmitted randomly or in a disorganized way.

Editors and translators-by-profession act consciously on that, and being very well aware of that what they write as feedback indirectly train other amateur digital activist translators, they seem to be using more professional editing and feedback providing mechanisms. For example, as an interviewee clarifies, “[w]e send comments to the translator via Track Changes. This also offers the opportunity to acquire translation competence for those who translate here” (123578.T., own translation, see Appendix D, 91).

By forming an opportunity for both amateur spirits and professionally-working translators to meet and collaborate with each other, digital activist translation platforms provide an innovative environment free from space and time where professionals and amateurs work together, produce and share their knowledge. The amateur gets the intricacies of the job from the professional, and the professional gets an innovative and different perspective from the amateur. While professional translators guide non-professionals about translation on digital activist translation platforms, they also learn from them about their field. What is interesting here is that even in the field where professional translators conduct activism, they can turn into amateurs in some ways. Thus, in this digital world, a potential that cannot be reached in ‘real’ life is reached. The form of labour evolves into digital by translators who unite around digital activist translation platforms.

The data overtly shows that interviewee participants consider digital activist translation platforms as sites of education and reciprocal training, and name them actually so. For example, an interviewee states, “[t]hese platforms are learning platforms” (123578.T., own translation, see Appendix D, 92). The same conceptualization is echoed but explained in a more intricate manner by another interviewee who puts forward, “[t]ranslation is a learning experience, and digital

activism platforms are those places where people learn together and build team spirit; there it is also easier to reach more people thanks to internet, and there more texts can, thus, be translated with more people” (192381.T., own translation, see Appendix D, 93). As understood from these statements, digital activist translators approach these platforms as school-like institutions where all individual activists learn from each other and teach each other with respect to their strong suits.

Accordingly, more experienced digital activist translators give advice to less experienced ones right on this particular issue above and say “[t]hey should approach it like a school. There are people who first started with us and then became book translators. They should know how to receive feedback, and they generally do fortunately. This also ensures sustainability, you know” (145678.T., own translation, see Appendix D, 94). Apart from giving advice for fellow digital activist translators to consider those platforms like school, this statement also underlines that this school-like structure ensures the future existence of these platforms which continue to live dynamically thanks to those who learn and teach the newcomers. These are not hypothetical considerations or idiosyncratic perceptions though; on the contrary, these are observations based on real life experiences of such digital activist translators as the following interviewee who argues, “I thought to myself and decided that I would be of most benefit through translation. Then I first engaged with Velvele through translation [...] *It was like a translation school*. The department chair of the University of Iowa Aron [Aji] and also David taught me there, and through their feedback and our meetings outside of Velvele, I learned a lot about translation” (145678.T., own translation, see Appendix D, 95).

As is clear so far, digital activist translation platforms possess a peculiar structure. In their multilateral build-up, crowdsourcing activist translators conduct

their activist translatorial actions and communicative interactions within a non-hierarchical, hence more democratic setting. Such a structure, as can be expected, lends itself to the utilization by those digital activist translators to exchange experience, expertise, and any sources including knowledge and skills. This brings the discussion to a point where the nature of this activist translatorial actions need to be analysed as well along with the nature of these platforms.

6.3.2 The conceptualisation of the practice of digital activist translation: key dynamics and functions

As a result of the interviews to understand how digital activist translation is perceived and configured as an act and process, the point emphasized first and foremost was its relation to digitality and internet. The participants primarily mentioned the fact that the world we live in now is digitally-governed and digitally-lived to a great extent; and consequently, the way activist struggle is fought gets also digitalized as an interviewee states, “[t]he way we use the internet is transforming. Digital activist translation, like the Internet, is changing too, and thus liberating” (192381.T., own translation, see Appendix D, 96). This shows two important points to be noted. Firstly, activist translation has been digitalizing so are many other practices such as shopping. Secondly, as internet provides people with greater freedom and easiness with respect to reaching out to what they want in a very short time, the internet-based (digital) activist translation is also more liberating when compared to non-digital activist translation. This is completely reflected in another interviewee response arguing that “[i]f there were no digital channels, activist translation would be limited, it would not be fast, and it would require much more effort” (122334.T., own translation, see Appendix D, 97). Hence, it is widely

believed and confirmed that digital capabilities help activism reach its objectives and go beyond its limitations (to be elaborated more) since activism tries to address more people to establish solidarity and network, enlighten both like-minded and unlike-minded individuals, and finally cause practical sociopolitical changes in societies. Internet, for sure, facilitates this process, and accelerates and improves this process.

This facilitation emphasis is voiced by many other interviewees with respect to various aspects of activism and activist translation. For example, regarding this solidarity and network-increase advantage of digitalisation of activist translation, an interviewee argues, “[d]igital activist translation brings ideas and other activist communities together and closer than ever” (138675.T., own translation, see Appendix D, 98). As it is clear, solidarity and gaining power and strength through being more crowded is a key drive in activism to which digitality contributes within the scope of activist translation; therefore, there is a belief in this respect which gets increasingly widespread among digital activist translators: “the activist translation will completely be shifted onto digital sphere soon” (129885.T., own translation, see Appendix D, 99).

The facilitation of reaching out to more people and doing activism ‘louder’ and with more direct and widespread implications seem to be the greatest gain digitality has been providing activism and activist translation; however, for participant interviewees, the current engagement with it and the number of individuals involved in it are not on sufficient levels. They tend to believe that they are not able to utilize digitality as much as they should in digital activist translation because it is, again, easier to be successful and realize more activist aims thanks to digitality as can be understood in the following statement: “[i]t is an area that we are unfortunately not heavily focused on despite constantly complaining about how little

we do [for activism], but I would like to see it become more crowded. We can achieve more and faster through digital. In this case, you would naturally feel more accomplished” (121278.T., own translation, see Appendix D, 100).

Departing therefrom, the nature and peculiar details of this practice are worthy of close scrutiny in order to be conceptualized in a more comprehensive and clear way. Thus, below, all will be discussed under the following titles: key dynamics of digital activist translation as an act and process, and key functions and achievements through digital activist translation which will include further related discussions such as the details of the emergent e-repertoire, intersectionality, and practical repercussions.

6.3.2.1 Key dynamics

In the light of those above, the mostly-emphasized advantage of digitality as for activism and activist translation seems to be its facilitating effect. This facilitating effect shows itself in two ways as the data suggests; the first effect includes facilitation of reaching-out and dissemination of information, and the second effect includes facilitation through multimodality and interaction.

Primarily, as the data indicates, digital activist translators believe that digital activist translation facilitates the dissemination of activist information to more people in shorter times, and by doing so, it actually provides permanence and persistence in the activist struggle set forth. This would make more sense from the eye of an interviewee, I believe; an interviewee argues, upon this, “[i]n fact, compared to what we know as the field [streets], on this digital platform where I do activist translation, I think the activist effort becomes more permanent and continuous, and more easily accessible while also spreading more easily and faster” (150457.T., own translation,

see Appendix D, 101). This statement touches upon a critical issue by comparing digital activism and conventional activism on streets based on the criterion of digital capabilities. In fact, as the interviewee underlines, the activist struggle including digital activist translation acquires permanence through the capabilities of the digital. Digital activist translators can digitally connect different texts with one another via multimodal and hypertextual textual mediations, and in so doing, they form a whole.

The facilitation of reaching out and dissemination seems noteworthy from another respect as well. Besides emphasizing the easier access to and dissemination of the information digitality provides, it is also praised in terms of circulation/distribution of the material. When compared to print media which has disappeared to great extent because of overpriced cost of it and the overspread of internet use (Tellan, 2019, p. 530), digitality is given credit as it circulates the activist translation at gravely low costs immediately — taking only one click to travel across the country for example. This is possible to observe in the following interviewee response saying “I have come to this day from print media culture, but it has almost disappeared. The accessibility and distribution of the text has, hence, decreased. These have increased again thanks to digital” (123578.T., own translation, see Appendix D, 102).

Regarding the decreased distribution opportunity in print-media circulation due to increased costs and the overspread of internet where people even do their daily grocery-shopping today, there is one more advantage of digitality over print-media circulation. As the same interviewee highlights in arguing, “[d]igital eliminates the distribution barrier and the distribution network as well which is monopolized by companies such as Alfa and Everest” (123578.T., own translation, see Appendix D, 103), thanks to digital capabilities, those activist translations which

are not deemed appropriate (for various reasons) or potentially-profitable with regards to the publishing policies of the monopolizing publishing and distribution companies, can find opportunities to reach out to people all over the world and hence to transfer the activist message.

Moreover, this same interviewee elaborates on this discussion also from a politically sensitive point of view by claiming, “[d]igitality offers the opportunity to realize the things no one wants to publish or print” (123578.T., own translation, see Appendix D, 104). Apparently, they argue that some activist-themed translations are not announced or accepted for translation at all on the grounds that they are not appropriate or in line with the publishing policies of these politically-laden hegemonic monopolized publishing and distribution companies; however, there is now this opportunity of digitality that enables digital activist translators to avoid those restrictions such as censorship and to circulate their translations through digital channels and platforms. This emphasis finds reflection by another interviewee as well. This interviewee says, “[t]hey [digital activist translators] could not send the articles to print-magazines or journals for most of the time, so they opened blogs instead. These rivalled radio and television because the government restricted them during the earthquake, so they became government’s domination devices. However, translation on blogs is very useful to us here as a way to liberate from such restrictions, just like in Gezi” (192381.T., own translation, see Appendix D, 105). As this comment underlines, digital activist translation platforms are considered effective alternatives to radio and television in terms of reaching to individuals and circulating the activist message. Radio and television are almost in every house; nevertheless, so are blogs today. Therefore, thanks to digitality, activism finds itself an alternative and equally — maybe even more — effective and widespread tool

where translators play a critical role in importing activist options, mediating and then circulating them. They have become counter-hegemonic, resistant channels against government-controlled ones, and hence, continue to build up the e-repertoire of activism through translation.

As I argued above, the mostly-emphasized advantage of digitality as for activism and activist translation as a process and act seems to be its facilitating effect, and this facilitating effect shows itself in two ways as the data suggests. Following the discussion on the first one — reaching-out, dissemination, and circulation —, the second effect is about facilitation of activist translation through multimodality and interaction. On the basis of digitality, activist translation benefits greatly and uniquely from digitally-facilitated multimodality and digitally-facilitated interaction. It is now easier and faster also to compose and mediate meta-texts which are multimodal and capable of providing further opportunities of interaction. As the material data proves in detail in the section 5.1.1, augmenting meta-texts through multimodal additions and replacements is easier on digital because digital activist translators have wider access to various multimodal elements which can be embedded within texts more easily and accessible with only one ‘click’. In so doing, as each multimodal element mediated into a metatext is not a paratext but a separate text in different semiosis, a multimodally and hypertextually augmented metatext represents a compiled text of texts; therefore, it connects each to one other. As a result, digital activist translators not only introduce options which include both translation and indigenous writing from multiple sources, multiple translators, and multiple authors all at once at the same time, but they also mediate and create options into the e-repertoire and e-archive of activism.

Furthermore, there is one more advantage digitality brings into activist translation; as discussed in greater detail in the first section, digital activist translation-induced meta-texts are multi-layered in the sense that they include the layer of comments section where readers, followers, and fellow digital activist translators meet and discuss the metatext. They make content additions and subjective evaluations on the translated content; this exhibits that these inputs in the comments sections are user-generated content, which makes the metatext above to extend into the comments section indeed. In other words, thanks to digitality, activist translations continue further developing in the comments sections through multi-partied user-generated content. Within these comments sections, readers, followers, and fellow digital activist translators also establish and improve solidarity and network; this also adds up to the sense of community and the culture of convergence where those individuals gather around shared narratives.

Furthermore, thanks to digitality, digital activist translation texts and such platforms constitute an alternative ‘virtual’ meeting area to streets or roundtables where activists are physically present as expressed directly in the following interviewee response: “[d]igitality offers a new form of physical togetherness, a new site of activism, translation enables this” (128768.T., own translation, see Appendix D, 106). Nonetheless, this should not denote a disengagement, a definite rift between the digital and street sites per se; rather, the street as a site stretches onto digital, and vice versa. This is clearly uttered and explained by an interviewee who argues that “[t]hose who volunteer on digital activist translation platforms also get opinions from the field. It [digital activist platform] has already become an activism site, but we as digital activist translators ensure the unity between the field, which is the streets as we know it, and the digital” (140857.T., own translation, see Appendix D, 107). As

this statement indicates, digital activist translation platforms can be conceptualized today as new sites of doing activism which function as new version of streets — ‘real life’ per se. This is exemplified below in Fig. 37 which was taken from a queer-activist translation-induced text through digital activist translators on a digital activist translation platform announcing, “[w]e are a group of students, and we carry the activism that we cannot do in our lives onto social media because in our lives we are subject to the restrictions of our families and other people in close environment” (Kuirink, own translation). However, this does not still mean that digital activist translators are disconnected from streets. They are, instead, connected to streets through the efforts and agency of digital activist translators. They feed on and are enriched by what has accumulated on streets so far, and they also feed and enrich the activist struggle on those streets with what is there on digital on both information and practical bases.



Fig. 37 Carry-over onto social media⁵³

To put it into different words, digitally-governed multimodality, hypertextuality, and multilayeredness of digital activist translation-induced metatexts

⁵³ <https://kuirink.wordpress.com/hakkimizda/>

and the platforms they are on function as actual sites where activist minority interacts with the general public. Hence, digital activist translation can also be considered as a new form of doing activism because thanks to this ‘process’ and ‘act’, digital activist translation platforms enable fellow activists and digital activist translators to directly engage in an existing activist translation text. This, in return, helps the accumulation of those comments — products of engagements — as new options within the body of that specific digital activist translation, their transfer into the subsequent digital activist translations which might primarily be triggered there, and in the general activism repertoire in a specific target system and culture.

This digital turn in the act and process of activist translation as discussed above is also pre-eminently underlined by some of the participant interviewees. There are two common points they all refer to. The first is about the current status of the digital activist translation as the standard process of doing activist translation today whose reflections can be traced in the following interviewee response, “[a]ctivism in Turkish context especially after 2010 is almost exclusively related to digital, the internet medium and is somewhat dependent on translation” (152525.T., own translation, see Appendix D, 108). As this statement supports, today’s activism is carried out on digital, and it includes translation and translators at its core. In parallel, the second point is a broader re-conceptualization regarding that digital activist translation has gone beyond being only an instrument of doing activism and evolved into being a separate act of doing activism. This notion is observable in an interviewee response too which states that “[a]s I mentioned for the seventh question as well, activism seems to me as something done on the internet today. Translation is sometimes one of the elements that stimulates this activism, but it is mainly the activism itself” (152525.T., own translation, see Appendix D, 109). As is apparent

here, digital activist translators tend to reconceptualize their translatorial practice not as primarily a translation act, which instrumentalizes it within the scope of activism; instead, they tend to reconceptualize their translatorial practice as an activist act.

At this point, a very brief detour is needed for certain, though. Saying that translation is now not a mere instrument of doing activism does not configure translation as a mechanical and passivized tool used to do activism; it only denotes the level of directness and indirectness of one of the functions with which translation is utilized. Under this instrumentalized function, digital activist translation is utilized to indirectly introduce a controversial issue or an idea into the target context; in other words, instead of putting an activist idea forward in a direct and indigenous way, translation is utilized as an intermediary to bring about that idea. Nevertheless, it is a must to note here that this does not mean that digital activist translators are afraid of being targeted at, facing backlash, or getting harsh reactions from the audience; the reason behind it is to facilitate the introduction and reception of that particular idea because as an interviewee perfectly explains, “[s]ometimes you make the translation say the things that you would not normally say as someone within that culture and as this idea becomes more widespread thanks to digital means, it becomes more possible to express it” (123578.T., own translation, see Appendix D, 110). As understood here, to relieve the risk of a potentially-triggering idea’s not being welcome because it could cause translators to be seen as insider-traitors, they can instrumentalize translation to serve as an envoy per se. In short, as the same interviewee ends their remarks, “[s]ometimes there is a better way to say something, and that is translation” (123578.T., own translation, see Appendix D, 111).

Going back on track after this little detour, conceptualising digital activist translation as a mode, an act of activism seems to be occurring on three grounds.

Firstly, digital activist translation is performed on digital platforms which have become the new main site of fighting activist struggles as emphasized by an interviewee saying, “[d]igital media brought it [activism] closer to the activism on streets, especially after 2010” (146752.T., own translation, see Appendix D, 112). In other words, digital activism finds reflection on streets through the catalysing act of translation and translators. Therefore, considering what Partog (2012) also underlines by stating “street activism accords dominating precedence over the protests to acquire rights on streets but ignores the struggle for theoretical and conceptual development within academic realm” (p. 175), it is understood that digital activist translation as an act and process is complementary to the street because street activism lacks what digital activist translation provides activism as. This is exemplified not only by interviewees but also by material data in this study. In this respect, an interviewee claims that “[by translating on digital activist platforms] we organize and direct people on the streets as well. We do not only translate a text there [on the focal digital activist platform] but also create a rhetoric on social media, we raise awareness, draw attention and trigger even political discussions and regulations despite mainly being small-scale” (136758.T., own translation, see Appendix D, 113). This is also observable in what Fig. 38, which is to be discussed in greater detail in the following pages, exemplifies; it displays a copy of a digital platform post announcing that ‘Velvele.net’ — one of the focal digital activist platforms in this study — decides to hold a series of in-person discussion and enlightenment talks in collaboration with ‘Frankştayn Bookstore’ in Istanbul on the basis of the discussions and counter-narratives led and spread by the digital activist translations there.

The second reason behind conceptualising digital activist translation as a mode, an act of activism results from the fact that it is conducted by a self-aware and self-identifying community to deliberately contribute to the theoretical and practical accumulation of their activism fields. These are what make translation a mode of doing activism I believe; now digital activist translators mediate texts through translations and translatorial augmentations, and via digital activist translation they trigger discussions, contribute to or form e-repertoires from scratch. Digital activist translation tends to be oftentimes considered a product within this activism e-repertoire because the word translation is mainly regarded as a target product, therefore, an option in a repertoire. However, digital activist translation as an act of activism and as a process needs also to be problematized because as that data in study indicates, there are agents with various roles who are responsible for deliberately enabling the sustainability and development of e-archives and e-repertoire of activism.

The third reason behind conceptualising digital activist translation as a mode — an act — of activism needs a special scrutiny because it originates from a striking differentiation within the practice of digital activism which includes translation at heart. Digital activist translators mention two forms of digital activism and make a highly remarkable differentiation in between. For them, digital activism is divided into two kinds of practice: passive digital activism and active digital activism whose traces can be followed in an exemplary interviewee statement arguing:

I turned to digital activist translation in order not to be a slacktivist and not to be in the situation of protesting on social media and doing something that cannot be implemented in real life and has no equivalent on the street, just to put my mind at ease. I apply what I think and know in theory by translating it into real life and engage in activism. I can say that this is how I become an activist translator. (140857.T., own translation, see Appendix D, 114)

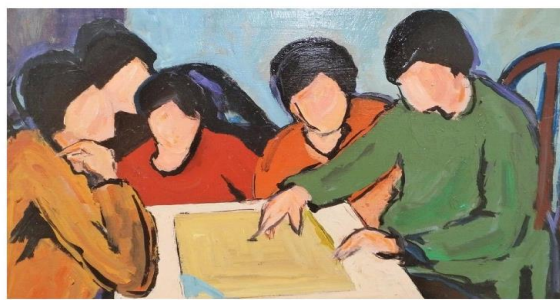
Setting aside the emphasis on the performativity of being a digital activist translator in this statement (“by translating it into real life and engage in activism. I can say that this is how I become an activist translator”), I reckon that this statement draws a line between ‘passive digital activism’ and ‘active digital activism’. The interviewee makes this differentiation by saying “I turned to digital activist translation in order not to be a slacktivist and to not be in the situation of protesting on social media and doing something that cannot be implemented in real life and has no equivalent on the street”. Slacktivism is defined as the practice of supporting a political or social cause by means such as social media or online petitions, characterized as involving very little effort or commitment (Online Cambridge Dictionary). Therefore, it is a criticized — and even mocked — form of digital activism in as much as it does not involve any authentic and practical implications and such effort — in Turkish it could most possibly mean ‘klavye delikanlılığı’ (keyboard warriorship). This contradicts digital activist translation’s objective of causing sociopolitical change and taking initiatives by dedicated and ‘agent’ digital activist translators. On this ground, the interviewee regards slacktivism as a form of passive digital activism.

For them, nevertheless, it is understood that digital activist translation is an active and direct of digital activism. This is understood from this very statement that this particular interviewee as a digital activist translator resorts to digital activist translation because they believe it has direct applications into and practical implications on streets; translating what they know, according to them, means applying what they know into ‘real’ life, and this eventually means engaging in activism. Notwithstanding the absence of a mention of a slacktivism emphasis, there are two more interviewees who indirectly support the same notion of digital activist

translation providing actuality (*eylemsellik* in Turkish) as a form of ‘active’ digital activism. The first interviewee argues, “[i]t is something that increases my appetite to participate in the world and it gives me the opportunity for action. As much as going out on the streets, working on this site [digital activist translation platform] where we provide activist translations is also an area and a way of doing activism” (192381.T, own translation, see Appendix D, 115). Considering digital activist translation in this sense as something that drives and increases one’s enthusiasm to take part in the change is quite similar to considering it as a source of motivation to cause sociopolitical change as the second interviewee puts forth, “I first asked myself what I was doing in the name of feminism. Then I said, ‘I am a translator, I can translate.’ Then, translation became a way of doing activism for me” (130346.T., own translation, see Appendix D, 116). These two interviewees actually prove how crucial and meaningful the opportunity digital activist translation provides individuals is because it allows them to actively engage in action in the light of their activist agenda. As seen here too, digital activist translation is now more than an instrument of activism; it is a form and active mode of digital activism as also expressed in the following interviewee response putting forward that “[b]eing political, holding a symposium, going out on the streets, translating... All of them are ways of doing activism, a way of self-actualization for the digital activist translator as well” (123578.T., own translation, see Appendix D, 117).

Digital activist translation as an act of doing activism reveals itself in one more phenomenon; connecting digital and street, it triggers real-life repercussions. In other words, it triggers actuality (*eylemsellik*) on street level as well. Capabilities of digitality, the widening network of people on digital, and the augmented structures of digital activist translation meta-texts, in return, enable more activist information to be

known to more people while making those people talk about those texts and information more. This eventually makes that activist information an item on the agenda. This function is also observable in the material data among which two examples will suffice. The first example is Fig. 37 given above in the previous pages, a group of digital activist translators declare in the 'About Us' page of their platform that "[o]ur main goal is to translate resources in different languages into Turkish and to raise awareness and increase visibility by bringing people together with ideas from around the world, hoping that we will contribute to the fight against gender inequality and the queer movement" (Kuirink, own translation). As this example indicate, digital activist translation is utilized to raise awareness and increase visibility of the queer activism, and besides, they enrich the activist struggle on those streets with what is there on digital. The second material case that shows the fact that digital activist translation functions to set a related agenda with practical implications in 'real life'/street activism is exemplified below in Fig. 38 which was taken from a queer-activist translation-induced text.



Velvle Buluşmaları - I

**Deprem Sonrası Queer Medya
ve LGBTİ+ Yayıncılar**

9 Mart Persembe 19.00 Frankestavn Kitabevi



Fig. 38 Digital activist translation setting the agenda with practical 'real-life' implications⁵⁴

54 Instagram-Frankenştayn Kitabevi

This example shows a practical repercussion of digital activist translation and platform setting an agenda in real life. The digital activist platform ‘Velvele.net’ is a platform that mainly publishes queer activism-themed translations. Building upon the discussions and counter-narratives led by those digital activist translations, this platform collectively decides to hold a series of in-person discussion and enlightenment talks in collaboration with ‘Frankēştayn Bookstore’ in Istanbul. Using the activist translations on the digital platform of Velvele.net, they discuss vis-à-vis what is urgent now to do and what can be done with regards to queer media in the aftermath of the February, 6 (2023) massive earthquake that hit the southeastern Türkiye. As can be seen here, building upon what digital activist translation problematizes and discusses regarding queer media dynamics on that particular digital platform, queer media is set as an agenda item to be discussed in relation to a recent and critical agenda item of earthquake in ‘real/non-virtual’ life. Apparently, this function of digital activist translation will not be limited to today; instead, “[d]igital activist translation will determine the agenda of the future and the flow of that agenda” (123578.T., own translation, see Appendix D, 118) as well.

At the basis of this conceptualization of activist translation on digital platforms as a separate mode and new form of doing activism actually lies the same concept which is on the core of the multivariety of the roles of digital activist translators: being political. In other words, digital activist translation is considered primarily a political act and a political process as expressed by an interviewee: “I can say for digital activist translation that it is a process of producing politics, and of course sharing it, through texts [...] It is a *way of becoming* [emphasis added] for me” (122846.T., own translation, see Appendix D, 119). This statement stands out in two significant ways. Firstly, the phrase ‘a way of becoming for me’ should remind

— besides the performativity of digital activist translation — providing individuals with an opportunity of self-actualization. By engaging in digital activist translation, those individuals believe that they actualize their activist and socially-sensitive nature that constitute their true selves. This psychological trace is observable in another interviewee as well who argues, “[b]eing political, holding a symposium, going out on the streets, translating... All of them are ways of doing activism, a way of self-actualization for digital activist translators” (123578.T., own translation, see Appendix D, 120). Secondly, as emphasized right above, it positions digital activist translation as a political act, but more importantly, it also approaches digital activist translation as a process where not only the digital activist translation-mediated text but also its ‘afterlife’ — its circulation and implications — is important. This especially matters when we remember that digital activist translation aims to cause a sociopolitical change.

Moreover, quite expectedly, in parallel to conceptualizing digital activist translation and translators political, digital activist translation platforms are also considered political sites as the following interviewee response points at, “[o]n these platforms, doing translation is naturally political” 123578.T., (own translation, see Appendix D, 121). When asked for clarification regarding what makes such platforms ‘political’, an interviewee explains without leaving any confusions, “[t]hese platforms are sites where I can exert and use *power* [emphasis added]” (192381.T., own translation, see Appendix D, 122). The fact that power asymmetry exists in the broader context and society they live in, and politically-motivated digital activist translators try to subvert it on those platforms both through their politically-laden practices and the solidarity they establish make those platforms political. However, saying that power asymmetry exists in the broader context and society they

live in means that it constitutes the core of the reasons and struggles of those individuals who gather there; it does not mean that this asymmetry is among digital activist translators, which is clear from the following interview response as well: “[d]igital platforms are the only basic setting where you do not encounter any elitism in activism [...] I, therefore, think it [digital activist translation] is a practice of democratization as well” (158967.T., own translation, see Appendix D, 122).

6.3.2.2 Key functions and achievements through digital activist translation

Departing from the increased capabilities of digitality, and the following politically-driven reconceptualization of digital activist translation as an act, a mode of doing activism, there are various functions of digital activist translation utilized by digital activist translators. Many of them have been mentioned so far; however, the most frequently-observed ones as a result of the data analysis need to be scrutinized under a separate title, I believe. These include e-repertoire formation, contributing to intersectionality in activism, inclusion of free agents, agenda setting, and offering a third way to the binary of crisis translation vs. building translation.

6.3.2.2.1 E-repertoire formation

E-repertoire formation, as a result of the data analysis, has been the greatest achievement and outcome of the act and process of digital activist translation. I argue that it is the greatest one because digital activist translation owes most of its achievements I list under this section to e-repertoire. On this ground, regarding e-repertoire, this section discusses the structure of e-repertoires, its peculiar options and transfers including narratives and experiences, and formation of such activism e-repertoires within the focal themes of activism in this thesis.

The activism repertoire formed and developed through digital activist translation is basically a digital, electronic-based repertoire consisting of such texts. Of “e-” repertoire structure, as the data in this study suggest, there are four attention-grabbing structural components.

The first structural component of this e-repertoire is its being a multimodal, hypertextual, and multilayered repertoire as discussed in the section 5.1.1 in great depth. As Baldo (2020) claims that translation talks not only through words, but also through non-verbal means such as narratives, discourses, and translations (p. 36-37); therefore, in the process of meaning-making and message conveyance, not only linguistic but also extralinguistic factors play their parts. Having such an augmented structure might be facilitating the transfer process into a repertoire thanks to easier access and circulation opportunities and adaption of it by those within it. This can be demonstrated with the recent examples in which watching embedded videos and reading targeted tweets directly sensitized the participant interviewee (interviewee 158967.T.), and pushed them to take part in this activist struggle through translation. To put it differently, through textual augmentations, modifications and mediations such as translator notes, paragraph-replacing videos, reconfigured proto-texts etc., digital activist translators try and succeed in constructing an e-repertoire which challenge the hegemonic public narratives in Turkish context, and enable the transfers of novel options.

The second structural component of this e-repertoire is its functioning also as an e-archive thanks to digital activist translators and translation. Thanks to their translatorial actions including translation-induced manipulations, and multimodal and hypertextual augmentations, digital activist translators create an interconnected e-archive of activism literature as their roles include that of an archivist as discussed

in greater detail in the section 5.2. This formation of an e-archive is actually the creation of an e-repertoire to which interviewees refer without consciously meaning repertoire formation; for example, an interviewee states that “I try to choose texts that will also mean something significant even years later, that will intrigue people, and that will enlighten people. I do translate to create an accumulation, digital makes this more possible” (120345.T., own translation, see Appendix D, 124). As can be seen here too, this interviewee also points out the facilitated process of creating e-archives, e-repertoires, thanks to digitality in addition to the pivotal role translation plays in this formation of an activist e-repertoire.

In so doing, digital activist translators also enable this e-repertoire of activism to function as a radicant which takes its roots retrospectively; in other words, each translatorial act of digital activist translators including such various options as narratives, ideologies, perspectives, and experiences function as a root for this e-archive and e-repertoire. This structure of radicantly developing e-archive-like functioning of e-repertoires also provides them with sustainability. Thanks to digitality, inter and hypertextuality, texts do not appear and then disappear without a trace like a street protest; they are easily accessible, traceable, and sustainable in addition to the opportunity it provides readers to bookmark them in order to create their own corpora or archives, which is an advantage of the speed and ease of access digital provides. The fact that digital activist translation is a separate activism 'act' and process more than only being a product within the scope of digital platforms is actually an element that gives continuity to the repertoire. In other words, as one interviewee puts it, “[i]n fact, compared to what we know as the field [streets], on this digital platform where I do activist translation, I think the activist effort becomes more permanent and continuous, and more easily accessible while also spreading

more easily and faster” (150457.T., own translation, see Appendix D, 125).

However, it should be noted here though, not only e-repertoires but also their creator agents contribute to this sustainability as also emphasized by an interviewee stating, “[t]here is no need for everyone to give 100% of themselves, we are people who work anyway. With a little time and dedication, you already contribute to the whole. The most important thing is to continue activism” (127788.T., own translation, see Appendix D, 126). In short, digital activist translators and translation with their particular capabilities and dynamics actually provide this e-repertoire of activism with permanence and persistence in the activist struggle fought.

The third structural component of this e-repertoire is its being dynamic. Unlike print-based earlier and conventional form of repertoires, e-repertoires are dynamic because of a couple of reasons. First of all, the e-texts in them are re-organizable, editable, erasable, and re-adjustable (form-wise); hence, the texts in them are dynamic. Furthermore, digital activist translation creates a dynamic e-repertoire through hypertextual additions which direct and channelize audience either for acquiring the required background that is necessary to process the particular text and issue or for just further reading. This enables readers to experience a dynamic learning and reading experience since they can travel among hypertexted/linked e-texts on other platforms or social media channels back and forth just by ‘clicking’. Besides, interested readers and fellow digital activist translators can also create their own corpora, personalized reading lists by bookmarking; they then take one or more items out of that list and instead of them, add new ones. This makes possible to create individually created, personalized or purposefully-targeted theme-based sub e-repertoires as well.

The fourth structural component of this e-repertoire is its being a ‘counter e-repertoire’. Being a counter-repertoire in structure is built on the argument that digital activist translation platforms create a counter-interpellation environment for both translators and readers against the hegemonic interpellation environment (cultural, social, ideological, racial and even religious conditions in a society) existing all around the society as discussed in the section 5.2.1. Based on what Althusser (2008) argues there, it is clear that the counter-interpellation environment created on digital activist platforms deconstructs existing hegemonic narratives and assigned roles; and it accomplishes this objective thanks to the counter e-repertoire established through digital activist translation act and process.

In other words, hegemonic patriarchy, homophobia, and anthropocentrism-reproducing repertoire in the Turkish polysystem is challenged, opposed, and countered through the counter-narratives. As exemplified in the section 5.1, these counter-narratives spread via the texts within the counter e-repertoire which is created by digital activist translation act. This clearly indicates a clash between two sets of narratives and two interpellation environments where those narratives reign and govern: society where interpellation goes on vs. digital activist translation platforms where counter-interpellation goes on through counter e-repertoire. I prefer naming it counter because it is positioned and developed in relation to a repertoire; to put it differently, this particular e-repertoire of activist translation exists against and thanks to its opposite repertoire. As a result, all these lead to a conflict of repertoires. This also turns digital activist translators not only into counter-narrative constructors, as Duraner-Dikmen (2022) argues, but also into counter-repertoire constructors.

At this point, it is also necessary to mention another element that makes this e-repertoire created by digital activist translation a counter-repertoire. This concept is

disnarration. Disnarration is defined by d'Araïlle (2001) as alternative narrations that create ruptures in the dominant narrations by de-diegesizing them (p. 68). It creates ruptures in a narration and its formative elements; and eventually, it intervenes and interrupts hegemonic narratives. Departing from that, although disnarration is a concept primarily referred to in literary studies and cinema, it can be applied to the counter e-repertoires of activism as well because this counter e-repertoires create ruptures in the hegemonic narratives by disnarrating them and also by reversing the directionality of the causal emplotment in the hegemonic narrative that has been in 'public' circulation as Baker (2006a, p. 67; 2010, p. 122) mentions; this resembles the relation between interpellation and counter-interpellation. In other words, this e-repertoire can be counter-narrative because it disnarrates the narratives spread by the hegemonic repertoire. The counter-narratives adopted and spread thanks to this e-repertoire position this e-repertoire against the 'other'. Being against it, it begins to disrupt and destroy it. To reiterate, this counter e-repertoire exists through its opposite and fight against it.

6.3.2.2.1.1 Options and transfers

These activism e-repertoires owe their culminations to the variety of the 'options' transferred through translation. An import entering into a target polysystem, either forming or improving a culture repertoire, is an option; it might be anything including new ideas, terms, concepts, discussions, and even comments provided via the multi-layered structure of meta-texts. In this regard, translation – here digital activist translation – can be argued to be one of the pioneering tools to serve this end and bring options depending on the readiness and availability of the target polysystem (Even-Zohar, 2010). Although there might be a plethora of potential

options in a repertoire formation, what can be considered as option in the scope of this thesis regarding digital activist translation stands out as a noteworthy point that deserves special scrutiny. Departing from there, I observed in the data that through digital activist translation, new narratives, and new experiences are also transferred which make them novel forms of options.

6.3.2.2.1.1.1 Narrative

Narrative seems to be one of the most influential types of options transferred into local repertoire with both knowledge-based and practical implications. Even-Zohar (2002) argues that agents are members of a cultural entity who are engaged in constructing new repertoires, bettering the existing ones, importing new options, and transferring them into target repertoires and cultures. These agents of “culture repertoire” who go by different namings as well such as “option-makers” by Demircioğlu (2009), and “agent of change” by Toury (2002) are digital activist translators within the scope of this study because they gather around shared ontological and conceptual narratives so as to challenge the hegemonic patriarchal, heteronormative and homophobic, and anthropocentric narratives in society, to create solidarity (a sense of belonging based community) and a sense of collective activist identity, and also to establish counter (conceptual)-narratives with practical implications on the ‘streets’ per se.

As previously emphasized, the act and practice of digital activist translation, which primarily consists of non-literary texts, has brought several new ideas, terminologies, and theories into the Turkish culture repertoire. Furthermore, such novel imports sparked conversations that produced fresh information and helped the formation of an e-repertoire of activism and counter-narratives in Turkish

polysystem. Emphasizing the critical role translators play in resisting the hegemonic narratives and establishing counter narratives, Baker (2006) puts forward that:

Narrative theorists acknowledge that undermining existing patterns of domination cannot be achieved with concrete forms of activism alone (such as demonstrations, sit-ins, and civil obedience) but must involve a direct challenge to the stories that sustain these patterns. As language mediators, translators and interpreters are uniquely placed to initiate this type of discursive intervention at a global level (p.471).

On the bases of what Baker (2006) argues above and what the data in this study indicated, I believe selection of proto-texts, selective appropriation strategies and emplotment adopted during translation, motivations and objectives of digital activist translators, and collective discussions during the ‘process’ of digital activist translation can be the main moulding components of newly-built counter narratives. Furthermore, these can also unearth the reasons behind the roles of translators in transforming and challenging hegemonic heteronormative, patriarchal, and anthropocentric narratives.

