

Edited by  
Asst. Prof. Dr. Evren BARUT

# Contemporary Translation Studies

Bridging Cultures, Technologies and Societies





# **CONTEMPORARY TRANSLATION STUDIES**

Bridging Cultures, Technologies and Societies

Edited by  
**Asst. Prof. Dr. Evren BARUT**

Çizgi Kitabevi Publishing:

©Çizgi Kitabevi  
October 2023

ISBN: 978-625-396-100-8  
Certificate No: 52493

- Cataloging in Publication Data (CIP) -

Edited by  
Asst. Prof. Dr. Evren BARUT  
CONTEMPORARY TRANSLATION STUDIES  
Bridging Cultures, Technologies and Societies

Preparation for Printing  
Çizgi Kitabevi Publishing  
Tel: 0332 353 62 65- 66

**ÇİZGİ KİTABEVİ**

Sahibiata Mah. | Alemdar Mah.  
M. Muzaffer Cad. No:41/1 | Çatalçeşme Sk. No:42/2  
Meram/**Konya** | Cağaloğlu/**İstanbul**  
(0332) 353 62 65 - 66 | (0212) 514 82 93

www.cizgikitabevi.com  
📞 / cizgikitabevi

# CONTENTS

Dedication .....	6
Acknowledgments.....	7
Preface.....	8
Introduction .....	10
Transfiction in Turkish war films: <i>Turkish Ice Cream</i> (2019) and <i>Ayla: The Daughter of War</i> (2017) .....	11
Aysun KIRAN	
Yapay Zekâ ile Çeviri Uygulamaları: Kültürel Unsurların Çevirisinde <i>ChatGPT</i> .....	24
Dolunay KUMLU	
Mertcan OKUL	
The Symbiotic Relationship: Professional Organizations and Collegiality in Conference Interpreting .....	46
Esra ÖZKAYA MARANGOZ	
An Outline on How Translation Project Management Might Be Carried Out: A Sample Translation Project by Translation&Interpreting Students at Dumlupınar University in Turkey.....	55
Mehmet Cem ODACIOĞLU	
20. Yüzyılda Modern Çin’de Çeviri Faaliyetleri ve Çevirinin Sosyo-Politik Etkileri.....	63
Merve HATEMİ	
The Reflections of Chinese Culture and Female Identity in Chinese-American Novels.....	68
Oğuzhan KALKAN	
A Brief Compilation of Audio-Visual Translation in Türkiye: Limitations, Methods and Challenges .....	76
Rabia AKSOY ARIKAN	
Rendering Strategies for Culture-Bound References .....	82
Rabia AKSOY ARIKAN	
Summaries of Chapters.....	91
Resumes of Contributors.....	96

## Dedication

This book is warmly dedicated to all the translators, interpreters, and scholars who ceaselessly journey through the realms of languages, cultures, and communities. Your unwavering dedication and fervent efforts dissolve boundaries, planting the seeds of unity, empathy, and global collaboration.

To the mentors and educators whose light of knowledge and guidance brightens the complex pathways of learning, your influence echoes beyond classrooms and discourse, molding the minds and souls of those traversing the world of translation.

In memory of the victims of the February 2023 earthquake in Turkey, who lost their lives. Let this work serve as a modest tribute to their memory, a reminder of the fragility of life and the steadfast spirit of community and resilience.

May this book stand as a significant note in the harmonious tune of worldwide dialogue, exploration, and advancement, honoring the devotion and insights of everyone involved in the broad realm of translation studies, and paying respect to the spirits overseeing our joint efforts.

**Asst. Prof. Dr. Evren BARUT**

## **Acknowledgments**

I would like to express my sincere thanks to the dedicated scholars of Translation Studies who generously contributed their knowledge and insight to this book. Your expertise and resolute support have greatly enhanced this work, helping to guide and inspire others in the field of translation studies. Your willingness to collaborate and share has made this book a richer and more informative resource, embodying the spirit of unity and understanding that is fundamental to translation across all languages and cultures. Thank you for your significant contribution to this important project, helping make it a valuable and accessible guide for all its readers.

**Asst. Prof. Dr. Evren BARUT**

# Preface

In today's interconnected world, the importance of understanding language and translation cannot be overstated. As global dialogue continues to expand, effective communication across diverse cultures and languages becomes increasingly crucial. This book, *Contemporary Translation Studies: Bridging Cultures, Technologies, and Societies*, emerges as a critical reference in this evolving landscape, addressing various facets of translation that span from the cinematic world of Turkey to the advancement of artificial intelligence.

The objective of this reference book is to illuminate the multifaceted world of translation. It navigates readers through theoretical insights and practical knowledge, ensuring a balanced and comprehensive understanding. It stands as a rich resource for scholars, practitioners, and those with a keen interest in translation studies, providing a clear and concise guide for navigating the challenges and opportunities within the world of translation.

Each chapter, contributed by experts in the field, adds to the diverse panorama of translation studies. It discusses a broad range of topics, including the role of translation in Turkish war films, the impact of artificial intelligence on translation, the significance of professional organizations in conference interpreting, and many more.

*Contemporary Translation Studies: Bridging Cultures, Technologies, and Societies* is not just another academic book; it is a crucial reference point for those aiming to delve deeper into the world of translation. This book invites its readers to explore, learn, and contribute to the ongoing discussions and developments within the expansive field of translation studies.

## **On Transfiction in Turkish War Films**

The opening chapter embarks on a journey into the world of Turkish war films, examining *Ayla: The Daughter of War* (2017) and *Turkish Ice Cream* (2019) through the lens of transfiction. It delves into the compelling intersections of language representation, multilingual humor, and intercultural communication in these cinematic works. Readers will gain a nuanced understanding of the role of transfiction in portraying and shaping war narratives in the Turkish film industry.

## **Artificial Intelligence and Translation**

Advancing into the second chapter, the book explores the burgeoning field of artificial intelligence in translation. It provides an in-depth look at the role of ChatGPT-3.5 in translating cultural elements, offering insights into the emerging strategies and the cultural turn in AI-driven translation. This chapter serves as a bridge, connecting the traditional and the modern, highlighting the transformative power of technology in the realm of translation studies.

### **Professional Organizations and Conference Interpreting**

Chapter three illuminates the symbiotic relationships within conference interpreting, delving into the significance of collegiality and professional organizations. It presents a thorough exploration of the dynamics and collaborative relationships within this specialized field, reinforcing the importance of community and professional networks in fostering excellence in conference interpreting.

### **Sample Translation Project for Translation and Interpreting Students**

Chapter four sheds light on the intricate landscape of translation project management in today's digitized world. Highlighting the collaborative nature of modern translation, the author delineates the need for a team-based approach, especially when handling complex projects that require diverse expertise, from graphic design to coding. By providing a detailed outline of a practical translation project, author bridges theory with real-world application, underscoring the shift from individual responsibility to collective teamwork. This chapter is a crucial read for anyone seeking to navigate the multifaceted world of translation projects in the digital age.

### **Translation in Modern China**

Moving eastwards in chapter five, the narrative shifts to explore the socio-political impact of translation in 20th-century Modern China. It chronicles the pivotal role of translation in China's modernization, offering a historical panorama of linguistic and cultural exchanges and their profound implications for modern China and the world.

### **Society, Cultural adaptation and Identity in Literature**

Chapter six delves into the interplay of Chinese culture and female identity in Chinese-American literature, focusing on works by renowned authors such as Jade Snow Wong, Maxine Hong Kingston, Amy Tan, and Gish Jen. The analysis highlights the challenges faced by women navigating dual cultural landscapes, touching on themes of cultural preservation and generational divides. This chapter offers a nuanced understanding of cultural adaptation within the Chinese-American diaspora.

### **Audio-Visual Translation**

The seventh chapter transitions into the domain of audio-visual translation, with a focus on a brief compilation of the situation in Türkiye. This brief yet informative guide discusses the challenges, limitations, and methods in context of Türkiye. Ideal for anyone interested in the fascinating world of audio-visual translation in Türkiye.

### **Cultural References in Translation**

The final chapter of the book unravels the intricate tapestry of cultural translation, focusing on rendering strategies for culture-bound references. It elucidates the delicate balance between intralingual and extralingual culture, offering strategies for the effective translation of cultural references, ensuring authenticity and cultural resonance.

In conclusion, *Contemporary Translation Studies: Bridging Cultures, Technologies, and Societies* is a complete collection that brings together a wide range of viewpoints, insights, and research on modern translation studies. It encourages readers to explore the diverse world of translation, helping to grow a deeper appreciation, understanding, and love for this important field. This book adds value for scholars, practitioners, and anyone with a keen interest in translation studies, making it a rich resource for learning and growth.

**Asst. Prof. Dr. Evren BARUT**

# Introduction

*Contemporary Translation Studies: Bridging Cultures, Technologies, and Societies* offers a suggestive dive into the current world of translation studies. This anthology, a meticulous compilation, stands testament to the discipline's growing complexity, bearing witness to its metamorphosis from a mere tool of linguistic conversion to a pivotal mediator amidst an intricate tapestry of cultures, cutting-edge technological developments, and societal transitions.

*Understanding Today's Translation Landscape:* In our globalized world, translation isn't just about changing one language into another. It's about understanding cultures, navigating the rapid advances in technology, and recognizing the societal impacts of our work. This book offers a wide view, showing how translation connects to many different areas of our lives.