Regarding the construction of new counter-narratives, the selection of proto-texts played one of the most pivotal roles. As I observed in the data, the first examples of digital activist translations included the most fundamental and broad materials about activism without delving into more in-depth discussions of diverse activism issues. When I asked about the reasons of that to the interviewees in order to refute or confirm my assumption, an interviewee who is also among the founders of one of the focal digital activist translation platforms in this study explained that they first preferred translating excerpts from a very basic work — Baer and Kaindl’s (2018) *Queering Translation, Translating the Queer: Theory, Practice, Activism*. They further explained that it was the early 2000s and those were the times when the dearth of related sources in Turkish and the subsequent unfamiliarity of the readers were the first obstacles to overcome. This reminds of the reason of the feminist-

activist translators of the Kadın Çevresi Yayınları (Women's Circle Publishing) in the 1980s in choosing Juliet Mitchell's book *Women's Estate* as the first work for translation. They did that because for them, it was one of the most fundamental and introductory books including the very basic and key terms and concepts of feminism; this translation paved the way for the following development of feminism repertoire through both further translations and re-inclusion of the earlier feminist-activism literature from the late Ottoman times. Lexical items and concepts were, therefore, crucial since appropriate and comprehensible conveyance of the texts would be impossible if they could not be comprehended.

Therefore, it would be a pertinent move to argue that the translations included on digital activism platforms involve more than being a mere transfer of information, they were 'acts' which transfer and also create narratives and discourse as imports into Turkish activism repertoire. They start a culmination; in other words, digital activist translation is a cumulative process in which activist translators add their own efforts to the establishment, development, and spread of new information and traces of narratives. This ultimately leads to the construction of a new counter narrative as Sherry Simon (1996) also supports by underlining that this is “the continuation of a process of meaning creation, the circulation of meaning within a contingent network of texts and social discourses” (p. 22).

These created counter narratives not only challenge hegemonic patriarchal, heteronormative and homophobic, and anthropocentric narratives though; they also challenge hegemonic narrative and discourse of translators as copy-makers and secondary-to-original-author. Through engaging directly in the texts and through exhibiting active agency, digital activist translators have come to be considered more than that. On this very specific observation, an interviewee argues, “[a]fter this

interview, I will say that 'I am a digital activist translator', thanks to you" (192381.T., own translation, see Appendix D, 127). This indicates that thanks to digital activist translation, the narrative of translator also transforms to the extent that people who do not earn their lives through translation would also willingly like to be known as 'translator'. Furthermore, this confirms what has been argued in the beginning of this section: digital activist translation is a process and act rather than being a mere textual product of activist themes because if it were otherwise, it could not have changed another narrative which is not targeted through very specific activist translated text. In other words, what transforms the narrative on translators is not the ultimate textual product but the very act and process of digital activist translation.

Moreover, this digital activist translation-led process of transferring novel concepts, lexical items, and narratives sparked contentious debates in the 'real' life besides those on 'virtual' digital platforms. These discussions were both about the translation-led transferred concepts and ideas and also the agents who make those manipulatory and controversial transfers possible within the target context. In so doing, they positively contributed to the visibility of activist minorities and digital activist translators in addition to the activist policies and politics, and they triggered specific discourses and narratives later on, they formed an awareness and helped society to contemplate on activism and activist politics. An interviewee further exemplifies this in that they collectively discussed and transferred a feminist-activist term for the first time into Turkish by claiming, "[i]n Feminist Vesvese, we [emphasis added] tried to translate the concept of gyn-affection, which belonged to Janice Raymond, into Turkish. We [emphasis added] discussed and decided to translate it as Jin/etkileşimi" (own translation, 127788.T., see Appendix D, 128). This novel concept, later on through its explanatory discussions, acquired its position

in the subsequent discussions on the platform (127788.T.), and became a new perspective in feminist-activism counter-narratives. In parallel to those above, in Fig. 39 below which was taken from a queer-activist translation-induced text, digital activist translator explains the definition and discusses the uses of a lexical item (packing) while introducing it to the receiving Turkish repertoire through translation. In addition, that it refers to a kind of an online activism glossary for activist translators which is called “Çeviri Sözlüğü” (Translation Glossary) points at the existence of lexical transfers into the target local repertoire.

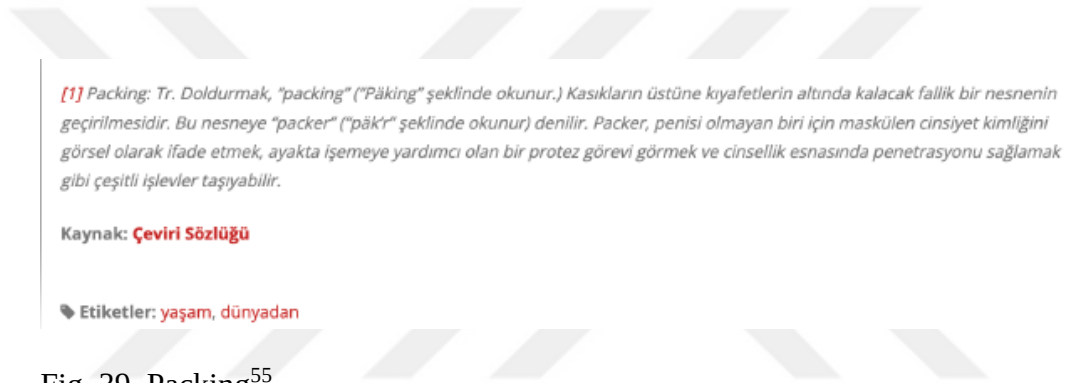


Fig. 39 Packing⁵⁵

Last but not least, there is one more interviewee who perfectly exemplifies this. Talking about the post-2000s shift of the activism struggles to the digital environments, this interviewee argues:

For example, *queer* [emphasis added], rather than LGBTI+, became widespread with translation on digital channels and social media because queer has more of a political meaning rather than LGBTI+ which is mostly considered a name of a community to highlight their sexual orientation. (150457.T., own translation, see Appendix D, 129).

This last interviewee response additionally demonstrated how the efforts of the digital activist translators questioned and overthrew scientific narratives as well on the grounds that from then on, the movement came to be known as “queer

55 <https://kaosgl.org/haber/trans-ve-non-binary-olmak-kendimi-hafiften-kabullenmek>

movement” or “queer studies” in academic discourse while also enabling activists and researchers to establish a new episteme to which they contribute both individually and collectively. This confirms that scientific concepts and ideas are in fact components of the grand narratives in which they are formed; in other words, as Baker (2006) also puts forward, they are “ultimately concerned with legitimizing and justifying actions and positions in the real world, they can be highly threatening in a direct political sense” (p. 10–11). All these, in short, confirm what Ergun (2013) argues for feminist translation is also valid in the broader scope of digital activist translation:

Feminist translation promotes social justice not only through textually overt and more easily detectable linguistic and paratextual actions (e.g. lexical and syntactical interventions or the use of critical prefaces and footnotes), but also at the more covert and less visible discursive, ideological, and sociopolitical levels (e.g. introducing new concepts and practices, opening up alternative counter-hegemonic discursive spaces, and activating critical consciousness in the sociocultural landscape of the receiving audience). (p. 273)

In order for an option to acquire the status of transfer, it needs to be welcomed by the local repertoire and trigger further local productions in it. In this regard, the interview data indicated to the presence of a highly stringent challenge. Regarding the transfer process of options, especially narratives, reproducing the contextually-specific discussions and context in general is argued to be the most challenging side of translating non-literary informative texts of activism themes. In other words, although the problems experienced — for example — by queer minority could be similar in Turkish and American contexts, their contextual dynamics are different. Therefore, the contextual discussions are found to be hard to reproduce in the receiving local repertoire and culture. At this point, my observation of the data showed a way-out to help overcome this challenge; it is the introduction of experience as an option into the target repertoire.

6.3.2.2.1.1.2 Experience

Digital platforms are formed around shared ontological narratives, and then they start new counter conceptual narratives as I already emphasized; in this regard, imported experiences as options contribute to such collective formations and help people who share narratives come together. While reproducing the context on the source context and culture, this transfer of experience creates a unity among different activist groups from different corners of the world; it unites feminists – for example – in the States with those in Türkiye. It creates a ‘we’ identity and sense of belonging among them.

The multimodal and multi-layered textual structures of the translation on digital platforms and “e-” structure of activism repertoire play a critical role in this. For instance, one of the participants in the data told me an anecdote. Once, they were asked to read an article with a video either on BeşHarfliler or TerraBayt (the interviewee could not remember correctly). In that video, they saw a video of an attack against a French woman between two ‘written’ paragraphs and read tweets given through in-text hashtags, then they said they watched another video in the flow of the text, and that video depicted another attack on a Turkish woman. All the videos were provided with subtitles in Turkish and the translations of tweets were also available. All these, the interviewee continued, pushed them to take part in this struggle as they felt that attack on that particular woman was an attack on all women including themselves and the women around their circle. Afterwards, they as a headscarfed woman decided to take part in this struggle through their translation skills as they could not go on streets because of their conservative family (interviewee 158967.T.). At that point, I felt suspicious and reached the digital copy of the text, which is currently inaccessible as the platform domain has been deleted, and checked if the second video (on Turkish context) was existent in the source, and

I realized it was not because it was probably added by the digital activist translator while creating that translation-mediated multimodal text. This reminds me of Even-Zohar (1990):

Periods of great change in the home system are in fact the only ones when a translator is prepared to go far beyond the options offered to him by his established home repertoire and is willing to attempt a different treatment of text making. (p. 50)

This example alone proves that digital activist translation platforms have evolved into being sites of activism as in Baker's (2013) terms of "translation as an alternative space for political action", and digital activist translation is now a form of doing activism not only internationally but also supranationally by going beyond the national boundaries in reaching a 'we' identity and collective consciousness through the import of experience as option into the local e-repertoire of activism. In short, this option of experience resulted in collective formations, solidarity and network building in the end, which Even-Zohar (2000) underlines by arguing that options entering into repertoires also create new sociopolitical 'cultural entities', and that particular repertoire gets dominant and serves to create counter-narratives against hegemonic ones. In addition, there is another example on this phenomenon. An interviewee argues on it:

I met feminism on the internet. I started translating by reading the experiences of those women and saying that I should bring these to the Turkish feminist movement, so that Turkish women could experience and feel what they experienced. We did not have an equivalent to it [in Türkiye], so I thought I could translate them and bring them to Türkiye, which is really easy on the internet. (122322.T., own translation, see Appendix D, 130)

In this statement, the digital activist translator highlights highly critical issues. While indirectly conceptualising experience as something transferable, they point at the gap in the Turkish repertoire, and for this reason, they felt the need to "bring these experiences to the Turkish feminist movement". In addition, the capabilities of the

internet such as fast and easier access and also distribution are underlined as key facilitating factors. There is one last example from the interview data that I deem perfect fit for this discussion. Regarding a specific new translation on a digital platform as shown below in Fig. 40 which was taken from an environmentally-activist translation-induced text, this particular interviewee states:

When the news of the tree massacre in Muğla Akbelen started, we started to think about what we could do. Then I suddenly remembered a news story that a friend of mine, who is also a translator, had translated and published two years ago. Then I said, why should we not do the same, and it was a type of action we had never heard of before in Türkiye [...] In fact, I was introduced to ecofeminism thanks to that news article. As a result, we took it as a basis and took the same action. Afterwards, for a long time, even feminist pages on Instagram made jokes about this, saying 'the Turkish woman who married a tree did not have any difficulty at all' [referring to the fact that rude and thoughtless men are called 'wood' in Turkish daily language]. (126867.T., own translation, see Appendix D, 131)

İngiltere'de kadınlar, inşaat yapımı için kesilmesi planlanan ağaçlarla 'evlendi'

İngiltere'nin Bristol kentinde 70'ten fazla kadın, doğal alanların yok edilmesini protesto amacıyla ağaçlarla 'evlendi'.

İngiltere'de 70'ten fazla kadın, doğal alanların yok edilmesini protesto amacıyla ağaçlarla 'evlendi'.

Çevreciler tarafından organize edilen 'topluluk evlilik töreni', Bristol kentinde 74 büyük ağacın bulunduğu yerde 166 dairenin inşaa edilmesinin planlandığı ormanlık alanda gerçekleşti.

Evlilik yasal olarak bağlayıcı olmasa da, kadınlar doğayı koruma mücadelesinde seslerini duyurduklarını dile getiriyor.



Daha önce Meksika'da da ağaç kesilmesini önlemek için sembolik evlilik töreni yapılmıştı. - AFP

Fig. 40 Marrying trees⁵⁶

56 Translation of the texts in the figure above: In England, women 'married' trees that were planned to be cut down for construction purposes.

More than 70 women in Bristol, England, 'married' trees to protest the destruction of natural areas. More than 70 women in England 'married' trees in protest against the destruction of natural areas.

This quite interesting statement points, primarily, at the fact that it was the first time this particular experience as an option was transferred from a foreign culture and context into local Turkish context and repertoire of activism via digital activist translation and its agent translators. In addition, judging from the sentence underneath the photograph (Fig. 40), it is obvious that this experience as an option was transferred from one repertoire to another not one but two times; the first was from the Mexican to the British, and from it into Turkish. Additionally, the fact that this experience evolved into being a joke material on social media and was integrated into language use shows that this experience transfer helped an activist narrative bringing women and nature (trees) as co-victims of domination and objects of ecofeminism together be constructed. Moreover, this example displays another form of option introduced into Turkish e-repertoire of activism through digital activist translation. That option is the activist episteme of intersectionality as is understood in the statement of the interviewee that argues, “I was introduced to ecofeminism thanks to that news article”. All these novel variations of options including experience introduced into the local repertoire of activism are made possible thanks to the multimodal and multi-layered textual structures of the translation on digital platforms.

Last but not least, as I underlined in the beginning of this section, digital activist translation is a complementary act and process to the activism done on streets; while importing narratives or experience as options as shown in this section,

The 'mass marriage ceremony' organized by environmentalists took place in a forest area in the city of Bristol where 166 flats are planned to be built where there are 74 large trees.

Although marriage is not legally binding, women say they are making their voices heard in the fight to protect nature.

[below the photograph] a symbolic marriage ceremony was previously held in Mexico to prevent tree cutting. -afp) - (<https://tr.euronews.com/2021/09/12/ingiltere-de-kad-nlar-insaat-yap-m-icin-kesilmesi-planlanan-agaclarla-evlendi>)

digital activist translation connects theory and practice. Being quite parallel to the way Bachmann-Medick (2017) conceptualizes translation practice as going “from representation [...] towards corporeality and action, towards the politics of social and intercultural differences along with the practice of translating and overcoming them” (as cited in Komuttsi & Altybayeva, 2020, n.d.), this digital activist translation-induced e-repertoire can be an example to a repertoire which is both passive and active because while it includes options as “procedures with the help of which ‘reality’ is analysed, explained, and made sense of for and by humans” (Even-Zohar, 2000, p. 392); it also introduces options that are among the “procedures with the help of which both an individual and collective entity may handle any situation encountered, as well as procedure any situation” (Even-Zohar, 2000, p. 392-393).

6.3.2.2.1.2 Towards e-repertoires in focal themes of activism

In the light of the conceptualisation so far which considers digital activist translation an act of activism in a similar way to Popovic's (Spirk, 2009) conception of translation as a (activism) process and a product (a metatext), first of all, I name this repertoire as a “dynamically re-constructed and collectively-augmented translation-induced intersectional digital activism repertoire” (çeviri temelli oluşan ve dinamik olarak değişip gelişen kesişimsel ve dijital kolektif aktivizm repertuarı) in a way to summarize all its distinguishing features.

The emphasis on ‘transfer’ was one of the most frequent attributions uttered regarding digital activist translation. Many interviewees mentioned that “[t]ransfer of what is available abroad became possible thanks to digital” (120345.T., own translation, see Appendix D, 132). Transfer function is of course not unique to digital activist translation; it is a function of translation practice in general. However, the

transfer function is especially fundamental here because both the dynamics governing this transfer function and process, and the structure of final outcome (e-repertoire) have changed drastically in the digital era and thanks to novel capabilities of digitality; in other words, as an interviewee summarizes briefly:

Digital makes communication easier, and thanks to activist translators, the language barrier disappears. Of course, censorship may be less in digital as well. Thanks to us, those who do not know foreign languages can follow new discussions and get recent [information] accumulation. How else could I have served the movement more than this way? (138675.T., own translation, see Appendix D, 133)

This transfer process does not yield sporadic attempts and unconnected or inconsequential ventures; it results in a culmination of interrelated transfers indeed, which is called a repertoire. In other words, those ‘transfers’ are not like a list of sentences written one under the other; these transfers create a united and coherent paragraph per se. It is not a new observation that through translation, repertoires are created. Today, the repertoire of activism with its sub-repertoires for each activism theme is structured, developed, and maintained through translation. As discussed in Chapter 4, it is true that in Turkish context, feminist activist repertoire preceded the development of digitality and internet in the 1990s. Still though, following the digitality with the onset of the 2000s, its themes and transfers increased in variation and volume; furthermore, online communication and organization platforms have become widespread, and feminist activists have become organized and discussed feminist theories and practices on such digital platforms such as Beş Harfliler, Velvele, Çatlak Zemin, Reçel-Blog, Ekmek ve Gül, and Dijital Topuklar. For example, in their ‘About Us’ page, Beş-Harfliler puts forward that “[i]n the summer of 2012, despite those who reduced the 'women's agenda' to diet, beauty secrets and relationship advice, a new women's agenda was initiated on the basis of the idea that women's agenda can be everything a woman might be interested in”

(<https://www.5harfliler.com/hakkimizda/>, own translation). Therefore, it can be claimed that the Beş-Harfliler team starts to develop a digital version of this activism repertoire with novel options and themes not discussed before introduced into it through translation.

Similarly, the 1990s witnessed the start of the repertoire formation on queer activism through print media such as KaosGL; but still again, it transforms and evolves into a significant extent thanks to digitality and internet. Visibility and activities have increased especially in the 2000s, and sexual minorities have begun to speak louder about their demands for social justice and rights (Oto, 2022). The facilitation of communication and dissemination of knowledge through the development of internet and websites contributed to that as well. After the 2000s, it seems possible to say that gender activism has become more normalized and widespread, and that both visibility and theory have increased with the changing conditions. This was observed especially among the younger generation who are digital natives (Çetin, 2015) and participate in translatorial activities on digital activist translation platforms. Therefore, with the translations and translator discussions made on those platforms, queer literature and its new ideas were transferred to Turkish, and that transfer took place with translation-based textual productions; then a new domestic e-repertoire started to emerge in the Turkish context thanks to that as discussed in greater detail in Chapter 6 and as exemplified by an interviewee who argues, “[t]he relevant literature in Turkish was insufficient, I had to go to international records/archives. I learned in the hard way, I wanted others to learn more easily through translation; that’s how I started there [on the focal digital activist platform]” (136758.T., own translation, see Appendix D, 134). This means that, thanks to the act of translation on digital platforms, local repertoires are

enriched by transcending international and inter-repertoire boundaries, which in turn improves the whole. Such queer activist literature transfers and translation groups have also formed the basis of further digital activist translation platforms, of which the Velvele platform is the most well-known among those directly originating from Kaos GL. At the same time, Lubunca, a new and Turkish-specific queer language, has developed through translation on digital platforms, and even academic conferences were held on it (Oto, 2022). Today, queer activist translation continues to serve the similar purposes given above and it does that in close interaction with other activist translators; the place and dynamics of such activist translation have transformed though. Providing it with more effective opportunities and new capabilities, digital activist platforms can definitely be argued to help queer activist translation practice, its texts, and the ways its translators act and decide be evolved.

In close parallel, there is another theme of activism e-repertoire formed through digital activist translation: e-repertoire of environmental activism. Unlike feminist-activism and queer-activism e-repertoires which developed on preceding print-based repertoires in the pre-digital era, repertoire of environmental activism first emerges on digital almost from scratch as an e-repertoire. The period after 2005, when environmental activism began to develop, is the period when environmental platforms with digital activist translation in this direction emerged. The most active environmental organizations in Türkiye today such as EKAD (Ecological Research Association) and online platforms such as Bianet (being the oldest) - <https://bianet.org/> (1997) and Yeşil Düşünce [Green Thought] - <https://www.yesildusunce.org> (2009), started environmental activism in Türkiye as a result of collective struggle on digital platforms after the 2000s through many strategies including translation as discussed in Chapter 4. However, as each of them

exists primarily on their digital platforms where they make announcements and publish translations of key documents; the digital environmental activists on those platforms formed an environmentally activist repertoire on those digital platforms through such tactics as producing indigenous blog content and translating on social networks such as YouTube, Facebook, Twitter/X, Snapchat, Instagram, creating internet platforms, developing online portals and forums, and creating their own internet newspapers as they are cost-effective, and harmless to nature and the environment (Hoşgör, 2016, p. 67). It is, therefore, clear that digital activism plays a key role in both the formation of the e-repertoire of environmental activism in the Turkish context and its organization. Elaborating on that, an interviewee argues, “[w]e want to create ecological awareness on this platform and fill the gap in the literature in Türkiye through translation” (158967.T., own translation, see Appendix D, 135). This interviewee emphasizes that they consciously and deliberately utilize translation on digital platforms in order to establish an activism (e-)repertoire regarding their own activism fields of interest.

The reason behind such a primary effect of translation on the formation of environmental activism e-repertoire gets clearer thanks to the following well-known argument by Even-Zohar (2002). If the following three conditions are met, translations with innovative features can take the primary position in the polysystem: “a) while the polysystem has not yet been formed, or in other words, when the literature is still ‘young’ and in the process of settling; b) if literature is either ‘peripheral’, ‘weak’, or both; and c) if there are turning points, depressions and vacuums in literature” (p. 128). Therefore, when one of these occurs, translation assumes a central place as Even-Zohar (2002) mentions; this is what we can observe regarding the formation of translation-induced digital activism e-repertoire.

Translation plays the core formative role in the creation of the translation-induced digital activism e-repertoire because there is not a structured antecedent basis on which an environmental activism repertoire can develop. In other words, both activism literatures including feminist and queer and the environmental activism literature are in the process of ‘settling’ and evolving. These are also ‘peripheral’ and ‘weak’ especially when considering the activist themes with controversial ideas in them which contradict hegemonic narratives and hegemonic systemic production. In addition, despite having the most structured repertoire in Turkish among all the three, even feminist activism remains weak considering its e- version of multimodal repertoire on digital because that period after the 1990s and especially the 2000s, as Even-Zohar (2002) argues, was an example of a time of turning points; digitalization and globalisation started to increase their effects in all walks of life.

Judging therefrom, digital activist translation moved its way towards the center of the Turkish polysystem in multiple ways during the formation of the e-repertoire of activism. The activism-directed translation of the feminist and queer literature — then environmental as well — on digital platforms filled the absence of related literature in the Turkish polysystem. Here it should be reinstated that there had been preceding feminist literature — and queer literature to lesser extent —; however, they were weak and peripheral in the Turkish polysystem. In short, theories and concepts have also entered the Turkish lexicon via the creation of activist terminology through translation in Turkish. While establishing a common feminist, queer, and environmental activism lexicon, firstly digital activist translators and then the recipient audience became familiar with global histories, narratives, and experiences, and then combined them their local-level experiences and narratives with them. Additionally, digital activist translators created a strong foundation for

opposing the dominant narrative that stigmatizes activist people as being both subjects and objects of activist struggles in Türkiye, and developed a counter one to it. Thus, developing an activism lexicon and its role in the development of a related repertoire in Turkish have yielded a plethora of theoretical, methodological, and practical benefits.

6.3.2.2 Intersectionality

All the aforesaid four structural components of digital activist translation-led e-repertoire create a “dynamically re-constructed and collectively-augmented translation-induced intersectional digital activism repertoire” (çeviri temelli oluşan ve dinamik olarak değişip gelişen kesişimsel ve dijital kolektif aktivizm repertuarı). This unique structure has a specific output within the scope of digital activist translation. Digital activist translation as a process and act ensures that the created e-repertoire can interact with other repertoires and, as a result, provides intersectionality. However, this does not mean that intersectionality is unique to digital activist translation. It is gained thanks to activist translation because “[a]ctivist translation helps the field of global struggle, globalization in activism, and intersectionality develop” (122322.T., own translation, see Appendix D, 136), but thanks to the opportunities and capabilities of digital and internet, ensuring intersectionality is easier and faster. This becomes exclusively possible as a result of the multimodal, hypertextual, multilayered structure of digital activist translation texts, the efforts of digital activist translator agents, and the interconnected and radically developing e-archive structure of activism e-repertoires.

Regarding how intersectionality is constructed within specific themes, for example, feminist activism was transferred to the internet to a great extent in the

2000s with the help of activist translation under the influence of globalization and digitalization, and then started to give birth to intersections such as ecofeminism or anthropocentric queer studies as exemplified — via the Fig. 40 — by an interviewee who was mentioned before: “I was introduced to ecofeminism thanks to that [translated] news article” (126867.T., own translation, see Appendix D, 137). Similarly, another interview highlights the same point by claiming, “[f]or example, with the opportunity provided by digital technology, I found, proposed, translated and published a text that combines architecture and feminism and that reads architectural buildings from a feminist perspective” (120345.T., own translation, see Appendix D, 138). In other words, translatorial and activist struggles in feminism intersected with other ethnic and environmental movements, and formed new intersectionalities on both theoretical and practical levels with a great contribution by the digital. Departing from all above, it can, therefore, be observed and argued that the new discussions, intersectionalities such as ecofeminism and queermarxism, and even the development of environmental activism starting especially after 2005, entered into and further developed in the Turkish polysystem thanks to the facilitation of digital activist translations or they developed the relatively peripheral repertoire already existing.

The conceptual and example-based discussion above hints at three great contributions and functions of digital activist translation as an act and process by creating intersectionality. Firstly, digital activist translation makes ‘cross-border activism’ possible. In the scope of ‘cross-border activism’, digital activist translation enables globalization and glocalization. On that, an interviewee uses the highly critical and meaningful phrase of “multicultural activism” by arguing, “activist translation and such platforms make multicultural activism possible [...] existing

limitations and boundaries are removed thanks to the internet” (126867.T., own translation, see Appendix D, 139). This statement is quite remarkable in two respects; it talks about a form of multiculturalism that is formed through translation within the activist movement, and also states that intersectionality can be achieved more effectively by mentioning that the communicative limitations of the physical world can be overcome in digital platforms and the internet. In this regard, another interviewee's emphasis is quite supportive of the participant above: “[w]e need translated content to follow the developments in different parts of the world” (145678.T., own translation, see Appendix D, 140). This statement, in addition to pointing out the impact of digital activist translation in the development of multiculturalism and being aware of global developments, also underlines another very important point: it says translated content, not translated text. This confirms that digital activist translation is a translation-induced textual mediation. Furthermore, this glocalization is actually a process that feeds the emerging activism e-repertoire; this e-repertoire develops thanks to local additions and the integration of microhistories. For example, it is said that there are actually feminisms. In other words, thanks to digital activist translation, these come together faster and in a more integrated and more accessible way to form the whole. This mentioned global e-repertoire of activism is actually formed with local additions in a dynamic way, which again points out that the e-repertoire of activism is itself dynamic.

Secondly, digital activist translation transforms these activist movements while making local repertoires glocal. In other words, digital activist translation enables the formation of not only an international but also a supranational activist consciousness and a corresponding repertoire and identity, thanks to the speed provided by digitality and its ability to reach everywhere. Thus, it opens the door to

supranational intersectionalities such as cross-border feminism/queer/green movement. Moreover, within the scope of this supranational interaction, there is another interesting point that an interviewer draws attention to: “[they] also send the translations to the authors. Thus, they bring the translator together with the writer. In this way, a connection is created between digital platforms, activist translation groups and activists in Türkiye, opening the door to a collective which is abroad. We can say that this provides an active transnationality thanks to digital activist translation” (120345.T., own translation, see Appendix D, 141). An interviewee, who exemplifies this in the context of the digital activist translation process, states the following: “I corresponded with the author. They are an artist, they have paintings and stuff; I asked them for visuals” (125788.T., own translation, see Appendix D, 142).

Thirdly, when considering all the functions and advantages so far, digital activist translation is the main cog and the central force underlying the uneven and combined development of activism on a global scale. The phrase ‘uneven and combined development’ was a concept discussed primarily in Political Sciences, especially Political Economy; later on, it has come into use in almost all disciplines of Social Sciences. Its main focus is on the varying rates of development of the many facets of social life. Due to the variations in historical relations and natural conditions, the creative powers in one area of a particular society expand more quickly than in another as history progresses. As a result, various peoples, economic sectors, social classes, institutions of society, and domains of culture end up experiencing varied rates and degrees of human development. It basically means that all societies develop progressively in the end and catch up with preceding ones; this is the ‘combined’ part of the development; however, each society, each culture, and

each area of sociocultural life develop at different paces, some are faster while some are slower, and this is the ‘uneven’ part of the development.

Regarding sociopolitical and sociocultural achievements in a society with respect to feminism, queer, and environmentalism, it can, hence, be argued that each society and culture makes progress at various speeds. Therefore, the global communication and interaction facilitated gravely thanks to digital activist translation that enables activism repertoire and overall consciousness to develop globally despite being slower in some societies. In other words, activism consciousness and the knowledge accumulation are transferred among societies and cultures; this way, each culture develops and learns from another one. This guarantees combined development, all societies improve; however, while one society develops in a specific walk of social life, another one develops in another walk of life. The communication and interaction in between them seem to be accomplished through digital activist translation practices and digital activist translators thanks to the capabilities of internet and digital which enable faster and easier communication, and also thanks to the multimodal, hypertextual and multilayered textual structure of those translation-mediated texts. In short, while establishing e-archives and e-repertoire of activism, digital activist translation contributes an uneven but combined development among all peoples and activist groups all around the world; to put it differently, “[w]e need translated content to follow the developments in different parts of the world” (145678.T., own translation, see Appendix D, 143).

6.3.2.2.3 Inclusion of free agents

Digital activist translation as a process and act ensures that the created e-repertoire also functions a fruitful and influential way for potential free agents to be integrated

into the community of digital activist translators, digital activist translation platforms, and also digital activist translation-induced e-repertoire of activism as repertoire-makers. Thanks to the new modalities digital and internet offer, it would not be wrong to argue that a new translation-based multimodal, hypertextual, and multi-layered – hence more interactive – activism e-repertoire is formed through digital activist translations and digital activist translators who are the agent repertoire makers. Nonetheless, these repertoire-makers do not necessarily have to be professional translators, politicians, or members of the mainstream media either; they might as well be free agents, in Even-Zohar's (2002) terms, who are just civil individuals determined to challenge dominant ideologies and hegemonic narratives (p. 45).

Therefore, these free agents can decide and perform translations individually, without being part of the communities on digital activist translation platforms, and they might as well can add onto the translations in the comments layers, the examples of which can be revisited in the section 6.1.1.5. In addition, these individual translations or multimodal textual formations are embedded in translation-induced texts on digital activist translation platforms to replace words and sentences through hypertextual links or as entries in the comments layer. Afterwards, these texts begin being read and circulated among readers while triggering other textual formations by serving shared activist counter-narratives. All these eventually pave the way for the individually-operating producers/translators of those hypertextually included texts and of those comments to become 'free agent producers'.

In the scope of culture repertoire and repertoire makers, for Even-Zohar (1997), producer is an "an individual who produces, by actively operating a repertoire, either repetitively producible, or 'new' products" (p. 30). It might seem

easily confusable with the term repertoire maker; nevertheless, there is a great difference in between. For Even-Zohar (1990) repertoire makers are sociopolitical communities and groups which engage in similar importing activities both individually and collectively (p. 35) whereas a producer operates individually without being included in a sociopolitical community in their periods. In this regard, these individuals who are wise enough to see the incredible possibilities offered by digital platforms especially when combined with translatorial actions to assist in accomplishing their activist objectives, might wish to be included in this act with the aim of effectively engaging their target audience, and spreading their sociopolitical perspectives and counter-narratives more deeply than those on non-digital mainstream media platforms might ever hope to do. This, in return, can potentially make such individual entrepreneurs ‘producers’ but not ‘repertoire-makers’.

Rather than a mere product, such a conceptualisation enables digital activist translation to function as an act and process in which free agent individuals can actually be a part of digital activist translation, take part in activist translatorial actions, and even define themselves on performativity basis as digital activist translators just as many interviewees indirectly do in the section 5.2.1. despite not practising translation to earn their lives because contributing to any task that is needed to be completed for the sake of overall activist objective is sufficient for them. By giving a chance to the amateur spirit, digital activist translation provides an innovative environment free from space and time where professionals and amateurs work together, produce and share their knowledge. The amateur gets the intricacies of the job from the professional, and the professional gets an innovative and different perspective from the amateur.

In short, digital activist translation functions through such a dynamic e-repertoire which is self-feeding and sustainable that it forms the mechanism of its own development. Since the texts in it are multilayered, they offer such textual layers as comments sections where potential free agents can interact. Additionally, the fact that free agents can performatively become digital activist translators thanks to digital activist translation and come together to establish a solidarity network and create a community may be a sign that ‘the activist translators community’ has been forming just like activism e-repertoire. This is exactly why digital activist translation should be considered as a process and a form of action, more than a mere an outcome.

6.3.2.2.4 Agenda setting

This notion of digital activist translation providing actuality (*eylemsellik* in Turkish) as a form of ‘active’ digital activism also reveals itself in a corresponding function assigned onto it: being utilized for agenda-setting — a highly political function. Actually agenda-setting function is a characteristic of activist translation in general; however, such capabilities of digital as providing easier and wider access and also forming public opinion facilitate it to a great extent. In other words, digital activist translation enables political struggle and counter-power of digital activist translators to be more visible and widely known to more people by carrying them onto the popular agenda, which is also repeated by an interviewee who argues:

I first asked myself what I was doing in the name of feminism. Then I said, ‘I am a translator, I can translate.’ Then, translation became a way of doing activism for me. I may not go out and carry banners, but I do translate. I want to gain power, raise awareness and set the agenda, and I do this through translation. (130346.T., own translation, see Appendix D, 144)

As this interviewee indicates, the easier access and availability digitality and internet offer plays a central role in this. On this particular point, another interviewee states, “[o]ur aim is to reach wider audiences, to problematize, and to put it on the agenda. Therefore, we are concerned about sharing rates and interaction it gets from readers on the internet, and we act accordingly” (140857.T., own translation, see Appendix D, 145). As it is obvious from this statement, the features of sharing rates and interaction a post gets on the internet are among the critical features which increase as a result of the easier access and availability digitality and internet offer. Departing therefrom, activist translation is utilized to import new discussions and challenging ideas from other activist groups in different cultures and corners of the world, and publicize and spread them to more crowded groups of people. In a way, digital activist translation and the platforms thereof function as a new media form just like the radio or newspaper carrying all the global developments into local houses and smaller lives of people; by making all those controversial and activist ‘imports’ known to more people, therefore, it raises awareness while opening them up to increased discussions and eventually carrying them to higher ranks in the daily agendas of societies.

6.3.2.2.5 A third way to the binary of crisis translation vs. building translation

All these formative and constructive functions of digital activist translation eventually indicate that digital activist translation as an act and process stands out as a way-out from Selim (2016)’s binary classification of activist translation as either a ‘crisis translation’ or ‘building translation’, which was elaborated more on in the Chapter 2.

Crisis translation, according to Selim (2016), is utilized to spread the word per se; in other words, for the cases where immediate translation is needed so that everyone around different corners of the world can be informed about a particular crisis — a particular resistance; that’s when crisis translation is put to work. Accordingly, activist translation presents itself as a case where such immediate translation is needed so that everyone can be informed about a particular crisis development or update. Actually, all activism themes are crises. Therefore, in such an environment where power relations at work are asymmetrical, as Gile (2009) argues, the translator is responsible for doing the job of translation, which is stressful by nature and is considered as ‘crisis management’ (Karakoç, 2017, p. 92). However, digital activist translation is a practice of crisis management in a dual sense. Firstly, as Karakoç and Gülmez (2020) argues, translation itself is a crisis-potential process, and it is, at the same time, about a theme which itself is a crisis already. This makes digital activist translation a kind of crisis management, which is indirectly underlined by an interviewee as well who argues, “[w]e are trying to contribute as much as we can to the solution of the queer crisis, which is becoming increasingly serious especially in Türkiye” – [Me commenting]: “You are literally managing a crisis, thank you for your answer” – “Interviewee: Haha yes, we have become a ‘*crisis manager*’ in this country [laughing]” (138675.T., own translation, italicized phrase was uttered originally in English by the interviewee, see Appendix D, 146). Nevertheless, it should be noted that digital activist translation as a crisis management is not limited to Selim’s (2016) crisis translation; it combines both crisis translation and building translation which is to be elaborated on below.

On the other hand, ‘building translation’, according to Selim (2016), has the potential to produce and circulate translations of critical source texts among

international solidarity networks striving for sociopolitical change. However, for Selim (2016), activist translation is either one or the other, not both; this argument is refuted through this particular research on digital activist translation thanks to its crowdsourcing and convergence-cultured structure.

Crowdsourcing digital activist translators on digital activist platforms are in dynamic and continuous interaction with one another, they undertake active roles in creating and circulating news contents. To put into differently, digital activist translators gather around shared narratives and stand in solidarity while taking part in such social media platforms; they conduct the social practice of staying connected. In so doing, they create a participatory culture since the biggest impact and motivation of social media platforms on participatory culture is the formation of identity and solidarity on these platforms (Jenkins, 2008). In other words, self-perception and activism-building activities on social platforms are more valuable than the money to be earned.

One of the best examples of this kind of crowdsourcing is voluntary reporting and translation, which also proves that digital activist translation is indeed a combination of crisis and building characteristics Selim (2016) mentions. For example, utilization of digital activist translation in Gezi Park protests is an example to this in which voluntary reporting and digital translation are utilized for the urgent spread information. However, when analyzed collectively, translating the informative content of tweets, and use of hashtags enabled digital activist translators to help organizing and directing fellow activists on the streets both locally and globally. Therefore, digital once again transformed activist translation and challenged the existing ideas which resulted in challenging Selim's (2016) binary classification of 'crisis' vs. 'building' activist translation.

Another example of digital activist translation's connecting crisis and building translation could be the foundation of an initiative based on digital communication and solidarity. In that case, the communication and related professionalization movements, which started in 2003 with an e-mail group where the news and translations from international organizations were shared with activist purposes, ended successfully on May 1, 2006 when "the Book Translators Initiative was born" (Ersoy & Balkul, 2014, p. 25). As is apparent, this case can also perfectly exemplify Selim (2016) in the sense that the Initiative mentioned in the case above is an outcome of the activist translations which were conducted within e-mail groups and through communication on digital platforms by activist translators on digital; therefore, it can here be considered a practice of building translation. In short, just as connecting theory and practice, digital activist translation — based on all the aforementioned functions and capabilities — seems to be the main bridge that connects both of them while showing a third way other than crisis translation and building translation is possible.

To wrap it all up, before concluding this section on functions and implications of digital activist translation, I would like to conceptualize and classify all the functions of digital activist translation that interviewees mention under three main forces. These forces are locutionary, illocutionary, and perlocutionary⁵⁷. Considering digital activist translation's creating both passive and active repertoire, connecting crisis and building translations, and combining theory and practice, it can be re-emphasized that digital activist translation serves more than mere language

57 The term 'locutionary' means the pure meaning transfer through translation. The term 'illocutionary' means that an action is performed through translation, in other words, translating becomes a way of activist conduct like protesting on streets. Finally, the term 'perlocutionary' means the actual effect/implication translation has on the target people.

facilitation and meaning transfer, and thus holds illocutionary and perlocutionary forces. At this point, it should be noted that perlocutionary force of digital activist translation might sound quite like the concept that Reiss (1989) calls operative texts. However, while in Reiss (1989) the purpose of the operative text is to encourage, persuade and mobilize people; in digital activist translation, producing the text becomes activism itself; for example, advertisements are operative texts, but the act of creating that text is not advertising.

In this regard, locutionary force of digital activist translation is its message/meaning transfer, and its illocutionary force is establishing repertoires and spreading activist agenda through the act of translation. Its third force is, finally, its perlocutionary force which denotes the impact of digital activist translation, arousing interest, raising people's awareness, and triggering different people towards both translation and activism. All these three forces an interviewee summarizes in a nutshell by arguing, “[t]ranslation is a survival strategy for us. By keeping that information and arguments alive, we live too; it creates solidarity and we can survive among and thanks to those people who are like-minded. This has, of course, become easier with social media and the internet” (123578.T., own translation, see Appendix D, 147).

6.3.3 Strategies of textual analysis, translation and textual mediation adopted in digital activist translation

As the analysis of the interview and material data exhibited, activist translators on digital platforms have adopted various strategies of textual production and translation within the scope of digital activist translation. The strategies of both translation and textual production/mediation which are put to work range from such conventional

ones as adding prefaces and final translator notes to novel and rarer ones. However, the analysis pointed at an interesting finding regarding such strategy development. As the textual production/mediation dynamics are different on digital platforms than they are in conventional media channels, the strategies utilized before translating and mediating processes also differ. In this regard, these strategies applied in both in source/proto-text selection and translation-induced textual mediation need to be discussed in a detailed manner as provided below.

6.3.3.1 Transforming considerations of source/proto-text selection and analysis

In this vein, pre-translation textual analysis strategies applied into source texts in common translation processes were observed to be transforming as well. The data showed that digital activist translators take different considerations into account while they analyse proto-text before translating it. Referring to the multimodal and multi-layered structure of translation-mediated meta-texts, many interviewees mentioned that the way they approach and analyse a source-text per se has changed as well. Regarding the process of text selection for translation, an interviewee states, “I try to choose texts that will still mean something even years later, that will make people wonder, and that will enlighten people” (120345.T., own translation, see Appendix D, 148). It is obvious that digital activist translators pay special attention on the level of informativeness and comprehensiveness of the proto-text to be translated. Another interviewee supports this statement by claiming, “I rummage through such various sources as anthology, compilation etc.; I also do some research regarding which texts/authors have been translated or not translated into Turkish before, and what I can and should translate. In a way, I begin a sort of mining process” (152525.T., own translation, see Appendix D, 149). This statement draws

attention primarily for its two emphases. It, first of all, directly displays the existence of some time dedicated to a comprehensive research process before deciding on the text, and this process includes various factors. Digital activist translators obviously excavate for content and function-wise satisfactory texts that are expected to play a critical role in filling an existent gap. Besides, the emphasis on ‘should’ signifies that digital activist translation is a project with specific objectives; therefore, there should be a pressing need for some texts and ideas to be infiltrated into the receiving system through those texts.

The interview data yielded one more observation regarding such a digital activist translation-oriented textual analysis, apparently a more semiotics and interpretation-based analysis is adopted in this process. For instance, an interviewee states on it, “[h]ere, when we say how it is formed and whom it [the candidate proto-text] addresses, we also look for whether what it is not told in text is told in a photograph or video [...] Today digital texts are actually deeper texts” (126867.T., own translation, see Appendix D, 150). As is realised from this statement, the digital activist translation-oriented source-textual analysis now appears to be a more exploratory investigation which also includes multimodal elements. In addition, these multimodal mediations are also acknowledged to transfer message on their own as well because as the interviewee hints at, what is untold can be told via a multimodal replacement, which is what happens in practice as can be witnessed in greater detail in the section 5.1. These all, in the end, also position digital activist translator as an expert in evaluating the need and deciding the best way to fulfil it in the related activism repertoire because there is apparently a systematic translatorial process which is designed and planned from the very beginning.

6.3.3.2 Transforming strategies of translation and textual mediation

As stated earlier, the strategies of both translation and textual production/mediation within the scope of digital activist translation still include conventional and commonly known ones. However, the analysis of the data suggests that the strategies adopted are activism-theme specific; in other words, while some are more common or nonexistent at all in an activism theme such as feminism, some other ones might be just the opposite for another theme such as environmental activism. Still though, conventional translation and textual production strategies are still common in all the three focal activism themes this study dwells upon. For all themes, using unconventional spellings, subverted semantic and grammatical systems, puns and neologisms can still be encountered. For example, making manipulative text and text fragment selections is one of them as the following interviewee points at, “I tweeze relevant parts and information from source texts and include them in the final texts. I am tweezing them to teach the ABC's of this business [activism]” (145678.T., own translation, see Appendix D, 151). Hence, it is obvious that digital activist translators continue to choose purposefully-selected excerpts from different source texts to form the basis of a target/translation-mediated meta text; this can be observed in many examples in the section 6.1, for example in Figs. 19, 20, 21.

Another such common strategy which has still been in use is the use of footnotes and translator notes. Digital activist translators still prefer not to intervene in the source writer's tone and message but prefer to let their critical voices be heard at the end. In so doing, they might be aiming to reflect the message, style, or discourse in full transparency so that the audience get exposed to it with a thoroughly striking effect. For example, the following interviewee confirms this observation by arguing:

I pay particular attention to how, why, for whom, and from whose perspective I use language. For example, if the author uses only man and he when talking about people in general, I translate it literally. However, I do not do it to be loyal to the author, but to reflect the author's position, perspective, etc. I do it to make it visible. In such cases, I write footnotes, thus I actually clarify my own position as a translator and reveal myself as a subject. I find this extremely valuable. (152525.T., own translation, see Appendix D, 152)

What this interviewee states can also be exemplified below in Fig. 41⁵⁸ which was taken from a feminist-activist translation-induced text. In that, a translator adds a criticising personal evaluation, a note as footnote in a way to be a(n) criticism/answer to the person whose idea about men's positions in mosques was translated above in a metatext composing of various sources.

[10] Yorgunluktan bahsederken Güney Afrika'da kadınların camide kendilerine yer açma mücadelesini anmak isterim. İki yıl önce teravih namazı kılmak isteyen kadınlar, camiden erkekler tarafından zorla çıkarılıp şiddete uğradılar. Olayın görüntüleri sosyal medyada yayıldığında, kadınlar muhtelif platformlarda cami deneyimlerini dile getirerek "Yorulduk!" dediler: "Bıktık! Camide bir kadının varlığının neden ve nasıl şiddetli tartışmalara yol açtığını anlamaya ve açıklamaya çalışmaktan yorulduk. Kadınların mabetlerden zorla uzaklaştırılması, ne İslam fıkhiyla ilgili ne de Peygamber geleneğiyle. Bu, şiddetle ilgili! Kadınlara yapılan kontrolsüz güçten doğan şiddettir. Çok yorulduk!" Bkz. Khadija Patel, "all the women in me are tired", Mail&Guardian; Kgaugelq Masweneng, "We want to pray in mosques too, says a group of Muslim women", TimesLIVE; Aaisha Dadi Patel, "Women of Waqf start a movement", Mail&Guardian.

Fig. 41 Footnote intervention⁵⁹

Nevertheless, as emphasized earlier, there are also a couple of rarer strategies that have been observed in the data within the scope of digital activist translation.

58 Translation of the text in Fig. 41: While talking about fatigue, I would like to mention the struggle of women in South Africa to make room for themselves in the mosque. Two years ago, women who wanted to perform tarawih prayer were forcibly removed from the mosque by men and were subjected to violence. When the images of the incident spread on social media, women expressed their mosque experiences on various platforms and said, "We are tired!" they said: "We are fed up! We are tired of trying to understand and explain why and how the presence of a woman in the mosque sparks fierce debate. The forced removal of women from temples is neither related to Islamic jurisprudence nor the tradition of the prophet. This is about violence! It is violence arising from uncontrolled power against women. We are so tired!" See Khadija Patel, "all the women in me are tired", Mail&Guardian; Kgaugelq Masweneng, "we want to pray in mosques too, says a group of Muslim women", TimesLive; Aaisha Dadi Patel, "women of waqf start a movement", Mail&Guardian. (own translation).

59 <https://www.5harfliler.com/> - page modified.

Below, each is discussed and exemplified in detail. These strategies are augmentation, perspectivation, foregrounding, mitigation-downtoning, aggravating-uptoning, omission of Turkish copula /-imek/: a grammar-based strategy, composing two-version mediations of meta-texts.

6.3.3.2.1 Augmentation

One of the most frequently-utilized strategy in translation-mediated textual production in the scope of digital activist translation is semiosis modal substitution/replacement. This strategy involves making the message more effective and striking by replacing the usual written paragraphs of the texts with elements such as images, videos, hyperlinks, tweets, comments layers, hashtags, direct quotations and first-hand citations. While translating, digital activist translators decide and replace paragraphs or sentences with such multimodal elements in line with their activist agendas; they also provide translations of the added images or videos if required as exemplified in the section 5.1. Mediating a text through using audio-visual additions is actually a standard textual production practice in digital today as visuals are considered more useful in facilitating the circulation and reception of the material as an interviewee claims, “I try to find attention-drawing visuals, this is like a rule in digital” (130346.T., own translation, see Appendix D, 153). As is clear, on internet, there is a need for visual coding and a corresponding transformation in the standards of textual production which digital activist translators apparently follow. Nevertheless, the fact that digital activist translators mediate a text through such multimodal, hypertextual, and multi-layered interventions proves also of great use considering the theme in which translatorial practice is performed: activism. Digital activist translators, in so doing, reframe the meta-text through their purposeful

interventions which are to serve activist objectives. Moreover, using visuals and audio provides readers with an opportunity of first-hand exposure to the striking message or phenomenon that is transferred in translation. This definitely contributes to the level of reception and desired level of internalization of the activist message and tone.

The product at the end of such mediation I call translator-induced ‘augmented e-texts’. It can, hence, be argued that textual manipulations within the scope of digital activist translation are performed as part of a strategy which I name ‘augmentation’ because these mediations are conducted to enrich the activist tone or message of the text by replacing information-transferring mediator words with their authentic first-hand sources directly that also enables a better contextualization. On it, an interviewee says, “there is a text, and we can add on its basis of reality; after all, this is activism” (140857.T., own translation, see Appendix D, 154) For this reason, I propose to call such translation-induced e-texts as ‘augmented texts’ because while the proto-text is taken as the basis, it is enriched by the digital activist translator – just like the recent technological concept of augmented reality (AR) in which a technological set of glasses enables one to see added elements which do not exist in reality on an authentic scene. This analogy was referred by one of the interviewees as well; “we put something on top of the text we translate, like augmented reality,” they say, “but of course the reader can only see that addition if they look through the lens of an activist.” (123846.T., own translation, see Appendix D, 155). Such enrichment emphases were voiced by various interviewees as well; for instance, an interviewee puts forward:

The language of digital is visuality, and so is in social media. This ensures rapid spread consumption of the textual material. It also ensures permanence and retention in memory; for example, it quickly engraves what is wanted in the collective memory. This process, hence, can be followed both

thematically and chronologically with the images in circulation and with hashtags. In this respect, it also fits the aims of activism. So, this is a strategy I put forward in digital activist translation. [...] By doing so, we are actually enriching the text. (130346.T., own translation, see Appendix D, 156)

This statement above indicates that there is a recently-developing set of ‘digital platform textual codes’ to which this augmentation strategy serves to. Moreover, it is possible to trace such augmentation and mediating strategy in the focal textual materials in this thesis as exemplified in greater detail in the section 6.1. For example, in Fig. 2.1 and Fig.10, the digital activist translators add a multimodal element (video) which does not exist in the proto-text; in so doing, they mediate and augment the text as an interviewee highlights, “[w]ritten texts are generally supported by visuals. In fact, if there is no visual in the source text, they want us to add it while translating or after translating” (130346.T., own translation, see Appendix D, 157), and another one supports that statement by arguing:

For example, I make someone prepare videos, links, gifs, then I add them to the text. Depending on the reactions and comments the text receives, I sometimes make changes in the translation. Of course, these do not exist in traditional activist translation, this is possible in digital as you can change the text even afterwards. (121278.T., own translation, see Appendix D, 158)

As is clear from this statement, the extent of mediation digital activist translators apply onto the text is not limited; they even design and get someone to prepare a gif to add into the translation.

6.3.3.2.2 Perspectivation

In close parallel to the augmentation strategy above in which text is mediated in the light of activist counter-narratives and agenda adopted, this strategy of perspectivation includes mediating a meta-text with an alternative perspective from the original one. Although this might sound quite similar to augmentation, the critical point the latter (perspectivation) differs from the former is that in addition to

multimodal mediations, it includes personal and subjective stance and perspective of digital activist translator in the form of indigenous additions on both particular activism issue of focus and on how to perform a certain guided translation act.

In Fig. 17 which was discussed in the section 5.1, it is conceivable that in the preface-like indigenous addition, the reader hears the voice of the translator of the meta-text from the beginning. At the top and also in the last sentence, the reader is informed that the text is a translation and there are “çeviri ekleri (translation notes)” incorporated into the text with the aim of providing further explanations. The parts right above the photograph and right below it are indigenous contributions of the translator where the translator shares their own opinions after providing the reader with a background. This part serves an informative and introductory indigenous text as well as a separate opinion article penned by the digital activist translator.

However, what is more thought-provoking is the fact that the reader first hears the voice of the translator, then hears that of the proto-text writer, and then the translator intervenes in and talks again to explain specific point, and each step is clearly distinguished. Here the translator’s motivation of doing this might be to offer their own perspective as an alternative to that in the text because eventually this is an activist task, an activist translation whose goal is to enlighten, inform people while yielding social change. At the bottom, the translator of the ultimate meta-text announces, “[a]şağıdaki söyleşi, *Revolutionary Feminisms* [Devrimci Feminizmler] [1] kitabında, Silvia Federici ile yapılan mülakattan üçüncü sorudan itibaren çevrildi. Yay parantez içi bilgiler çeviri ekleridir (The following talk was translated starting from the third question of the interview with Silvia Federici in the book *Revolutionary Feminisms* [1]. The information inside the round brackets are translation notes.)”. Furthermore, this remark of the translator points at a one more

critical fact that the translator as an agent decides not to use the whole proto-text for translation; instead, they selectively appropriate the part they deem relevant, useful and practical which is the part after the third question. Here the translator's motivation of doing this might be due to the fact that this is eventually an activist task, surrounding the text with a new perspective.

In this particular example, such mediations of multimodal and indigeneous additions — transstylization and transmodalization in Genette's (1997) terms — make this meta-text also a palimpsest by “transdoing from hypotext to hypertext by perspectivation” as Genette (1997) argues (p. 7) because each layer of mediation is separately identifiable and separable. A layer of proto-text is perspectivized and re-framed through additional layers of translation-induced mediation. This, in return, also makes the act and product of digital activist translation visible and provoking by creating an alienating effect in the language and textual structure.

This characteristic of digital activist translations is indeed the very reason I keep using the word “translation-induced” for the texts composed by translators on digital activist platforms because these translators compose a meta-text by translating a whole or part of a proto-text which they augment by using multimodal elements, hypertextual references, and first-hand citationality. As the departure point, and the part at the core of the text, is a translation, I prefer to call such texts translation-induced texts.

Before concluding this part though, I would like to add that both conventional translation and textual production strategies such as the use of footnotes and translator notes, and interventionist ones such as perspectivation through indigeneous additions as discussed here and foregrounding which is to be elaborated below are

not purely explanatory⁶⁰ of the source text lexical items or culture-specific concepts, the mediations here are argumentative and editorial-like. It should still be noted that there exist also those cases where digital activist translators do explain key terms and concepts belonging to another culture of activism repertoire that they transfer into Turkish e-repertoire of activism. For instance, in Fig. 42 below which was taken from a queer-activist translation-induced text, digital activist translator explains the key terms in the source/proto text to their Turkish audience. What should draw more attention is that in these annotations, especially in the first and third ones, they not only define those terms but they also explain their Turkish equivalents, and if there is no equivalent, then they propose alternatives and justify them as well.

** *Cis ve natrans*, doğumda atanmış cinsiyetiyle uyum gösteren kişiler için Türkiye’de yaygın şekilde kullanılan iki terimdir. *Cis*, Latince kökenli-İngilizce bir kelimedir. Latince’de kelime anlamıyla “aynı tarafta / bu tarafta” demektir. İngilizce konuşan aktivistler tarafından, doğumda atanan cinsiyetle uyum gösteren kişilerin cinsiyet kimliklerinin norm kabul edilemeyeceğini vurgulamak için *cis-cinsiyet*, *cis-cinsel*, *cis-gayrıcalığı* gibi kavramlar türetilerek dolaşıma sokulmuştur. *Natrans* ise Türkiye bağlamına özgü, *lubunca* bir kelimedir, “trans olmayan” anlamına gelir ve trans deneyimini merkeze alır.

*** Kısaltması *PoC* olan *People of Color* teriminin okunuşu, *pok / pipıl of kalır*’dır. Direkt çevirisi “renkli insanlar” olan terim, ekseriyetle ABD ve Kanada’da beyaz olmayan tüm grupları kapsar ve sistemsel ırkçılığın ortak deneyimlerini *vurgular*. Sadece Siyahlar, yerli halklar ya da tek bir etnik grubu tanımlamak için kullanılmaz. Henüz Türkçe’de ortaklaşmış bir çevirisi olmayan bir terimdir ve bu metinde, “beyaz olmayan insanlar” şeklinde çevrilmiştir.

**** İngilizce bir kelime olan *non-binary*, sözlük anlamıyla “ikili olmayan” demektir ve kendilerini, kadın ve erkek kimlikleri üzerine kurulu ikili cinsiyet sisteminin dışında konumlandıran kişilerin kullandığı terimlerden biridir. Türkiye’de *nabinary*, *na-binary* ya da *non-binary* şeklinde kullanılabilmektedir. Daha detaylı bilgi için *buraya*.

Fig. 42 Annotations-thick translation of digital activism⁶¹

60 This might remind of the concept of ‘thick translation’ by Appiah (1993).

61 Translation of the content: ** cis and cisgender are two terms commonly used in Türkiye for people who conform to their assigned gender at birth. Cis is a Latin English word. In Latin, it literally means “on the same side / on this side”. Concepts such as cis-gender, cis-sexual, and cis-privilege have been coined and circulated by English-speaking activists to emphasize that the gender identities

There is another strategy utilized by digital activist translators in this translation-induced textual production. However, instead of discussing it as an independent strategy, I believe it would be more complementary and more easily connectable when presented under the strategy of perspectivation. This strategy I call as ‘perspectivation through personalization’. I should firstly state that in the beginning, I thought it was just another example of indigenous mediation done onto the proto-text to augment it; nevertheless, after acquiring the chance of having a dialogue with one of its digital activist translators, I realized that this was a differentiated form of perspectivation as a result of the different function which the mediation is assigned with. Fig. 44 which was taken from a feminist-activist translation-induced platform exemplifies this below; it gives the excerpt recorded during the preliminary material analysis, unfortunately the full-page record is currently inaccessible as shown in Fig. 43. In that, the digital activist translator opens up the translation-induced text, which actually includes only excerpts from a proto-text, with an indigenous addition. Therefore, in this sub-strategy, digital activist translators add an anecdote and their own personal or some other one’s experience with the aim of “[for] facilitating the reception of the activist message by the reader while making it seem extra personal and as if it had happened to one of them [readers]” (158967.T., own translation, see Appendix D, 159). This way, the digital

of people who conform to the gender assigned at birth cannot be considered the norm. Natrans is a Latin word specific to the Turkish context, meaning "non-trans" and centres on the trans experience. *** the pronunciation of the term people of colour, abbreviated as poc, is /pok / pipıl of kalır /. The term, which directly translates as “people of colour” encompasses all non-white groups, mostly in the United States and Canada, and highlights common experiences of systemic racism. It is not used to describe only black people, indigenous peoples, or a single ethnic group. It is a term that does not yet have a common translation in Turkish, and in this text, it is translated as "non-white people".

**** non-binary, an English word, literally means “non-binary” and is one of the terms used by people who position themselves outside the binary gender system based on male and female identities. In Türkiye, it can be used as nabinary, na-binary or non-binary. Click here for more detailed information.

- Velvele.net

activist translator addresses directly and more sincerely to the reader at first, which grabs their attention and make them ready for better internalization of the effect and message of the text.

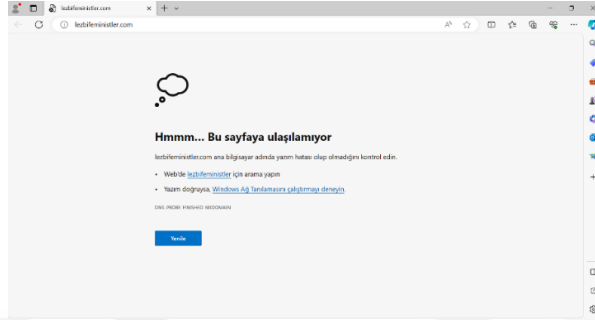


Fig. 43 Page not found⁶²

Geçen Haziran'da yayımlanan bir araştırmanın sonuçlarına göre, Amerika'da yaklaşık bir buçuk milyondan fazla insanın kendisini non-binary kimliğiyle tanımladığı ortaya çıktı. Aslında ben de onlardan biri olduğumu söyleyebilirim. 18 yaşıma kadar bana "atanmış" olan kadın kimliğini hiç sorgulamamıştım. Üniversite yıllarımda benim gibi hissettiğini söyleyen çok kişiyle arkadaş olunca bu atanmış kimliğim yavaş yavaş erimeye başladı. Erkek de değildim kadın da, iyice anlamıştım aslında kendi cinsiyetimi tanımlayamadığımı veya belli kabul görmüş bir tarzda cinsiyet kimliği sergilemediğimi. Pandemiden birkaç hafta önce de bunun tanımlanamaz bir durum olduğuna iyice inanıp kendimi 'non-binary' olarak dolaptan çıkardım ve sonra bir daha ardıma bakmadım bile. Yani TransValid'in kurucusu olan ve fikirlerini okuduğumuz MissSaHHara gibi ben de ve binlercemiz de aynı yollardan geçtik/iyoruz.

-<http://lezbifeministler.com/> Anecdote example #5

Fig. 44 Anecdote⁶³

62 lezbifeministler.com

63 Translation of the content: According to the results of a study published last June, it was revealed that more than one and a half million people in America identify as non-binary. Actually, I can say that I am one of them. Until I was 18, I never questioned the female identity that had been "assigned" to me. During my university years, when I became friends with many people who said they felt the same way as I did, this assigned identity of mine slowly began to melt away. I was neither a man nor a woman, I fully understood that I could not define my own gender or display my gender identity in a certain accepted way. A few weeks before the pandemic, I firmly believed that this was an indefinable situation and came out of the closet as 'non-binary', and then I never looked back. In other words, like MissSaHHara, the founder of Transvalid, whose ideas we read, I and thousands of us have gone through the same path.

6.3.3.2.3 Foregrounding

This strategy of foregrounding⁶⁴ is a common practice first developed in literary studies, then was adopted in other linguistic-related disciplines. During translation-induced textual mediation means linguistic novelty and deviation from a standard use of language. While practicing this strategy, digital activist translators coin new words and new concepts to make existing concepts be rethought or to challenge them. As further exemplified in the section 6.1.2, there are few such neologisms and semantic shifts developed through translation on digital activist platforms. For instance, for ‘turalamak’, an interviewee (121278.T.) states that in standard Lubunca ‘tura’ is not a common word but especially among gays, it connotatively means ‘bottom’ as ‘tura’ means the backside of a coin in Turkish. However, they use the word ‘turalamak’ during translation to cover the meaning of “getting in interaction on social media, community-only channels etc.”, and further explain that they wanted to have a word like ‘turlamak’ in the first place, but it means wandering around in Turkish, so they took the English word ‘tour’ as the basis to coin the neologism ‘turalamak’ because its English meaning is already similar to wandering around and it also sounds like an already-lubunca word ‘tura’. This use, though, is unique within digital activist translation and not understandable for those outside.

Another such word is ‘kür alıkmak’. Upon having been asked to explain, the translator explained that ‘kür alıkmak’ means ‘to lie (not saying the truth)’; however, specific to digital activist translation practice, they use it to address and ‘handle’ the masculine tone and register, misinformation, perception etc. in the text by subverting it with counter-evidence. This translator further states that they came up with this word during a translation of a transphobic tweet in a text because spreading

64 “The phenomenon of linguistic highlighting, whereby some features of the language of a text stand out in some way” (Halliday, 1977, p. 2).

misinformation or wrong perceptions is already a form of lying. Moreover, they deemed the word ‘kür’ fit for another reason too, ‘kür’ is phonetically similar to the word ‘cure’ in English, and this way ‘kür alıkmak’ also means to cure, through digital activist translation, a text which lies.

The same method applies to many other words as well, and one of them is the word ‘natrans’. As shown in Fig. 42 above, this word was also developed and put into circulation through translation to cover the meaning of ‘non-trans’ in English because /na-/ is a prefix, which is of Persian origin and remained in use in the Ottoman Turkish as well, that denotes the same negation meaning as /non-/ in addition to being phonetically similar to it as well; the process is also justified by the digital activist translator in a footnote annotation. Nevertheless, in digital queer-activist translation, more aggressive forms of this strategy are utilized. For example, an interviewee (146752.T.) mentions the neologism of ‘tayıplemek’ which they reportedly use to cover the word ‘furphy’ in English slang and digital use which means ‘spreading rumour and accusations without foundation’. In addition, the same interviewee states that once they were translating a text, they decided to translate the words ‘to otherize and otherization’ as ‘heterolaştırmak’ in Turkish. As ‘hetero’ means ‘other’ in English, they, reportedly, translate the verb ‘to otherise’ which means marginalisation and ‘ötekileştirmek’ in Turkish as ‘heterolaştırmak’. In so doing, they subvert the word ‘hetero’s mostly positive and affirmable heteronormative and queer-otherizing connotations in Turkish culture by coating it with negative attributions.

Furthermore, this foregrounding strategy is not limited to coining new words and concepts in order to transform their earlier ‘signified’s and meanings. Digital activist translators frequently propose an existing word that is used interchangeably

with another one in daily use to replace that other word with a new idea and sensitization in mind. In other words, they offer an already-known word to replace another one; they do it as they reckon the former/replaced one is not politically correct or activism-sensitive for a reason. They do it as they believe that changing people's ideas start with changing the most common world-perceiving tool people use every day: language. One such example the data most frequently involved are the words 'çevirmen' and 'çeviren'. These two words mean the same thing indeed: translator, but there is a highly fainted nuance in between that includes an attribution on the word 'çevirmen' of someone who professionally performs and earns their lives from translation as a job. Still though, in daily use, people treat them as synonyms. However, digital activist translators tend to translate and use 'translator' as 'çeviren' because they believe that the word 'çevirmen' is not a gender-neutral word, or even if it is so, it denotes 'men' in it. The suffix /-men/ in Turkish has a function of turning the meaning of 'translate in imperative form' (çevir-) into 'translat-or' which means one who translates as in 'çevir-men'. Hence, as this suffix is believed to signify 'men' in English (although not in Turkish), they prefer not to use it or translate it that way as Fig. 45 and Fig. 46 which was taken from a queer-activist translation-induced text displays below:



Fig. 45 Çevir(m)en

"hep aklımızdadır, yahu çevir- tamam da -men niye? sonra azıcık dil karışmasından dedik biz ADAM olmayalım, bu m'yi atalım, dümdüz 'çeviren' olalım."

-çeviren fanzin'den

Fig. 46 Getting read of m(en)⁶⁵

As this example also indicates, digital activist translators tend to deviate from a standard use of language and adopt a foregrounding strategy in line with their shared activist narratives and counter-narratives that they strive to spread by proposing new words and new concepts to make existing concepts be rethought or to challenge them.

6.3.3.2.4 Literaturization

Another strategy adopted in translation-induced textual production in digital activist translation goes by the term, as I name it, 'literaturization'. This is the strategy that builds upon the e-archive structure of activism e-repertoires, and means to form an interconnected archive by 'intentionally' adding hyperlinks, multimodal external sources and theoretical references into translation-induced meta-texts so that they can connect the existing literature to each other, create a scientific basis for the activism field, and make each accessible through the other for the interested reader. Using hypertextual and first-hand citational mediations, and giving further hypertextual further references in the layers of comments sections and footnotes serves to the formation of e-archives and e-repertoires by interconnecting each to one another as already emphasized, and I name this strategy as literaturization because a related

65 Content translation: "it is always on our minds, 'çevir (translate)' - okay – but why -men? Then, just because a little language confusion, we said that let's not be adam (men in singular), let's drop this m, let's be the 'çeviren (translator)" <https://kaosgl.org/haber/dunyayi-cekip-ceviren-fanzin-yayinda>

activism literaturization is established thanks to such digital activist translatorial actions. For example, an interviewee claims that “[w]e connect it [the meta-text] to existing knowledge and enrich it with hyperlinks that are sort of references” (192381.T., own translation, see Appendix D, 160). What this interviewee calls as ‘existing knowledge’ is actually the current knowledge accumulation on that specific activism theme. The interviewee does not refer to the activism literature; however, they indirectly refer to it. They accomplish it through hyperlinks that both connect that specific meta-text to the other similar ones and also direct readers’ enlightenment journeys with such further reading references.

Apparently, what should draw more attention here is that this literaturization is not a by-product of digital activist translation, rather, it is the targeted and desired outcome because digital activist translators conduct such additions deliberately and with the aim of creating an interconnected literature as the following interviewee puts forward, “[w]e also add theoretical references while translating for interested readers to read [...] in order to create a more solid basis” (122322.T., own translation, see Appendix D, 161).

This deliberate attempt of literaturization also includes developing a set of specific terminology for the particular activism theme. For example, upon this point, an interviewee argues:

I know the concepts and history, and I always refer to previous discussions and basic concepts in my translations. To be honest, I say long live the internet here. In this way, we create and enrich the Turkish Queer Language [...] We also created inclusive standards in the language through digital translation. For example, Queer, not LGBTI+, became widespread thanks to translations on our platform because ‘queer’ has a more political meaning. (192381.T., own translation, see Appendix D, 162)

As this statement indicates, digital activist translators refer to other similar activist texts on purpose in order to develop and standardise the language of queer activism.

Terms cannot exist in isolation; they should be used in context so as to have a background. This literaturization provides these terms with further opportunities of being used, and hence, getting widespread in use and various contexts. Therefore, it is possible to claim that digital activist translators carry the awareness and feel the responsibility of giving a full-scope structure to the literaturization process because literaturization requires its own terminology as well; it is possible to trace this argument in such interviewee responses too as the following one which states, “I believe that we, as writers, translators, and readers, have a responsibility towards the language we use as well as the purpose we pursue while translating” (152525.T., own translation, see Appendix D, 163). As this statement also points at, digital activist translators pay special attention to developing the terminology of the related activism literature as much as developing an activism literature.

Finally, as the data suggests, this emphasis on the deliberate strategy of literaturization as for the translation-induced and translator-mediated texts, and the following language standardization are carried out in line with an additional agenda as well. Apparently, aims of digital activist translation are not limited to making activism and creating activism literatures. Digital activist translators act in a planned and conscious way in this process, and they aim to provide activism literature with a solid and scholarly position and structure as well. This makes clear through an interviewee response which says, “[w]e add words and concepts from academic fields and theories [into our translations]. By doing so, we also make room for queer in the academy, we add scientificness to this activist field. I think we contribute to its scientificness through translation” (127788.T., own translation, see Appendix D, 164). As can be understood from here, transforming the field of activism in which digital activist translators operate into a more scientific and technical field and

placing it on a more solid and scientific basis is an important goal in digital activist translation, and literaturization is an important and very effective strategy for this purpose.

6.3.3.2.5 Mitigation-downtoning

Within the scope of the interview data in this study, this strategy was mentioned only with respect to digital queer-activist translation theme. A translator referred to this translation strategy by arguing:

Sometimes I may have to soften the tone of the language and content of the text a little, but this is not for censorship purposes. Rather, I am doing this to prevent the tone of the text from getting in the way of the content and arguments, preventing a productive discussion [...] I only remember doing it twice anyway because being direct and prodding is the norm in activism [...] The first one was a short story I translated for an online comics magazine, I had reflected the relationship and communication between two teenage gay men more like a bromance, so that this communication would at least be normalized rather than never being published. The other one was that I had translated a text for our website, which was not listed for publication though, on the right of gay couples to adopt. In that case, I preferred to soften the words and style chosen so that reader would not discuss words instead of the subject and ideas [...] It is a matter of preference depending on your priorities at that moment. (G.S:PO, own translation, not interview but a personal communication during participant observation, see Appendix D, 165)

As the statement above exemplifies, digital activist translators tend to adopt a strategy of downtoning the queer tone so as to plant the message into the target context indirectly and without being challenged much. Their aim is not to conceal it but make people more tolerable and acceptable towards the ‘notion’ and help fellow activist pursue a healthier and thus more fruitful discussions.

I also wondered how this digital activist translator downtones the texts they mentioned, then I asked for examples from those texts. Luckily, the translator agreed to send an excerpt from the second text on gay parenting they mentioned — the first

text was reported to be under copyright protection. In Fig. 47 and Fig. 48⁶⁶ below, which were taken from a personal communication with a feminist-activist digitally-operating translator, are both the source excerpt and translation presented.