*A Range of Expert Views:* One of the strengths of this book is its variety. From looking at Turkish films to exploring the role of artificial intelligence in translation, each chapter gives a unique perspective. Together, they show just how diverse and dynamic translation studies have become.

*Moving Beyond Basic Ideas:* Instead of just looking at translation as a simple language task, this book explores deeper issues. It talks about how cultures come together, how technology is changing the way we work, and what all this means for society.

*Looking to the Future:* While this book gives a great overview of where translation studies are right now, it also offers thoughts on the future. What challenges are coming? How might technology change our field? It's a starting point for thinking about what's next.

*A Valuable Resource:* For students, professionals, and anyone interested in translation, this book is a must-read. It's a chance to learn from experts, get new ideas, and see where the world of translation is headed.

In short, *Contemporary Translation Studies: Bridging Cultures, Technologies, and Societies* aims to be both informative and thought-provoking. We hope it provides a clear picture of modern translation studies and inspires further exploration and discussion. Enjoy your reading journey!

# Transfiction in Turkish war films: *Turkish Ice Cream* (2019) and *Ayla: The Daughter of War* (2017)

Aysun KIRAN\*

## Introduction

Transfiction, which can be defined as “the introduction and (increased) use of translation-related phenomena in fiction” (Kaindl, 2014, p. 4), has recently become a topic of increasing interest in translation studies in parallel with the emergence of “translation as a master metaphor” (Woodsworth & Lane-Mercier, 2018, p. 2). This development is also closely linked with the use of multilingualism in cinema across different contexts, from Hollywood to European cinema, particularly since the 1990s. Likewise, in the case of Turkish cinema where transfiction has appeared in varying forms and degrees across different genres, these phenomena have corresponded to an increase in the visibility of fictional professional and amateur interpreters on the screen. More specifically, in parallel with the rising interest in the treatment of historical events, period war dramas come to the fore as one such category in which the stories largely involve multiple nations and feature people from different ethnic and linguistic backgrounds. Therefore, these audiovisual texts provide a platform for discussing the role of translation and intercultural communication in depicting conflict-oriented situations as two interrelated aspects of historical war films of Türkiye. However, whilst these films are largely debated in terms of their faithfulness to reality and the role of fiction in interpreting the historical past, the rather overlooked aspect has been the representative potential of transfiction in general and diegetic interpreters in particular in terms of offering an insight into the conception of translation and those who have bilingual competence and perform interlingual mediation in the Turkish context. The present study seeks to contribute to the literature on transfiction through an examination of two selected examples of Turkish cinema.

To this end, it explores the use of transfiction in two period war dramas, *Ayla: The Daughter of War* (2017) and *Turkish Ice Cream* (2019), both produced by Mustafa Uslu and directed by Can Ulkay. The reasons for selecting these films for analysis here are two-fold. First, both narratives take place in the context of an international war involving several countries. *Ayla*, set in the 1950s, recounts the story of a friendship between a Turkish soldier and a Korean orphaned child during the Korean War. *Turkish Ice Cream*, mainly set in Australia during the First World War, depicts the struggle of two Turkish friends to leave for Anatolia to join the Ottoman army against the Allied States during the Battle of Gallipoli in 1915. Turkish, English, Korean and Chinese are heard in the former, while Turkish and English are

---

\* Assistant Professor, Marmara University, Faculty of Humanities and Social Sciences, Department of Translation and Interpreting, Istanbul, Türkiye, aysun.kiran@marmara.edu.tr. ORCID: 0000-0003-1551-3776

spoken in the latter. In other words, they incorporate multilingual and multicultural encounters between parties who do not necessarily speak one another's language and hence experience linguistic and cultural barriers.

Second, both films draw their stories on the lived experiences of real people at different points in history. For instance, at the time of its release, *Ayla* attracted a great deal of attention as the first film on the involvement of the Turkish army alongside the Americans in the Korean War against the Chinese. Although the film was a Turkish-South Korean co-production, it was also supported by the Turkish Ministry of Culture and Tourism. In addition to being a box office hit soon after its release, the film became Türkiye's official nominee for the Oscars in 2017. The inquiry into the veracity of the historical representation of the conflict falls outside the scope of this study. However, it is worth noting here that this link to the past may arguably allow room for a debate related to the representation of different languages and individuals in the multilingual communication where each story takes place. This study will thus identify how intercultural and interlingual communication, or the lack thereof, plays a role in the dramatic narration of these conflict-ridden situations and the characterisation of fictional interpreters in the selected films. In doing so, humour and silence will also constitute two points of discussion to explore the potential of multilingualism and diegetic translation to create a comedic effect in terms of their functions in relation to the tragedy and drama in each war story.

The paper is organised as follows: the first section provides a detailed overview of the scholarship on transfiction and its components to set the theoretical framework and methodology of this study. The second one presents a close reading of the selected films in two sub-sections, each focusing on the uses and functions of multilingualism and transfiction, respectively.<sup>1</sup> In doing so, silence and humour are noted as the themes that accompany interlingual and intercultural communication in both films. Finally, the conclusion summarises the points of discussion and suggests new avenues of research to contribute to the scholarship on transfiction in the Turkish context.

## Transfiction and its components

The term "transfiction" can be referred to as an "aestheticized imagination of translatorial action" (Kaindl & Spitzl, 2014, p. blurb). Noting the potential of translation as a narrative device, Woodsworth and Lane-Mercier (2018) highlight that the concept of transfiction can "provide insights into problematic personal or social situations such as displacement, migration and hybridity, all characteristic of the modern world" (p. 2). In a related vein, another contribution worth acknowledging here is the introduction of the term "fictional turn" (Gentzler, 2008), thereby providing a name for this scholarly interest in the investigation of representations of translators and interpreters in literature and film.

Woodsworth and Lane-Mercier (2018) highlight the link between this boom and the increased use of "translation as a master metaphor" (p. 2). In their view, translation "has moved beyond its mission as a practice, an art, and a body of reflections" (Woodsworth & Lane-Mercier, 2018, p. 2). Likewise, the embeddedness of translation into a fictional context may facilitate a renewed thinking of translation theory by broadening its scope and introducing "new perspectives and a fresh understanding of the intricacies of the translation process" (Woodsworth & Lane-Mercier, 2018, p. 1). In a similar vein, Cronin (2009) highlights films as "a potent source of images and representation of what translation might or might not involve" and hence "a rich intertextual resource" for the teaching of translation (p. xi). Accordingly, these films can be utilised to teach students about several topics on the practice and theorization of translation, such as "fidelity versus infidelity", "domestication versus foreignization", and "visibility versus invisibility" (Cronin, 2009, p. xi). Relatedly, Kurz (2014) also emphasises the value of films as a source through which to "reflect – and to a certain extent shape and reinforce – perceptions of our profession [interpreting]" (p. 205). Therefore, transfiction can be deemed as a source of information on the dominant conception of translation in a specific context.

<sup>1</sup> Unless otherwise stated, all translations are made by the author.

A recurring theme in the fictional depictions of translation-related phenomena in cinema largely concerns the questions of identity on the in-between and ambivalent position of translators and interpreters between languages and cultures. Accordingly, the mediator's identity crisis may serve as a narrative device especially when this ambivalence is set in a conflict-ridden context likely to trigger contradictory feelings and soul-searching about their beliefs, values and sense of belonging to a particular culture or ideology. Whilst the use of translational activity can be noted across many genres ranging from science fiction films to Westerns and thrillers (Cronin, 2009), the contexts in which these questions of identity are raised in a film tend to involve "massive social changes and breaks, such as migration, war, economic, religious, or political upheaval" (Kaindl, 2014, p. 9).

Additionally, whilst there are universal aspects to the rise of multilingual films such as increasing globalisation and transnational collaborations, culture-specific factors also inform the functions and purposes of incorporating multilingualism and transfiction in each country's cinema. Relatedly, these films have been analysed from different angles by several scholars in view of the background in various contexts. For instance, the colonial past comes to the fore in the discussion of these topics in French cinema (King, 2017). Another example can be given from Turkish cinema in which multilingualism and transfiction have become more visible thanks to the changes in the official policies involving the use of certain minority languages since the early 2000s. Thus, endangered languages spoken in some parts of Türkiye such as the Hamshen language could be featured in an awarded and acclaimed debut film such as *Sonbahar* (*Autumn*, 2008) by Özcan Alper.

The use of multilingualism as a device for humour may also be at work when "these issues are often embedded into a dramatic, or even tragic context, but they also provide ample opportunities to create comic situations" (Woźniak, 2019, p. 25). For instance, in a Polish war comedy entitled *Giuseppe in Warsaw*, multilingual humour serves to demonstrate that "the linguistic chaos was pivotal to showing the absurdity of the war through the deforming lenses of the comedy" (Woźniak, 2019, p. 24). These points are also relevant to the discussion of the functions of intercultural encounters in both of the selected films since certain themes related to the multilingual character of the war context are highlighted to evoke humour to balance the tragic and emotional intensity of the drama.

In parallel, Dirk Delabastita and Rainier Grutman (2021) note that the incorporation of interlingual mediation "is perfectly consistent with a number of basic narrative principles, such as conflict, character configuration, spatial opposition, mimesis, and suspense management" (p. 24). Given the variety of functions that translation and interpreting may serve in a film, it can also be suggested that the presence or absence of transfiction in a film takes on different roles and meanings. For instance, translation may contribute to "the resolution of a conflict, or alternatively, the absence or mismanagement of interlinguistic mediation may become the main obstacle to a solution" (Delabastita & Grutman, 2021, p. 24). Therefore, films may address the responsibility that translators and interpreters have in facilitating communication under such precarious circumstances.