"Homosexual Parenting: Placing Children at Risk" - Timothy J. Dailey, PhD - the Center for Marriage and Family Studies of the Family Research Council, *Insight* (July 8, 2005)

The evidence demonstrates incontrovertibly that the homosexual lifestyle is inconsistent with the proper raising of children. Homosexual relationships are characteristically unstable and are fundamentally incapable of providing children the security they need... Studies indicate that the average male homosexual has hundreds of sex partners in his lifetime, a lifestyle that--is difficult for even 'committed' homosexuals to break free of. A study in *Adolescence* found: a disproportionate percentage--29 percent--of the adult children of homosexual parents had been specifically subjected to sexual molestation by that homosexual parent, compared to only 0.6 percent of adult children of heterosexual parents having reported sexual relations with their parent... Having a homosexual parent(s) appears to increase the risk of incest with a parent by a factor of about 50. Attempts to redefine the very nature of the family ignore the accumulated wisdom of cultures and societies from time immemorial, which testifies that the best way for children to be raised is by a mother and father who are married to each other. The importance of the traditional family has been increasingly verified by research showing that children from married two-parent households do better academically, financially, emotionally, and behaviourally.

Fig. 47 Downtoned proto-text⁶⁷

Bazı çalışmalar, eşcinsel yaşam tarzının, çocuk yetiştirmek için ideal bir ortam sunmakta yetersiz kalabileceği ihtimalini sorguluyor. Eşcinsel ilişkilerin görece daha istikrarsız bir seyir izlemesi, çocukların ihtiyaç duyabileceği oranda bir güven ortamını onlara sunamayabilir. Sözgelimi, eşcinsel erkekler, buna kimi zaman aslında tek eşliliği isteyenler de dahil, ömürleri boyunca çok sayıda ilişki yaşayabiliyor. *Adolescence* dergisinde yayımlanan bir çalışmaya göreyse, aileleri tarafından cinsel istismara maruz kalan çocukların oranı heteroseksüel ailelere kıyasla homoseksüel ailelerde daha fazla. Bu tür çalışmalar, ailenin doğasını yeniden tanımlamaya çalışırken, bütün kültür ve toplumlarda uzun bir tarihe sahip olan geleneksel aile anlayışını topyekûn göz ardı etmenin yanlış olabileceğini gündeme getirebilir. Benzer şekilde, evli bir anne ve baba tarafından yetiştirilmiş çocukların akademik, maddi, duygusal ve davranışsal bakımlardan daha önde olduğunu ileri süren çalışmalar da geleneksel aileye yönelik bakışı yeniden tartışmaya açabilir gibi görünüyor.

Fig. 48 Downtoning meta-text

66 Fig. 47, Fig. 48, and Fig. 49: Personal Communication.

67 Source: "Homosexual parenting: placing children at risk" - Timothy j. Dailey, PhD - the centre for marriage and family studies of the family research council, *insight* (July 8, 2005)

PROTO-TEXT	META-TEXT
The evidence demonstrates incontrovertibly that the homosexual lifestyle is inconsistent with the proper raising of children. Homosexual relationships are characteristically unstable and are fundamentally incapable of providing children the security they need... Studies indicate that the average male homosexual has hundreds of sex partners in his lifetime, a lifestyle that—is difficult for even ‘committed’ homosexuals to break free of. A study in Adolescence found: a disproportionate percentage—29 percent—of the adult children of homosexual parents had been specifically subjected to sexual molestation by that homosexual parent, compared to only 0.6 percent of adult children of heterosexual parents having reported sexual relations with their parent... Having a homosexual parent(s) appears to increase the risk of incest with a parent by a factor of about 50. Attempts to redefine the very nature of the family ignore the accumulated wisdom of cultures and societies from time immemorial, which testifies that the best way for children to be raised is by a mother and father who are married to each other. The importance of the traditional family has been increasingly verified by research showing that children from married two-parent households do better academically, financially, emotionally, and behaviourally.	Bazı çalışmalar, eşcinsel yaşam tarzının, çocuk yetiştirmek için ideal bir ortam sunmakta yetersiz kalabileceği ihtimalini sorguluyor. Eşcinsel ilişkilerin görece daha istikrarsız bir seyir izlemesi, çocukların ihtiyaç duyabileceği oranda bir güven ortamını onlara sunamayabilir. Sözgelimi, eşcinsel erkekler, buna kimi zaman aslında tek eşliliği isteyenler de dahil, ömürleri boyunca çok sayıda ilişki yaşayabiliyor. Adolescence dergisinde yayımlanan bir çalışmaya göreyse, aileleri tarafından cinsel istismara maruz kalan çocukların oranı heteroseksüel ailelere kıyasla homoseksüel ailelerde daha fazla. Bu tür çalışmalar, ailenin doğasını yeniden tanımlamaya çalışırken, bütün kültür ve toplumlarda uzun bir tarihe sahip olan geleneksel aile anlayışını topyekûn göz ardı etmenin yanlış olabileceğini gündeme getirebilir. Benzer şekilde, evli bir anne ve baba tarafından yetiştirilmiş çocukların akademik, maddi, duygusal ve davranışsal bakımlardan daha önde olduğunu ileri süren çalışmalar da geleneksel aileye yönelik bakışı yeniden tartışmaya açabilir gibi görünüyor.

Fig. 49 Comparative downtoning strategy

As this textual example above perfectly exemplifies, the translator mediates the proto-text by downtoning it; in other words, the activist translator mitigates and softens the sharpest and most poignant parts of the proto-text where the writer overemphasizes their stance. For example, the translator replaces ‘demonstrates’ with ‘sorguluyor (questions)’ just like they replace ‘is inconsistent’ with ‘yetersiz kalabileceği ihtimalini (the possibility that it may prove insufficient)’. These both indicate that instead of definite, triggering, and sharp expressions, the translator decides to use more hedging in and possibility-indicating softened expressions. The translator does the same strategy for similar others such as replacing the phrase ‘are characteristically unstable’ with ‘görece daha istikrarsız (relatively more

inconsistent)’. Similarly, the translator changes the phrase ‘studies indicate’ with ‘sözgelimi [...] yaşayabiliyor (for example they might experience)’ just like they replace the phrase ‘hundreds of sex partners’ with ‘çok sayıda ilişki (a number of relationships)’ in which they do not define the category partners by omitting ‘sex’ and also mitigate the alleged number of partners by omitting the phrase ‘hundreds of’. In all these examples, translator downtones the proto-text by using grammar structures such as Turkish suffix /-ebilmek/ (corresponds to may / might) which connotes only possibility rather than certainty, and also by adopting specific lexical choices such as ‘sorgulamak’ (to question) instead of ‘demonstrate’ which means showing clearly and proving something. In the same vein, the translator replaces ‘ignore the accumulated wisdom’ phrase with that of ‘göz ardı etmenin yanlış olabileceğini gündeme getirebilir (it might bring into question that ignoring it might be wrong)’, and dulls the edge of certain tones.

Another such lexical point of downtoning the translator applied is about the term ‘homosexual’. In translation, the translator does not use ‘homoseksüel’ in Turkish, and prefers using ‘eşcinsel’. When I asked for explanation for this lexical choice, that particular translator told that ‘homoseksüel’ sounds like a derogatory term connoting ‘ibne (fagot)’ in Turkish, and hence, in order not to load this already-sensitive word with additional undesired connotations, they always prefer ‘eşcinsel’ that they believe more neutral. This also works under downtoning.

Translator’s mitigation strategy also includes omitting complete sentences and phrases. For example, the translator seems to have omitted those parts underlined in red in Fig. 49; those phrases give exaggerated statistical data by overemphasizing their points, and the translator decides not to transfer those exaggerated points; for example, the translator omits the word ‘disproportionate’ which can already be

interpreted from the data and, thus, there is no need to highlight the difference.

Besides, the translator also omits ellipsis (...) which functions in the proto-text like a break for the reader to digest the significance, it also shadows forth the stance of the writer once again.

Again, it should be re-emphasized at this point that the translator adopts this strategy and applies them at those aforementioned points on the grounds that they believe the harsh and too provoking structures of those parts can potentially overshadow the idea behind them while leading the reader to attack that harsh and too provoking structure rather than the ideas behind them together with the overall message. I argue that such a justification makes perfect sense considering that digital activist translation strives to cause sociopolitical change and tries to achieve solid outcomes. Otherwise, this text might lead to only a mouthful, or keyboardful, screaming match full of insults, and in that case the critical idea to be discussed might be 'lost in translation'.

6.3.3.2.6 Aggravating-uptoning

Hearing of and seeing the example of this downtoning strategy above naturally raises the question whether just the opposite also exists. In relation to downtoning, uptoning means to highlight and sharpen the critical tone existing in the proto-text to the extent that it exceeds the intended level of mordacity and acrimony the producer of the proto-text has in the beginning. Since the material analysis yielded no example; I asked the same translator during the participant observation whether they have ever applied just the opposite, uptoning. Then they replied, "[w]e already do that on the blog, much more often actually. As I said, activist translation is actually harsher and fearless, more provocative and triggering. Therefore, it would be a more

expected strategy” (not interview but a personal communication during participant observation, own translation, see Appendix D, 166).

As the statement above exemplifies, digital activist translators tend more frequently to adopt a strategy of uptoning the existing tone of the text that is already not in line with the activist counter-narratives adopted by digital activist translators. By doing so, they seem to be aiming to provoke the reader and to spur a fruitful discussion.

I again wondered how this digital activist translator uptones the texts they mentioned, then I asked for examples from those texts. Luckily, the translator agreed to send an excerpt from a recent one which is to be published soon after our dialogue. That excerpt is given in Fig. 50, Fig. 51, and Fig. 52⁶⁸ below which were taken from a personal communication with a feminist-activist digitally-operating translator.

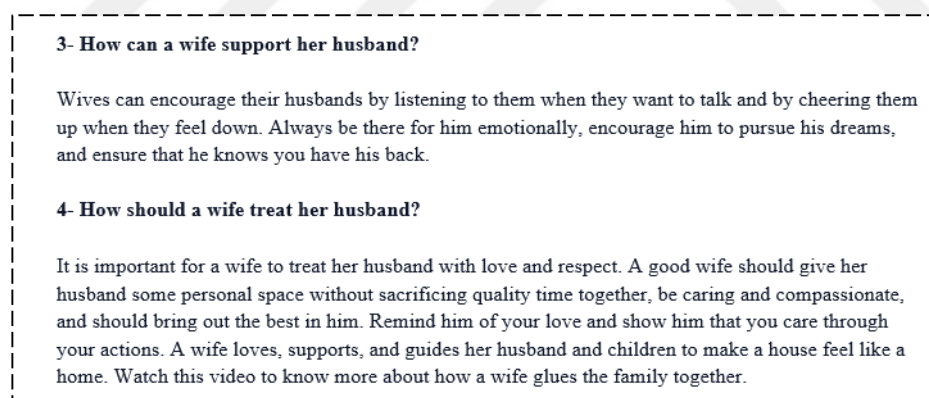


Fig. 50 Uptoned proto-text

68 Fig. 50, Fig. 51, and Fig. 52: Personal Communication.

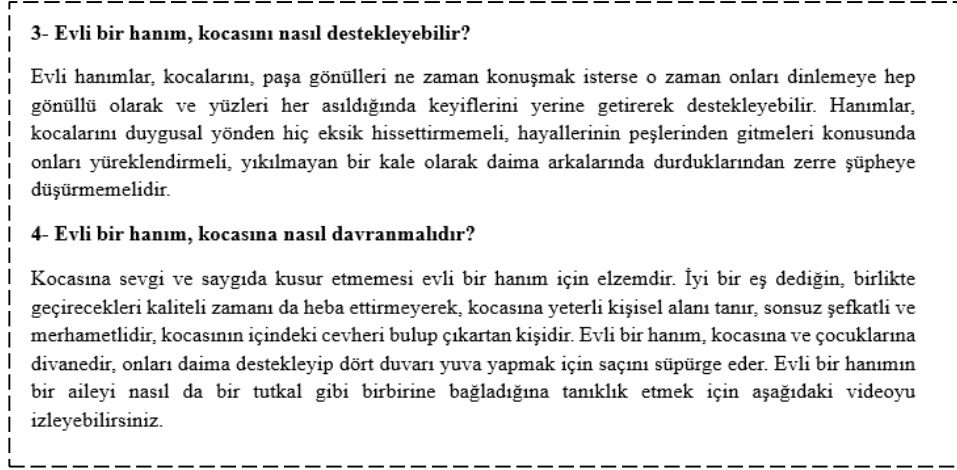


Fig. 51 Uptoning meta-text

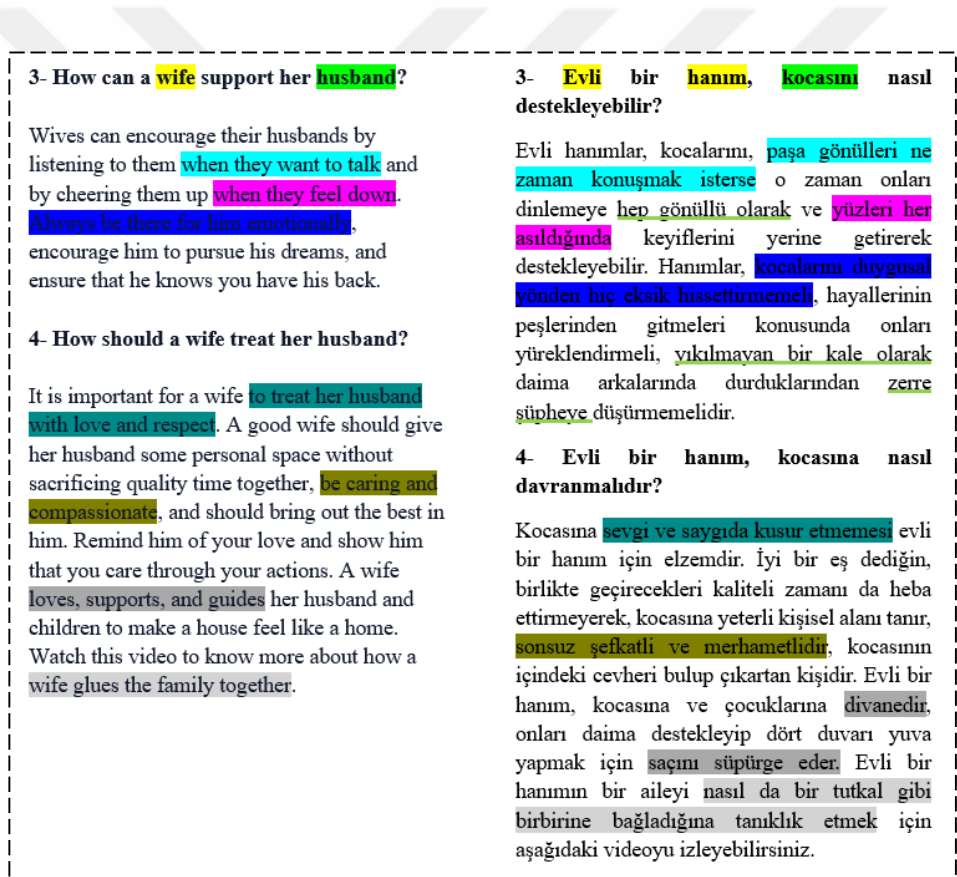


Fig. 52 Comparative uptoning strategy

As this textual example above perfectly exemplifies, the translator mediates the proto-text by uptoning it; in other words, the activist translator aggravates and exaggerates the sharpest and most poignant parts of the proto-text. For example, for

‘wife’ the translator uses ‘evli bir hanım (a married lady)’ while they could have also preferred ‘eş (spouse)’. In so doing, the translator prefers to use a polite expression ‘lady’ to refer to a woman by equating politeness and fragility with being woman; therefore, they poke a stick right to the triggering point of activist feminists. In addition, instead of saying ‘eş’ to denote a woman who is married, the translator, as reported by themselves, prefers to highlight and define woman in relation to their marital status overtly. The same motivation and strategy can also be observed in the translation of ‘husband’ as ‘koca (husband in a more patriarchally-triggering sense)’ instead of the gender-neutral alternative ‘eş (spouse)’.

The translator further exaggerates the phrases in the proto-text and aggravates the tones that are also visible in the phrases ‘when they want to talk’ which is rendered in translation as ‘paşa gönülleri ne zaman isterse (whenever their hearts desire to talk)’, and ‘always be there for him emotionally’ which is rendered in translation as ‘kocalarını duygusal yönden hiç eksik hissettirmemeli (they [women] should never make their lords feel emotionally incomplete and needy)’. As these both examples indicate, the translator chooses some words and elaborates on each by selectively appropriating them via choosing culturally more sensitive equivalents for Turkish readers. Accordingly in close parallel to these preceding ones, the translator uptones the phrase ‘to treat her husband with love and respect’ in their translation as ‘sevgi ve saygıda kusur etmemeli ([women] should have great respect and love towards their husbands without any single fail).

Moreover, the translator also makes lexical additions in order to uptone the text, for example, they add ‘sonsuz (endless)’ to the phrase ‘to be caring and compassionate’ in their translation in order to exaggerate the tone by drawing a seemingly-required ‘endless’ level that denotes the degree of sufficient caring and

compassion. Similarly, the translator translates the phrase ‘a wife loves, supports, and guides her husband and children to make a house feel like home’ as ‘Evli bir hanım, kocasına ve çocuklarına divanedir, onları daima destekleyip dört duvarı yuva yapmak için saçını süpürge eder (a married woman should be madly fond of her husband and children, and should bend over backwards so as to be able to turn just four walls into a home)’. Here in this particular example, the translator adds ‘should bend over backwards’ to uptone the meaning of ‘supports, and guides’ while also adding ‘should be madly fond of’ to uptone just ‘loves’. Last but not least, the translator translates the phrase ‘wife glues the family together’ as ‘nasıl da bir tutkal gibi birbirine bağladığına (how she binds all to each other just like an epoxy glue)’. In this example, the translator uptones the text by adding an adverbial phrase ‘how [strongly] a wife binds’ and also adding strength to the force of glue by choosing ‘tutkal’ which is a stronger version of special wood-binding epoxy glue. In addition, unlike ‘yapıştırıcı (glue)’, ‘tutkal’ has a galvanizing connotation in Turkish context from which the translator benefits. Apparently, what the translator tries to achieve by arguing “I take a sexist text and translate it in a more sexist way. Readers wonder who they [writers] are and what they say in a more passionate way” (G.S:PO, own translation, not interview but a personal communication during participant observation, see Appendix D, 167); this works well because it certainly contributes to triggering an emotive response among the reader and raising awareness by drawing attention to it — by turning it into a target.

6.3.3.2.7 Omission of Turkish copula /-imek/: a grammar-based strategy

Along with aforementioned content and lexical strategies adopted during the translation and textual production processes of digital activist translation, the

interview data indicated that there is also a grammar-based strategy adopted in such processes. Two interviewees referred to this strategy, and to exemplify, the following interviewee response will suffice: “I do not use the -dir/-dür suffix, it is a hedging indicator and looks distant. For example, we as a team [on the platform] prefer to write ‘mümkün-Ø’ [it *Ø* possible in English] instead of ‘mümkün-dür’ [it *is* possible in English] because we believe it [the former one without ‘-dür’ suffix] is sharper, more direct, and clearer” (123578.T., own translation, see Appendix D, 168) — using just ‘mümkün’ instead of ‘mümkün-dür’.

This statement explains the reason why they tend to omit /-dir/ suffix. They omit it since it gives a meaning of hedging/not being sure. This is correct linguistically and makes sense as a strategy. Being known as ‘Turkish copula’ — copula equals to ‘to be’ verb in English —, it functions as a complementary verb (*ek eylem*) in Turkish⁶⁹. Therefore, in Turkish linguistics, it is accepted to have a function of displaying various modalities of factuality and truth, and especially, it carries the modalities of possibility, necessity, and impossibility in Turkish. In this vein, when added onto a predicate (*yüklem* in Turkish) — verb or noun —, it denotes one of those meanings of possibility, necessity, and impossibility; and these meanings correspond to ‘hedging’ which also means possibility and ambiguity as the interviewee mentions right to the point.

In the light of all, hence, omitting this suffix provides the judgment, activism message, and the provoking/triggering tone of activism and activist counter-narratives with a sharper and more direct tone without giving a sense of possibility, confusion risk, and hedging.

69 /-dir/ suffix, which is a derivation of /-imek/ verb, exists in Turkish with its such allomorphs (other possible forms) as /-dir/, /-dur/, /-tir/, /-tur/, /-tür/.

6.3.3.2.8 Two-version mediations of meta-texts

The last strategy the data suggests is that digital activist translators mediate two versions of their meta-texts, and this observation was supported by both material and interview data in this study. Both of these two versions of meta-texts are for digital platforms; however, while one is for blogs or websites, the other one is for Instagram and Twitter/X.

To put it differently, this is a digital-specific translation-mediated textual production and circulation strategy. Almost all platforms that involve digital activist translation have their separate Instagram or Twitter/X accounts. Therefore, digital activist translators perform two variations of the translation-induced meta-texts. The version to be published on the blogs and websites are larger in scope and longer in length while the version to be ‘posted’ on Instagram or Twitter/X is shorter and in pill-like formats. The reason why the latter is so is because that facilitates circulation and reaching-out to more people in shorter times. These shorter versions are mainly accompanied by screenshots or similar attention-grabbing visuals, and in their captions, they include only the most eye-catching parts of the main meta-text which would hook the reader and direct them to the blog with links where the longer and more elaborate content is available as can be observed in Fig. 53 and Fig. 54 below which were taken from a feminist and queer (intersectional) activist digital platform and its Instagram account.

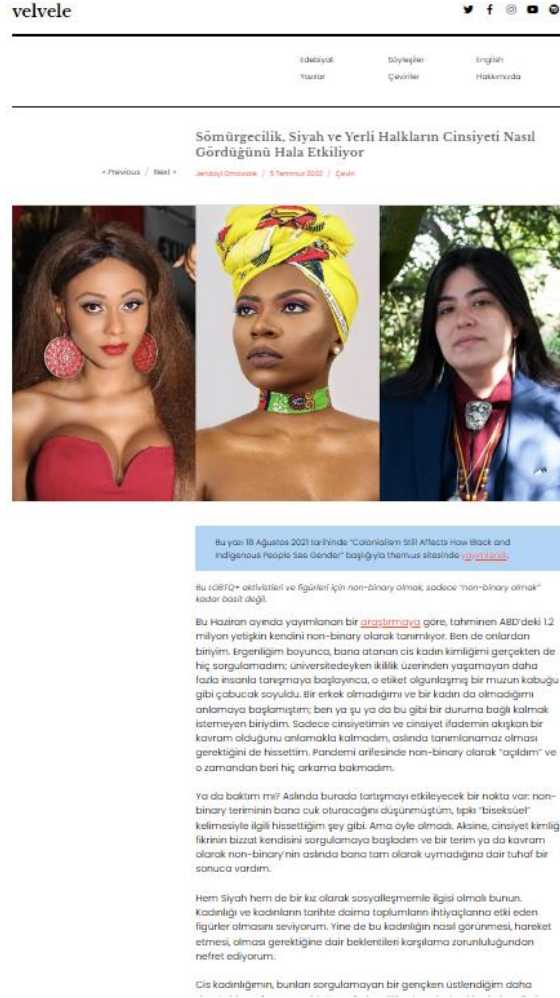
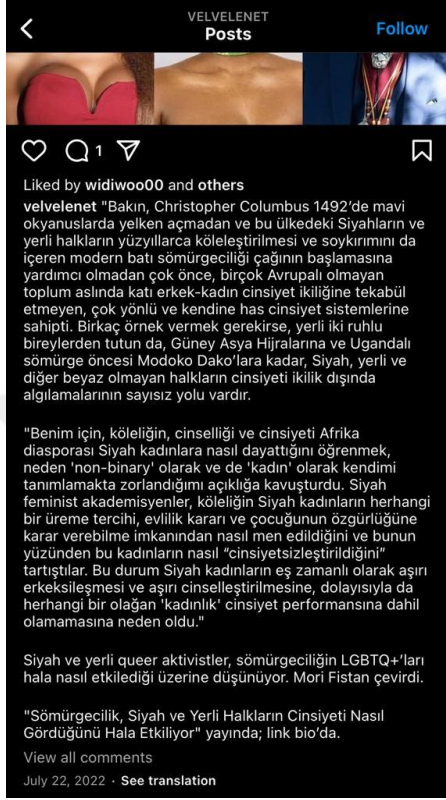


Fig. 53 Shorter version on Instagram Fig. 54 Longer version on the Platform⁷⁰

In Fig. 53, the Instagram post includes the photograph that also exists in the longer version, and in its caption, only the eye-catching gist of the main text is provided with a link at the end directing the reader to the platform. Accordingly, the Fig. 54 shows the partial longer version of the main meta-text of which hülusa (summary) version exists in Fig. 53; in other words, there is a case of a translatorial action (hülusa) which exists in a larger translatorial action.

⁷⁰ <https://velvele.net/2022/07/05/somurgecilik-siyah-ve-yerli-halkların-cinsiyeti-nasil-gordugunu-hala-etkiliyor/>

Based thereupon, it can be argued that the dynamics and prioritizations of Instagram and Twitter/X are apparently not the same as those of webpages and blogs. This stands out as an interesting finding regarding a textual practice in the process of translation. On this particular point, an interviewee states, “[w]hen I come across the text I wanted to find and convey, I think about how I can make it better and more complete, how I can make the information and message clearer, more easily consumed and spread easily, and how it can be shared in shorter forms on Twitter/X and Instagram so that more people can see it” (140857.T.). This shows that in digital activist translation, what translators take into consideration and what they prioritize change based on the modalities of the digital platform they handle at that particular moment.

This is possible to be observed in other interviewee replies as well. For example, a digital activist translator claims:

Written texts are generally supported by visuals. In fact, if there is no visual in the source text, they want us to add it while translating or after translating. These platforms also have showcase windows such as Instagram, Twitter, etc., and this image is shared on social media as well. The language of digital media is visual now, they put an image in that post, and add the gist of the translation as a caption to it, then direct it to the main platform with a link for the full text [...] Visuals have become the standard for digital content that is produced and consumed quickly. (130346.T., own translation, see Appendix D, 169)

This explanation underlines the transforming textual code on digital considering the capabilities (easy access with multimodal elements and readers’ preferences to look primarily for visuality to pay their attention), and also the incapacibilities (limited space for verbal explanations as in Instagram and Twitter/X) of digital platforms.

When all the strategies aforementioned are considered, it can clearly be argued that digital activist translation develops effective strategies in translation and textual production. All these strategies including the conventional and newly-

developed ones are in line with shared activism narratives and the activist agenda adopted by all digital activist translators who constitute a community. However, some of them are context-sensitive for two reasons. Firstly, some of the strategies adopted are utilized in one activism field more than others as observed in mitigation. Secondly, digital activist translators seem to be fully aware of and sensitive towards the strategies that might prove appropriate and effective, or inappropriate and ineffective in particular activism themes of digital activism platforms as the following interviewee states on it, “[f]or example, I translated the phrase ‘Fuck Donald Trump’ in a text about the strike of Amazon workers in Polen Ekoloji to make the text more excitative for the reader, but I would never translate it in a feminist theme” (158967.T., own translation, see Appendix D, 170).

Departing therefrom, all these strategies adopted in digital activism translation prove effective and planned considering the necessary skills for digital activism and fundamental digital activism strategies defined by Hargittai (cited in Brodock, 2010). These necessary skills are as follows: understanding what is possible or not, being able to use the functions of digital, participating effectively and efficiently in digital activist practices, knowing about privacy, security and legal issues, helping each other, being aware of the lower and upper limits of the material at hand, and being able to use and manage the material. All these necessary skills are observable to exist in digital activist translators as discussed in the section 5.2, and based on them, all these strategies utilized by those agents of digital activist translation conform with the basics of digital activism strategies.

All the strategies and examples so far prove that digital activist translators fulfil all the following basics of digital activism defined by Hargittai (cited in Brodock, 2010). These basics, some of which were discussed in the section 5.3.2 in

great detail, are as follows: creating smart network gangs (communities that can be organized quickly and easily thanks to technological opportunities such as Facebook groups, WhatsApp groups and e-mail groups), creating flash gangs (communities where unrelated individuals can quickly come together and take action for political purposes and entertainment), creating transparent and inclusive stories (narratives that clearly state details such as the purpose of the digital activist movement, mode of action, and participant audience), holding face-to-face meetings, creating clearly defined projects, creating stable online spaces (in order for a digital activism movement to be successfully sustained, it must be used as the memory of the organization). It is important to have online sites that provide services (websites, mailing lists, social media accounts), and to go viral (activities that pave the way for the desired social change to reach as many people as possible thanks to digital, and spread cost-free and quickly). To wrap it up, digital activist translation, thanks to its translation-mediated strategies, serves to activism in general, and the application and success of all these strategies which are in tune with the fundamentals presented above are facilitated through the capabilities of digital.

6.3.4 Ethical discussions in digital activist translation

Being such a controversial and manipulative practice of translation, digital activist translation needs definitely be problematized with regards to its ethical considerations as well. The first point to be emphasized in the very beginning is that digital activist translators approach ethics from a highly different stance. Actually what they deem ethical and how they re-conceptualize ethics tend to be opposite to that conventional understanding of ethics in translation sector which could be mainly source-oriented and fidelity-focused — a more virtue ethics based understanding.

Regarding virtue ethics which takes the norm of fidelity as the ultimate virtue in many cases, there is a distinction that needs to be highlighted in this regard. That distinction lies between the ethical evaluation grounded in contractual (ethics) and the ethics grounded on the actual or potential consequences of an action. Although in both, there is a certain level of fidelity guaranteed and maintained, the directionality of the fidelity changes. Between them, the actual or potential consequences are more privileged as observed in the data of this study as well. This change in conceptualizing ethics is echoed in the following interviewee response, “[l]oyalty was towards the source, but in activist translation, loyalty is towards the responsibility of the individual and to Turkish reader” (136758.T., own translation, see Appendix D, 171). This reminds that the source text is dethroned again as in the Skopos Theory (Vermeer, 2021, p. 225).

Within the scope of digital activist translation, instead of loyalty to S-elements, expediency – or fitness for purpose – stands out as the norm against which what is ethical is evaluated. This purpose is more like the purpose of the translators which is in tandem with the activist counter-narratives and agenda they adopt on digital activist translation platforms, but it also underlines the agency and free will of digital activist translators. This pragmatic conceptualisation of ethics based on the translatorial action’s fitness for purpose is shaped and planned by digital activist translators who are, as agents, sit at the centre of this re-conceptualisation. In other words, what is considered ethical is discussed not regarding the meta-text’s acceptability which takes target-reader and context at the centre, nor is it discussed regarding the meta-text’s adequacy which takes source-writer/text/reader and context at the centre; instead, discussing what is considered ethical takes digital activist translators at the centre who are authorized to plan, decide, and act. Therefore, what

is in line with their purposes is judged ethical; this signals a translators' purpose-centred ethics discussion. This can be observed in many interviewee responses including, "I can say that digital activist translation has changed my priorities in an ethical sense. I now find conventionally unacceptable things more acceptable, and I implement them. [When asked why] My aim is to reach a wider audience, to problematize, to bring it to the agenda. Naturally, we are also concerned about receiving, sharing, and interaction, so we act accordingly" (140857.T., own translation, see Appendix D, 172). As this statement also indicates, this particular digital activist translator is the one from whose purpose-filter of ethics the act is leached.

The emphasis on 'acceptable' needs to be scrutinized here, I believe. Earlier, I stated that the norm of 'acceptability' has been left behind, but it seems as if I just referred to this word as the current criteria. There is stress on the word 'acceptable', but still, ethics and loyalty are not evaluated to the extent of being 'acceptable' by target reader's expectations and norms; rather, it should be 'acceptable' by digital activist translators' expectations which include the meta-text's being provoking/triggering and enlightening as for the readers. Readers are still considered quite critical and central; nevertheless, it is not the reader who evaluates this time, it is the digital activist translator as agents of change. In this vein, manipulations conducted on proto-text can thus be justified as the following interviewee does while arguing, "[m]anipulation can also be done in the text [...] while there are a lot of antifeminist manipulations, I should do it too" (127788.T., own translation, see Appendix D, 173). This highlight on the purpose and personal judgment of digital activist translators considering what might not be conventionally unethical, including manipulations, as ethical is reflected in another interviewee response as well:

I think our ethical responsibility is to grow the community within the movement and our ultimate cause. While translating, we make decisions in our team mostly in line with individual motivation and the achievement we collectively aim for. Of course, we think about what the effect of it would be if we translated this or that, or how I should translate so that its effect would be greater etc. but this requires a little bit of an individual decision-making mechanism [...] I think about how it would serve my individual motivation. Whatever serves me at that moment is ethical for me. (158967.T., own translation, see Appendix D, 174)

As can be deduced therefrom, the purpose of countering the existing actions and narratives which are opposed to the adopted counter-narratives, manipulation can be performed; to put it into differently, if it fits the aim of a digital activist translator and the counter-narratives they adopt, it can be considered not contradicting ethical considerations.

Nonetheless, one might rightfully wonder if there is no limit to that. The interviews showed that there are two critical lines that should not be exceeded even in digital activist translation. Firstly, any interventions that can be considered ethical within the scope of digital activist translator “must not contain insulting, racist, sexist or such attacks against any group” (192381.T., own translation, see Appendix D, 175). This is far more critical on digital platforms because an undesired comment or manipulation can circulate the globe in seconds and achieve permanence in the archives of internet, and then trigger unwanted repercussions in an already sensitized field of activist struggle. This is quite risky in the sense that a digital platform which includes activist translations might be accused of the ideas and actions that totally contradict their *raison d’être* and all preceding efforts, which may result in not being operative and doing activism with the same community and on the same platform anymore. Secondly, any interventions that can be considered ethical within the scope of digital activist translator must not purposefully provide readers with incorrect information as the following interviewee points at:

In fact, we are translating on this platform to combat unreal information and what is not fair and equitable. So, I guess I would say that if the text we translate complies with this aim, then both we and the interventions are ethical [...] I said correct information because in our opinion, this [giving the correct information] is the moral responsibility of the digital activist translator. (192381.T., own translation, see Appendix D, 176)

As can be deduced from this statement as well, there are some boundaries that must not be crossed even in digital activist translation. Accordingly, giving false information or distorting it to the extent of being misleading for target readers and future audience who will access this e-repertoire is not ‘acceptable’ for digital activist translators, and thus, not considered ‘ethical’. All these prove that digital activist translators are conscious agents acting in an organized and planned manner. Their activist objectives do not ‘purpose-wash’ or ‘activism-wash’ every move, and they are fully aware of the dangers and risks of the modalities of digital and the intricacies of the activism themes.

Another related aspect that needs to be dwelled upon in the ethics discussion with regards to the ethical criterion of ‘fitness for purpose’ presented above is the use of machine translation. There are both opponents and supporters of machine translation use in digital activist translation; however, the opponents are not strict and prescriptive on not using it, they just acknowledge that they do not use them despite seeing others’ using it usable. For example, an interviewee right on this argues, “I personally do not use it, but it might be useful. I think it is an ethical way that translators can use in order to produce an understandable translation, to make activist translation, to convey a message. Then editing is needed, of course” (123578.T., own translation, see Appendix D, 177); upon my question regarding what this post-editing process includes, the participant mentioned resorting to someone who knows that language if there is any around, and also translator’s touch of revising. This statement indicates the very point I highlighted above, those who do not prefer using

it are not against its use by some other translators. Nevertheless, there are two significant stresses here. Firstly, these opponents justify its use by other people on the condition that the translatorial act is of activist translation. Secondly, they still consider a post-editing process necessary. Interestingly though, this same emphasis exists in pro-users' comments as well. For instance, the following interviewee states, "it can of course be used, but the translator should add their voice" (146752.T., own translation, see Appendix D, 178). Putting it into a more expressive and indirect tone, this digital activist translator also highlights the importance of a translator's touch, a post-editing step; it would eventually reflect the human nature of theirs and their idiosyncratic characteristics as well.

Although the use of machine translation has recently been quite widespread in translation sector, there is a particular and highly controversial utilization of it within the scope of digital activist translation. This might come as a surprise; however, digital activist translators can justify the use of, for example, Google Translate for translations which are performed from the languages they do not have competence over on the grounds that "[a]fter all, translating from a language the translator does not know using machine translation serves an ethical and activist purpose" (140857.T., own translation, see Appendix D, 179). As is clear, making machine translation translate a proto-text seems possible to be considered ethical in this scope as it fits for the purpose of conducting activism. There could be many reasons to that; nevertheless, the most common ones are expressed by the following interview:

I used to consider the use of Google Translate sneaky, but I do not say so now. It is important to have it and use it now. For me, anything that leads to an intended result is acceptable. I do not judge whether those paths leading to it are good or bad. It also saves time; it is more important that it [translation] happens than how we do it [translation]. After all, we are trying to create action. (127788.T., own translation, see Appendix D, 180)

It is obvious from the statement above that digital activist translators, no matter whether they are professionally working translators in the sector or not, tend to instrumentalize machine translation on the way to conducting activism. Furthermore, they also approach it positively and ethically since it helps them save time and translate more considering the long way ahead of them.

Nevertheless, closely related what is offered above, there is an off-shoot discussion emerging out of such a justification which needs to be paid close attention to. One interviewee mentioned this critical point while justifying the use of machine translation from a language a digital activist translator does not know or is not competent over enough, and put forward, “I think it [machine translation] is usable and ethical to translate from an unknown language in activist translation. In this case, we need to talk and discuss who is the author, who is the translator, etc., but the purpose outweighs the means” (192381.T., own translation, see Appendix D, 181). This statement, besides justifying use of machine translation as purpose outweighs the means of achieving it, includes the specific problematization of authorship and ownership of the translated text on digital. As this was not stressed by any other participant, it is not possible to generalize and explain it further; however, the fact that one questions it might be a proof that it is questioned on digital platforms. Unfortunately, the studies are not developed enough on this because law has not improved to the point of including machine translation under its articles. In this regard, despite none of them being dominant, there are three main approaches as for the position and identity of machine translation in law; the first argues to consider it under law of property which puts the legal responsibility on the one who uses it, the second proposes giving it a form of e-identity, and the third argues that it should be given a legal identity just like institutions or companies. Therefore, it is not agreed

upon yet whether Google Translate – to exemplify – should write as ‘translator’ next to the human digital activist translator or not. This specific problematization of authorship and ownership of the translated text on digital has, thus, remained as a controversial topic that needs to be elaborated on from an ethical aspect in separate and isolated studies within translation studies.

Regarding this discussion on co-authorship or authorship of software, I would like to present one more, a far more controversial and provoking phenomenon that needs to be ethically problematized as well. Despite not being one of the foci of this study, it includes the application of AI in translation-mediated meta-text production on digital activist translation platforms. I observed during participant observation that one digital activist translator benefited from ChatGPT in translating a text on which they made additions, augmentations later on. Upon having been asked, they justified each by claiming that what they do is to enlighten people, to serve their activist aims, and that they would add their voices at the end; that’s why, they deem it absolutely fit (not interview but a personal communication during participant observation, A.Z:PO). Again, it can be claimed that despite not being common among digital activist translator sample including both professionally-working and amateur translators in this study, hence not generalizable, the ethical criterion of fitness for purpose still applies to the justification of machine and AI-based translation while mediating texts within the scope of digital activist translation.

This fitness for purpose reveals itself in one more aspect and function assigned onto digital activist translation by digital activist translators. They believe that they have a responsibility, a purpose of establishing an equality of opportunity for those who are at a disadvantageous position in reaching knowledge or any global updates. For example, an interviewee states, “I am both a reader and a translator, and

I also help people read a few pages of books for free as they cost 720 liras, hence, difficult to access [...]” (192381.T., own translation, see Appendix D, 182). In this regard, digital activist translators might consider using machine translation or violating copyrights to spread knowledge to everyone who needs ethical; in other words, they utilize translation to level the playing ground. This is clearly a different purpose when compared to bringing the activism theme under spotlight and raising awareness among people.

All these examples and arguments so far indicate that the code of conduct in digital activist translation reflects the contextualized and peculiar code of ethics of digital activist translators. Apparently, not to meet the conventional ethical standards and disrupting them is an intentional act in the scope of digital activist translation, which confirms that as observed in the act and process of digital activist translation, translatorial act is performed sometimes “not to bring peace, sometimes creating turbulence is necessary” (Komutustsi & Altbayeva, 2020).

Remembering that digital activist translation is a post-modern and deconstructive act and process, for digital activist translators, code of conduct means putting the code of ethics – in its peculiar way – into practice. In this respect, what is to be considered unethical according to conventional norms of translation including faithfulness turns into becoming an obligation; in other words, it becomes a code of conduct within digital activist translation. At this point, it should be noted that this code of conduct must not be mistaken for a practice or just a form of action. It acquires permanence and standard, then it is engraved among the codes of conduct. The reason why I consider it a code of conduct is because acting or translating otherwise, in other words violating it, is not considered acceptable and ethical; but it is also because it is learnt and taught, it is something internalized. For example, an

interviewee states, “[i]t [digital activist translation] strengthened my understanding of ethics. In fact, translation helped me establish the ethics of feminist activism” (125788.T., own translation, see Appendix D, 183). As is clear therefrom, digital activist translation seems to help form a specific code of conduct based on a peculiar understanding of ethics that in return shaped the ethics and codes of conduct of performing activism, feminist activism for an activist individual. Quite similarly, another interviewee supports the preceding example by putting forward, “[t]hanks to activist translation I have done there [digital activist translation platform in discussion], I started to think about translation ethics” (192381.T., own translation, see Appendix D, 184). As this statement also displays, digital activist translation and its idiosyncratic conceptualization and conduct of ethics are internalized to the point of shaping an individual to start thinking about ethics in a broader context which is translation in general. Departing therefrom, a specific code of ethics developed within the scope of digital activist translation defines ways of behaving in particularly standardized ways in a specific context, which in return are internalized and reshape other conceptualizations an individual – either an activist translator or an engaged translator – has.

Building thereupon and the number of occurrences table below in Table 1, a significant finding emerges out of all the analyses so far, ethics seems to be a layered concept in digital activist translation. To put into differently, while evaluating the ethicality of any translatorial act within the scope of digital activist translation, there seem to be at least five different layers which are comprised based on the keywords/concepts with the highest rate of occurrence in the interviews as given in the Table 1. These are purpose/intention, means, outcome, content, and intra-repertoire consistency/harmony. What is ethical, thus, should be problematized on

each of these layers, and a judgment on one layer might as well contradict itself when analysed on another layer.

Table 3. The Number of Occurrences Table

Notion	Times mentioned
aktivizm / activism	48
amaca hizmet, uygunluk /fitness for purpose	42
motivasyon /motivation	30
ideoloji /ideology	27
etki /effect	23
tarafılık / one-sidedness, taking sides	18
bütüne (harekete) hizmet / contributing to the overall accumulation and activism struggle	14
doğru aktarım / correct transfer of content	11
strateji /strategy (as an instrument)	8
yorum çatışması (among layers)	5

When evaluating a digital activist translatorial action's ethicality, the question of purpose/intention is the first important factor to take into account and also the most prioritized layer considering the fitness for purpose emphasis so far. For instance, if we all agree that manipulation in text is ethical, ethically acting digital activist translators should, then, produce their meta-texts with the purpose of manipulating and guiding the way their audience think and make sense of what they perceive.

Secondly, the instruments or actions digital activist translators take to accomplish a goal are referred to as “means”. It is important to understand that there

are a variety of behavioural options available in any circumstance, and some of these alternatives are good while some are bad, with also some which are in the middle. For example, a digital activist translator would like to persuade their readers to join their activist platform and network of solidarity. How could they persuade them to fulfil their wish? They might utilize ‘good’ means such as stating directly that if they do not become a part of a collective, their individual efforts may go unnoticed, or they can adopt ‘bad’ means such as manipulating – or uptoning – the text content and proto author’s intended tone in order to manipulate the audience. Similarly, preferring to be anonymous or not is a matter of means, but either way the desired outcome is the same. Both approaches can result in the same outcome but one might be more ethical depending on the layer you look from. Hence, while such a manipulative conduct or maintaining anonymity on — for example on queer — can be unethical on the layer of means, it could be considered ethical on the layer of purpose/intention.

Thirdly, outcomes are those that you hope to accomplish in the end. While means are the behavioural decisions digital activist translators take to arrive at the desired ends, the outcomes are the results of those decisions. Similar to purposes and means, outcomes can also be good or bad, or they might lie somewhere in the middle, which makes it difficult to evaluate how ethical they are. While evaluating ethicality, it is important to consider both the source and the recipient of the digital activist translation-mediated communication or action. Certain outcomes may benefit the source but harm the recipient, or the other way around.

The fourth layer on which ethicality should be evaluated again is the layer of content. This includes the question of how much deviation from the proto content, how much mediating it can be considered ethical. For the sake of activist aims, a

high level of manipulation and content-mediation including additions, omissions, and augmentations to text can be ethical on the layer of purposes; however, at this point the question ‘what is the degree of responsibility of the digital activist translator towards ‘source’ content and writer, and towards the correctness of the information given in it?’ emerges out. This does not necessarily point at a clash of ethicalities, rather, it shows ethicality is a concept that needs to be re-approached from each of the layers.

Finally, the fifth layer on which ethicality should be evaluated again is the layer of intra-repertoire consistency/harmony. Digital activist translators keep emphasizing that through their digital activist translatorial actions, they contribute to the formation of an e-repertoire of activism and an e-archive of it, and to providing it with its own terminology and scholarly/academic status. So as to be able to ensure those aims, each translation-mediated textual production should be consistent with each other, with the whole. They should carry and reproduce the same register and tone and serve to the same counter narrative; moreover, a particular production should also be compatible with what the platform and the translator have so far produced both content-wise and lexicon-wise, which requires the adoption of corresponding strategies.

In short, as emphasized earlier above, it is not a black-or-white situation. Fidelity is a concept that can be directed towards different elements in various layers as shown above besides various other possible levels such as the ethics of collaborative and crowdsourcing translation, the ethics of civic and sociopolitical awareness/consciousness, the ethics of knowledge exchange and maybe training (considering that digital activist translation platforms as interactive school-like settings in the light of sociopolitical change driven activist projects) in addition to the

four most widespread approaches in general translation ethics which were discussed in the Chapter 5. In this case, for example, fidelity on the layers of 'purpose/intention' and 'outcome' might outweigh the other ones because there is a causal relation between the intention and the translatorial act. This causation yields ethical implications, digital activist translators' — as agents — actions might be virtuous on differing levels; in other words, they might be more virtuous or less so in various levels. This means that thus, one may argue that causation has an ethical implication as well that needs to be included in the ethics discussion in translation studies according to the level of ethicality in discussion.

Therefore, evaluating ethicality is a matter of deciding on the 'level' of ethicality, determining the level of 'factual ethicality' as I prefer to call referring to van den Broeck's (1985) concept of 'factual equivalence' in translation criticism. In this respect, considering a translatorial action 'ethical' or 'unethical' within the scope of digital activist translation is hypothetical in nature. Therefore, considering each layer as different contexts, ethical evaluations should be contextualized. As Vermeer (1996) also underlines, it is unclear "how to formulate a general ethical theory of translating which would not be prescriptive" (p. 107-108); therefore, an ethical theory in translation should not and cannot be prescriptive and all-comprehensive.

The above seen interplay of individual, social, political, and historical interests and concerns is equally complicated and, hence, layered when it comes to digital activist translation. Despite the most recent examples and promising developments regarding research as discussed in the Chapter 5.2.4 — not limited to but including Robinson (2021) on the ethics of postcolonial translation, Boéri and Luchner (2021) on activist translation and ethics, and Cronin (2021) on posthuman translation ethics —, the distinctiveness of social, political, and historical 'other'

counter-narratives, and translation histories and practices that are influenced by colonial and patriarchal, heteronormative, and anthropocentric hegemonies, and technology still remains a relatively undertheorized and underdiscussed by ethics in translation studies as Selim (2009) touches upon as well (p. 3). In this respect, the examples and data provided so far above answer such questions Staten asks (2005) as “how have translators from ‘other’ cultures (not in its general sense but as in feminism, queer etc.) that either support or reject them, dealt with the issue of difference? and “What if ethical principle, be it as humane as you like, and historical reality are bound together so indissolubly that the purity of ethical principle will always turn out to be a deluded idealization?” (p. 124) in addition to the ethical question Bermann and Wood (2005) ask, “how much foreignness, their own selves [translators], a foreign voice [additions, manipulations, multimodal interventions] are allowed?” (p. 3).

Globalization and digitalism have certainly facilitated, and transformed the answers to these questions. The digital codes surrounding the translation product, the translation actions taking place around communities with diversified online work environments, and the multi-identity translator profiles that establish such network-based translation communities allow for the development of such new perspectives on translation ethics. New ethical preferences, hence, are accompanied by the desire and passion to write and translate in order to transmit activist knowledge and initiate change in real praxis, and should be accordingly multi-layered, complex, and contextualized. In this context, the themes of non-profit, volunteer-based, professional and unprofessional, and activist engagement need to be problematized in the ethics of digital activist translation in addition to the fundamental and prioritized criterion of fitness for purpose which highlight the importance of the horizon of

expectations of the digital activist translators. They share a set of narratives and objectives against which they perceive process and products, then mediate meta-texts. Thus, through such a shared “horizon of expectations”, a mutual agreement and understanding, and collective action becomes possible. This, in return, shapes their collective digital activist translation ethics, and they manipulate and mediate collectively, as a code of conduct. Nonetheless, digital activist translators’ horizons of expectations are shaped through encounters with others and their horizons of expectations as well including that of the source author’s horizons/views/expectations, and that of the target audience’s stylistic and information-based expectations.

In this ethics transformation from a contractual to a more utilitarian point of view, digital activist translation now helps realize that ethics in this regard should be revisited. As there is no contract in digital activist translation between legally-responsible parties, there is no conflict arising out of a contractual disagreement or violation; the ethics approach and the virtues privileged should be revised in a way to be more inclusive and comprehensive of various actors, elements, and agents. As Newmark (2001) argues while referring to Gadamer, “no translation can replace the original work. The translator’s task is never to copy what is said, but to place himself in the direction of what is said (i.e. in its meaning) in order to carry over what is to be said into the direction of his own saying” (p. 79). This points at two crucial facts. Firstly, different translators with various horizons of expectations are allowed to make different interpretations of and mediations from the same text as digital activist translators do as shown in the examples so far. Secondly, digital activist translation (platforms and act itself) is a site with a great potential of transgressing textual and sociopolitical borders where actors who have asymmetrical positions fight for mutual

acceptance, confrontation, negotiation, cooperative struggle, and sociopolitical transformation (Nagar, 2019, p. 192); therefore, in case of an ethical evaluation, these acts and motivations should be taken into consideration while accepting translators as human beings and agents acting on purpose on various layers.

6.3.5 Challenges encountered in digital activist translation

As can be expected, digital activist translation is not all moonlight and roses; it comes with its own challenges as well. Although there are numerous challenges ranging from dealing with fake identities on internet to challenges of maintenance of digital activist translation platforms which frequently faces close-downs upon legal complaints, there are four challenges I would briefly like to mention here within the limited scope of discussion.

The first challenge is the most frequently-mentioned one by the interviewees. Digital activist translators state that they almost always find themselves in situations where they have to defend themselves and give statements under legal settings as representatives of digital activist platforms. For example, an interviewee puts forward, “[w]hy did you translate this?, we are always asked. If you translated it, you are responsible” (122322.T., own translation, see Appendix D, 185). This reminds me of the well-known case of the translation of Chuck Palahniuk’s *Snuff* by Funda Uncu who has faced, still continues, legal proceedings for translating morally unacceptable material and not limiting and taking precautions against its distribution. The current law in Türkiye holds the translator the main responsible in such cases in which the source author resides abroad. This applies almost the same for digital activist translators; on top of all, there is no patron who tells and pays you for performing the translation in digital activist translation. This eventually leads to

digital activist translators' being held solely responsible for all the process; considering already sensitive activism themes of the translatorial actions and also the criminal records of those translators full of activist protests, it gets more troubling and common for them to experience such problems.

The second challenge they mention is about one of the biggest and most troublesome aspect of internet: false information/disinformation. Digital activist translators argue that dealing with false information when it comes to translating news on activist protests and critical updates on both legal and civil matters, is a great cause of waste of time and ambiguity for them. They further add that in order not to spread false and misleading information which is far easier and irreversible due to digital capabilities, they also spend quite a lot of time with the purpose of cross-checking the information and confirmation.

The third challenge is an interesting one because it should not be expectable at all in such democratic and egalitarian settings. The feminist and queer activist groups are not uniform within themselves as can be expected, and these fragments within each might also otherize some subjects other than themselves. For example, an interviewee states, “[w]hen a female writer wrote it [a source/proto-text, I was asked why it was translated by a male translator [instead of a female translator as the source writer is assigned to be female]. However, I read and liked Nancy Fraser, so why should I not translate it? As accessibility increases on digital, we can be targeted more” (123578.T., own translation, see Appendix D, 186). As this interviewee points at, even digital activist translators of feminist platforms can otherize fellow digital activist translators based on their gender by not considering them ‘female enough’ to include them among the subjects and objects of feminist activist translation. This

poses an interesting internal challenge for digital activist translators alongside many external ones.

The fourth challenge is again a quite striking one as it would not be expected to come across in digital activist translation and on such platforms. This particular phenomenon the existence of which was pointed at by the interview data is about exploitation of the effort and bona fide of digital activist translators. Moreover, there is not any known previous example of this observed phenomenon in the Turkish context; for this reason, this thesis unearths the first mention and example of it within the scope of activist translation. Despite being limited in number which prevents in-depth analysis and any generalization, the two occurrences of such an exploitation in the interview data matter gravely as they are the first instances observed and recorded. However, before dwelling on these examples, it would be better to discuss the underlying conditions of this exploitation.

As discussed in greater detail in the Chapter 5, translators produce ‘immaterial data’ on digital translation platforms. This is a result of a new manner of conducting business which is called “platform capitalism” (Moulier-Boutang, 2011, as cited in Firat, 2019, p. 67). Although the digital translation platforms discussed in this thesis are not such labour-driven and profit-oriented capitalist platforms, and hence not possible to be problematized in close parallel to the discussions by Firat (2019), I do notice some key points of overlap between them and the focal platforms in this thesis.

I realized that digital activist translation platforms might as well act like those labor-platforms in disguise such as the globally famous-notorious example of ‘Guerilla Translation Platform’ because digital activist translation platforms put online communities from all around the world in an interactive setting where they

might encourage activist translators to take on collaborative translation tasks within a seemingly democratic and seemingly-purely activism-driven horizontal hierarchical system.

In this regard, going back on track, two interviewees in this thesis exemplify such exploitation instances. For example, an interviewee states:

There is labour exploitation. The founding editors of the platform where I used to translate were part of a political party that I sympathized with. That party had a group of translators, and I said I would also help with the party's texts because I would be doing activism. At some point, the texts that came to me as part of activism on the website started to be purely party content. Then they came to me saying, 'Can you find and translate related articles for our MPs, we will also send some to you?' Since I am a volunteer activist translator, this number gradually increased and at one point they sent eighty articles at once, saying 'there are already links in texts, it would be easy and fast'. That's when I realized what I had done. It turns out that under the disguise of the party's activism, we were doing translation work which would be a normal job in the sector. I broke off our relationship at that moment. (136758.T., own translation, see Appendix D, 187)

This statement indicates that on digital activist translation platforms, translators' efforts and well-intentioned struggle can be exploited by those latent administrators of the platforms; I call them latent because seemingly there is horizontal hierarchy and egalitarian way of administration there. What digital activist translators gratuitously perform believing that they are contributing to the overall activist objectives and counter-narratives shared by the collective might actually be either paid projects taken on by those latent patrons or personal works that needs to be done. Eventually, these efforts are distributed to the digital activist translators, and then turned into a commodity and liquidized. This example of the particular digital activist translation platform, interestingly, also exemplifies the third type of narratively-formed collective organizations Baker (2006a) discusses in the sense that they exploit such collectivities because they are rather "used [...] as a selling point

for the agency, thus arguably commodifying the very idea of establishing political communities of action within the professional world of translation” (p. 463)

Similarly, another interviewee states, “[i]t is seen as free labour on some platforms. A Marxist student of mine was defrauded by a Marxist website that translate on political economy. It was realized later on that they sold that child's labour” (123578.T., own translation, see Appendix D, 188). This statement exemplifies a translation job that is accepted by the latent administrators of a digital activist translation platform as a paid job, but it is presented to digital activist translators as a text to be translated as part of an activist struggle. In other words, that job is sent over to the digital activist translators without telling them that it is a paid job; these digital activist translators are made to complete the translation for free as they believe that it is a part of an activist struggle.

I argue that at the basis of these potential challenges lies the concept of crowdsourcing which was transformed thanks to the internet. The use of crowdsourcing, which has the human power and participation from all over the world to the extent that companies will never have, and distributing more work to a large number of people in less time, even at no cost, lays the foundations of this sharing economy. Participants in this crowdsourcing on a voluntary basis find the opportunity to share their knowledge and skills with others, just as a solution is sought by discussing and commenting on a topic on social media platforms. In return, digital activist translators do not expect any monetary reward. The award is generally based on self-confidence, serving a collective purpose, collective success, personal satisfaction, and respect.

In short, digital activist translators might be made to translate under the disguise of activism with rewards of collective success and the solid achievements;

however, those platforms and the traditional patrons behind them might be accepting paid-jobs from clients, and then distributing the work as activist translation task to be done for free to digital activist translators, which causes translators to work for a translation bureau while they believe they translate free in line with and for the benefit of their collective activist narrative as these examples hint at.



CHAPTER 7

CONCLUSION

All the research and process behind this dissertation first began to flicker thanks to both my personal interest in activism studies, and my BA and MA academic background which combine translation and interpreting studies and cultural studies. Based on this combination, I believe I have acquired a new perspective which critically analyses the act and products of translation beyond mere translation criticism on a broader and more integrated sociopolitical level. What translators can accomplish through translatorial acts as intentionally-acting agents of change, and how translation as an act and product shape sociopolitical transformations have always drawn my curiosity. Coupled with this curiosity in these phenomena, the fact that we all live now in a digital and hence ever-globalizing age made me tend to follow the non-academic and academic materials on these phenomena. I have, thus, started to contemplate more upon these issues on national and global levels, and it all led me to desire to investigate into translation and translators from a digital activist point of view in a systemic and systematic manner. In this regard, I primarily set out to answer one of my initially-stated research questions which asks: With which concepts are the translation movements and translator identity rising within the framework of virtual experiences being reproduced? In this context, can it be stated that the new digital socializations reconstruct the practice of translation and the identity of the translator?

The preliminary research and readings I conducted made me realize that existing discussions within the scope of activist translation are mainly confined to feminist activist translation, and queer to some extent, and do not dwell enough upon

various activist themes such as the interplay between environmental activism and translation. Moreover, in today's highly digitalized way of living, existing discussions interestingly do not problematize the ways digital modalities and capabilities transform translator, translation, textual structures, and textual production norms on the focus of activist translation. Ergo, this dissertation sets out to analyse and investigate how digital modalities and activist translation affect each other and translators in such activism contexts in Turkish digitosphere.

Departing from the close interaction between translation and activism with the foci being on feminist, queer, and environmental activism, I claimed in this dissertation that translation maintains its instrumental and tactical value and is utilized by volunteering and crowdsourcing digital activist translators while performing forms of intellectual activism. At this point, I tried to answer one of my other research questions which asks: Are digital activist translation movements a solution for resisting/challenging social difficulties? In this framework, do digital activist translation practices strengthen social/individual relationship networks? Upon that, I observed that translation went beyond its instrumental position and has acquired a new status of being a direct form of doing activism with transforming roles of translators and accompanying ethical considerations in the fight against the hegemonic patriarchal, heteronormative and homophobic, and anthropocentric narratives in society. Besides, its transformative role proved effective in the quest to create solidarity and a sense of collective activist identity while combining 'virtual' sphere of digital with the 'real' sphere of the 'streets' per se.

With this aim of bringing the details of this interaction into limelight, firstly, in the Chapter 2, I investigated into the literature on the interaction between translation, translators, and activism with a more translation-sociological point of

view. In Chapter 3, I firstly presented the details regarding the methodological applications of netnography into digital activist translation. Afterwards, I elaborated on the conceptualization of translators as agents, and translation as a way of building culture repertoire in addition to the discussion on narrative and convergence in building solidarity, identity, histor‘ies’, and realit‘ies’.

With this aim in mind, in this chapter, I presented the main theoretical framework I adopted in analysing the fieldwork data. To this end, I benefited from the concepts of culture repertoire and repertoire-makers in order to lay a theoretical foundation for the conceptualization of digital activist translation as an e-repertoire-making act with digital activist translators being agents of this formation. Nevertheless, based on one of my elementary arguments that claims digital activist translation creates an e-repertoire that is built not in a linear but in a spiral (including the both earlier pre-digital and the contemporary digital pile-up of translatorial activism while increasing in volume) manner, I realized that it would be of significant use to include another theory and concept to further explain this peculiar mechanism of this e-repertoire of activism. Therefore, I integrated the concept of radicant and tried to show that roots of this e-repertoire are formed in the process of formation retrospectively by each novel transfer connecting with the preceding and contemporary ones but not at its onset. In so doing, I could conceptualize all kinds of the options planted into the Turkish digital context of activism through translation as radicants since they develop by making links among different situations, languages, epistemes, and cultures. In other words, via the integration of this concept, I could conceptualize a mechanism of formation in which the translation-induced activist repertoire in Turkish digitosphere set models for future developments while enabling a continuum retrospectively through stretching its radicant roots to earlier

unorganized examples and interconnecting them in the receiver Turkish polysystem. While critically investigating into these concepts I mentioned, I included also the narrative approach in order to combine these concepts of Baker's (2006a), Even-Zohar's (2002), and Bourriaud's (2019). I integrated the narrative approach to better analyse the details underlying the ways through which solidarity and a sense of community are constructed on digital platforms among activist translators who challenge hegemonic narratives by contributing to the creation of activist counter-narratives. This inclusion of the narrative approach also enabled me to unearth the intricate system of forming counter-narratives through digital activist translation because I realized that digital activist translators re-frame the chosen source/proto texts by selectively appropriating them through digital capabilities and multimodalities. At the end of this theoretical foundation, I realized that existing similar studies applying narrative theory and culture repertoire concept into activist translation lack a critical viewpoint and that was the focus of digital and new media. In order to fill that gap and complement these discussions from the aspect of digitality and digital communities, I decided to include the critical concept of convergence by Jenkins (2004). It helped me address the repercussions of this concept on economic and sociocultural lives and habituses of digital activist translators.

With the aim of clarifying where this dissertation is situated among other similar research within translation studies, I examined the exemplary studies within the literature. Then I realized that these studies can be broadly categorized under three main categories. The first category of studies on translatorial activism lays a conceptual ground for politics of translation and translatorial activism with a more representational focus on the feminist and queer writers, translators, and themes in

the pre-digital era. The second category of the literature included those studies that deal with the utilization of translation as a means of resistance and counter-hegemonic narrative-based practice by agent translators. The last category, being highly limited in scope, includes studies that problematize translation and activism on digital platforms such as blogs. The close scrutiny of these studies unravelled that an intersecting discipline regarding translation studies and activism, and the related studies, has been on trend for the last 40 years but especially in the last 30 years following the 1990s. In spite of this flourishing interaction though, my analysis on the literature made me discover the lacuna in the literature in terms of three main aspects. The textual transformations including such key modifications as multimodality, hypertextuality, and multilayeredness, the changes in the roles and identity performances of activist translators that combine professional and non-professional in novel ways, and the capabilities and alterations digitality offers — together with novel setbacks it poses as well — to activist translation while transforming their interaction with streets have been ignored to a great extent.

This analysis also revealed four more following content-related and methodological discoveries. Firstly, translation as a direct mode of conducting activism rather than being instrumentalized or problematized as a product has also remained understudied even in today's digital context. Secondly, existing literature mostly confines itself to the problematization of activist translation through literary texts in a more language-focused manner; this, eventually, prevents contextualization of translatorial activism in contemporary sense. Thirdly, the studies I critically investigated into were more one-sided/limited when it comes to activist translators as agents; interviews or more direct reports with these actors in order to understand and interpret more comprehensively from where and how they stand and see should be

incorporated into research. Lastly, existing studies are mainly confined to feminist activist translation, and to a lesser extent queer activist translation. However, they tend to skip the theme of environmental activism and such intersectionalities among feminist, queer, environment, and Marxist-cultural activisms and their repercussions into translatorial actions. To this end, departing from these seven gaps the literature pointed at to me, this dissertation set out to strive to fill and shed light on them.

As I argued in this dissertation that digital activist translation contributed to the enrichment of the existing activist counter-narratives and the knowledge accumulation while also constructing an e-repertoire of the focal activist themes of feminism, queer, and environment through the agents of digital activist translators, I felt the urge to contextualize the hegemonic patriarchy, homophobia, and anthropocentrism-reproducing narratives in the Turkish context by following a historical account for each. The reason why I strived to have a deep understanding on this was my desire to answer another research question of mine that asks: What are the economic, political, and socio-cultural structures that are effective in the production of digital activist content circulated in the world and in Türkiye? Here I both opted towards fundamental historical and political milestones in these activist themes considering them as social movements, and the ways underdiscussed roles and effects translators played in writing the histories and theories of these movements. To serve this end, in the Chapter 4, I aimed to provide a sketch of the histories of the focal activist movements in this dissertation in Turkish context before elaborating on their transformations in today's digitalized context in the Chapter 5; these two constituted a unity in which I found my answers. This analysis laid the very essential base for the following conceptualizations and discussions because in the course of researching, I realized that periods, struggles, and actors of and within

activist tradition and activism through translation are not isolated from each other; instead, there is a continuum extending into the current phase of that continuum: digital activist translation. Considering the current digital activist translation as a phase of an ongoing activist translation tradition, it became viable to contextualize the similarities it carries and the novelties it brings better. For this reason, I intended to present a holistic view.

The investigations for each activism theme I conducted started mainly from the period of the 1960s with a brief detour-like exception for the discussion on feminist activism. The reason why I set the initial period as the 1960s has a highly solid and operational ground within the scope of this dissertation. My overview displayed that the 1960s were a turning point in terms of social movements and activist struggle because, after then, the dynamics of social movements evolved gravely into “new social movements”. Starting in the late 1960s (especially 1968), the main form of action became mass mobilization. Therefore, I started off this chapter by introducing the concepts of activism and “new social movements” because activism is both the cause and outcome of the new social movements which functioned as a transition towards the newer social movements of contemporary digitality we live in. The survey on the history of new social movements unravelled that new social movements differ from the earlier forms of social movements with respect to their new focus on and characterization through identity and culture. Hence, the pioneers and symbols of such new form of social movements were activists particularly in the women's movements and then those in the LGBTQIA+ movement. These all together suggest that processes of collective conduct and resistance took on new dimensions, and the analysis made it evident that this phenomenon manifests itself in a new domain in today's the digital sphere.

Departing from this base of new social movements and narrowing the activist themes into particular foci in this dissertation, I, firstly, gave an outline of the activist movement with the longest history in both macro and micro contexts: feminism. On global level, my investigations into studies on the developmental trajectory of the feminist struggle followed the most common wave-based periodization. Starting with the dramatic changes in society and culture that were initially noticeable in the middle of the nineteenth century following the years-long repercussions of the Industrial Revolution on labour force and women in particular, I realized crucial transformations in women movements. Particularly in the atmosphere of the second and third waves of feminist struggle, women who have more and more integrated into social, public, cultural, and political walks of life. Consequently, this led me to discover that women all around the world found increasing opportunities of interaction with one another while questioning the patriarchal order on which more elaborated identity discussions within feminism arose. This path took me to conceptualize communication and interaction as one of the very fundamental pillars of the new forms of women social movement as it brought solidarity along while paving the way for increased mass mobility in between and the increased awareness on the joint sufferings of women. This occurred in the atmosphere of a continuously globalizing world which required a parallel increase in communication and interaction among women. Nevertheless, this was hindered to a great extent by the existence of a language barrier which was overcome thanks to translatorial actions of the translatorial agents with practical and theoretical implications including the construction of a global sphere of feminist struggle, and also knowledge transfer and accumulation in various languages and cultures. This collaboration enriched and empowered both sides. Especially when considering the fact that the subjects and

objects of both feminism and translation were considered secondary to a superior hegemonic status in their own terms; they liberated each other.

I should note here once again that this transfer, despite being disproportionate, was bidirectional between the so-called Western and the so-called Eastern societies, and this transfer-led development was uneven but combined as I argued. In other words, as I delved more into the studies, I realized there were already feminist discussions developing in various cultures and societies prior to the new forms of social movements. Hence, to better understand the trajectory of feminist activism and its relation with translation in our context, I discussed it within the Turkish context. Nevertheless, I set the starting period of analysis as the late Ottoman and then the Early Republican periods for the feminist struggle in the Turkish context on two grounds. Firstly, I tried to indicate that neither feminist nor LGBTQIA+ concepts emerged in our context out of nowhere as a result of a direct import from the Western cultures in the new social movements era of the 1960s. Secondly, the studies I analysed indicated that thanks to the translation-triggered and translator-guided feminist conceptual and theoretical ground in the 1980's Turkish context, it became possible to travel back to the late Ottoman and the Early Republican periods to carry and integrate those existent discussions and important activist (as defined in today's terms) figures into the 1980's more theoretical and systematic problematizations. In the analysis of this journey, I put special emphasis on the post-2000 period considering the exceptionality of this period in terms of the developing internet and computer technologies which transformed both activism methods and translatorial practices.

In this period, I observed that more and more studies on the interaction between feminist activism and translation have kept being published. Thanks to the

capabilities of the digitality, internet, and technology, and also thanks to the theoretical and conceptual contributions transferred by activist translators, digital communication and organization platforms have become a common site where feminist activists started to become organized and discuss feminist theories and practices. This has been a period of a great deal of translations that have gained popularity and covered the theme of feminist activism in addition to the intersectionalities with other activism areas such as queer and environment resulting in the further theorization and discussions of, for example, feminist-queer discussions and ecofeminism. This helped me realize that thanks to digital activist translation and the digital activist translators as agents in the 2000s, feminist activist movement and discussions have reached wider masses in Türkiye, and feminist activists have become so organized. Moreover, I realized that a new translation-mediated digital feminist activism repertoire was on its way to be established. These digital activist translation-induced discussions had practical implications as well; for instance, many associations and foundations such as Amargi Cooperative (Amargi Kooperatifi), We Will Stop Femicide Platform (Kadın Cinayetlerini Durduracağız Platformu) were founded on the conceptual ground formerly established.

In the second part of the Chapter 4, I tried to unearth the developmental contextualization of the second focal activist translation theme of this dissertation: queer activism and its interplay with translation and translators especially on digital platforms. Again, going from the macro level to micro level, my investigation into the literature followed a firstly global account of the historical and conceptual foundations of the queer activist movement, and then that in Turkish context.

When compared to the theoretical and conceptual development of the feminist activism, queer activism started to go through that trajectory relatively

delayed. My analysis into the details thereof showed me that the start of the activist transformation of queer into theoretical and political realms dates back to 1990 thanks to a group calling themselves 'Queer Nation'. Based on this 'Nation', I tried to highlight the fundamental new social movement features of the queer movement which were driven through mass mobility, solidarity, and identity quest. The further investigation I completed indicated that queer theory has seen several turning points as it has evolved conceptually and theoretically while developing opportunities to interact with other intellectual fields. The majority of the conversations and contributions that sprang from those diverging pathways mostly began to delve deeper into such fundamental ideas as subjectivity, sexuality, and identity. These globally discussed concepts in queer movement found reflections within local contexts as well through the conceptual transfer which were actualized through activist translations and translators.

Delving into the repercussions of this global development circulating into local contexts, I made deep research into the developmental contextualization of the queer movement within Turkish context. This quest of mine made me discover that the 1990s were a watershed in Turkish LGBTIQAI+ activism and culture. After a few notable attempts here and there in the 1970s and 1980s, the LGBTIQAI+ movement really took off in the 1990s, marking a number of firsts in terms of organization, communities, publications such as *Kaos GL* and *Gacı* magazines, and visibility. As the studies indicated, since then, this movement of LGBTIQAI+, which has turned into a more comprehensive and scholarly discipline of theory and practice with more different identity-based narratives such as lesbian, gay, bisexual, transgender and transvestite under the name of queer, has been a growing movement both on the paper and streets. However, it may be claimed that queer translation

appears to be a relatively young field within the field of translation studies. Despite that, it is one that offers numerous valuable options and possibilities for action. Accordingly, when I dived more into the literature, I encountered there are several notable examples that effectively illustrate and conceptualize this productive relationship between queer theory and activism on one side, and translation from our basic local Turkish context in the field on the other.

Similar to the significance of the 2000s in the transformation feminist activist translation has gone through, the post-2000 period has proved to be a game-changer for queer activist movement in Turkish context as well. After the 1990s, queer began to develop into a more structured shape with its own theory of translation; this process began with the translations of the language and literature of LGBTQIA+ individuals, and thus acquired substantial traction and momentum. For example, the queer activist discussion and translation groups of this period served as the foundation for online activist translation platforms, the most well-known of which being the Velvele platform that sprang straight from Kaos GL of the 1990s. At the same time, it has evolved into more concrete, comprehensive, and productive field of activist translation in the 2000s thanks to the facilitated production and circulation of knowledge through the capabilities and modalities of digital. Moreover, thanks to the increased opportunities of interaction and creating intersectionalities with other activism fields thanks to translation on digital settings, my quest of analysis indicated that queer activism also started benefiting from feminist activism and feminist activist translation studies because queer translation theories also apply the common techniques that feminist activist translation theories use. This seemed not surprising though because eventually both use translatorial activities and translators as actors in their efforts to carry the unseen under spotlight while developing their core

theoretical and conceptual repertoires as well as the terminology sets necessary to conduct more in-depth and coherent discussions. Based on that, my investigation made me discover that Queer literature was brought, to a great extent, to Turkish context and polysystem through translation-based textual productions and the translator discussions and translations undertaken under Lambda Istanbul and KaosGL; as a result, in the 1990s and 2000s, a new domestic repertoire began to emerge in the Turkish context.