In depicting the position of interpreters as mediators in such tense situations, a film may recognise the equivocal aspects of their identity as "invisible and ubiquitous, subordinate and powerful, faithful and dubious, oppressed and uncontrollable" (Kaindl, 2014, p. 9). In a similar vein, the questions of trust and loyalty may also be brought to the fore as a salient aspect of the filmic depictions of translators and interpreters. Carol O'Sullivan (2011) highlights the idea that people who speak multiple languages are likely to be less trustworthy, and this lack of trust creates potential for comedy or suspense (p. 87).

Likewise, Chiaro (2016) states that "lies and deceit govern much polylingual interaction in which fictional interpreters are concerned" (p. 28). King (2017) notes that "interpreter" characters, especially when they find themselves in a position of oppression, may exploit their multilingualism to manipulate others to renegotiate hierarchical relations (p. 6). Coupled by the lack of reliability that is usually attributed to mediators, this potential may even be higher when there is a hostile relationship between the languages involved such as the majority vs. minority or dominating vs. dominated languages. Therefore,

the characterisation of fictional interpreters may also be informed by the representation of languages and themes associated with them.

De Bonis (2016) points to the relevance of qualities such as linguistic proficiency, objectivity and detachment to assess the reliability of a diegetic interpreter (pp. 51-52). These aspects could arguably be more prevalent especially when those undertaking interlingual mediation have a strong sense of belonging to a culture, language and ethnicity as well as a certain degree of engagement with a particular ideology or political movement. Relatedly, Cronin (2009) draws attention to the role of competing loyalties involved in an interpreter's task, noting that loyalty is largely presented as a choice concerning translation (p. 50). Therefore, in comparison with the others, Cronin's approach reminds us that diegetic interpreting may involve finding a middle ground between their divided loyalties during the process of mediation (Cronin, 2009, xvi). This point will particularly be relevant to the discussion of the portrayal of a soldier/translator in *Ayla*. In delineating the variety of the roles that translators and interpreters can take in war zones, Inghilleri and Harding (2010, p. 166) suggest that the levels of expertise and questions of identity involved may vary depending on whether they are civilian interpreters, local hire fixers or military linguists. This differentiation will also be noted in the discussion of the characteristics of those taking on the role of an interpreter in key situations in the selected films.

Both films can be described as narratives of heroic victory that highlight a historic moment in the history of Türkiye and promote its national image as a country, thereby boosting the national pride of its target audience. Therefore, the fact that translation emerges as a theme in these war films is particularly worth exploring since the fictional depiction of diegetic interpreters will not be "arbitrary and dependent on the individual; rather, it is rooted in a *collective translatorial memory* of a society" (Kaindl, 2018, p. 165, emphasis in original). Accordingly, collective translatorial memory refers to the accumulation of "shared knowledge, which is transmitted and interpreted, culture-specific translation traditions and the traditional ideas of a group (e.g., translators or interpreters) or society (e.g., of a national or cultural area)" (Kaindl, 2018, p. 165). Therefore, an inquiry into these images of translation will allow us to gain insight into the links between the images of translation/interpreting and the societal understanding of translation in the Turkish context. This study will present a close reading of these films and explore which traits highlighted in the scholarship are featured in the portrayals of fictional interpreters in the context of the war and consequent turmoil.

## Selected films

*Ayla: The Daughter of War* recounts the story of a friendship between a Turkish Lieutenant named Süleyman Dilbirliği and a Korean child named Seoul/Ayla whose parents were killed by an attack during the Korean War in 1950. Set in the context of an international war in the background, *Ayla* centres on the progression of this father-daughter type of relationship between the two under the precarious circumstances in the battle zone. They lose touch for many years after Süleyman goes back to his homeland and leaves Ayla to the care of teachers at the Ankara school and orphanage, established by Turkish soldiers during the war. The two were finally brought together in Seoul in 2008 through the collaborative efforts of Korean and Turkish journalists. The film ends with the archival footage, featuring this moment when the real Süleyman and Ayla met in the park in Seoul, and the photographs documenting their time together from the war front accompanying the ending credits.

*Turkish Ice Cream* narrates the story of Mehmet, an ice-cream vendor, and Ali, a cameleer, to attempt to leave Australia for Anatolia after learning that the Ottoman Army joined the Great War and the Allied Powers attacked their homeland. However, they are prevented from doing so since the British officers do not want them to join the enemy's forces and pose a threat to their soldiers following their return home. Whereas the first half of the film accentuates themes related to interlingual and intercultural

communication as a device for humour, its second half increases the dramatic tone of the narrative by exhibiting the deadly and tragic consequences of the war. Overall, as in the case of *Ayla*, the film foregrounds the themes of heroism and patriotism in depicting the struggle of these two Turkish close friends to defend their homeland from afar.

Additionally, the fact that *Ayla* is based on a true story is emphasised in the film in a manner that bolsters the dramatic impact of the unlikely bond between Süleyman and Ayla. Arguably, this emphasis also holds significance since it raises questions as to what extent transfiction is represented as an extension of that real story. However, despite also being based on a true story, this point is less relevant to the discussion of interpreting scenes in *Turkish Ice cream*, which can partly be attributed to the fact that transfiction here serves to evoke humour through mistranslation and miscommunication, as is discussed below. Relatedly, here, the fictional representation of translation only takes the form of non-professional interpreting “in which a bilingual character in a film acts as a lingua-cultural mediator on a specific occasion, without necessarily being a professional in the field” (De Bonis, 2016, p. 43). Unlike *Turkish Ice Cream*, *Ayla* features a member of the military personnel in the role of an interpreter in key diplomatic and military talks. Before proceeding further into the functions of multilingualism and transfiction, it is important to note the role of genre in defining the form and content of transfiction in the selected films of Turkish cinema.

### **Transfiction in the “war” genre**

Hillary Footitt (2010) notes that languages are “surely an intrinsic part of the materiality and embodiment of war” (p. 111). In this respect, multilingual war zones can also be seen as sites of translation as being “cosmopolitan zones of contact between people” (Laugesen & Gehrman, 2020, p. 4). Therefore, the fact that both films can be categorised as period war dramas provides us with a frame through which to discuss the role of intercultural communication and interlingual mediation in the construction of war and conflict. As Kaindl (2014) notes, genres “create a textual and social framework that influences expectations, the way in which the subject matter is portrayed, and the genre’s function” (p. 15). In the case of the two films selected for analysis here, the war genre affects the form and content of interlingual and intercultural communication in terms of not only portraying foreign characters, depending on whether they speak the enemy’s or ally’s language but also attaching certain values to the task of translation and the interpreter’s power.

Kaindl (2014) also notes that genres “can always be viewed in a *cultural context* and a *historical perspective*” (p. 15, emphasis in original). For instance, this point bears relevance to the characterisation of Lieutenant Mesut in *Ayla* as the fictional interpreter whose ideological engagement with communism puts him in an ambivalent position in the 1950s. In this case, communism as the marker of the Cold War period seems to be a deliberate choice that enables the film to incorporate trust, manipulation, treason and divided loyalties in the thematization of transfiction, as will be elaborated on below. Additionally, this point increases the importance of what type of information Mesut translates. In *Turkish Ice Cream*, due to the irrelevance of manipulation and treason in amateur interpreting situations, the historical context and genre serve to define the nature of the relationship between the languages involved and those speaking these languages depicted therein.

Relatedly, the representation of all the languages incorporated in a film can be seen in parallel with the representation of the characters speaking these languages and their countries of origin. In this respect, depending on the context and producers involved in the making of a given film, the “war film” genre provides a rather specific framework for us to identify what languages will be depicted as the “ally” language(s) or the enemy’s language(s). For instance, in the context of the films set during the Second World War, German may be depicted as the enemy’s language depending on the protagonist’s ethnic and linguistic identity (Kiran, 2020). As seen here, when a war film focuses on a historical period marked

by geopolitical tensions and ideological divisions such as the Cold War period, how genre serves as a framework can also be defined by the power dynamics between certain nations prevailing in that particular political context.

Likewise, in setting the background for its viewers, *Turkish Ice Cream* includes certain scenes depicting how the British soldiers make public propaganda to promote their cause and draft more Australian young men to fight for the Allied States during the First World War. It also features the objections against the war in general and misgivings about the rightfulness of the cause in particular. *Ayla* also includes references to the Cold War that make manifest the anti-communist sentiment and distrust against anyone who may be a communist. For instance, Ali, one of those Turkish soldiers enlisted for the war, welcomes the opportunity as a zealous anti-communist to shoot down a couple of communists in Korea. Relatedly, the film includes discourses and factual details that give away the Cold War as being the backdrop for the story therein.