In the last part of the Chapter 4, I tried to unearth the developmental contextualization of the third focal activist translation theme of this dissertation: environmental activism and its interplay with translation and translators especially on digital platforms. Again, my investigation into the literature followed a firstly global account of the historical and conceptual foundations of the environmentally activist movement, and then that in Turkish context.

On global level, it may be claimed, departing from a very restricted assessment of the historical evolution of environmental activism globally, that the movement began in the 1990s as a participatory ecology movement with its first seeds being in the environmental or green movement of the 1970s' atmosphere in the USA. In the later years, there happened a significant increase in the number of research in environmental activism as a result of the 1990s boom of interest in activism. Nevertheless, the studies I critically examined showed me that their main focus was on explaining the ways environmental organizations behave and also handling the problems brought up by these organizations. This means that the main point of problematization was not on the transfer of knowledge, or translation nor was it about the theory of environmental activism; all the studies were under the discipline of public relations.

Later on, in the early 2000s, the studies indicated a radical shift in the theme. Then, several social concepts and discussions became the focus of environmental activism; they were born out of the new consciousness that environmental activism among people as consumers in daily life developed in the mid-2000s. These social concepts and discussions that began to be problematized seem to be consisting of green laundering that applies mostly to international corporate conglomerates, and intersectionalities such as post-human (post-anthropocentric) and ecofeminism the preliminary traces of the discussions of which actually date back to the late 1970s as the studies indicated. Still though, I realized that the greatest gain of the early 2000s was the fact that various environmentally activist groups which were much more radical in their ideologies and strategies of resistance started to organize and emerge in structured ways.

On the other hand, my further analysis revealed that the studies discussing and problematizing environmental activism in our local Turkish context were quite similar, or even less structured, than their counterparts circulating on global level. In other words, as a result of my inquiry into the local literature, it became evident to me that there is hardly any historical or conceptual discussion of local environmental activism in the Turkish setting with the exception of a few cases that pertain to the very small scope of agricultural growth. The majority of the knowledge production in this regard seemed to have taken shape in the late 2000s, and global movements had an impact on Türkiye's first environmental activist movements. However, these worldwide movements mostly featured scientific data about the obvious consequences of the climate problem including catastrophic weather occurrences and diplomatic accords rather than theoretical or conceptual exchanges. Using the translations of these international reports that were published on digital activist

platforms, these summits, projects, and campaigns had a precipitating effect on the aftermath of international activist environmental movements in the Turkish context, which again resulted in mass-mobilized protests against thermal and hydroelectric power plants. It is interesting to note that though; in the case of environmental activism, conceptual and theoretical development came about after the environmentally-activist translations' practical effects which include mass protests, radio publications, and the formations of communities/action groups.

The year 2005 was a watershed in the context of environmental activism in Türkiye. Both the discussions on the digital news platforms and the street movements against the climate crisis started this year following the entry into force of the Kyoto Convention at the beginning of the year in other countries. My analysis put forward that the discussions on the digital news platforms and radios triggered mass mobilizations on the streets. These developments gained further thrust in Türkiye under this positive atmosphere, and led to follow-up mass mobilizations and solidarity networks to be built such as the Global Action Group that conducted various collective protests which were planned and organized on the digital firstly where all people initially discussed local problems in the light of the conceptual transfers digital activist translation contributed to. As is evident, in our contemporary digitalizing times, the bulk of environmental activism campaigns are conducted online. Thus, it is acknowledged that the formations that occur in the physical world also co-exist in the digital realm where activist struggles are organized. Accordingly, today various environmental networks aim to enlarge their network and reach out to more individuals through new environmentally-friendly communication technologies including sending mass e-mails, translation, producing blog content and publishing on social networks such as YouTube, Facebook, Twitter etc. The interaction among

digitality and environmental activism has also yielded scholarly ramifications in academia, and different studies have been published. Nevertheless, my investigation into all these indicated that most of them fall outside of the scope of translation studies, and it seems evident that when compared to the theoretical and conceptual development of the feminist and queer activisms, environmental activist translation lagged behind immensely. In this context, this dissertation strived humbly to respond to that gap. This quest eventually showed that the repertoire and structure of environmental activism in the Turkish context have been significantly influenced by online/digital activism which gained impetus after 2005 with the environmental activism platforms utilizing digital activist translations in this direction.

As I argued in this dissertation that both activism and (activist) translation have transformed gravely in the post-2000 era because of the effect of the digital modalities and capabilities, I felt the urge to bring the contextualization I started in the Chapter 4 until today's contemporary situation both chronologically and contextually. To serve this end, in the Chapter 5, I referred to the fundamental concepts and history of digital activism in the first place, and in the second place, to the intricate dynamics of digital activist translation under separate titles.

With the aim of establishing a solid conceptual ground on which later analysis could rise, in the first part of the chapter, I firstly traced the historical development of digital activism. The first discovery I made as a result of my investigation was that the most significant factor separating new social movements from the "older" (pre-digital) ones is the distinction between their modes of mobilization and their use of newer technologies of communication. With regard to the fundamental traits of new social movements, specifically digital activism, it got evident that there is no total break with the earlier activist movements and the ways

in which they were performed. In other words, as in the past, a particular set of people attempt to bring about sociopolitical changes by attempting to develop a collective consciousness that aligns with their shared interests on digital platforms. These people seemed to be regarding themselves to be active participants and act again on the concept of voluntariness. However, the potential and strength of digital has changed activism in a number of ways.

Despite a couple of successful use of digital technologies in the 1970s with activist-like purposes such as sending the first mass messages during the Vietnam War and then the Watergate scandal that resulted in Nixon's resign, the use of and interaction with the internet was unsystematically conducted and limited both in volume and content up until the late 1990s when the internet and digital technologies started to be widespread in use globally, and hence was integrated into new social movements. Accordingly, my analysis indicated that the first systematical periodization for the developmental path digital activism was made only in the mid-1990s as most of the existing literature agrees upon.

Accordingly, I discovered that the developmental process of digital activism can be analysed in four waves with each emphasizing the mass mobilization feature of new social movements. Between 1994 and 2001, the first multimedia environments were established. Following that, from 2001 to 2007, the traditional media channels such as television, newspaper and radio lost some of their dominance to alternative internet sites as new media channels in circulating news. The third wave from 2007 to 2010 displayed the first successful digital media campaigns including Obama's presidential election in addition to the first emergence of environmental activist movements in digital platforms. Finally, in the fourth wave from 2010 to 2014, hacktivist attempts started to dominate the internet including

those by the Anonymous Hacktivist Platform and the revelation of WikiLeaks documents. This final wave contributed to the fifth wave which, based on my observations, proves that digital has started to function as an alternative site for conducting activism. This makes sense especially when considering that activists utilize internet and digital technologies on the grounds that traditional media channels are violated or overcontrolled by states in addition to the fact that internet and digital technologies reduce the costs of doing activism while facilitating fast communication and the processes of organizing and being organized for masses.

It was also impossible for me during my quest not to encounter the increasing scholarly concepts which have been developed to study digital activism systematically as well. These conceptual approaches apparently emerged out of the necessity caused by the confusion created as a result of various terms such as cyber or cyborg activism used to cover digital activism. Among all, I realized, the concept of digital activism appears as the most frequently preferred one since others were not considered fit as they were thought not to be inclusive of all the tools that can be used on the internet for activism, or the settings such as web-pages vs. Instagram-like social media platforms, in other words, digital infrastructure of activism which includes also such factors as time-friendliness, scale, speed, and low-cost.

On the basis of these conceptual developments, the existing literature points at a very crucial observation. The internet's ability to facilitate the quick and easy organization of social movements is the most basic aspect contributing to the instrumental value of digital activism. My investigation into that made me to discover the most influential seven functions that enable digital platforms to be perfect fit for activism and activist translation, and these are identity, conversation, sharing, presence, relationships, reputation, and community building. I discovered

that this preference revealed itself even in the statistics displaying that around 80% of those who engage in activist interventions in general create and disseminate activist content on digital networks, and approximately 86% of those who support activism in general believe that activism has evolved over the internet and is now very successful in achieving its objectives. It appears that activists no longer solely rely on, or prefer, in-person gatherings, nor do they favour using conventional techniques in their contemporary struggles.

This phenomenon I also observed in our local Turkish context as well. In the Turkish context, the Gezi Protests in 2013 gave rise to a new wave of internet activism. The Gezi Park Movement garnered the attention of traditional media outlets, particularly following the online activism and hacktivism actions. In my discussion, I stressed the significance of ‘digital space’ at this point since the Gezi Protest movement took place in two dimensions: on the streets and on internet platforms. There, social media material was effectively employed as a means of digital activism. Caps, short clips and the like gained popularity with the intention of offering an alternative political discourse and counter-narrative to the prevailing hegemonic political discourse and understanding for those diverse volunteer activist translators who came together with a common narrative and objective.

In the second part of the Chapter 5, I tried to discover, analyse, and present the features of the successful interaction between digital platforms and activist translation in addition to the layers of transformation that have been affected by this interaction within the scope of digital activist translation. Hence, here I searched for answers to another research question of mine which asks: Through which concepts do digital activist translators define the values, goals, strategies, forms of organization, and collective work adopted by the agents (digital activist translators)

in the networks that establish the digital activist translation movements? This was a crucial step for this dissertation since they constituted the main model and layers of analysis I adopted in unearthing my field data.

This section developed based on the two overarching facts I observed during my analysis. Firstly, by using activist translatorial strategies on digital platforms, such goals as overcoming obstacles and opposing hegemonic narratives while advancing alternative viewpoints are made real. Secondly, these strategies are being utilized by deliberately and purposefully functioning agents: digital activist translators.

My investigation into the focused research at the nexus of digitalism and activist translation revealed that, according to the existing studies, digital platforms offer a site for activists to disseminate their translations, support the activist agendas they embrace, and connect with a larger audience. The digital translations on these platforms which guarantee communication, also assure the survival of the activist-themed culture they have established. Through multimodal modifications, hyperlinks, and other methods such as employing hashtags, these platforms enable more collaboration and coordination between translators and activists as well as a more rapid and simpler dissemination of translated content. Consequently, much of the research presented here also asserted that texts no longer just originate but also circulate on digital platforms while crossing national boundaries and using a variety of media including spoken, visual, and audio.

Despite being limited in discussion, these studies problematized digitally operating activist translators as well. They indirectly implied that there is now a translator profile who is now interventionist and agenda-driven, which shows that activist translation has transformed the role(s) of translators in many ways.

Therefore, this kind of digital-based and activist translation movements aimed at creating solidarity and network among like-minded people and translators have various reflections in practice as well.

Digital activist translation communities are, therefore, the foundation of activist culture established on those platforms. These collectivities were observed to function on the crucial tenet of crowdsourcing, which transformed activist culture into a participatory culture of convergence.

Crowdsourcing on digital platforms seems also to have drastically changed the reasons and ways translators read online content within the scope of digital activist translation. It was realized that their true joy lies in this sensation of belonging to and contributing to a community, which has made them active members capable of helping to produce the products they love or promote the principles they believe in while also putting them more in the forefront than products of translation. In addition, thanks to the crowdsourcing digital activist translation, the lines between amateur and professional, work and leisure, are also blurred by crowdsourcing, which is a significant breakthrough in shattering the stigmatized and preexisting dichotomies in translation studies. For this reason, crowdsourcing is an effective democratizing technique as well.

Translation has often been seen as an 'invisible' activity, but thanks to these mass participation activities, a different perception of translation develops compared to the traditional one. Addressing a much wider and more popular audience, these projects will help raise awareness about translation. It better the status of translation, and also helps the notion of translator evolve into a digital activist translator concept in the context of being translatorial agents who are both consumers and producers of the activism-induced practices. Moreover, it was discovered that digital activist

translation contributes to both ‘intellectual’ activism and also the practical and corporeal effort of coordinated action the grounds that it is performed on digital activist translation platforms which operate as crowdsourcing places of social interaction, and information production and consumption.

Most of the existing studies elaborate on crowdsourced translation used in translations on Web 2.0-based social media platforms with a universal perspective; unfortunately, they remain limited because they, unlike this dissertation, primarily problematized all the discussed digital activist translation practices predominantly through the focus of feminist activism only. Moreover, they did not mention any evaluation on the administrative structures including the hierarchical stratification of translators on those platforms, nor did they discuss the modalities of digitality, what it offers, its capabilities, limitations, objectives, processes, and ethics. Furthermore, they analysed only style and word choices used in translations. Nevertheless, they fail to realize and integrate the fact that, in the scope of today’s new social movements which underline mass mobilization and identity, crowds possess a lot of power to organize people and create awareness through action. This was, thus, one the main foci in this dissertation. Furthermore, the main deficiency in the existing literature is that the translation-created texts chosen to be analysed in these research studies were selected from popular material. Even if limited oblique readings and deductions can be inferred from those regarding activist writings and translations, they were mainly left outside of analysis. However, as this dissertation underlined, their interaction is definitely worth analysis with critical insights.

In the third part of the chapter, I investigated into language and textual particularities of digital media platforms with regards to digital activist translation. Aside from the issue of ‘why digital activist translators translate’, which has been

raised a lot so far, I dwelled upon what they translate and how they translate it. I noticed a few notable features of texts that are translated on digital activist platforms, and within the scope of this dissertation, I analysed the most prominent three of them: language, textual structure, and citationality.

Departing from the argument above, it can be claimed that translators can use language tactics to promote or undermine dominant narratives and the present status quo in order to forward an activist goal that has been predetermined. Through linguistic, extralinguistic, or content-based interventions, the viewpoint and tone of the text are changed on a micro level to suit the activist agenda and to represent the translators' ideas.

As I searched for answers to these peculiarities, I discovered that, as a result of literature being translated into Turkish and the subsequent creation of a cultural repertoire through innovative efforts in digital activist translation, a language unique to this genre is also beginning to emerge. That is a unique contribution and a perfect example of metrolingualism. All of these emphasize that studies on activist and digital translation within the field of translation studies offer a helpful resource for introducing cutting-edge methods and ideas in this area.

Regarding the transformations observed in textual structure in the scope of digital activist translation, my close investigation unravelled that it is no longer applicable nor is it practical to discuss a text structure in terms of translation where a single paragraph or sentence is studied as in traditional textual analysis. Rather, digital technologies provide texts with dynamic multimodality via several variables such as videos, photographs, sound, and also via intertextual references, keywords on the web page, follow rates, likes and dislikes, comments, tweets with a specific topic, hashtags, and the like. Therefore, translating hybrid texts that traverse borders

between single and multiple authorship in addition to blending written, visual, and spoken material within a hypertextual setting is on its way of becoming the usual practice.

Given that the purpose of digital activist translation is to promote sociopolitical change, one could argue that the translation should consider the target audience in order for them to follow and absorb the activist messages, thereby increasing awareness. In order to address this, I discovered, digital activist translators occasionally alter the translation using multimodal augmentations. This allows the audience to identify with the material, recognize connections between the messages and their own context, and provide a strong foundation for the messages.

Additions, explanations, and similar elements are part of this multimodal mediation/augmentation method; nevertheless, rather than as paratexts, they function as textual extensions for the texts in digital activist translation. However, adding originality to textual formation by locating and integrating videos, altering audio-visual elements, and modifying text to produce a multimodal and hypertextual text is more distinct from earlier discussions because it enhances and modifies the “proto-texts” to compose a metatext.

The mediation of such nonlinear and pluralized textual forms by digital activist translators frequently results in text structures with multiple layers. These contain comments boxes and separately accessible translated and untranslated sections. This is similar to a palimpsest translation — written and layered on top of one another although each piece is still somewhat discernible. Through intertextuality, multimodality, and hypertextuality between verbal and nonverbal communication, text structures with multiple layers, hence, were observed to be enabling a variety of unique reading experiences for each individual.

My further analysis revealed that particularly in the last decade, scholars of translation studies have become more aware of and have demonstrated increased, but limited, amount of interest in multimodality predominantly in the context of adaptation studies that are specifically focused on TV, theater, dubbing/subbing, music, localization for video games, etc. In these recent interest-showing examples within translation studies, unfortunately, the study of meaning-making through non-verbal media and its implications on any connected conceptualizations or theorizations was not fully addressed. Until this dissertation, these attempts of multimodal analyses were not included into hypertextual, digitally multimodal, multilayered activist translation works. Previous research just utilized these from the standpoint of intertextual analysis; but, as previously stressed, it did not problematize the transformations in their structures and the following effects on textual production. To put it succinctly, this dissertation, hopefully, paves the path for future, more in-dept conceptualizations of the complexity of multimodal texts by analysing such digital activist translation texts.

Regarding the transformations observed in in-textual operations on the focus of citationality in the scope of digital activist translation, my close analysis demonstrated that intertextuality and citationality are not the same. Both leave their mark on the text; nonetheless, the latter is more direct and authoritative than the former which might as well be indirect.

Citations have a pivotal role in translation activism, as my study demonstrates, by influencing discursivity and the activist positionality of the digital activist translator. Nonetheless, the current literature does not problematize citationality with respect to multimodal and multilayered translations in activism since those citations incorporated into digital activist texts cannot always be found in

written mode. They are, for instance, oftentimes in the form of a video with an important person addressing in it; it can, thus, function as a citation. For this reason, citationality is not addressed in relation to multimodal and multilayered activist translations on digital platforms in the studies that are currently available. This could be a novel addition made by this research, in my opinion.

In the fourth part of the chapter, I investigated into the discussions of ethics and accountability in digital activist translation. My investigation displayed that there have been various recent approaches to discuss ethics in translation practices and theory. Starting from the ethics conceptualisation under the approach of virtue and contractual ethics which emphasizes the virtue of fidelity, the ethical discussions within translation studies have developed a great deal so far with the recent problematizations ranging from ethics of postcolonial translation, feminist translation ethics to posthuman translation ethics, and activist translation and ethics. This maturation, as my examination showed, owes its initial success to the feminist, queer, and postcolonial discussions in translation that took place in the 1980s and 1990s, as well as the activist and postmodern translation practices that reject objectivity, neutrality, impartiality, and the one and only truth. In the light of this, re-examining the discussion of ethics based on the actual or potential consequences of an action from an activist and more motivation-oriented, goal-directed/more utilitarian, translator-led, and intersectional point of view became necessary.

Building upon this, I argued, all this developmental process of activist translation and its interactions has undoubtedly been aided and modified by globalization and digitalism, which have also contributed to the development of new, more expansive viewpoints. New insights on translation ethics can emerge from the digital codes surrounding the translation product, the translatorial actions occurring

around communities with diverse online work environments, and the multi-identity translator profiles that form such network-based translation communities. Therefore, I realized that new ethical choices should be multifaceted and contextualized, and they should be supported by a desire and passion to write and translate in order to spread activist knowledge and start change in actual praxis. In this regard, it became clear that the topics of activism, volunteerism, intentional interventions, professionalism and non-professionalism, and non-profit organizations were essential components to be included in the ethical talks around digital activist translation. Moreover, according to the active and interventionist role of the translator now, the concept of fidelity and activist translation ethics should be revisited because “[f]idelity is to be directed toward neither the author nor the reader, but toward the writing project — a project in which both writer and translator participate” (Simon, 1996, p. 2).

In the fifth part of the chapter, I investigated into the discussions on utilizing machine translation in digital activist translation. The review of previous studies revealed that machine translation is essential to the translation and dissemination of information; however, there are a number of concerns with using machine translation for activist goals, including reliability and accuracy. Overall, I discovered in the literature that machine translation has both established and emerging applications that are contentious in the context of digital activist translation, particularly in these days of globalization and digitalism, with activism serving as the primary driving force. Studies generally agree that machine translation speeds up the spread of activist messages and gives digital activist translators more time to translate more activist texts, even though most of them still recommend human translators for the final touch.

In the final part of the chapter, I delved into the discussions on the potential of pro-bono or volunteer activist translation's becoming a commodity in addition to the risky instances of activist translators' efforts being taken advantage of via digital activist translation platforms. My investigation into the phenomenon made me realize that digital activist translation and such platforms have several noteworthy risks and dangers as well. Among these risks and challenges that have been caused by the advancements in field of translation, there are the management of production networks by middlepeople, the unilateral creation of intellectual and data property rights, a depreciation of the abilities and output of translators, and the potential for censorship and repression of activist translators on digital platforms. Even though it has been recorded in only a few cases worldwide, the widely dispersed and untraceable nature of the internet, in addition to the misguiding pseudoactivist translator-administrators seemed to be a factor that may lead to the exploitation of the activist translators' good intentions which align with their activist goals and agenda.

Unluckily, pro-bono activist translation efforts have not received the attention they deserve in the literature when it comes to contemporary ethical concerns regarding them. There is very little research that analyse the possible drawbacks of digital platforms, especially when considering the fact that there are very few studies on digital activist translation in general and none in the Turkish context. There could be a lot of reasons for that but based on what I observed in the field, the two main ones are that translation phenomena are typically problematized through written and literary documents, and digitalizing activist translation is a relatively new development. Thus, this dissertation aimed to fill up another vacuum in the translation studies literature by giving it the specific and urgent attention it needed.

Based on all these theoretical and conceptual grounds and analyses I closely scrutinized, in the final Chapter 6, I presented my answers to my research question that asks: Can it be stated that the new digital socializations reconstruct the textual structures of translations, practice of translation, and the identity of the translator? I presented the findings on the three main themes out of my fieldwork and, then discussed them. In the first part of the chapter entitled “Textual Modalities on Digital Activist Translation Platforms”, I juxtaposed and contrasted exemplary non-literary translation-induced ‘augmented’ textual materials created and disseminated on various digital activist translation platforms. Based on this, I discussed how, in relation to digital translation-based activist textual creation, the format and particular language usage underwent structural and compositional modifications. To put it briefly, I demonstrated and provided examples of how norms associated with textual creation have been altered by digital activist translation.

My in-depth analysis indicated that the transforming textual modalities on digital activist translation platforms are categorized into five main areas of alteration as the data indicated. These are multimodality, machine translation utilization in digital activist translation, hypertextuality, citationality, and multi-layeredness.

As for the multimodality, I initially argued that the new dominant textual production method on digital is user-generated/derived content. Users here are digital activist translators as consumers who then become producers of the same material. This user-generation, I argued, is a translation-induced textual mediation, and this mediation consists of the integration of such multimodal elements as photographs, videos, sound and the like. Translation is essential to the texts created and published on digital activist platforms as can be inferred from the examples. These translation-induced meta-texts are nearly universally mainly (91.6%) multimodal in character. It

is important to remember, though, that in contrast to many other comparable studies that have been mentioned in the literature, these multimodal components on digital activist translation platforms do not always function as paratextual or peritextual elements; rather, they are sections of the main texts that are used frequently to replace entire paragraphs or sentences. To put it another way, the written words at the centre and those additional (so called paratextual) multimodal parts that surround it are one and the same.

As for the machine translation utilization in digital activist translation, I discovered that rapid activist message distribution is made possible by machine translation, which also dramatically boosts productivity and allows for advances on time management. However, the textual materials and interview analysis indicate that particularly during textual production, activist translators on digital platforms gain from machine translation in two ways.

This first type of practice relates to multimodal digital activist translation texts that may contain videos or brief clips with subtitles created either automatically by YouTube or by the responsible translators using relevant studio programs; in all cases, the reader is able to see or hear the original text in addition to the translation. At this point, I also noted that the cases where automatically-generated subtitles are used may legitimately raise concerns about the authorial legitimacy of the “compiled” digital activist translations on such sites. However, there exists an additional and contentious second use of machine translation in the context of digital activist translation. My investigation made me realize that occasionally, volunteer digital activist translators use translation programs to translate from the languages they do not speak in order to promote social change, reshape public narratives, and develop counternarratives that are acceptable and useful. Nevertheless, I came to

understand thanks to my analysis that the usage of machine translation is nearly always subject to a post-editing and revision process that is supervised by humans in order to incorporate the activist tone. In terms of translation, this indicates the coexistence of a human and a machine agency.

As for the hypertextuality in digital activist translation, I emphasized that because navigating among multiple digital documents and pages is so convenient, hypertexts are almost a standard feature for all writings on digital platforms. It is important to remember, though, that hypertextuality offers two purposes in digital activist translation. First, it is often used to provide interested readers with access to relevant and comparable materials for additional reading. However, the second usage is especially important and unique to digital activist translation since it integrates the other text as a supplementary element of the major translation-induced text instead of directing the reader to another text outside of the main text. The meaning and message contained in the host text are constructed within a hypertextually integrated text. As for this second role of hypertextuality, I stressed that translating a digital activist text and developing a culture repertoire requires such language-specific mediations because culture repertoire formation is not a one-text task. It must as well be included into the activist narrative and repertoire that already exist as well as the broader cultural accumulation in this area. Additionally, the links and microhistories that are discussed or not in it must be transmitted as well. Today, this addition is made possible in the digital world through multimodality (videos, gifs, etc.) and hypertextuality.

As for the citationality in digital activist translation, I emphasized that intertextuality and citationality are distinct concepts even if they are closely associated notions, particularly in this study. Both leave their mark on the

text although the latter is more direct and authoritative than the indirect former one. Since they offer improved contextualization and reframe the way the proto-text is interpreted in the target culture and system by introducing an extratextual multimodal citational element into the meta-text as an essential component, this second and more direct form of multimodal and hypertextual citations can be seen as a type of translation activism. Additionally, they shape the translator's active positionality as founders of discursivity. It, therefore, makes complete sense to accept this kind of first-hand citations or multimodal quotations as alienating or foreignizing mechanisms, hence, interpretive re-framing translatorial devices in digital activist translation.

As for the multi-layeredness in digital activist translation, I observed and argued that translation-induced activist texts on digital are composed of multilayers and each is a distinct, easily recognizable component of a translation-induced meta-text with respect to its origins and production/mediation process. However, I highlighted that this is the direct outcome of the digital activist translators' choice and execution with the intention of creating an activist meta-text that best serves the translators' activist goals.

In these layers of footnotes and preface-like indigenous additions, for instance, the translators might notify their audience that “çeviri metnin ilk kısmıdır (translation is the first part of the text)” for the texts composed of translated and indigenous parts together, or they might directly address the audience with an activist message while welcoming them as if they were holding an activist poster sign. Together, all the layers I observed, are carefully chosen and combined to create a ‘whole’ meta-text. As a result, in terms of digital activist translations, I did not consider those augmentations, additions, or mediations to be ‘extra’ textual because

each one functions as an internal, incorporated, and constituent layer of the meta-text; without one, the meta-text would be lacking in function, content, message, or even in all of these areas.

I discovered something noteworthy about the presence of another unique and fascinating layer during my investigation. This layer is the dynamic comments layer. It can appear either as interactive boxes, which are more popular, or in less frequent “reach us” forms on social networking. The majority of the digital activist translation platforms examined in this study had comments sections; in fact, 89.6% of all the texts examined had either a passive or active comments section. These comment sections functioned as interactive layers of translation-induced meta-texts, the primary part of these texts extends into those layers, inviting users to engage with the text, offers constructive criticism, and propose more translations into the receiving repertoire. Once more, every written comment by the readers in these layers could be uniquely identified with the real names or pretend identities of the people who left them.

As for the specific language use in digital activist translations and on such platforms as the last textual point of analysis in digital activist translation, I discovered that in addition to the textual structure that is especially notable on digital activist translation platforms, language use also stands out in terms of how activist content is linguistically and innovatively manipulated and treated in meta-text. For example, I exemplified how the Lubunca lexicon developed and changed in Turkish as a result of digital activist translation. The important conclusion I drew from this was that it happened as a result of digital activist translation and translators who either completely transfer or partially appropriate both Lubunca and non-Lubunca transfers. The vocabulary exclusively related to digital activism has, thus, evolved

through the new additions drawn from the experiences of various communities worldwide. The important thing to keep in mind in this situation is that digital activist translations on internet platforms are what brings these experiences of various communities throughout the globe to Turkish activist audience. Additionally, a number of neologisms that are unique to the digital activist translator community exist. Consequently, I discovered that there is a unique language evolving among digital activist translators on these platforms that is difficult for outsiders to understand. As a result, it suggests that in these circumstances, the translator, acting in the capacity of a designer, has a responsibility to modify what they convey in accordance with the activist agenda and the surrounding context.

In the second part of the chapter, I tried to answer another research question of mine which asks: Can it be stated that digital activist translators are partly carriers, maintainers and even spokespeople of new social movements built within digital network-type relationship patterns? Driving from the data out of the interviews with people who translate for activist objectives on digital platforms, I examined the findings on digital activist translators as subjects with modified roles, and on the debates about translator visibility and anonymity as well as the ways others conceive of them.

My in-depth analysis unravelled that the evolution of globalization, digitality, and the internet is the driving force behind the diversity and alteration of the roles that digital activist translators undertake as agents. Thus, digital activist translators might be regarded as more than just language facilitators based on this interconnection. As a result of analysis, I discovered that especially since activist translation started to digitalize, they have carried out a variety of tasks such comment

supervision, site design, wordpressing, translation, editing, copyediting, web-administration, and so on. What is noteworthy, though, is that these roles are taken on and carried out by digital activist translators who organize around common narratives because they feel that they still contribute to the larger goal of activist struggle in whatever manner that they can. Furthermore, I realized that digital activist translators keep identifying themselves as digital activist translators as long as they play any part in this.

Furthermore, my investigation helped me discover that through their multimodal, hypertextual, and multi-layered textual mediations, they were also performatively conceptualized as organizers, norm-challengers, historiographers who re-write histories and narratives of activism in tandem with their shared narratives as organic intellectuals, and archivists who support the development and enhancement of the Turkish e-repertoire of activism.

This conceptualization of digital activist translatorship can be noticed as a postmodern and deconstructivist move since it challenges the consuetudinary conceptualizations of visibility and anonymity and dichotomies of translator as professional versus non-professional/amateur while giving rise to new terminologies and notions as engaged vs activist translators. In addition, the circumstances in which people from diverse backgrounds engage as digital activist translators raise new questions about “who is a translator”, and “how such various forms of visibility as collective and institutional agency/ies are re-constructed”. Consequently, it became clear that the meaning and actions of a digital activist translator are shaped not just by language conventions but also by their interactions with other members of the digitosphere where participatory culture, collectivity, and convergence dynamics are vital.

In the third section of the chapter, I tried to explore more in-depth the particularities about the intricacies of digital activist translation while exploring how it evolved into a novel form of conducting activism with a range of goals, intentional collective interventions, and the construction of activist counter-narratives and resulting repercussions that connect theory and street activism.

In this chapter's last and most comprehensive section, I provided a detailed examination under five key areas of examination. Initially, I offered a discussion about the research results pertaining to the structural foundations of digital activist translation platforms and the practice of digital activist translation which has its own distinctive applications. Secondly, based on the material and interview data, a distinct set of dynamics within the context of digital activist translation were expounded upon. Thirdly, I talked about and gave a presentation on digital activist translation strategies. Fourthly, I made an effort to reconsider ethics from the perspective of activist digital translation. Lastly, under the fifth part, I examined the fundamental motives behind digital activist translation as well as the possibility of being taken advantage of under the pretext of such pro bono activist work.

My investigation unravelled that there are three primary peculiarities in the structure and dynamics of digital activist translation platforms which serve as junction sites of the digital and street. First of all, because these platforms are democratic, multilateral, and crowdsourced environments, digital activist translators no longer expect financial gain but voluntarily wish to take part in the solidarity and collective successes. Secondly, these platforms employ a horizontal hierarchy to manage their administration, meaning that no one is in charge and that the translator(s) nearly always has the last say on textual decisions even after collective debates. Thirdly, they serve as dual-purpose educational institutions where

professionals and amateurs collaborate to create and disseminate information. On digital activist translation platforms, experts teach novices about translation while simultaneously learning from them about their area of expertise. What is fascinating to me about this situation was that professional translators might turn into amateurs in certain aspects even in the sector where they practice activism. Thus, a potential that is harder to attain in ‘real’ life is realized in this digital realm.

My research revealed that one of the most significant accomplishments and results of the act and process of digital activist translation has been the establishment of an e-repertoire. This e-repertoire of activism is an umbrella concept within which the sub-repertoire of each activism theme enriched or developed almost from scratch. Building upon the existing pre-digital ground, the e-repertoire of feminist activism continued to develop. Likewise, the e-repertoire of queer activism flourished via digital on an already existent but young pre-digital period. As for environmental activism, it was found that it grew within and through peri-digital period of the 2000s almost from scratch. Nonetheless, while progressing primarily in themselves, as a result of the increased interactions among them thanks to globalization and digitalization, they also started to cross paths with one another. In so doing, it ensured intersectionalities in between. Thus, “cross-border activism” became viable with the advent of digital activist translation. Furthermore, digital activist translation modified each of these activist movements while also enabling local repertoires to become glocal. Put differently, digital activist translation facilitated the worldwide development of an activist repertoire and an international and supranational activist awareness even though these processes developed more slowly in particular societies. As a result, it emerged as the main impulse behind the uneven and combined worldwide growth of activism.

This e-repertoire(s) of activism I preferred to name as “dynamically re-constructed and collectively-augmented translation-induced intersectional digital activism repertoire” (çeviri temelli oluşan ve dinamik olarak değişip gelişen kesişimsel ve dijital kolektif aktivizm repertuarı) in a way to recap all its peculiar features. Additionally, I found that this e-repertoire evolved into a counter-e-repertoire. Because it is constructed and positioned in contrast to an established hegemonic repertoire, I thought the term “counter” is more appropriate. This transforms digital activist translators into counter-repertoire constructors in addition to being counter-narrative constructors. These creators of counter-repertoire introduced a variety of options into the local repertoire of activism such as narrative and experience. These new imports generated discussions that led to new discoveries and aided in the development of an e-repertoire of activism and counter-narratives inside the Turkish polysystem. With regard to both scholarly and practical consequences, narrative appears to be among the most significant options that have been included into local repertoire.

By introducing narratives, digital activist translators created awareness and assisted society in thinking about activism and activist politics as well as positively impacted the visibility of activist communities and digital activist translators in addition to activist policies and politics. They, in return, also later triggered further particular discourses and narratives thereupon. On the other hand, through digital activist translation, also experience was brought in as an option. In this process, experience as an option transcended national boundaries to reach collective consciousness and a “we” identification. Incorporating experience as an option into the local activism repertoire led to the establishment of global networks, solidarity, and collectives. Therefore, I contended that because this digital activist translation-

induced e-repertoire is simultaneously passive and active in Even-Zohar's (2002) terms, it accomplishes both crisis management and intellectual building roles.

Moreover, digital activist translation operates on such a dynamic e-repertoire that it creates a self-sustaining developmental mechanism. The texts in this mechanism are multifaceted; they provide opportunities for possible free agents to engage in. Consequently, all of these set the stage for the independent producers/translators to become 'free agent producers' by firstly becoming the consumers of the texts and comments that are hypertextually incorporated.

This particular structure and mechanism behind, hence, establish the digital activist translator as an authority in assessing the demand and selecting the most effective means of meeting it within the context of the activism repertoire since there appears to be a methodical translation process that is planned and developed from the ground up. This methodical translation process involves both source/proto-text analysis and the subsequent meta-text production.

In addition to the transforming ways of textual analysis as to selected texts to be translated, I also observed in the data that there are a couple of novel, rarer, and unique strategies of textual production/mediation within the scope of digital activist translation. These strategies are augmentation (making the message more effective by changing the usual written paragraphs of the texts with such other components as images, videos, hyperlinks, tweets, comments layers, hashtags, direct quotations and first-hand citations), perspectivation (incorporating the digital activist translator's subjective and individualized viewpoint in the form of indigenous contributions), foregrounding (bringing novelty and deviating from standard uses of language), literaturization ('intentionally' including digitally-accessible external theoretical sources into translation-induced meta-texts so as to establish a scientific foundation

for the activism theme and link the literature that already exists to one another), mitigation-downtoning (softening the most nipping parts of the proto-text to facilitate the acceptance of the idea), aggravating-uptoning (oversharpening the critical tone existing in the proto-text beyond the desired level of sharpness), omission of Turkish /-dir/ suffix as a grammar-based strategy (getting rid of the uncertain tone in language), composing two-version mediations of meta-texts (one longer for websites/blogs and one in pill-form for Instagram/Twitter[X]).

All these modifications in the process and product of translation as well as those changes in translator roles and conceptualizations were found to be stirring further discussions and themes of translation practice and theory. The first one of them is, expectably, ethics. Therefore, in that part, I tried to answer another key research question of mine which asks: How can the ethics discussions be revised to include such digital new ‘collectivities’? Such new perspectives on translation ethics are made possible by the digital codes surrounding the translation product, the translation actions occurring around communities with diverse online work environments, and the multi-identity translator profiles that form such network-based translation communities.

Therefore, I realized that new ethical preferences should be multi-layered and contextualized. They should also be guided by a desire and passion to write and translate in order to spread activist knowledge and start change in actual praxis. In this context, in addition to the basic and important criterion of fitness for purpose which emphasizes the significance of the viewpoints and stances of the digital activist translators, the issues of non-profit, volunteer-driven, professionally or unprofessionally conducted activist engagement also require to be problematized in the digital activist translation ethics. In this regard, I looked for

answers to one of my primary research questions that asks: Have the ethical responsibilities and stances of digital activist translators changed? If they have changed, in which direction and with which concepts can it be examined?

Digital activist translation now contributes to the realization of a new ethics approach in this area, it shifts from a contractual to a more utilitarian perspective. The ethics approach and the virtues prioritized should be revised in a way to be more inclusive and thorough of various actors, elements, and agents as there is not any agreement in digital activist translation between legally-responsible parties, and there is no dispute emerging out of a contractual disagreement or violation.

These observed transformations did not occur in the best desired manner unfortunately. Although these transformations yielded positive and desired repercussions and ramifications in practice, my investigation into these phenomena made me also realize the undesired and negative ones too. Hence, in this final part, I searched for answer to the following question: Are digital activist translation platforms purely activist-benefit and profit oriented? Is it possible for such digital activist translation efforts to be misused in some way? I found out that digital activist translation comes with its own challenges; however, I opened only the four most frequently mentioned four challenges into discussion in this dissertation.

Firstly, as representatives of digital activist platforms, translators reported that they almost constantly find themselves in legal circumstances where they must stand up for themselves and make statements for these platforms. Secondly, digital activist translators claimed that translating news on activist events and important updates on both legal and civil matters presented a significant challenge since it involved dealing with inaccurate or misleading information, which left them feeling uncertain and wasting a lot of time.

The third difficulty is particularly intriguing since, in such democratic and egalitarian environments, it should be completely unexpected. Based on their gender, even digital activist translators of some feminist platforms may marginalize other digital activist translators by judging them to be “not feminine enough” to be included as subjects or objects of feminist activist translation as the data showed.

Finally, the fourth challenge was discovered to be the possibility of leading digital activist translators to translate under the cover of activism in exchange for rewards such as solid accomplishments and collective success. However, these websites and the usual patrons behind them may be taking paid jobs from clients and then assigning the work to digital activist translators as an activist translation task to be completed pro bono. This results in translators working for a translation bureau while they believe they are translating for free in accordance with and for the benefit of their collective activist narrative as the findings suggest.

Before closing my concluding remarks, I should acknowledge that there were three primary challenges for me in this research. The first being the lack of standardized and widely-accepted terminology to refer to general activism and especially digital translational activism concepts. The second challenge was the constant shut-downs of the focal digital activist translation platforms upon legal complaints, and the rapid changes or complete erasure of the digital content. The third challenge was actually a broader one which is also among the reasons of the former: lack of related literature on both activist translation and digital activist translation especially in Turkish context. Therefore, the theoretical framework adopted has been mostly a Eurocentric one which sometimes challenged me while explaining local experiences and concepts. Moreover, the limited existing literature is mostly dominated by feminist translation literature of mostly non-digital literary

works followed by relatively recently developing queer activist translation. However, I do believe that these challenges posed as breaking points for this thesis where new ideas and contributions flourished.

It is my sincere wish that this present dissertation has shed light on and demonstrated the close relation and interaction among translation, activism, and digitality within Turkish context while highlighting the need to revisit the concept of the output of the translatorial activity. As I underlined before, despite the deferred yet increasing enthusiasm in activist translation in the academic studies around the world, this field has remained relatively underproblematized by the translation scholars in Türkiye. In this respect, although this dissertation encountered setbacks during the research including frequent closure of the focal digital activist platforms and the replacement of the digital content, it will not only contribute to the studies combining activism, translation, and digitality on macro scale but also become one of the pioneering studies as to different themes of activism in translation in Türkiye. Hopefully, this study will, thus, unearth the transforming textual production dynamics of digital activist translation as well as the modified translator roles and agency, and repercussions of digital activist translation as an act and process on novel ethical considerations and challenges/risks possible to encounter.

In my opinion, this dissertation will open up new avenues for study on digital activist translation because it may result in a variety of viewpoints for this underexplored field. By presenting digital activist translator agents/activists as strong and committed to challenging and changing the dominant narratives in academia and society, I hope this study will also increase awareness on digital activist translators, activists, and translators in general in the Turkish context.

APPENDIX A

ETHICS COMMITTEE APPROVAL

Evrak Tarih ve Sayısı: 08.12.2022-101212

T.C.
BOĞAZİÇİ ÜNİVERSİTESİ
SOSYAL VE BEŞERİ BİLİMLER YÜKSEK LİSANS VE DOKTORA TEZLERİ ETİK İNCELEME
KOMİSYONU
TOPLANTI KARAR TUTANAĞI

Toplantı Sayısı : 37
Toplantı Tarihi : 30.11.2022
Toplantı Saati : 16:00
Toplantı Yeri : Zoom Sanal Toplantı
Bulunanlar : Prof. Dr. Feyza Çorapçı, Doç. Dr. Arhan S. Ertan, Dr. Öğr. Üyesi Yasemin Sohtorik İlkmen,
Dr. Öğr. Üyesi Ayşegül Metindoğan
Bulunmayanlar : Doç. Dr. Senem Yıldız, Dr. Öğr. Üyesi Harun Muratoğulları

Erdem Akgün
Çeviribilim

Sayın Araştırmacı,

"Activist Translation in Turkish Digitosphere: Transforming Translation Process(es) and Translator Role(s)" başlıklı projeniz ile ilgili olarak yaptığımız SBB-EAK 2022/87 sayılı başvuru komisyonunuz tarafından 30 Kasım 2022 tarihli toplantıda incelenmiş ve uygun bulunmuştur.

Bu karar üyelerin toplantıya çevrimiçi olarak katılımı ve oy birliği ile alınmıştır. Onay mektubu üye ve raportör olarak Yasemin Sohtorik İlkmen tarafından toplantıya katılan bütün üyeler adına e-imzalanmıştır.

Saygılarımızla, bilgilerinizi rica ederiz.

Dr. Öğr. Üyesi Yasemin
SOHTORİK İLKMEN
ÜYE

e-imzalıdır
Dr. Öğr. Üyesi Yasemin Sohtorik
İlkmen
Öğretim Üyesi
Raportör

SOBETİK 37 30.11.2022

Bu belge, güvenli elektronik imza ile imzalanmıştır.

APPENDIX B

SEMI-STRUCTURED INTERVIEW QUESTIONS

1. Aktivist amaçlarla çeviri yaptığınız dijital mecra(lar)da ne tür görev ve roller üstleniyorsunuz?

(What kind of duties and roles do you undertake in the digital medium(s) where you translate for activist purposes?)

2. Sizi bu tür dijital aktivist mecraları takip etmeye, oradaki çevirileri okumaya iten faktörler ve temel motivasyon nedir?

(What are the factors and main motivation that push you to follow such digital activist channels and read the translations there?)

3. Dijital aktivist çeviriler yaparken ne tür stratejiler uyguluyorsunuz? Bu stratejiler bunun dışındaki çeviri iş ve/veya gönüllü çalışmalarınızdaki veya dijitalde çevirmediğiniz metinlerde benimsediklerinizden farklı mı? Farklıysa ne açıdan?

(What kind of strategies do you apply when making digital activist translations? Are these strategies different from those you adopt in your translation work and/or volunteer work, or in texts you do not translate digitally? If different, in what way?)

4. Bir şekilde parçası olduğunuz bu dijital aktivist çeviri özelinde yeni medya ve internet halihazırda benimsediğiniz çeviri etiğini, aktivizm etiğini ya da genel anlamda benimsediğiniz etik değerleri değiştirdi mi? Evet ise nasıl?

(In terms of this digital activist translation that you are somehow a part of, have the new media and the internet changed the translation ethics, the ethics of activism, or the ethical values you adopt in general? If yes, how?)

5. Dijital aktivist çeviri yaptığınız mecralarda benimsenen organizasyon ve yönetim nasıl ilerliyor?

(How are the organization and management adopted in the channels where you do digital activist translation?)

6. Bu topluluklar içinde iletişimi ve bir aradalığı nasıl sağlıyorsunuz?

(How do you ensure communication and coexistence within these communities?)

7. Bir kimlik, bir rol olarak aktivist çevirmen olmak size ne anlam ifade ediyor? Size nasıl hissettiriyor?

(What does being an activist translator mean to you as an identity and a role?

How does it make you feel?)

8. Bu tür dijital aktivist çeviri tecrübelerinde karşılaştığınız/karşılaşabileceğinizi düşündüğünüz avantajlar, dezavantajlar ve zorluklar nelerdir/neler olabilir?

(What are the advantages, disadvantages and difficulties you think you may encounter in such digital activist translation experiences?)

9. Çeviri, aktivizm ve dijitallik üçgenini nasıl değerlendiriyorsunuz? Aralarında bir ilişki veya etkileşim var mıdır? Varsa açıklayabilir misiniz?

(How do you evaluate the triangle of translation, activism and digitality? Is there a relationship or interaction between them? If there is, can you explain?)

10. Bu üçgende ve dijital aktivist çeviri pratiği dahilinde kendinizi nasıl tanımlarsınız ve konumlandırırsınız?

(How would you define and position yourself within this triangle and within the digital activist translation practice?)

11. Dijital mecralar için aktivist amaçlı çeviri yaparken bilgisayar destekli çeviri araçlarından/uygulamalarından yararlanıyor musunuz? Sizce bu araçların/uygulamaların bu üçgende yeri ve önemi nedir?

(Do you use computer-assisted translation tools/applications when translating for activist purposes for digital channels? In your opinion, what is the place and importance of these tools/applications in this triangle?)

12. Dijital mecralar için yaptığınız çevirilerde metin seçimi, çeviri süreci, karar alma mekanizmaları ve çeviri sonrası süreçler nasıl ilerliyor?

(How do text selection, translation process, decision-making mechanisms and post-translation processes proceed in your translations for digital media?)

13. Aktivizm ve aktivist olmak hakkında ne düşünüyorsunuz? Özellikle aktivist amaçla çeviriler yapmayı tercih ettiğiniz belirli bir alan var mı? Varsa nedir ve neden?

(What do you think about activism and being an activist? Is there a particular field in which you prefer to translate, especially for activist purposes? If so, what is it and why?)

14. Dijital mecralar için aktivist amaçla çeviriler yapan çevirmenlerin bu mecralardaki kimliği, görünürlüğü ve anonimliği hakkında ne düşünüyorsunuz?

(What do you think about the identity, visibility and anonymity of translators who translate for digital media for activist purposes in these media?)

15. Bu tür dijital aktivist çevirilerin yapıldığı mecralarda çeviri ve çevirmenlere yönelik mevcut olan algı, onların nasıl görüldüğü, onlara nasıl davranıldığı ve bu bağlamda mevcut olan söylem içerisinde nasıl konumlandıkları/konumlandırıldıkları hakkında ne söyleyebilirsiniz?

(What can you say about the perception of translation and translators in the mediums where such digital activist translations are made, how they are seen, how they are treated, and how they are positioned within the existing discourse in this context?)

APPENDIX C

QUOTES IN THE SOURCE LANGUAGE

1. 1990'larda feminizmi şekillendiren parametreleri anlamak için 1980'lerde kadınların siyasi taleplerini dile getirdikleri sosyal, politik ve kültürel bağlama odaklanmak gerekiyor. (Kırca-Schroeder, 2007, p. 79)
2. Her ne kadar biz bu geçmişten ancak 1990'ların sonuna doğru haberdar olduysak da, kadınlar 1900'lerin ortasında bu hak mücadelesini bir harekete dönüştürebilmiştir. (Çakır, 2010, p. 103)
3. Nezihe Muhiddin'e göre, kadınsız inkılâp olamazdı; kadınların ulusal inşâ sürecine katılması inkılâpların tamamlanması için ön koşuldu. (Zihnioğlu, 2003, p. 22)
4. Kadının statüsü Osmanlı dönemine kıyasla büyük ölçüde gelişme göstermiştir. (Tekeli, 1995, p. 12)
5. Yüzyıl başının kadın hareketinin Cumhuriyet'le köprüsünü kurmuştur. (Tekeli, 2010, p. 29)
6. Yazı devriminin 1928'de ilanıyla birlikte, yazılı kültürü geliştirmek üzere bilimsel alandan çok yazınsal alanda çevirilerin yapılması dikkat çekicidir. (Yazıcı, 2010, p. 23)
7. Kadınların kadın oldukları için karşılaştıkları sorunları sorgulamak, bu sorunlara çözüm aramaktı. (Arat, 1991, p. 10)
8. İşçi sınıfını bölen bir burjuva düşüncesi. (Zihnioğlu, 1997, p. 22)
9. Kadın bilincini yükseltmek, cinsiyetçiliğin kavramlarını oluşturmak, bunu toplumda deşifre etmek ve çözüm yolları oluşturmak için bir kadın kurtuluş hareketi başlatılmıştır. (Çakır, 2007, p. 437)

10. Önceleri kadın gruplarının önemsenmemesinden, belki Kemalist geleneğin kadın konusuna meşruiyet tanımış olmasından. (Arat, 1991, p. 16)
11. Ev içinde ve ev dışında, ücretsiz ve ücretli çalışan kadınların emeğine dayalı ve bu emeği değerlendirme [...] (Tekeli, 1989, p. 38)
12. Birey olarak kadınlara saygınlık kazandırmak, birey olarak en azından toplumsal hak ve özgürlüklerini kullanmalarını desteklemektir. (Arat, 1991, p. 14)
13. 1989'da düzenlenen Mor İğne kampanyasıyla kadınlar tacize karşı seslerini yükseltti. (Arat, 1991, p. 2)
14. Bize getirileceğini çok iyi bildiğimiz Batı kopyacılığı suçlamasını geçersiz kılacak bir Üçüncü Dünyalı feministti. (Tekeli, 1989, p. 37)
15. Kadın hareketi yalnızca otoriter devletin ataerkil kurumlarına karşı çıkmakla kalmayıp, aynı zamanda devletin kurumlarını da etkileyerek, politik düzeyde kadın sorunlarını meşrulaştıran ve devletin ataerkil ideolojisiyle içeriden savaşan bir kurumun oluşturulmasında etkili oldu. (Kırca-Schroeder, 2007, p. 98)
16. 2012 yazında, “kadın gündemini” sadece diyet, güzellik sırları ve ilişki tavsiyelerine indirgeyenlere inat, kadın gündeminin bir kadının ilgilenebileceği her şey olduğu fikrinden yola çıkarak açıldı. (Beş-Harfliler, accessed on March, 10, 2022)
17. Kadınların ve bilhassa Müslüman kadınların; gündelik deneyimlerine, toplumsal meseleleri algılayışlarına, ilgilerine, meraklarına, dertlerine, umutlarına, kaygılarına, mücadelelerine dair kendi sözümüzü söyleyeceğimiz bir mecramız olsun istedik. Kalemimizi, klavyemizi, tenceremizi, meyvelerimizi, şekerimizi aldık geldik. (Reçel, accessed on March, 10, 2022)
18. Bu alan sadece kadınların konuşabildikleri bir alan değil aynı zamanda o konuştukları konular üzerinden bir gündem oluşturan bir alan [...] Yüksek

siyasetin, daha geniş çerçevede kimlik siyasetinin veya başka türlü büyük harfle yazılacak siyasetlerin belirleyemediği gündemleri biz oluşturduk. (ReçelBlog, accessed on March, 10, 2022)

19. la science ouverte favorise certains aspects comme l'accès libre à la connaissance scientifique, la démocratisation des compétences, la liberté d'expression et de traduction; mais de l'autre côté, les facteurs de risques au niveau de la connaissance scientifique augmentent de plus en plus. Il est nécessaire de lutter contre la pseudoscience/la désinformation ou encore les manipulations idéologiques au niveau des connaissances scientifiques, il faut mettre en oeuvre de nouvelles stratégies juridiques qui doivent être adoptées au sein des institutions. (Demirel, Görgüler & Kurmel, 2018, p. 7)
20. Bu makale, İslam ve feminizmin Müslüman kadınların eşitlik mücadelesini ileriye taşıma potansiyelini kabul ederken, bu yaklaşmanın iki gelenek arasındaki eleştirel mesafeyi devam ettiren bir yaklaşma olmasının faydalarına dikkat çekiyor. (Reçel-Blog/islam-ve-feminizm-kavustugunda-1/, accessed on February, 12, 2022)
21. Klasik belge çevirisinin ötesinde bizden internetin ulaştığı her noktada hizmetler bekleyebilirsiniz. (<http://www.tercumex.com.tr/anasayfa/47/ingilizce-turkce-ceviri>, accessed on February, 8, 2022)
22. Aşağıdaki çeviri hizmetlerini sunuyoruz.
(<http://www.tercumex.com.tr/anasayfa/47/ingilizce-turkce-ceviri>, accessed on February, 8, 2022)
23. İçerik uyarısı: Bu metin transfobi ve transmizojini tartışması içermektedir.
(<https://catlakzemin.com/toplumsal-cinsiyete-karsi-elestirel-toplumsal-cinsiyet-konusunda-muhafazakar/> (accessed on February, 7, 2022))

24. Serap Güneş ve Koray Kırmızısakal bunu RT'den çevirdi, Serap Güneş düzenledi, Öznur Karakaş da son okumasını yaptı
(<https://terrabayt.com/dusunce/zizek-koronavirusu-karar-vermeye-zorluyor-ya-kuresel-komunizm-ya-orman-kanunlari/>, accessed on February, 1, 2022)
25. [...] makalesinin acemice bir çevirisini kız kardeşlerimin ilgisine sunuyorum.
(ReçelBlog, accessed on March, 10, 2022)
26. Çiftçi-SEN Çeviri Ekibi tarafından çevrilmeye devam ediyor. (TerraBayt, accessed on February, 1, 2022)
27. Türkiye’de yaşayan bir grup öğrenciyiz. Hayatımızda ailelerimiz ya da çevremizin kısıtlamalarına uğradığımız için yapamadığımız aktivizmi sosyal medyaya taşıyoruz. (Kuirink, accessed on January, 28, 2022)
28. Temel amacımız, toplumsal cinsiyet eşitsizliği ile mücadele ve kuir harekete katkıda bulunacağımızı umarak, farklı dillerdeki kaynakları Türkçeleştirmek ve insanları dünyadan fikirlerle buluşturarak farkındalık yaratmak/görünürlüğü arttırmak. (Kuirink, accessed on January, 28, 2022)
29. 2012 yazında, “kadın gündemini” sadece diyet, güzellik sırları ve ilişki tavsiyelerine indirgeyenlere inat, kadın gündeminin bir kadının ilgilenebileceği her şey olduğu fikrinden yola çıkarak açıldı. (Beş-Harfliler, accessed on March, 10, 2022)

APPENDIX D

FOCUSED INTERVIEW RESPONSES IN THE SOURCE LANGUAGE

1. Bir metin var ve onun gerçekliğine eklemeler yapabiliyoruz; sonuçta bu bir aktivizm. (146752.T.)
2. Çevirdiğimiz metnin üstüne artırılmış gerçeklik gibi bir şey koyuyoruz [...] ama elbette insanlar bu eklemeyi ancak bir aktivistin gözünden baktığında görebilir. (123846.T.)
3. Dijitalin dili görseldir, sosyal medyada da öyle. Bu, materyalin hızla yayılmasını sağlıyor. Aynı zamanda hafızada kalıcılığı da sağlıyor; istenilene hızlıca kolektif hafızaya kazıyor. Dolayısıyla bu süreç dolaşımdaki görseller ve hashtag'lerle hem tematik hem de kronolojik olarak takip edilebiliyor. Bu yönüyle aktivizmin amaçlarına da uygun. Bu benim dijital aktivist çeviride ortaya koyduğum bir strateji. [...] Bunu yaparak aslında metni zenginleştiriyoruz. (130346.T.)
4. Şahsen kullanmıyorum ama belki faydası olur. Anlaşılır bir çeviri üretmek, aktivist çeviri yapmak, mesaj iletmek için çevirmenlerin kullanabileceği etik bir yol olduğunu düşünüyorum. Yine de elbette ki çevirmenin yapacağı bir son düzenlemeye ihtiyaç var. (123578.T.)
5. Elbette kullanılabilir fakat çevirmenin kendi sesini eklemesi gerekir. (146752.T.)
6. Metinlerarası bir örgü işlemi adeta. (121278.T.)

7. Okur bu çarpıcı sözleri doğrudan ait olduğu kişinin ağzından izleyecek ve duyacak, ayrıca bariz bir şekilde saldırgan ve aşağılayıcı bir tonla duyacaktır. Bu sayede bu metin okuyucu üzerinde daha doğrudan, tetikleyici ve etkili oluyor. (130346.T.)
8. Twitter'da takip ettiğim bazı teorisyenlerin, düşünürlerin ve akademisyenlerin yazdığı bilgileri hap gibi çeviriyorum, kendi aktivizimimle ilgili o spesifik bilgiyi seçip hem orijinal kaynağı hem de kendi çevirimi bir araya getirerek çeviriyorum, kendi çevirimini yanına T koyuyorum [...] Tweetleri de çeviriyorum, hatta çevirdiğim bu tweetlerden bambaşka metinler bile oluşturuyorum. (134548.T.)
9. Yorumlar kısmı başlı başına bir forum gibi aslında. Bu site zaten bize daha fazla tartışma ortamı sağlıyor [...] tabii bu tartışma dijital dünyada kolayca uzayıp derinleşebiliyor. (134548.T.)
10. [...] sık sık buluşuyoruz bizim tarzlarla de, şöyle yapalım, şu konuya ağırlık verelim, şunlardan çevirelim diyoruz filan [...] aa, bizim diğer çevirmen arkadaşlar ya blogtaki. (128768.T.)
11. Tabii ki kullanıyorum. Bunların bir aktivizm sözlüğü oluşturulmasına katkıda bulunduğunu düşünüyorum çünkü terminolojik bir tutarlılık geliştirmemize yardımcı oluyorlar ve bir de birbirini tanımayan çevirmenlerin kullanabileceği bir sözlük veritabanı da oluşturabiliyoruz. Elbette keşimsellik bunu çok zenginleştiriyor, örneğin mimarinin ve tıbbın bu dile ne kadar katkıda bulunduğunu fark edersiniz. (122334.T.)
12. Kavramları ve tarihi bizzat biliyorum ve çevirilerimde aktivist mesajı kuvvetlendirmek için her zaman önceki tartışmalara ve temel kavramlara atıfta da bulunuyorum. Açıkçası burada yaşasın internet diyorum çünkü bu

sayede Türk Queer Dilini yaratabiliyor ve zenginleştiriyoruz. [...] Ayrıca çeviri yoluyla dilde kapsamlı standartlar oluşturuyoruz ve bu konuda bulut tabanlı bir çeviri uygulaması da kullanıyoruz. Örneğin LGBTİ+ yerine queer, dijital kanallarda ve sosyal medyada yapılan çevirilerle yaygınlaştı çünkü queer, çoğunlukla cinsel yönelimlerini öne çıkarmak için bir topluluğun adı olarak kabul edilen LGBTİ+'a göre daha politik bir anlam taşıyor.

(150457.T.)

13. Yazılı metinler genellikle görsellerle destekleniyor. Hatta kaynak metinde görsel yoksa çeviri sırasında ya da çeviri sonrasında eklememizi bile isteyebiliyorlar. Bu sitelerin aynı zamanda Instagram, Twitter vb. okuru çektikleri alanları da var, haliyle bu görsel sosyal medyada da paylaşıyor. Dijital medyanın dili artık görsel; o yazıya görsel koyuyorlar, çevirinin özetini de başlık olarak ekliyorlar, sonra da tam metin linki ile siteye yönlendiriyorlar. Hızlı üretilen ve tüketilen dijital içerikler için artık görseller standart haline geldi. (130346.T)

14. Dijitalin daha fazla okuyucusu var, net. Doğal olarak haberin dolaşımı daha hızlı. Ayrıca metin yayımlandıktan ve dolaşıma girdikten sonra bile müdahale edebiliyoruz, eklemeler ve çıkarmalar yapabiliyoruz. Tabii bunların daha kısa ve anlaşılması çok daha kolay ve tabii görsellerin ön planda olduğu halleri de var sosyal medya platformlarında. (123578.T.)

15. Dijital aktivist çevirmenler, dile yeterince hakim olmayanlara çeviri yoluyla bilgi iletmekle kalmıyor, aynı zamanda linkler ve görseller kullanarak bunu kolaylaştırıyor. (128768.T.)

16. 90'lı yıllarda KaosGL yayın kurulu üyesiydim ve Lambda'daydım. Daha sonra dijitale ayak uydurmak gerektiğini fark ettim ve aktivist faaliyetlerimi

- oraya yönelttim. Böylece bu alanda ilklerden [dijital aktivist çeviri platformlarından] biri olan Velvele doğdu. (125788.T)
17. Ayrıca bazen orada [bahsi geçen dijital aktivist çeviri platformunda] çeviri koordinatörü de oluyorum. (150457.T)
18. Çeviri söz konusu olduğunda başlı başına iki şapkam var kelimenin tam anlamıyla: Çevirmenlik yapıyorum ve aynı zamanda yönetici olarak da çalışıyorum. Hangi metni tercüme etmemiz gerektiğini, kime vermemiz gerektiğini planlamak ve bu Türkçe metnin mücadeleye katkısı olup olmayacağı konusunda tartışmayı yürütmek gibi işleri ben hallediyorum genelde. (125788.T.)
19. Ben o üçgenin ta kendisiyim aslında. Tam olarak nerede olduğum o anda ne yapıyorsam ona daha yakın. Hepsi bir arada bende. (138675.T.)
20. Konumum aslında dijital ve aktivizme daha yakın ama zaman zaman değişiyor. Mesleki hayatımda geçinmek için çeviri yapmıyorum ama burada [dijital aktivist çeviri platformu] çeviri sayesinde daha genel o aktivizme hizmet ediyorum. (142780.T.)
21. Aktivist metinlerin ve oradaki bilgilerin insanlara ulaşmasını istediğim için kimi zaman çevirdim, kimi zaman da redaksiyonlarına katkıda bulundum. (126867.T.)
22. Paylaşımlı editörlük, çevirmenlik. (142780.T.)
23. Ben çeviri yaptığım platformda aktivist bir çevirmenim ama aynı zamanda inisiyatif alan politik bir özneyim. Orada daha görünürüm ve bir ideolojim var. (146752.T.)

24. Aktivist, daha sıradan, genel bir tepki vermeyi de içeriyor fakat örgütleyici, daha hedefe yönelik örgütlü bir mücadele içinde olmak anlamını veriyor, bu nedenle daha etkili ve üretken bence. (158967.T)
25. Onlar [dijital aktivist çevirmenler] kitleleri bir araya getirme sorumluluğuna ve rolüne de sahip bence. (126867.T.)
26. Özellikle Türkiye'de giderek ciddileşen queer krizinin çözümüne elimizden geldiğince katkıda bulunmaya çalışıyoruz – [Ben araştırmacı olarak araya giriyorum]: “Gerçekten bir krizi yönetiyorsunuz aslında, cevabınız için teşekkür ederim” – Katılımcı: Haha evet, bu ülkede 'kriz yöneticisi' de olduk [gülerek]. (138675.T)
27. [çevirmen kelimesinin anlamı] bu şekilde [onları insan hakları savunucuları olarak görerek] daha doğru, ‘daha dolu’ hissettiriyor. Dijitalle birlikte bu daha da kolaylaştı tabii. (136758.T.)
28. Ülkemizde dijital aktivist çevirmen dediğimiz sadece çevirmen ya da baş editör değil ki, aynı zamanda araştıran, bilginin keşfini ve aktarımını başlatan bir sosyal medya uzmanı ve muhabir. (125788.T.)
29. Dijital aktivist çevirmenler aynı zamanda politikayapıcı da oluyor çünkü biz sokaktaki insanları da örgütleyip yönlendiriyoruz. Orada [odak dijital aktivist platformunda] sadece bir metni tercüme etmiyoruz, aynı zamanda sosyal medyada bir retorik de yaratıyoruz; küçük ölçekli de olsa farkındalık yaratıyor, dikkat çekiyor, hatta siyasi tartışmaları ve düzenlemeleri tetikliyoruz bazen. (136758.T.)
30. Sanırım biz aktivizm tarihini de bir yerlerde kayda geçiriyoruz bir taraftan, bu aktivist mücadelenin ve ilerlemenin tarihini yazıyoruz. (142780.T.)

31. Metinleri linklerle birbirine bağlamak, aralarında bir bütünlük kurmak filan işte. (123578.T.)
32. Bir nevi nakil yapıyoruz biz aslında; o fikri, görüntüyü, söylemi kendi bağlamımıza ekliyoruz, böylece hem koşullar hem de teori burada gelişiyor. (129885.T.)
33. Dijital aktivizmde kendimi şimdiki zamanın tüketicisi ve geleceğin de üreticisi olarak görüyorum. (121278.T.)
34. Hem okur hem de çevirmen olarak, 720 lira olduğu için ulaşması zor olan kitapların birkaç sayfasını ücretsiz olarak insanların okumasını sağlıyorum. (192381.T.)
35. Dijital aktivist çevirmen kesinlikle yaratıcı bir içerik yaratıcısıdır. (145678.T.)
36. Yazılı metinler genellikle görsellerle destekleniyor. Hatta kaynak metinde görsel yoksa çeviri sırasında ya da çeviri sonrasında eklememizi bile isteyebiliyorlar. (130346.T.)
37. Mesela birine video, link, gif hazırlıyorum, sonra bunları metne ekliyorum. Metne gelen tepki ve yorumlara göre bazen çeviride değişiklikler bile yapıyorum. Tabii bunlar matbaadan çıkan çeviride yok, dijitalde bu mümkün çünkü metni sonradan değiştirebiliyorsunuz. (121278.T.)
38. Teoride düşündüklerimi ve bildiklerimi gerçek hayata aktarıp aktivizm yapıyorum. Bu şekilde aktivist bir çevirmen olduğumu söyleyebilirim ama zaten mesleki anlamda da çeviri yapıyorum ben, dolayısıyla öncelikle çevirmenim [vurgu eklenmiştir]. (120345.T.)
39. Kendimi yararlı hissetmek için içinde kalmaya çalıştığım bir üçgen bu diyebilirim. Bu üçgende elbette çeviriye daha yakınım [...] Mesleğim

çevirmenlik ama para kazanmanın dışında burada [dijital aktivist çeviri platformu] aktivist gündemim ve önceliklerim doğrultusunda istediğim metinleri de çeviriyorum. Bu beni mutlu ediyor. (123846.T.)

40. Aslında tam zamanlı bir tercümanım ama burada kendimi bildiğimiz bir aktivist gibi değil de dijital bir aktivist olarak görüyorum. Her gün adliyelerde davaları takip eden arkadaşlarım varken ben farklı bir alanda aktivizm yapıyorum ama onlarınki daha zor tabii. (138675.T.)

41. Ben sadece sosyal oluşumları değiştirmeye çalışan bir gönüllüyüm, kendimi bu sitede çeviriden faydalanan gönüllü bir aktivist olarak görüyorum. (150457.T.)

42. Kendimi bir çevirmen olarak görmüyorum, benim için çeviri burada [dijital aktivist çeviri platformunda] bir aktivizm aracı ancak başka bir aktivist pratiğim de yok, dolayısıyla benim için çeviri yapmak aktivizm demek, mesleki anlamda değil – eğer çevirmen sayılıyorsam tabii. (127788.T.)

43. Normalde grafik tasarımcı olduğum için dijitalle daha yakınım diyebilirim. (152525.T.)

44. Bu röportajdan sonra sayende ‘Ben dijital aktivist bir çevirmenim diyeceğim [gülerek]’. (192381.T.)

45. Ben o üçgenin ta kendisiyim aslında. Tam olarak nerede olduğum o anda ne yapıyorsam ona daha yakın. Hepsi bir arada bende. (138675.T.)

46. Onlar [dijital aktivist çevirmenler] kitleleri bir araya getirme sorumluluğuna ve rolüne de sahip bence. O halde bunun bizim [vurgu eklenmiştir] kimliğimizin bir parçası olduğunu kesinlikle iddia edebiliriz. (126867.T.)

47. Buna rol demek yüzeysel olur ama kimlik demek için kişiyi çok güçlü bir noktadan tamamlaması da gerekiyor. Yine de kimlik diyebilirim çünkü

kimlik güçlü bir ifade ve 'bunu yapmazsam olmaz, yapmazsam ölürüm' hissini barındırıyor. Bu beni tanımlıyor' diyebilmeli insan. Bunun kimlik belirlemeyi de içerdiğine inanıyorum. Aktivist mücadeleyi konumlandığınız aktivizm alanı nedir? Yani aktivist çeviriyi günlük yaşamınızı/rutininizi bozarak ve buna zaman ayırarak yapıyorsunuz. Dolayısıyla bu [dijital aktivist çeviri] sizin için bir zorunluluk halini alıyor bence. (126867.T.)

48. Ben çeviri yaptığım platformda aktivist bir çevirmenim ama aynı zamanda inisiyatif alan politik bir özneyim. Orada daha görünürüm ve bir ideolojim var. (146752.T.)

49. Bazen ilk akla gelen anlamda görünür olmamak aslında daha görünür olmak anlamına da gelebilir. Örneğin, çevirmen olarak A*** D**** gibi görünmeyebilir, ben bireysel popülerlik için orada değilim. Çevirmen olarak Terrabayt yazsın, böylece bir platform olarak, bir hareket olarak görünür oluruz ve sonuçta eğer bu platformdaysak bütünün bir parçasıyız zaten. (145678.T.)

50. Feminist Vesvese'de Janice Raymond'a ait olan gyn-affection kavramını Türkçeye çevirmeye çalıştık. Birlikte tartışıp bunu Jin/etkileşimi olarak çevirmeye karar verdik. (127788.T.)

51. Aktivist çevirinin amacı kolektif, toplu bir gelişim. Biz queer çevirmenler olarak Velvele olarak [...]. (125788.T.)

52. Görünür özneler olmalıyız! (145678.T.)

53. Görünür olmak önemli ya. Aksi takdirde, kolektif içindeki diğer insanlarla da fazla bir benzeşme söz konusu olabilir. Bir nevi kimliksizleşmeyi önüyor bence kendine has yönün [vurgu eklenmiştir]. (127788.T.)

54. Çevirmenlere takma isim mi kullanmak istediklerini yoksa kendi adıyla mı görünmek istediklerini soruyoruz ama biz kesinlikle çevirmenin vurgulanması ve görünür kılınmasından yanayız. Yani oraya ‘bu çevirmen [vurgu eklendi] çevirdi’ yazmak bizim için ‘bu çevirmen şunu da çevirdi [vurgu eklendi]’ yazmak kadar önemli. (145678.T.)
55. Fotoğrafınızın ve iletişim bilgilerinizin yer aldığı çevirmen profilleri de var. Oraya dilediğinizi ekleyebilirsiniz. Mesela müzik listesi bile ekledim ben [gülerek] ama tabii ki hiçbirini kullanmayanlar da var. (192381.T.)
56. Anonimlik, düşünce ve ifade özgürlüğü söz konusu olduğunda daha fazla özgürlük alanı sağlıyor aslında. (127788.T.)
57. Kurduğum ve kullandığım kurgusal kimlik zaten hayatımdan, gerçek benden kopuk sayılmaz zaten. (146752.T.)
58. Anonimlik çoğu zaman da tartışmaların kişiselleşmesini engelliyor bir açıdan. (122334.T.)
59. Eğer metin daha önce yapılan belirli bir tartışmaya dayanılarak çevrilmişse ya da sıfırdan bir tartışma başlatmışsa bu anonimlik, konuyu çevirmene döndürmeden, kişileştirmeden, odak noktasının yalnızca metin üzerinde kalmasını sağlayabiliyor. Bu bakımdan anonimliği değerli buluyorum. (152525.T.)
60. Anonimlik bazı durumlarda faydalı cidden. Ben bir akademisyenim ve bu konuda birçok soruşturma yaşadım. Yanlış anlaşılmasın, mücadeleden kaçmak değil bu, çabalamak artık yorucu geliyor. Kadrom halen Araştırma Görevlisi Doç. Dr., [vurgu eklendi] bir düşünün. Halbuki profesörlüğümü almak üzereyim. (123578.T.)