In doing so, *Ayla* includes intertextual references to the sources in English on the Korean War in question, which adds to the multilingualism of the narrative and the visibility of translation through Turkish subtitles on the screen. For instance, through a voiceover in American English, the film recontextualizes an excerpt taken from the memoirs of General of the Army Douglas MacArthur related to the Korean War as if it is voiced by the General himself: “Turks are interesting people. We put up a call to the whole world, they were the first ones to respond. When this goes down in history, it won’t be me or it won’t be you, pal. It will be them, most mentioned in the books.” The viewers are thus informed that Türkiye is noted as one of the first countries to respond to the UN’s call for help in Korea. Both the Americans and the Koreans appreciate Türkiye’s readiness to come to their help in this war against North Korea. Considering the involvement of multiple countries in the war in question, it can also be suggested that multilingualism and intertextuality together serve to boost the national pride of Turkish-speaking viewers as being the citizens of a country, which was a peace-keeping force at that time.

### **The uses of multilingualism for humour**

As noted in the current scholarship, depending on the genre of a film and its context of production, multilingualism may figure in as a defining component of fictional narratives that “deal with the problems of cultural clash, of misunderstanding and of encounter with the Other” (Woźniak, 2019, p. 25). In such cases, multilingual humour “hinges upon the inter-play of two or more languages, which are exploited to create contrast” (Dore, 2019, p. 1). Likewise, for instance, Delia Chiaro and Giuseppe de Bonis (2019) demonstrate that multiple languages can be deployed as an instrument to accent “the collision of different languages” and “the clash of dissimilar cultures” (p. 8). In a similar vein, both films selected for analysis here deploy multilingual interactions as a device for humour.

In doing so, they both show a tendency to rely on stereotyping national identities and languages in the characterisation of the main characters for comedic purposes. For instance, in *Turkish Ice Cream*, Mehmet speaks with a distinct accent in Turkish, which can arguably be a deliberate strategy to emphasise his difficulty learning and speaking English. From his profession as a Turkish ice cream vendor to his traits such as boldness and naïveté, he is depicted as a patriotic Turk with a pure heart even before his heroic decision to challenge the British authorities. In a similar manner to Mehmet, Ali is also stereotyped as an emotional and sensitive Turk representing the culture and tradition of their home country through his profession as a cameleer and his strong attachment to his family as a breadwinner and father.

The problematic aspect of stereotypical representations of different cultures and nations lies in their potential to both challenge and reinforce the audience’s prejudices (Lawless, 2014, p. 80). The examples of multilingual humour that go hand in hand with cultural stereotyping and interlingual mediation can be identified in the representation of the American and Chinese soldiers in *Ayla*. Accordingly, the film presents a dichotomic portrayal of the good versus bad through its representation of the South Koreans

and Turks as opposed to the North Koreans and the Chinese. This cultural stereotyping also manifests itself in a key scene where Ali goes to rescue Süleyman captured by the Chinese soldiers. By using Ayla's family as a ploy, the Chinese soldiers set up a trap for Süleyman to make him give strategic information about the Americans' locations.

In this scene, Ali who does not know how to speak Chinese is seen mimicking the enemy's language to create a comedic effect. In doing so, his way of mimicking is arguably based on the assumed perception of the Chinese language in Turkish society as an incomprehensible one both in terms of the script and geographical distance involved. Süleyman also looks surprised by his use of Chinese and later asks what he said and how he has learned to speak Chinese. Ali responds to that question, saying that it is Ayla who has taught him how to speak Chinese and Americans how to lie. Therefore, the scene intended to evoke humour achieves that effect through a reliance on the stereotype that the Americans cannot be trusted and the Chinese can be mimicked through exaggeration. Katerina Lawless (2014) notes that "because movies are usually seen as an entertainment, exaggerations that are sometimes found in them seem excusable and natural" (p. 91). However, it can be argued that in a heroic story like *Ayla's*, these exaggerations may qualify as a strategy of "positive self-representation and negative other presentation" (Van Dijk, 2001, p. 103).

Another point worth noting here is that language representation is marked by an anti-imperialist and patriotic discourse in the films. For instance, *Turkish Ice Cream* includes references to the tensions between the Australian and British authorities and the subjugation that the Aboriginals experienced under Australian and British rule. To this end, the film features the anti-war protests organised by Australian women against the conscription enforced by the British soldiers. Further, the Australian mayor expresses discomfort regarding the mayhem caused by the act of force deployed by British soldiers to pursue their military agenda. Therefore, these scenes serve to frame the British side as acquisitional and arrogant in their imposition of military and political power.

In a similar vein, the Aboriginals are presented as assumed allies despite the explicit language barrier between Mehmet and them since they seem united against the imperial powers at the time in that context. A key example is the scene where Mehmet introduces Ali to some Aboriginal friends who agree to provide help with their efforts to hamper the progression of British soldiers. Stereotyping is also at work here since Ali expresses fear and intimidation as his initial reaction to the appearance of the indigenous Australians with white paint on their faces and in their local clothes. Crucially, it is also seen here that Mehmet facilitates communication with these locals and thus changes roles with Ali, who usually acts as an interpreter between Mehmet and British officials. This alteration arguably suggests that Mehmet does not feel any resistance against the language of the colonized and dominated as in the case of his experiences with English. Thus, the film draws a parallelism between the resistance in Anatolia against the Allied powers and those who resist the impositions of those representing the colonizer's ideology. The narrative is built on certain existing cultural and ideological prejudices against the groups in question.

Also, the ways in which the films promote and reproduce a stereotypical understanding of certain foreign languages and cultures are intended to both create a comedic effect and lighten the mood between dramatic scenes. *Ayla* emphasises that culture shock is involved in the intercultural encounters between Turkish soldiers and foreign allies. To evoke humour based on stereotypes, the film includes some dialogues in which the American lifestyle and habits are mocked. For instance, after Süleyman finds Ayla in the forest as the only survivor of a massacre, they try to find something to feed the girl, looking traumatised and afraid. One of the fellows brings a bottle of fresh milk and a pack of milk powder as the only food that he could find for a child, adding mockingly that these Americans make the powder of every damn thing. Therefore, language representation is predicated on the idea of positive self-presentation as it either positions the enemy as inhumane and callous or ridicules the unfamiliar foreign language and culture for humour based on cultural and linguistic stereotypes.

## The functions of transfiction in the selected films

Maria Todorova (2014) notes that the task of an interpreter in conflict situations goes beyond serving only as the mediator between two parties and requires them to have extra responsibilities and skills. Accordingly, in addition to being more perceptive to the background situation, “they also need to help create trust, open communication, to understand cultural differences and emotions” (Todorova, 2014, p. 226). In parallel, both films highlight that interlingual and intercultural communication is not the sole distinguishing quality of these interpreter characters. Interpreting moments draw attention to the type of relationship and/or engagement that these characters form with the languages they mediate between. In some cases, oppositions between the characters are shown as being derived from the oppositions between ideologies and different values they adopt in the context of the wars narrated in each context.

To start with the “interpreter” character in *Ayla*, Lieutenant Mesut is introduced to the viewer as a self-proclaimed communist. He mediates between English and Turkish to mainly facilitate communication between Turkish and American soldiers. In some other cases, it can also be seen that he uses English as the pivot language in mediating between South Korean and Turkish soldiers. He is also seen doing whisper interpreting from English into Turkish for his commander at strategic talks. Hence, interpreting is carried out in a unidirectional manner.

Interpreters are also referred to as those who “serve as connections between disparate knowledges, cultures and places” (Mallon, 2012, p. 4). Likewise, Mesut acts as a bridge between Turkish and American soldiers and serves an orientating function for his fellow companions. Accordingly, his duties involve translating educational and instructional films to provide orientation for soldiers. Also, when an American soldier asks if they have a religious imam, the soldiers unfamiliar with the context of an international war think that they ask to see if they are observant enough. Mesut then explains that every casualty will be buried per his faith and the Americans also have their pastors with them. Therefore, Mesut “operates in a dual capacity as interpreter and soldier are directly involved in the quotidian events and outcomes of war” (Inghilleri & Harding, 2010, p. 166). On the one hand, this dual role strikes a chord with the idea of ambivalence attributed to interpreters in such contexts as “outsiders, away from home” and “overburdened by bilingualism” (Ben-Ari, 2017, p. 9). On the other hand, in Mesut’s case, his self-identification as a communist becomes a factor that adds to this burden.

Kaindl (2014) notes that “translation and interpreting themes are often intertwined with questions of identity” (p. 8). Delabastita (2009, p. 109) also stresses the importance of conflict as the driving force of plots and links the “emplotment” of multilingualism and translation to the desire to highlight conflict and tension in a fictional account. For a translator or interpreter operating in the context of a war, this emphasis can be doubled especially when there is also a conflict involving the interpreter’s ideology and the political motivation behind the war. This point is particularly at work with the in-betweenness of Mesut as a communist soldier/interpreter during the Cold War period. For instance, the fact that the anti-communist sentiment was at its peak during this era is hinted at in the scene where Süleyman helps Mesut to get rid of ants in his room. Rather than killing them, Süleyman offers to feed the ants with sugar and thus impresses Mesut with his affection and care for living beings such as ants. This unusual approach leads Mesut to ask Süleyman in a whisper if he is also a communist.

For the same reason, tension between Ali and Mesut manifests itself in more than one occasion despite both fighting against the same enemy on the same front, since the former sees this mission as an opportunity to undermine communism. Despite being his superior, Mesut feels threatened by the suspicion that Ali raises about Mesut’s loyalty to the point of confronting Ali about whether he will accuse Mesut of being a spy in the army. Therefore, the soldier/interpreter’s engagement with communism adds suspense to the story early on in the film as to how this ideological orientation plays out in his performance as a mediator. The tension that originates from Mesut’s responsibility to his country as a patriot versus his commitment to communism facilitates the film to convey the message that the sense of responsibility to one’s country is insurmountable.

Relatedly, the task of interpreting also enables Mesut to question and revise his ideological values as it becomes a reminder to recognise the purpose of fighting this war as part of a peace-keeping force. In that respect, Michael Cronin's (2006) description of translation through a metaphorical lens as a dual journey is arguably applicable to the case of Lieutenant Mesut's engagement with the task of translation. He is involved both "in the physical sense of movement or displacement and in the symbolic shift from one way of speaking, writing about and interpreting the world to another" (Cronin, 2006, p. 45). This dual journey that Mesut experiences in the early part of the story enables the film to shift the attention away from the possibility of manipulation and deception in the portrayal of an interpreter into "the emotional and experiential dimension of how the process affects individuals and communities" (Delabastita, 2009, p. 112).

Despite dealing with the dilemma of fighting against the communist countries as a communist soldier, Mesut is not depicted as a treacherous interpreter or a passive and marginal character who suffers from invisibility, alienation or domination due to the functions that he serves in the war zone. There is no linguistic misunderstanding or miscommunication that casts doubt on his competence in English as an interpreter. Further, in addition to his role as a mediator, he is also seen to take on a self-assigned mission to teach Ayla Turkish, as is discussed below. The film's presentation of the interpreter's dilemma is arguably included as an element of suspense, thus serving to reflect the anti-communist atmosphere of the era and question any blind engagement with ideologies.

In a similar manner to *Ayla*, the language barrier is resolved through the act of translation in certain cases in *Turkish Ice Cream*. However, unlike the former, there is no professional diegetic interpreter in the latter. Instead, Ali, the cameleer, takes on the role of a mediator for his friend Mehmet, a Turkish ice-cream vendor, due to the latter's poor knowledge of English when he needs to communicate with Australian and British soldiers. When compared to Mesut whose ideological engagement forms a defining aspect of his portrayal as an interpreter in the context of war, Ali is presented to the viewer in a manner that leaves no room for doubt in terms of his loyalty to Mehmet and his friends as well as his language and homeland. Further, Ali is depicted as a person far away from his homeland not on a mission but for money-making purposes. Hence, he represents another culture and tradition in these foreign lands and is seen speaking Turkish in daily life apart from the time when he communicates in English with his customers for business. Therefore, Ali's role as an interpreter seems out of obligation due to Mehmet's lack of language competence.

Original version	English translation of Turkish parts
British soldier: Are you Turkish, too?	
Mehmet: İçeri giremezsiniz. Sen de mi Türksün diyor.	Ali: You cannot enter. He asks if you are Turkish as well.
Mehmet: He, Turkish, Turkish ben. Üsküpliyim. Benim dondurma var orada, Maraş.	Mehmet: Yes, Turkish. I'm Turkish. From Üsküp. I sell ice cream, which comes from Maraş.
Ali: He's from Üsküp, ice-cream from Maraş.	
Mehmet: İçeri gireciz, malı satacız, çıkacız.	Mehmet: We'll enter, sell the products and leave.
Ali: We'll go outside, after the outside.	
Mehmet: Hee. Ekmeğimizin derdine düşmüşüz yani nedir?	Mehmet: Yes. We are just here to earn a living.
Ali: We're following the terrible of the bread.	
British soldier: What!	
Mehmet: Ne diyi?	Mehmet: What's he saying?
Ali: What diyi ne diyi. Nasıl çevireyim ekmeğimizin derdine düşmüşüz.	Ali: He says what, of course. How am I supposed to translate "we're after our bread"?

Table 1. Example 1

As seen in Table 1, Mehmet and Ali, unaware of the fact that the Ottoman Empire joined the war and hence became an enemy of British powers, want to enter the fairground to do business and make some money. Mehmet appears at the entrance after Ali fails to enter the area with his camel. Ali's performance as a non-professional interpreter suffers from a lack of competence. He translates Mehmet's sentences in a grammatically incorrect way. Further, he fails to translate the idiomatic expression "ekmeğinin derdine düşmek" ("to be after earning one's living" or "earn one's daily bread"), and his extremely literal and incorrect translation confuses the soldier even further. Therefore, unlike Mesut with professional expertise and cultural competence in *Ayla*, Ali's mediation creates a comedic effect by causing a linguistic misunderstanding and heightening the tension between the Turkish and English sides.

Another striking example worth noting here takes place in the scene where Ali and Mehmet go to the visa office in an attempt to obtain the necessary documents to travel to Anatolia and join the Ottoman army against the Allied Forces. As seen in Table 2, this scene provides an example of the use of miscommunication and a consequent need for translation for multilingual humour. Unlike the previous example, Ali does not translate from Turkish into English but rather intervenes in the conversation that Mehmet attempts to have with the British official without understanding the questions being asked. As Mehmet continues to respond to every question by saying "yes", it is made clear that there would be a conflict of interest for British authorities to allow them to travel to their homeland. At this point, Ali steps in as a mediator to clarify the source of the problem for Mehmet.

Original version	English translation of Turkish parts
English officer: Let me get this right. You guys wanna go to Anatolia, right?	
Mehmet: Yes, Ottoman.	
English officer: During the war. You wanna go and join your military?	
Mehmet: Yes, Ottoman.	
English officer: You want permission from me to go and kill my soldiers? Is that so?	
Mehmet: Yes, yes, Ottoman. Ottoman. Ottoman.	
Ali: Kes kardeş, tamam.	Ali: Stop, brother, okay.
Mehmet: Ne oldu ki, ne deyi?	Mehmet: Why, what is he saying?
Ali: Askerlerimi öldürmek için benden izin istiyorsunuz, öyle mi deyi.	Ali: You are asking me to permit you to kill my soldiers, right?
Mehmet: E kardeş, ben onu hiç öyle düşünmedim. Ne yapaciz?	Mehmet: Well, bro, I haven't looked at it that way. What're we gonna do?
Mehmet (to the officer): Yok be kardeş.	Mehmet (to the officer): No way, bro.
Ali: No man.	Ali: No man.
Mehmet: Biz gideciz, döncemiz. Bizim orda dedemiz var, orda arsalar, tarlaları var, inekleri var.	Mehmet: We'll go and come back. We'll go to take care of our grandpa's land and cows.

Table 2. Example 2

Language barriers and miscommunication are highlighted as the consequences of these intercultural encounters in the context of war. Also, there is an interplay between the language barrier and silence in the representation of intercultural communication in both films. Specifically, a sense of ambiguity involved in the silence of female characters allows for different interpretations as to the functions of silence in relation to transfiction, or the lack thereof. For instance, in *Ayla*, from the moment when Süleyman finds the girl in the forest at night as being the only apparent survivor of an attack, the eponymous character of the film refuses to speak and/or respond to any attempts to communicate with her. Süleyman and his friends feel obliged to call her by a Turkish name and decide to call her *Ayla*, which means "moonlight"

in Turkish since they find her in the forest in the moonlight and her face is as beautiful as the moon. This assumed name also holds a symbolic significance when considered together with the presence of a crescent moon and a star on the Turkish flag.

Additionally, silence, which stands out as a distinct aspect of her characterisation, leaves room for multiple interpretations as the possible reasons for silence may be the lack of trust, the trauma or the language barrier, especially in a multi-national context such as a war zone. However, the lack of words does not suggest any tension or pose an obstacle to the strengthening of their bond in their relationship. On the contrary, the girl develops an attachment to Süleyman, considering him as a parent. Crucially, Süleyman does not force her to speak as her silence is interpreted less as a refusal to speak than as a by-product of the traumatising deadly attack that she witnessed and survived. In parallel, Ayla ends her silence by uttering the Turkish word “baba”, which means “father”, to address Süleyman. Despite the language barrier, the girl begins to learn Turkish after months of spending time with Turkish soldiers. Ayla’s decision to end her silence with Turkish can be seen as the film’s attempt to reinforce the role of Turkish soldiers as a peace-keeping force from a positive angle. Crucially, after finding out about it, Mesut as the interpreter also proposes to teach her Turkish through grammar books. This can be deemed unsurprising as the additional role of a Turkish teacher serves as a complement to his mission of interpreting as a bridge between two cultures.

Original version	English translation of Turkish parts in bold
Mehmet: How are you? Ne yapaysın? I... window... window...see you...and then ...ee...pencere... pencere...gördüm...seni... sonra...I see you and...nası deyim, yok, I have, ne yapacam, konuşamıyom, Ali de yok. Ne yapaysın? How are you? Seni gördüm ve.. yok ...ben...şey...nasılsın? Sen de hiç yardımcı olmayısın. Sağol. Bir şey de söylemeyisin. Böyle duruyoruz karşılıklı, ayıp da oluyor biraz.	Mehmet: How are you? <b>How're you doing?</b> I... window... window...see you... and then...err... <b>window... window...saw...you later...I see you and...how shall I say, no, I have, what'd I do, I can't speak, can't ask Ali for help, either. How're you doing? How are you? I've seen you and... no... well... how're you? You're not helping, either. Thanks. You're saying nothing. We just stand here. That's a bit of shame.</b>

Table 3. Example 3

As seen in Table 3, silence also emerges as a feature of the language barrier between Mehmet, who speaks very little English, and Maria, who appears to remain silent due to the language barrier. Mehmet later plucks up the courage to approach and talk to her after seeing her outside through the window of the visa office. The scene in which Mehmet struggles to communicate with her and feels frustrated due to her lack of response is worth noting in that silence again creates ambiguity as well as a possible sense of rejection in the other trying to communicate. In a similar manner to the bond between Süleyman and Ayla despite the language barrier, silence is accompanied by sign interpreting through Maria, who also teaches Mehmet how to say his name in sign language. Further, this scene highlights the role of Ali as a mediator who facilitates communication since Mehmet’s lack of competence delays the clarification of the situation, which in turn creates a comic effect.