61. Bazen ilk akla gelen anlamda görünür olmamak aslında görünür olmak anlamına da gelebilir. Örneğin, çevirmen olarak A*** D**** gibi görünmeyebilir, ben bireysel popülerlik için orada değilim. Çevirmen olarak Terrabayt yazsın, böylece bir platform olarak, bir hareket olarak görünür oluruz ve sonuçta eğer bu platformdaysak bütünün bir parçasıyız zaten. (145678.T.)
62. Görünürlük bir ismin olmasıyla olmaz ki ille de. Önemli olan aktivist insanın hedefidir bence. Kolektif olarak, topluluk olarak, yani ‘Vesvese’ olarak ya da feminist olarak bir kimlikle görünür olmak daha önemli [...] İsmimizi paylaşmak zorunda değiliz, biz kolektifiz. Bizim için önemli olan bize faydalı olanın çevrilmesidir; onu tercüme eden kişi değil. Çevirmen X Kolektifi olarak ortaya çıkmalı, böylece hareket daha görünür olur diye düşünüyorum. (192381.T.)
63. ‘Ben varım’ demek ya da görünür olmak için değil, metin dolaşsın ve insanlar öğrensın diye çeviri yapıyorum. (150457.T.)
64. Spotify'nın çalma listesini, aktivist grupları, queer sanatçıları gören ve o şarkı sözlerini dinleyenler benim nasıl bir insan olduğumu zaten anlayacaklardır. Fotoğrafımı koymaktan daha etkili değil mi? Ben de hedef alınmıyorum ve beni önyargısız tanıyorlar. (146752.T.)
65. Aktivist çevirmenlerin dijital medya sayesinde daha görünür hale geldikçe daha da çok takdir görmeye başladıklarını düşünüyorum. Artık para kazanmadan belli bir amaç uğruna canla başla çalıştıkları daha çok görülüyor. Profesyonel çevirmen olmayan bir mühendis olarak bunları aynı zamanda hepimizi birleştirici ve meydan okuyucu derecede cesur buluyorum. (136758.T.)

66. [...] harekete geçirici ve sarısıcı buluyorum [...] (129885.T.)
67. Bu platformlar ve aktivist çeviri, çevirmene prestij kazandırıyor. Mesela bir sohbet sırasında birisi benim metnime 'B** Ş** tarafından çevrilmiş bir makaleydi' diyerek Peter Gordon'un yazdığı bir makaleymiş gibi atıfta bulununca 'O metni ben tercüme ettim' dedim. Görünüşe göre biraz dikkat çekmeyi başarmışım. (192381.T.)
68. Bunu abartanlara da rastladım. Ben Dünyadan Çeviri'deyken benim adıma her çeviriyi takip eden kişiler 'Ya, Dünyadan Çeviri'den S** ile tanıştım diyordu. Ama eminim bize saygı duyanların sayısı artıyor.' (138675.T.)
69. Dijital aktivist çeviriyi, teknik veya genel yani aktivist olmayan çeviriye kıyasla çok daha yaratıcı ve pragmatik bir süreç olarak görüyorum. (140857.T.)
70. Ben çeviri yaptığım platformda aktivist bir çevirmenim ama aynı zamanda inisiyatif alan politik bir özneyim. Orada daha görünürüm ve bir ideolojim var. (146752.T.)
71. Biraz olumsuz bir tavır da var, siyaset ithal ettiklerini söylüyorlar ki bu da aslında olumlu. (130346.T.)
72. Kendilerini biraz daha görünür kılıp ön plana çıkarmaları lazım. Sonuçta bunun arkasında çok önemli bir emek ve bilgi var. (129885.T.)
73. Hatta o anda konuştuğum kimliğe göre farklı bir imzam bile var e-postada: Velvele editörü, Velvele çevirmeni, Velvele İngilizce de yakında eklenecek. (145678.T.)
74. Bulmak ve iletmek istediğim metinle karşılaştığımda onu nasıl daha iyi ve eksiksiz hale getirebilirim, bilgi ve mesajı nasıl daha anlaşılır, daha kolay alımlanabilir ve daha kolay yayılabilir hale getirebilirim, nasıl paylaşılabilir

- diye düşünüyorum. Daha fazla kişinin görebilmesi için Twitter ve Instagram'da daha kısa formlar halinde paylaşıyoruz mesela. (140857.T.)
75. Fikirler farklı platformlarda farklı biçimler alıyor, çok net bu. Dijital aktivist çeviriler yaptığım her iki sitenin de sosyal medyadan daha etkili olduğunu düşünüyorum çünkü bu platformlardaki feminist aktivizm ve üslup, sosyal medyada popülizme doğru kayıyor. (158967.T.)
76. Editör veya yazar, çevirmen olarak bizden üstün bir konumda değil. (130346.T.)
77. 'Bu bizim [vurgu eklendi] çevirmenimiz, [vurgu eklendi] editörümüz; ekibimizin bir parçası [vurgu eklenmiştir] diyoruz. (145678.T.)
78. Üç ülkeden üyelerin yer aldığı bir ekip olarak ortak kararlar alıyoruz. Biz kimsenin yöneticisi ya da patronu değiliz. Birisi bir fikirden hoşlanmazsa yapmayız onu. Bazen aynı metni aynı anda çevirip tartışıp sonuçlandırıyoruz, bazen Zoom üzerinden yapıyoruz, bazen bölümlere ayırıyoruz vs. [...]
- Sayfayı bu şekilde yönetiyoruz. Birisi o anda dijital düzenlemeleri yapar, birisi içeriği bulur ve önerir, biri onu çevirir - tabii ki müsait olan kişi kimse o hallediyor. (145678.T.)
79. Kendimi yalnız hissediyordum [...] sonra da platformla iletişime geçtim zaten. (122322.T.)
80. Motivasyonu ve hedefleri paralel olan, [...] aidiyet hissinin ön plana çıktığı bir topluluğa girmeye çalışıyordum [...] ve bu platform sayesinde onlara ulaşabildim. (123846.T.)
81. Biz o platformda bir araya gelerek Umut-Sen Çeviri Kolektifi'ni kurduk. Orada hepimiz aktivist çeviri yapıyoruz. Elbette amacımız çevrilecek metinleri belirlemek ve terimler açısından bir standardizasyon sağlamak fakat

- kelime enflasyonunun önüne geçmeye çalışmak da çok önem verdiğimiz bir nokta. (192381.T.)
82. Bu noktada net bir politikamız var, son karar çevirmene aittir. (123578.T.)
83. Editör olduğumda yaptığım maksimum şey bazı notlar ve açıklamalar yazmak oluyor o kadar, ciddi bir sorun olmadığı sürece genellikle bunu [kararı] çevirmene bırakıyoruz. (126867.T.)
84. Ancak editörler müdahale etse bile, bunu sırf çevirinin platformun sesini ve Kolektif'in görüşünü yansıttığından emin olmak için yapıyorlar. (126867.T.)
85. İletişimimizde yani özel olarak da iletişimimizdeki 'sen' dilinde samimiyet var. (122846.T.)
86. Aramızda dostça bir dil var, baskıcı bir bakış ya da otoriter bir tavır yok. (146752.T.)
87. Dijital aktivist çeviri platformları için 'eğitici' diyebilirim. Karşılıklı bir eğitim var. ['Ne demek istiyorsunuz, lütfen biraz daha açar mısınız?' diye sorduğumda katılımcı açıklıyor] Başka bir deyişle, çeviriyi bilen aktivist bunu hevesli bir acemiye öğretiyor, diğer yandan çeviri yapmayı çok bilmeyen bir insan hakları avukatı da karşısındakine ilgili teorileri, yasaları ve dünyadaki uygulamaları öğretiyor. (121278.T.)
88. Editör notları, çevirmen notları filan, tüm bu geribildirimler de öğretici oluyor. (122322.T.)
89. Yorumları, Değişiklikleri Takip Et özelliğini kullanarak çevirmene gönderiyoruz. Bu da burada çeviri yapanlara çeviri yeterliliği kazanma fırsatı sunuyor. (123578.T.)
90. Bu platformlar öğrenme platformlarıdır da. (123578.T.)

91. Çeviri yapmak bir öğrenme deneyimidir ve bu dijital platformlar insanların birlikte öğrendiği ve takım ruhu oluşturduğu yerler de; orada internet sayesinde daha çok kişiye ulaşmak daha kolay oluyor ve haliyle daha çok metin, daha çok kişiyle çevrilebiliyor. (192381.T.)
92. Bir okul gibi yaklaşımları lazım. Önce bizimle başlayıp daha sonra kitap çevirmeni olan insanlar var. Nasıl geribildirim alacaklarını bilmeleri gerekiyor ki genellikle bunu da yapabiliyorlar. Bu aynı zamanda sürdürülebilirliği de sağlıyor biliyorsunuz. (145678.T.)
93. Kendi kendime düşündüm ve en çok faydayı çeviri yaparak sağlayabileceğime karar verdim. Daha sonra Velvele ile çeviri yoluyla tanıştım... Bir çeviri okulu gibiydi. Iowa Üniversitesi'nin bölüm başkanı Aron [Aji] ve ayrıca David bana orada eğitim verdiler ve onların geribildirimleri ve Velvele dışındaki toplantılarımız sayesinde çeviri hakkında çok şey öğrendim. (145678.T.)
94. İnterneti kullanma şeklimiz değişiyor. İnternet gibi dijitalde aktivist çeviri de değişiyor ve dolayısıyla özgürleşiyor. (192381.T.)
95. Dijital kanallar olmasaydı aktivist çeviri sınırlı kalırdı, bu kadar hızlı olmazdı ve çok daha fazla çaba gerektirirdi. (122334.T.)
96. Dijital aktivist çeviri, fikirleri ve farklı aktivist toplulukları her zamankinden daha çok bir araya getirebiliyor. (138675.T.)
97. Aktivist çeviri yakın zamanda tamamen dijital ortama taşınacak. (129885.T.)
98. Sürekli olarak [aktivizm için] ne kadar az şey yaptığımızdan şikayet etmemize rağmen ne yazık ki çok fazla odaklanmadığımız bir alan ama daha kalabalık olmasını isterim. Dijital sayesinde daha fazlasını, daha hızlı

başarabiliriz. Bu durumda doğal olarak kendinizi de daha başarılı hissedersiniz bence. (121278.T.)

99. Hatta aktivist çeviriler yaptığım bu dijital platformda, saha olarak bildiğimiz sokaklarla karşılaştırıldığında aktivist çabanın daha kalıcı ve sürekli hale geldiğini, daha kolay ulaşılabilir hale geldiğini, aynı zamanda daha kolay ve daha hızlı yayıldığını düşünüyorum. (150457.T.)

100. Yazılı medya kültüründen geldim ben bugüne ama o artık neredeyse yok oldu. Dolayısıyla metnin erişilebilirliği ve dağıtımı azaldı. Dijital sayesinde bunlar yeniden arttı. (123578.T.)

101. Dijital, dağıtım engelini ve Alfa, Everest gibi şirketlerin tekeli de yıkıyor. (123578.T.)

102. Dijitallik, kimsenin yayınlamak veya basmak istemediği şeyleri gerçekleştirebilme fırsatı sunuyor. (123578.T.)

103. Onlar [dijital aktivist çevirmenler] çoğu zaman makaleleri basılı dergilere filan gönderemediler, bunun yerine bloglar açtılar. Bunlar radyo ve televizyona alternatif hatta rakip oldu çünkü deprem sırasında hükümet onları kısıtlamıştı. Hükümetin tahakküm araçları haline geldiler yani ancak tıpkı Gezi'de olduğu gibi bu kısıtlamalardan kurtulmanın bir yolu olarak böyle bloglarda çeviri yapmak bizim için çok faydalı oldu. (192381.T.)

104. Dijitallik yeni bir fiziksel biraradalık biçimi, yeni bir aktivizm alanı sunuyor, çeviri de bunu sağlıyor. (128768.T.)

105. Dijital aktivist çeviri platformlarında gönüllü olanlar da sahadan görüş alıyor. Bu [dijital aktivist platformu] zaten bir aktivizm sitesi haline geldi fakat biz dijital aktivist çevirmenler olarak bildiğimiz sokaklar olan saha ile dijital arasındaki birliği sağlıyoruz. (140857.T.)

106. Türkiye bağlamında özellikle 2010'dan sonra aktivizm neredeyse tamamen dijital, daha çok internet ortamıyla ilgili ve bir bakıma da çeviriye bağımlı hale geldi. (152525.T.)
107. Yedinci soruya cevabımda da belirttiğim gibi aktivizm bugün bana internette yapılan bir şey gibi geliyor. Çeviri bazen bu aktivizmi teşvik eden unsurlardan biri olsa da esas olarak aktivizmin kendisi. (152525.T.)
108. Bazen o kültürden biri olarak normalde söyleyemeyeceğiniz şeyleri çeviriye söyletiyorsunuz ve bu fikir dijital ortamlar sayesinde yaygınlaştıkça, bunu ifade etmek daha da mümkün hale geliyor. (123578.T.)
109. Bazen bir şeyi söylemenin daha iyi bir yolu vardır, o da çeviridir. (123578.T.)
110. Dijital medya, özellikle 2010'dan sonra onu [aktivizme] sokağa yaklaştırdı. (146752.T.)
111. Dijital aktivist platformlarda çeviri yaparak sokaktaki insanları da örgütlüyor ve yönlendiriyoruz. Orada sadece bir metni tercüme etmiyoruz, aynı zamanda sosyal medyada retorik de oluşturuyoruz, farkındalık yaratıyoruz, dikkat çekiyoruz, hatta küçük çaplı da olsa siyasi tartışmaları, düzenlemeleri bile tetikliyoruz. (136758.T.)
112. Slacktivist olmamak ve sosyal medyada protesto yapıp gerçek hayatta uygulanamayacak, sokakta eşi benzeri olmayan bir şeyi yapmak durumunda kalmamak, içimi rahatlatmak için dijital aktivist çeviriye yöneldim. Teoride düşündüklerimi ve bildiklerimi gerçek hayata aktarıp aktivizm yapıyorum. Bu sayede aktivist bir çevirmen oldum diyebilirim. (140857.T.)
113. Bu, dünyada olanlara katılma iştahımı artıran ve bana eyleme geçme fırsatı veren bir şey. Bu sitede (dijital aktivist çeviri platformu) aktivist çeviri

yapmak da aktivizm yapmanın bir alanı ve yolu bana göre aslında.

(192381.T.)

114. Önce kendime feminizm adına ne yaptığımı sordum. Sonra ‘Ben çevirmenim, çevirebilirim’ dedim. Sonra da çeviri benim için aktivizm yapmanın bir yolu oldu. (130346.T.)

115. Politik olmak, sempozyum düzenlemek, sokağa çıkmak, çeviri yapmak... Bunların hepsi, dijital aktivist çevirmen için de, aktivizm yapmanın, kendini gerçekleştirmenin bir yolu. (123578.T.)

116. Dijital aktivist çeviri geleceğin gündemini ve o gündemin akışını belirleyecek. (123578.T.)

117. Dijital aktivist çeviri için şunu söyleyebilirim ki bir nevi siyaset üretme ve tabii ki bunu da metinler aracılığıyla paylaşma sürecidir [...] Benim içinse bir varolma biçimidir. (122846.T.)

118. Politik olmak, sempozyum düzenlemek, sokağa çıkmak, çeviri yapmak... Bunların hepsi dijital aktivist çevirmenler için de aktivizm yapmanın, kendini gerçekleştirmenin bir yolu. (123578.T.)

119. Bu platformlarda çeviri yapmak haliyle politik. (123578.T.)

120. Bu platformlar benim gücümü ve potansiyelimi kullanabildiğim sitelerdir [vurgu eklenmiştir]. (192381.T.)

121. Aktivizmde elitizmle karşılaşmayacağınız tek ortam dijital platformlardır [...] Dolayısıyla bunun da bir demokratikleşme pratiği olduğunu düşünüyorum. (158967.T.)

122. Yıllar sonra da anlam taşıyacak, insanın ilgisini çekecek, aydınlatacak metinleri seçmeye çalışıyorum. Bir birikim oluşturmak için çeviri yapıyorum, dijital bunu daha da mümkün kılıyor. (120345.T.)

123. Hatta aktivist çeviri yaptığım bu dijital platformda, saha olarak bildiğimiz sokaklarla karşılaştırıldığında aktivist çabanın daha kalıcı, sürekli, daha kolay ulaşılabilir, daha kolay ve daha hızlı yayıldığını düşünüyorum. (150457.T.)
124. Herkesin %100 kendini vermesine gerek yok, biz zaten çalışan insanlarız. Biraz zaman ve özveriyle zaten bütüne katkıda bulunuyorsunuz. Önemli olan aktivizmin devam etmesi. (127788.T.)
125. Bu röportajdan sonra sayende 'Ben dijital aktivist bir çevirmenim diyeceğim [gülerek]'. (192381.T.)
126. Feminist Vesvese'de Janice Raymond'a ait olan gyn-affection kavramını Türkçeye çevirmeye çalıştık. Birlikte tartışıp bunu Jin/etkileşimi olarak çevirmeye karar verdik. (127788.T.)
127. Örneğin LGBTİ+ yerine queer [vurgu eklenmiştir] dijital kanallarda ve sosyal medyada yapılan çevirilerle yaygınlaştı çünkü queer, çoğunlukla cinsel yönelimlerini öne çıkarmak için bir topluluğun adı olarak kabul edilen LGBTİ+'dan ziyade politik bir anlam taşıyor. (150457.T.)
128. Feminizmle internette tanıştım. O kadınların deneyimlerini okuyarak ve bunları Türk feminist hareketine taşımam gerektiğini, Türk kadınlarının yaşadıklarını deneyimlemesi ve hissetmesi gerektiğini söyleyerek çeviriye başladım. Elimizde bunun bir karşılığı yoktu, bu yüzden onları çevirip Türkiye'ye getirebileceğimi düşündüm ki bu internette çok kolay. (122322.T.)
129. Muğla Akbelen'deki ağaç katliamı haberi çıkınca ne yapabiliriz diye düşünmeye başladık. Sonra birden aklıma kendisi de çevirmen olan bir arkadaşımın iki yıl önce çevirip yayımladığı bir haber geldi. Sonra dedim ki, biz neden yapmayalım ki, Türkiye'de daha önce duymadığımız bir eylemdi [...] Aslında ekofeminizmle o haber sayesinde tanıştım. Sonuç olarak biz de

bunu esas aldık ve aynı aksiyonları aldık. Daha sonra uzun bir süre Instagram'daki feminist sayfalar bile bu konuda şakalar yaparak 'Ağaçla evlenen Türk kadını hiç zorluk çekmedi' diye espriler yaptı [Türk günlük dilinde kaba ve düşüncesiz adamlara 'odun' denildiğini kastederek].
(126867.T.)

130. Dijital sayesinde yurt dışında mevcut olanın transferi mümkün hale geldi.
(120345.T.)

131. Dijital, iletişimi kolaylaştırıyor ve aktivist çevirmenler sayesinde dil engeli ortadan kalkıyor. Elbette dijitalde sansür de daha az olabiliyor. Bizim sayemizde yabancı dil bilmeyenler de yeni tartışmaları takip edip güncel bilgi birikimine ulaşabiliyor. Başka türlü, harekete daha fazla nasıl hizmet edebilirdim? (138675.T.)

132. Türkçe ilgili literatür yetersizdi, uluslararası kayıtlara/arşivlere gitmek zorunda kaldım. Ben zor yoldan öğrendim, başkalarının da çeviri yoluyla daha kolay öğrenmesini istedim; oraya [aktivist platformda] böyle başladım.
(136758.T.)

133. Bu platformda ekolojik farkındalık yaratıp Türkiye'deki literatürdeki boşluğu çeviri yaparak doldurmak istiyoruz. (158967.T.)

134. Aktivist çeviri, küresel mücadele alanının, aktivizmde küreselleşmenin ve kesişimselliğin gelişmesine yardımcı oluyor kesinlikle. (122322.T.)

135. Ekofeminizmle o haber sayesinde tanıştım. (126867.T.)

136. Mesela dijital teknolojinin sağladığı imkanla mimarlık ile feminizmi birleştiren, mimari yapıları feminist bakış açısıyla okuyan bir metin buldum, önerdim, çevirdim ve yayınladım. (120345.T.)

137. Aktivist çeviri ve bu tür platformlar çokkültürlü aktivizmi mümkün kılıyor
[...] internet sayesinde mevcut sınırlar ortadan kalkıyor. (126867.T.)
138. Dünyanın farklı yerlerindeki gelişmeleri takip edebilmek için çevrilmiş
içeriklere ihtiyacımız var. (145678.T.)
139. Çevirileri yazarlara da gönderiyorlar. Böylece çevirmeni yazarla
buluşturuyorlar. Bu sayede Türkiye'deki dijital platformlar, aktivist çeviri
grupları ve aktivistler arasında bağlantı kurarak bir kolektif oluşturuyor. Bu
durumun dijital aktivist çeviri sayesinde aktif bir ulusötesilik sağladığını
söyleyebiliriz. (120345.T.)
140. Yazarla yazıştım. O yazar bir sanatçıydı hatta, resimleri falan var. Ondan
görsel istedim. (125788.T.)
141. Dünyanın farklı yerlerindeki gelişmeleri takip edebilmek için çevrilmiş
içeriklere ihtiyacımız var. (145678.T.)
142. Önce kendime feminizm adına ne yaptığımı sordum. Sonra ‘Ben çevirmenim,
çevirebilirim’ dedim. Sonra çeviri benim için aktivizm yapmanın bir yolu
oldu. Dışarı çıkıp pankart taşıyamayabilirim ama çeviri yapıyorum. Güç
kazanmak, farkındalık yaratmak, gündem belirlemek istiyorum ve bunu çeviri
yoluyla yapıyorum. (130346.T.)
143. Amacımız daha geniş kitlelere ulaşmak, sorunsallaştırmak ve gündeme
getirmek. Bu nedenle internetteki paylaşım oranları ve metnin okuyuculardan
aldığı etkileşimi önemsiyoruz, ona göre hareket ediyoruz. (140857.T.)
144. Özellikle Türkiye'de giderek ciddileşen queer krizinin çözümüne elimizden
geldiğince katkıda bulunmaya çalışıyoruz” – [Ben araştırmacı olarak araya
giriyorum]: “Gerçekten bir krizi yönetiyorsunuz aslında, cevabınız için

teşekkür ederim” – Katılımcı: Haha evet, bu ülkede 'kriz yöneticisi' de olduk [gülerek]. (138675.T)

145. Çeviri bizim için bir hayatta kalma stratejisidir. O bilgi ve argümanları canlı tutarak biz de yaşıyoruz; dayanışma yaratıp benzer düşüncelere sahip insanlar arasında ve onların sayesinde nefes almaya devam edebiliyoruz. Bu elbette sosyal medya ve internetle daha da kolay hale geldi. (123578.T.)

146. Yıllar sonra da anlam taşıyacak, insanın ilgisini çekecek, aydınlatacak metinleri seçmeye çalışıyorum. Bir birikim oluşturmak için çeviri yapıyorum, dijital bunu daha da mümkün kılıyor. (120345.T.)

147. Antoloji, derleme vb. gibi çeşitli kaynakları araştırıyorum. Ayrıca daha önce hangi metinlerin, yazarların Türkçeye çevrilip çevrilmediği, neleri çevirebileceğim ve çevirmem gerektiği konusunda da araştırmalar yapıyorum. Bir nevi madencilik sürecine başlıyorum. (152525.T.)

148. Burada [seçeceğimiz metnin] nasıl oluştuğunu ve kimlere yönelik olduğunu söylediğimizde, metinde anlatılmayanlar fotoğrafta ya da videoda anlatılmış mı diye de bakıyoruz... Günümüzde dijital metinler aslında ciddi komplike metinler. (126867.T.)

149. Kaynak metinlerden ilgili kısımları ve bilgileri cımbızla alıp asıl metinlere dahil ediyorum. Bu işin ABC'sini öğretmek için yapıyorum. (145678.T.)

150. Dili nasıl, neden, kimin için ve kimin bakış açısıyla kullandığıma özellikle dikkat ediyorum. Örneğin yazar genel olarak insanlardan bahsederken sadece *man* ve *he* kelimelerini kullanıyorsa harfiyen tercüme ediyorum. Ancak yazara sadık kalmak için değil, yazarın konumunu, bakış açısını vb. yansıtmak için yapıyorum. Görünür kılmak için yapıyorum. Böyle durumlarda dipnot yazıyorum, böylece aslında bir çevirmen olarak kendi

konumumu netleřtiriyorum ve bir özne olarak kendimi ortaya koyuyorum.

Bunu son derece deęerli buluyorum. (152525.T.)

151. Dikkat çekici görseller bulmaya çalışıyorum, dijitalde bu bir kural gibi.

(130346.T.)

152. Bir metin var ve onun gerçekliğine eklemeler yapabiliyoruz; sonuçta bu bir aktivizm. (146752.T.)

153. Çevirdiğimiz metnin üstüne artırılmış gerçeklik gibi bir şey koyuyoruz [...] ama elbette insanlar bu eklemeyi ancak bir aktivistin gözünden baktığında görebilir. (123846.T.)

154. Dijitalin dili görseldir, sosyal medyada da öyle. Bu, materyalin hızla yayılmasını sağlıyor. Aynı zamanda hafızada kalıcılığı da sağlıyor; istenileni hızlıca kolektif hafızaya kazıyor. Dolayısıyla bu süreç dolaşımdaki görseller ve hashtag'lerle hem tematik hem de kronolojik olarak takip edilebiliyor. Bu yönüyle aktivizmin amaçlarına da uygun. Bu benim dijital aktivist çeviride ortaya koyduğum bir strateji [...] Bunu yaparak aslında metni zenginleştiriyoruz. (130346.T.)

155. Yazılı metinler genellikle görsellerle destekleniyor. Hatta kaynak metinde görsel yoksa çeviri sırasında ya da çeviri sonrasında eklememizi bile isteyebiliyorlar. (130346.T.)

156. Mesela birine video, link, gif hazırlatıyorum, sonra bunları metne ekliyorum. Metne gelen tepki ve yorumlara göre bazen çeviride değişiklikler bile yapıyorum. Tabii bunlar matbaadan çıkan çeviride yok, dijitalde bu mümkün çünkü metni sonradan değiştirebiliyorsunuz. (121278.T.)

157. Aktivist mesajın okur tarafından algılanmasını kolaylaştırmak, bunu daha kişisel hale getirmek ve sanki onlardan birinin başına gelmiş gibi göstermek için [yapıyoruz]. (158967.T.)
158. Onu [meta-metni] halihazırda bildiklerimize, mevcutta ne bilgi varsa ona bağlıyoruz aslında ve onu bir nevi referans olan hiperlinklerle zenginleştiriyoruz. (192381.T.)
159. Daha sağlam bir temel oluşturabilmek amacıyla, ilgilenen okurların merak edip okuması için çeviri yaparken teorik referanslar da ekliyoruz. (122322.T.)
160. Kavramları ve tarihi bizzat biliyorum ve çevirilerimde aktivist mesajı kuvvetlendirmek için her zaman önceki tartışmalara ve temel kavramlara atıfta da bulunuyorum. Açıkçası burada yaşasın internet diyorum çünkü bu sayede Türk Queer Dilini yaratabiliyor ve zenginleştiriyoruz. [...] Ayrıca çeviri yoluyla dilde kapsamlı standartlar oluşturuyoruz ve bu konuda bulut tabanlı bir çeviri uygulaması da kullanıyoruz. Örneğin LGBTİ+ yerine queer, dijital kanallarda ve sosyal medyada yapılan çevirilerle yaygınlaştı çünkü queer, çoğunlukla cinsel yönelimlerini öne çıkarmak için bir topluluğun adı olarak kabul edilen LGBTİ+'a göre daha politik bir anlam taşıyor. (150457.T.)
161. Yazarlar, çevirmenler ve okurlar olarak çeviri yaparken amaca olduğu kadar kullandığımız dile karşı da sorumluluklarımız olduğuna inanıyorum. (152525.T.)
162. Akademik alanlardan ve teorilerden kelime ve kavramları [çevirilerimize] ekliyoruz. Bunu yaparak akademide queer'e de yer açıyoruz, bu aktivist alana bilimsellik katıyoruz. Çeviri yoluyla bilimselliğine katkıda bulunduğumuzu düşünüyorum. (127788.T.)

163. Bazen metnin dilinin ve içeriğinin tonunu biraz yumuşatmak zorunda kalabiliyorum ama bu sansür amaçlı değil. Daha ziyade, bunu metnin tonunun içerik ve argümanların önüne geçmesini önlemek, üretken bir tartışmayı engellemek için yapıyorum [...] Zaten bunu yalnızca iki kez yaptığımı hatırlıyorum çünkü keskin ve provoke edici olmak aktivizmde normdur. [...] İlki, çevrimiçi bir çizgi roman dergisi için tercüme ettiğim bir kısa hikayeydi, iki genç gey erkek arasındaki ilişki ve iletişimi daha çok bir bromance gibi yansıtmıştım, böylece bu iletişim en azından normalleşebilirdi. Diğeri ise web sitemiz için eşcinsel çiftlerin evlat edinme hakkına ilişkin henüz yayınlanmamış bir metindi. O halde okuyucunun konu ve fikirler yerine sözcükleri tartışmaması için seçilen sözcükleri ve üslubu yumuşatmayı tercih ettim... O andaki önceliklerinize bağlı bir tercih meselesi. (G.S:PO, röportaj değil, katılımcı gözlemi sırasında kişisel bir iletişim)
164. Bunu zaten blogda yapıyoruz, aslında çok daha sık. Dediğim gibi aktivist çeviri aslında daha sert ve korkusuz, daha provokatif. Bu nedenle daha beklenen bir strateji olacaktır. (G.S:PO, röportaj değil, katılımcı gözlemi sırasında kişisel bir iletişim)
165. Cinsiyetçi bir metni alıp daha da cinsiyetçi bir şekilde çeviriyorum. Okuyan onların [yazarların] kim olduğunu ve ne söylediklerini daha da merak ediyor böylece” (G.S:PO, röportaj değil, katılımcı gözlem sırasında kişisel bir iletişim)
166. -dir/-dür ekini kullanmıyorum, belirsizlik göstergesi. Mesela biz ekip olarak (platformda) 'mümkün-dür' yerine 'mümkün-Ø' [it *Ø* mümkün] yazmayı tercih ediyoruz çünkü bu ['-dür' eki olmayan] daha keskin, doğrudan ve net. (123578.T.)

167. Yazılı metinler genellikle görsellerle destekleniyor. Hatta kaynak metinde görsel yoksa çeviri sırasında ya da çeviri sonrasında eklememizi bile isteyebiliyorlar. Bu sitelerin aynı zamanda Instagram, Twitter vb. okuru çektikleri alanları da var, haliyle bu görsel sosyal medyada da paylaşıyor. Dijital medyanın dili artık görsel; o yazıya görsel koyuyorlar, çevirinin özetini de başlık olarak ekliyorlar, sonra da tam metin linki ile siteye yönlendiriyorlar. Hızlı üretilen ve tüketilen dijital içerikler için artık görseller standart haline geldi. (130346.T)
168. Mesela Polen Ekoloji'de Amazon işçilerinin grevini anlatan bir metindeki 'Siktir Donald Trump' ifadesini okuyucu için daha coşku verici olsun diye çevirdim ama asla feminist temada bir metinde çevirmezdim. (158967.T.)
169. Sadakat eskiden kaynağa doğruydı ama aktivist çeviride sadakat bireyin Türk okuyucuya olan sorumluluğu esastır. (136758.T.)
170. Dijital aktivist çevirinin etik anlamda önceliklerimi değiştirdiğini söyleyebilirim. Artık geleneksel olarak kabul edilemeyen şeyleri daha kabul edilebilir buluyorum ve uyguluyorum. [Neden diye sorulduğunda] Amacım daha geniş kitleye ulaşmak, sorunsallaştırmak, gündeme getirmek. Doğal olarak biz de alımlama, paylaşma ve etkileşimi önemsiyoruz ve ona göre hareket ediyoruz. (140857.T.)
171. Metinde manipülasyon da yapılabilir [...] bir sürü antifeminist manipülasyon varken ben de yapmalıyım. (127788.T.)
172. Etik sorumluluğumuzun, toplumu hareket içinde tutup nihai davamızı büyütme olduğunu düşünüyorum. Çeviri yaparken ekibimizde çoğunlukla bireysel motivasyon ve kolektif olarak hedeflediğimiz hedef doğrultusunda kararlar alıyoruz. Elbette şunu veya bunu çevirsek etkisi ne olur, etkisi daha

fazla olsun diye nasıl çevirmeliyim filan diye düşünüyoruz ama bu biraz bireysel bir karar mekanizması gerektiriyor [...] Bireysel motivasyonuma nasıl hizmet edeceğini düşünüyorum. O an bana ne hizmet ediyorsa benim için etiktir. (158967.T.)

173. Hiçbir gruba yönelik aşağılayıcı, ırkçı, cinsiyetçi veya benzeri saldırılar içermemelidir. (192381.T.)

174. Aslında biz bu platformda gerçek dışı bilgilerle, adil ve hakkaniyete aykırı olanla mücadele etmek için çeviri yapıyoruz. Yani sanırım çevirdiğimiz metin bu amaca uygunsa hem biz hem de yapılan müdahaleler etik demektir [...] Doğru bilgi dedim çünkü bize göre bu [doğru bilgiyi vermek] ahlakidir ve biraz da dolayısıyla dijital aktivist çevirmenin sorumluluğundadır. (192381.T.)

175. Şahsen kullanmıyorum ama belki faydası olur. Anlaşılır bir çeviri üretmek, aktivist çeviri yapmak, mesaj iletmek için çevirmenlerin kullanabileceği etik bir yol olduğunu düşünüyorum. Yine de elbette ki çevirmenin yapacağı bir son düzenlemeye ihtiyaç var. (123578.T.)

176. Elbette kullanılabilir fakat çevirmenin kendi sesini eklemesi gerekir. (146752.T.)

177. Sonuçta çevirmenin bilmediği bir dilden makine çevirisi kullanarak çeviri yapması etik değerlendirilebilir bence çünkü aktivist bir amaca hizmet ediyor. (140857.T.)

178. Eskiden Google Translate kullanmanın sinsi bir şey olduğunu düşünürdüm ama şimdi öyle değil. Artık bu imkana sahip olmamız ve kullanabilmemiz önemli. Benim için, beni amaçlanan sonuca götüren her şey kabul edilebilir. Ona giden yolların iyi mi yoksa kötü mü olduğuna bakmıyorum. Aynı

zamanda Google Translate zamandan da tasarruf sağlıyor; nasıl yaptığımızdan ziyade çevirinin gerçekleşmesi daha önemlidir. Sonuçta hareket yaratmaya çalışıyoruz. (127788.T.)

179. Aktivist çeviride bilinmeyen bir dilden çeviri yapmanın [makine çevirisiyle] kullanışlı ve etik olduğunu düşünüyorum. Bu durumda yazarın kim olduğunu, çevirmenin kim olduğunu vs. konuşmamız, tartışmamız gerekiyor ama amaç, araçlardan daha ağır basıyor. (192381.T.)

180. Hem okur hem de çevirmen olarak, 720 lira olduğu için ulaşması zor olan kitapların birkaç sayfasını ücretsiz olarak insanların okumasını sağlıyorum. (192381.T.)

181. Bu [dijital aktivist çevirisi] etik anlayışımı güçlendirdi. Aslında feminist çeviri aktivizm etiğini oluşturmama da yardımcı oldu. (125788.T.)

182. Orada [dijital aktivist çeviri platformu] yaptığım aktivist çeviri sayesinde çeviri etiği üzerine düşünmeye başladım. (192381.T.)

183. Bunu neden çevirdiniz diye soruyoruz hep. Eğer çevirdiyseniz sorumluluk size aittir. (122322.T.)

184. Bir kadın yazar bunu [kaynak/proto-metin] yazdığına bana neden erkek bir çevirmen tarafından çevrildiği soruldu. Ancak Nancy Fraser'ı okudum ve beğendim, öyleyse neden çevirmeyeyim? Dijitalde erişilebilirlik arttıkça daha fazla hedef alınabiliyoruz. (123578.T.)

185. Net emek sömürsü var. Çeviri yaptığım platformun kurucu editörleri sempati duyduğum bir siyasi partinin mensubuydu. O partinin bir tercüman grubu vardı ve ben de aktivizm yapacağım için partinin metinlerine yardım edeceğimi söyledim. Bir noktada sitedeki aktivizm kapsamında bana gelen metinler tamamen parti içeriğine dönüşmeye başladı. Sonra yanıma gelip

'Milletvekillerimiz için ilgili yazıları bulup tercüme edebilir misiniz, biz de size gönderelim' dediler. Gönüllü aktivist çevirmen olduğum için bu sayı giderek arttı ve bir ara 'metinlerde zaten linkler var, kolay ve hızlı olur' diyerek seksen makaleyi tek seferde gönderdiler. İşte o zaman ne yaptığımı anladım. Meğerse parti aktivizmi kisvesi altında sektörde normal bir iş olan tercüme işi yapıyorduk. O an ilişkimizi kestim. (136758.T.)

186. Bazı platformlarda bedava emek olarak görülüyor. Marksist bir öğrencim ekonomi politiği tercüme eden Marksist bir internet sitesi tarafından dolandırıldı. Daha sonra o çocuğun emeğini sattıkları anlaşıldı. (123578.T.)

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