## Conclusion

This study explored the role of transfiction in constructing the narratives of war with a focus on the representation of multilingual and intercultural communication in two selected period war films of Turkish cinema. The analysis found that both films show a tendency to promote cultural and linguistic stereotypes through exaggerations to use multilingualism as a device for humour. These stereotypical representations thus reinforce certain prejudices against languages and cultures such as Americans being referred to as less reliable and British as arrogant and acquisitional. Therefore, the narration of the past through these multilingual war films arguably bolsters the depiction of Türkiye as invincible against its historical enemies, loyal to its allies and compassionate towards the victims of war.

As for the thematization of transfiction, in both films, interlingual mediation emerges as a significant need in ensuring communication between those who do not speak one another's language and do not necessarily seem to be on friendly terms. However, whilst *Ayla* features a senior-level soldier taking on the role of an interpreter, *Turkish Ice Cream* incorporates forms of non-professional interpreting through Ali whose lack of competence exacerbates the language barrier and usually results in miscommunication. These scenes which also highlight the conflicting ideologies between the Turkish and English sides serve to create a comedic effect in the story. Additionally, both films resort to the use of silence in depicting foreign female characters such as Ayla and Maria, albeit for different reasons, as a tool to demonstrate the irrelevance of mediation between those sharing the same feelings and needs.

The portrayal of Mesut as a communist soldier/interpreter is employed for the sake of suspense management as it raises the question of whether his ideological orientation will cause any treachery on his part. Transfiction enables *Ayla* to undermine the pro-communist discourse as the Chinese and North Korean soldiers are framed as inhumane and callous killers. The film thus makes its point through Mesut's interrogation of his values in the face of the harsh reality of the war and consequent calamities. Overall, both films arguably deploy multilingual humour and transfiction as a complement to the construction of past victories in a manner that reinforces a positive self-presentation for Türkiye and boosts the pride of Turkish nationals.

Further research that focuses on a larger number of war films can be carried out to provide a fuller comprehension of the role of transfiction in reflecting and shaping the conception of translation and images of interpreters in conflict-oriented situations in Turkish cinema. Also, the findings of this research can be compared with the analyses of other films incorporating transfiction as a narrative device on the screen to identify similarities and divergences between the thematization of translation across different genres. Finally, another avenue of research can be based on the idea of comparing these filmic representations of fictional translators and interpreters with the media representations of real mediators in contexts of war. These comparative perspectives may allow us to identify and discuss the points of deviation from reality in fiction and the possible reasons for the directions that transfiction takes in cinema.

## References

- Ben-Ari, N. (2017). Fictional vs. Professional Interpreters. In M. Biagini, M.S. Boyd & C. Monacelli (Eds.), *The Changing Role of the Interpreter: Contextualising Norms, Ethics and Quality Standards* (1st ed.) (pp. 7-31). Routledge.
- Chiaro, D. (2016). Mimesis, reality and fictitious intermediation. In Rachele Antonini and Chiara Bucaria (Eds.), *Non-Professional Interpreting and Translation in the Media* (pp. 23-42). Peter Lang.
- Chiaro, D., & De Bonis, G. (2019). An Austrian in Hollywood: the representation of foreigners in the films of Billy Wilder. *The European Journal of Humour Research*, 7(1), 7–23. <https://doi.org/10.7592/EJHR2019.7.1.chiaro>
- Cronin, M. (2006). *Translation and Identity*. Routledge.
- Cronin, M. (2009). *Translation goes to the Movies*. Routledge.
- De Bonis, G. (2016). Mediating intercultural encounters on screen. The representation of non-professional interpreting in film. In R. Antonini & C. Bucaria (Eds.), *Non-professional interpreting and translation in the media* (pp. 43-64). Peter Lang.
- Delabastita, D. (2009). Fictional representations. In M. Baker & G. Saldanha (Eds.), *Routledge Encyclopedia of Translation Studies* (pp. 109–112). Routledge.
- Delabastita, D., & Grutman, R. (2021). Fictional representations of multilingualism and translation. *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, 4, 11-34. <https://doi.org/10.52034/lansstts.v4i.124>
- Dore, M. (2019). Editorial: Multilingual Humour in Translation. *The European Journal of Humour Research*, 7(1), 1–6. <https://doi.org/10.7592/EJHR2019.7.1.dore1>
- Footitt, H. (2010). Languages at War: Cultural Preparations for the Liberation of Western Europe, *Journal of War and Culture Studies*, 3(1), 109–121. [https://doi.org/10.1386/jwcs.3.1.109\\_1](https://doi.org/10.1386/jwcs.3.1.109_1)

- Gentzler, E. (2008). *Translation and Identity in the Americas: New Directions in Translation Theory*. Routledge.
- Inghilleri, M., & Harding, S. (2010). Translating Violent Conflict, *The Translator, Special Issue: Translation and Violent Conflict* 16(2), 165-173. <https://doi.org/10.1080/13556509.2010.10799467>
- Kaindl, K. (2014). Going Fictional! Translators and Interpreters in Literature and Film: An Introduction. In K. Kaindl & K. Spitzl (Eds.), *Transfiction. Research into the Realities of Translation Fiction* (pp. 1–26). John Benjamins.
- Kaindl, K., & Spitzl, K. (Eds.) (2014). *Transfiction. Research into the Realities of Translation Fiction*. John Benjamins.
- Kaindl, K. (2018). The remaking of the translator's reality: the role of fiction in translation studies. In J. Woodsworth (Ed.), *The Fictions of Translation* (pp. 157-170). John Benjamins Publishing Company.
- Kıran, A. (2020). Speaking the Enemy's Language: Representations of Multilingualism and Translation in *Crimean. Çeviribilim ve Uygulamaları Dergisi*, (28), 110-125. <https://doi.org/10.37599/ceviri.674790>
- King, G. (2017). *Decentring France: Multilingualism and Power in Contemporary French Cinema*. Manchester University Press.
- Kurz, I. (2014). On the (in)fidelity of (fictional) interpreters. In K. Kaindl & K. Spitzl (Eds.), *Transfiction. Research into the Realities of Translation Fiction* (pp. 205-219). John Benjamins.
- Laugesen, A., & Gehrmann, R. (2020). Introduction: Understanding Communication, Interpreting, and Language in Wartime. In A. Laugesen & R. Gehrmann (Eds.), *Communication, Interpreting and Language in Wartime: Historical and Contemporary Perspectives* (pp. 3-22). Palgrave Macmillan.
- Lawless, K. (2014). Constructing the 'other': construction of Russian identity in the discourse of James Bond films, *Journal of Multicultural Discourses*, 9(2), 79-97. <https://doi.org/10.1080/17447143.2014.894517>
- Mallon, F. (2012). Introduction. Decolonizing Knowledge, Language, and Narrative. In F. Mallon (Ed.), *Decolonizing Native Histories* (pp. 1-19). Duke University Press.
- O'Sullivan, C. (2011). *Translating Popular Film*. Palgrave MacMillan.
- Todorova, M. (2014). Interpreting conflict: Memories of an interpreter. In K. Kaindl & K. Spitzl (Eds.), *Transfiction. Research into the Realities of Translation Fiction* (pp. 221–231). John Benjamins.
- Van Dijk, T. A. (2001). Multidisciplinary CDA: A plea for diversity. In R. Wodak and M. Meyer (Eds.), *Methods of critical discourse analysis* (pp. 95–120). Sage.
- Woodsworth, J., & Lane-Mercier, G. (2018). Introduction: Translation as a Master Metaphor. In J. Woodsworth (Ed.), *The Fictions of Translation* (pp. 1-12). John Benjamins Publishing Company.
- Woźniak, M. (2019). Lost in Warsaw: the subversion of multilingual humour in the Italian subtitles to the Polish war comedy *Giuseppe in Warsaw* (1964). *The European Journal of Humour Research*, 7(1), 24–37. <https://doi.org/10.7592/EJHR2019.7.1.wozniak>

# Yapay Zekâ ile Çeviri Uygulamaları: Kültürel Unsurların Çevirisinde ChatGPT

Dolunay KUMLU\*

Mertcan OKUL\*\*

## Giriş

Kişilerarası iletişimin en önemli bileşenlerinden biri olan çeviri, farklı toplumlara ait kültürlerin de etkileşiminde kilit rol oynar. Bu nedenle, diller arası çeviri etkinliklerinin aynı zeminde kültürler arası aktarımı da gerçekleştirdiği ön plana çıkar. Kültürlere özgü unsurların çevirisi konusu çeviribilim alanında özellikle yazın eserlerinin incelenmesinde merak uyandıran konuların başında gelmekte ve literatürde sıklıkla yer bulmaktadır. Teknolojinin baş döndürücü bir hızla geliştiği günümüzde çevirinin de evrimi hızlanmış, yapay zekâ uygulamaları ile çeviri yapılabilmesi mümkün hale gelmiştir. Kültürel unsurların bolca yer aldığı yazınsal metinlerin çevirisi kapsamında uzun bir süredir çok verimli görülmeyen ve pek tercih edilmeyen bu uygulamaların çağın sunduğu yeniliklerle ciddi anlamda zenginleştirilmesi ve dönüştürülmesi sayesinde daha elverişli hale geldikleri görülmektedir. Bu çalışmada örnek olarak seçilen yazın metni olan ve Buket Uzuner'in Türk edebiyatına kazandırdığı *Toprak* adlı romanı ve çevirisi incelenerek eserin içinde yer alan kültürel unsurların insan çevirisi ve yapay zekâ çevirisi bağlamında karşılaştırılması amaçlanmıştır. Yapay zekâ uygulamalarından ChatGPT-3.5 adlı çeviri uygulaması çalışma kapsamına alınmıştır. Yöntemsel olarak betimleyici çeviribilimin kuramsal çerçevesi esas alınarak karşılaştırmalı ve nitel veri analizi içerikli bir durum çalışması yapılmıştır. Çalışmada incelenen eserden seçilen örnekler Peter Newmark'ın (2010) güncellenmiş<sup>1</sup> kültürel unsurlar sınıflandırmasına göre gruplandırıldıktan sonra bu unsurların çevirmen ve yapay zekâ uygulamasıyla yapılmış çevirilerini de gösteren tablolarla görselleştirilerek somutlaştırılmıştır. Tablolardaki örnekler üzerinde yapılan karşılaştırmalı ve betimleyici analizlerden elde edilen bulgular Javier Franco Aixelá'nın (1996) çeviri stratejileri, Peter Newmark'ın (2010) çeviri stratejileri ve Lawrence Venuti'nin (1995) "yerlileştirme" ve "yabancılaştırma" stratejileri bağlamında yorumlanmıştır. Sonuç bölümünde, incelenen eser temel alınarak yazın eserlerindeki kültürel unsurların çevirisinde insan çevirmenin ve yapay zekâ uygulamasının yaptığı çeviriler ve tercih edilen stratejiler açısından benzerlikler ve farklılıklar bakımından değerlendirmeler yapılmıştır.

\* Dr. Öğretim Üyesi, Trakya Üniversitesi, Edebiyat Fakültesi, Mütercim ve Tercümanlık Bölümü, İngilizce Mütercim ve Tercümanlık Ana-bilim Dalı (Edirne, Türkiye), e-posta: dolunay@trakya.edu.tr, ORCID ID: 0000-0001-9089-5175.

\*\* Yüksek Lisans Öğrencisi, Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, İngilizce Mütercim Tercümanlık Programı (Ankara, Türkiye), e-posta: mertcanokul@hacettepe.edu.tr, ORCID ID:0009-0003-8445-8552.

<sup>1</sup> Bu çalışmada, Newmark'ın kültürel unsurlar sınıflandırmasının güncel versiyonu da dahil olmak üzere İngilizce kaynaklardan yapılan ve çevirileri için kaynak belirtilmeyen tüm alıntıların çevirileri yazarlar tarafından yapılmıştır.

Bu çalışma aşağıdaki araştırma sorularının cevaplarını bulmaya odaklanmaktadır:

1. Dil, kültür ve çeviri kavramlarının kapsamı ve birbirleriyle etkileşim içinde oldukları konular nelerdir?
2. Yazın eserlerindeki kültürel unsurlar nasıl sınıflandırılabilir?
3. Yazın eserlerindeki kültürel unsurların çevirisinde insan çevirmenin kaynak kültüre veya erek kültüre dönük çeviri yöntemi kullanmasını belirleyen etkenler neler olabilir?
4. Yazın eserlerindeki kültürel unsurlar yapay zekâ tabanlı uygulamalarla veya yazılımlarla çevrilebilir mi?
5. Kültürel unsurların çevirisinde alıcı kitleye göre çeviri stratejileri değişir mi?

Bilimsel çalışmalarda araştırma sorularının belirlenmesi, çalışmanın sistematik bir zeminde ilerleyebilmesi için büyük önem taşımaktadır. Bu sorularla yola çıkılarak, yazın dilinin ve yazın metinlerinin kendine özgü nitelikleri olması sebebiyle, yazınsal metin çevirilerinde çeviri teknolojilerinin uygulanabilirliğinin yazınsal olmayan türdeki metin çevirilerindeki kullanımları kadar yaygın olmaması ve bu konudaki araştırmaların nispeten daha sınırlı olması konuları da sorgulanmaktadır. Bu araştırma sorularına yanıt ararken ele alınacak konular öncelikle kuramsal çerçevede incelenecektir.

### **Kuramsal çerçeve**

1972 yılında çeviribilimin özerk bir bilim dalı olarak sunulduğu James S. Holmes'a ait "*The Name and Nature of Translation Studies*" başlıklı makale bir dönüm noktası olarak kabul görmektedir. Bu dönüm noktasına gelinceye dek, çeviriye olan yaklaşımların öznel, kuralcı, kaynak odaklı ve durağan olarak nitelendirildiği görülmektedir (Öner, 1999). Bu nitelendirmeler "kültürel dönemeç" ile birlikte farklı bir yöne evrilmiştir (Bassnett, 2003). Çeviriye olan yaklaşımlar artık erek dizgedeki çeviri gerçeklerini göz önüne alarak algılanmaya başlamıştır. Bu noktaya gelmesinde çevirinin bir kültür aktarımı olduğunun kabul edilmesi büyük rol oynamıştır. Snell-Hornby (2006) bu kültürel dönüm noktasının temel profili oluşturduğunu belirterek, bu nedenle pek çok önde gelen çeviribilimci tarafından kabul gördüğünü vurgulamıştır. Kuleli'ye (2020, s. 619) göre "1980'li ve 1990'lı yılların kültürel dönüm noktası, çevirmenlerin karar verme süreçlerine katkı sunacak biçimde iki kültür arasında bir nevi kültür elçiliği yapmalarına neden olmuştur. Buradan hareketle aşağıda, kuramsal çerçeveye giden yol detaylandırılacaktır.

### **Dil ve kültür ilişkisi**

Dil ve kültür birbirinden ayrılmayan ve neredeyse iç içe geçmiş kavramlardır. Bu iki kavram arasındaki ilişkiyi daha iyi anlamak için öncelikle tanım ve kapsam ve tarihsel gelişimleri gözden geçirmek yerinde olacaktır.

Türk Dil Kurumu'nun çevrimiçi sözlüğündeki "dil" kavramının tanımına bakıldığında, "insanlar arasında anlaşmayı sağlayan, uzlaşmaya dayalı olarak oluşturulmuş sesli veya görsel işaretler sistemi" ile karşılaşılmaktadır. Benzer bir açıklamayla, Vendryes (2001, s.21) dil ile ilgili olarak "bir toplumu oluşturan bütün bireylerin, bu ortak anlaşma aracını kullandığını ve bu bakımdan dilin, her toplumda bir sosyal akrabalık bağı oluşturduğunu" ifade etmiştir. Dil sayesinde topluma ve bireye ait düşünceler de oluşup şekillendiğinden, toplumların dilleri ne kadar etkili biçimde geliştirilir ve ilerletilirse, o toplumun veya bireyin içinde yaşadığı ulusun da güçlenmesi ve ilerlemesi mümkün olacaktır.

Dilin tarihsel gelişimine bakmadan önce, öncelikle dilin insanlar arasındaki iletişimin gerçekleşmesinde en temel unsur olduğu söylemek gerekmektedir. Tarihsel süreçte dilin doğuşu incelendiğinde doğadaki çeşitli seslerin taklit edilmesiyle ortaya çıktığı görülmektedir. Dil ediniminin anne karnında başladığı ve bebeğin annesinin veya babasının sesini duyduğunda tepkiler verdiği de bilimsel araştırmalarla ortaya çıkarılmıştır. Bu konuya dair Patcia K. Kuhl (2004) tarafından sunulan çalışmalar kayda değer

niteliktedir. Doğumdan sonra da yine duyduklarını taklit ederek ve tepkiler geliştirerek bebeklerin dil edinimi süreci devam eder.

Bakiner Çekin ve Çalışkan (2020, s.165) dilin, konuşulduğu toplumun kültürel özgünlüklerini besleyen bir kanal olduğunu ifade ederek, bu anlamda kültür ve dilin iç içe olduğunu ve kültürün bir dile ait kelime zenginliği ile doğrudan ilgili olduğunu vurgulamışlardır. Bu ifadeler kültür ve dil kavramlarının ne denli iç içe geçtiğini gözler önüne serer niteliktedir.

Öteki taraftan, kültür kavramının Türk Dil Kurumu'nun çevrimiçi sözlüğündeki tanımı ve kapsamına bakıldığında, "tarihsel, toplumsal gelişme süreci içinde yaratılan bütün maddi ve manevi değerler ile bunları yaratmada, sonraki nesillere iletmede kullanılan, insanın doğal ve toplumsal çevresine egemenliğinin ölçüsünü gösteren araçların bütünü" olarak tanımlanmıştır.

Kültür kavramının tarihçesine bakacak olursak, Romalılar dönemine kadar dayanan kültür kavramı, farklı toplumların farklı yüzyıllarda geçirdiği değişim ve gelişim süreçlerinde dönüşerek ve içine yeni değerleri alarak zenginleşmiştir denilebilir. Bakiner Çekin ve Çalışkan (2020, s. 165) "kültür kelimesindeki en önemli değişimin, anlamına yüklenen soyut kavramlardan sonra gerçekleştiğini ifade ederek, kimi çalışmalarda kültür teriminin, insanın yetiştirilmesi, işlenmesi, eğitilmesi anlamında kullanıldığını" vurgulamışlardır. Bu tanımla ilişkili olarak, Cicero kültür kavramını "insan nefsinin terbiyesi, insanın belli ilkelere göre davranması ve kişilik sahibi olması hali" olarak tanımlamıştır (Özlem, 2000, s. 142).

Hammersley (2019) on dokuzuncu yüzyıldan itibaren birbirinden çok farklı dört kültür anlayışının gelişiminin izlendiğini belirtmiştir. Bu kültür anlayışları şu şekilde özetlenebilir:

Matthew Arnold'un adıyla anılan estetik kültürlenme kavramı, on dokuzuncu yüzyıl antropolojisine özgü evrimsel kültür görüşü, yirminci ve yirmi birinci yüzyıl antropolojisine özgü, ancak artık çok daha yaygın olarak kullanılan farklı kültürler fikri ve günümüzde antropoloji, sosyoloji ve kültürel çalışmalar alanındaki bazı çalışmalarda bulunan, konumlandırılmış bir anlam yaratma süreci olarak kültür anlayışı.

Görüldüğü üzere kültür kavramı, son birkaç yüzyıldır farklı disiplinlerin içindeki yeri ve önemi temelinde biçimlenen görüşleri de beraberinde getirmiştir. Edebiyat dünyasından bir pencere açarak kültür kavramına bakıldığında, ünlü şair T.S. Eliot'un kültürle ilgili tanımının "doğumdan ölüme, sabahtan akşama kadar ve hatta uykuda bile bir halkın sahip olduğu inanca, bir bakıma bütün bir yaşama şekli olarak görülebilecek bu hayat şekli" olduğu görülmektedir (Eliot, 1962, s.21). Edebiyatın dil zenginliğiyle oldukça farklı bir yaklaşımla tanımlanan kültür kavramının kapsamının Eliot'un bakış açısı ile birleşince boyut değiştirdiğine tanık olmaktadır.

Kültürün en önemli bileşenlerinden biri olan dil toplum içinde yeni nesillere taşınan bir miras gibidir. Bu miras hem bireyler hem de toplum için sadece dille açıklanamayan yaşantıların değerini ve boyutunu yansıtan aynalara benzemektedir. Jiang (2000) dil ve kültürü bir buzdağın benzemektedir ve "buzdağın görünen kısmının dil, buzdağın suyun altında kalan kısmının ise kültürün görünmeyen parçaları olduğunu" belirtmiştir. Uygur (1996, s.21) ise "dili kültürün yapısını bir arada tutan çimentoya benzer" ifadesiyle dilin kültürün mihenk taşı konumunda olduğunun altını çizmiştir. Tüm bu alıntılardan yola çıkarak, dil ve kültürün bir arada düşünüldüğüne ve kültürle ilgili her alanda dilin varlığının da yadsınamaz olduğu çıkarılabilir. Bu birliktelikte insan çevirmenin rolünün ne olacağı aşağıdaki başlıkta incelenecektir.

## **Kültür ve çeviri kavşağında çevirmen**

Kültürün dil ile olan ilişkisi toplumların inanılmaz derecede gelişmesi ve zenginleşmesi anlamında bir köprüdür. Dili iyi kullanan ve değerini bilen toplumlarda kültür de gelişerek büyür ve ait olduğu toplumu aşarak farklı kültürlerin içine de zenginlik katar. Bu noktada diller arası çevirinin rolü çok büyüktür. Çeviri dil kullanılarak kültürlerin toplumdan topluma ve kültürden kültüre taşınmasında aracılık eden mucizevî bir etkinlik konumundadır. Çeviri yoluyla kültürün tüm alt alanları, doğduğu ve geliştiği ortamın ötesine geçip başka toplumların ve kültürlerinin içinde de varlığını sürdürür. Bu bağlamda, insan çevirmenin nasıl büyük bir misyon üstlendiği ve ne derece sorumluluk aldığı bilincinde olması önem taşımaktadır.

Çevirmenin, dilin yanı sıra kültürün de aktarımını sağlayabilmesi için, çevirisini yaptığı dillerin kültürlerini çok iyi tanuması gerekmektedir. Bu açıdan kültürlerin genel özelliklerine bakmak yerinde olacaktır. Hoecklin (1995) kültürlerin özelliklerini dört ana başlık altında toplamakta, bir kültürde bu dört ana başlığın mutlaka bulunduğunu söylemektedir:

1- Anlamaların paylaşım sistemidir: Kültür, bir grup insanın neye önem verdiğini dikte ettirmektedir. Dünyanın nasıl algılandığına, bireyin nasıl yaşadığına ve yaşamın kendisini nasıl düzenlediğine rehberlik etmektedir. Gruba ait olan bireylerin aynı şeyleri aynı biçimde görmesi olanaklı kılınmaktadır ve bu da onları bir arada tutmaktadır... Etkili, kalıcı ve anlamlı bir etkileşimin oluşması için insanlar anlamlar sistemini paylaşmalıdır... 2- Görecelidir: Kültürel kesinlik yoktur. Farklı kültürlerdeki insanlar dünyayı farklı algılamakta, farklı yöntemlerle bir şeyleri yapmaktadır ve bir grubun diğerinden üstün ya da aşağı olduğunu düşündürecek hiçbir standart yoktur. Her ulusal kültür diğerine göre dünyayı algılamak ve işleri yapmak açısından göreceli ve farklıdır. 3- Öğrenilebilir: Kültür sosyal yapıyla oluşur, genetik yapıyla değil. 4- Gruplarla ilgilidir: Kültür paylaşılan değerler ve anlamlarla ilgili ortaklaşa bir fenomendir. (s. 24-25) (Aktaran Bakıner-Çekin& Çalışkan, 2020, s. 167)

Bu sınıflandırma incelendiğinde, insan çevirmenin çevirisini yaptığı dilin toplumuna ait yaşam tarzını, yaşam felsefesini, dünyaya hangi gözle baktıklarını ve nasıl gördüklerini bilmesi onun çevirilerinde kültürel anlamı etkili bir şekilde yakalamasını ve aktarmasını kolaylaştıracaktır. Ayrıca, kültürel bağlamın göreceli olduğunu kabul ederek yola çıkan bir çevirmen insanlar, toplumlar, yaşam biçimleri ve değer yargıları arasında farklılıklar olduğunu bilinciyle daha nesnel ve tarafsız çeviriler yapabilir. Kültürün öğrenilebilir ve toplum içinde oluşan bir olgu olduğunu kabul eden çevirmen, çevirilerinde farklı toplumlara ait unsurlar barındıran metinler çevirdiğinde kültürü de öğretebildiğini farkına varır ve erek dil dizgesini içine alan toplumsal yapıda kabul görecektir çeviriler yapmış olacaktır. Bu bilgiler ışığında, çevirmeni “kültür elçisi” kimliği ile görmek mümkündür. Çünkü çevirmen kültürün paylaşılan değerleri ve anlamları içeriyor olması nedeniyle bunları bir dilden bir dile aktarma eylemini yerine getiren birey konumunda handiyse bir elçi gibi sorumluluk yüklenir. Kültürel iletişim konumlarının düzeni de bu açıdan çevirmen tarafından sağlanmış olur. Bu düzeni sağlamak için kültürel unsurların sınıflandırılması gerektiğinden aşağıda bu konu detaylandırılacaktır.

### **Newmark'ın kültürel unsurlar sınıflandırması ve çeviri stratejileri**

Gezer ve Can'ın (2019, s. 358) “belirli bir kültürde doğup-büyümüş olan insan çevirmenin kaçınılmaz olarak o kültüre maruz kaldığından belirli bir kültürü refleks olarak içselleştirmiş olacağı” görüşüne katılmamak mümkün değildir. Dolayısıyla, yazın eserlerinin çevirisinde insan çevirmenin üzerinde taşıdığı bu öz kültürünü bir giysi gibi çıkarıp kenara koyabilmesi zor olabilir. Nitekim, Dizdar (1999, s. 105) insan çevirmenin her durumda kültürler arası bir iletişimde rol alması gerektiği ve aktarım malzemesinin de kültür olmasından dolayı her iki kültüre de vâkıf olmasının önemli olduğunu altını çizmiştir. Erek kültürün içinde varlığını sürdürecektir olan ve kültürü oluşturan unsurların çevirisinde de insan çevirmenin köprüden karşı tarafa geçip, erek dilin ve kültürün sularına kendisini bırakması gerekecektir. Bu sularda karşısına erek kültürün farklı bileşenleri, yani kültürel unsurları çıkacaktır. Bu durumda, insan çevirmenin içine doğduğu kültürü koruması mı gerektiği yoksa diliyle birlikte bir eseri yeni bir kültür diyarına mı taşıması gerektiği konusunda karar verecektir.

Diğer bir taraftan, kültürel unsurlar katmanlar halinde bir kültürün yapısında bulunurlar. Bu unsurların çevirisinde izlenecek yol ve yöntemlerin incelenmesine başlanmadan önce, detaylı bir çerçevede ele alınması gereken unsurların hangi sınıflandırma temelinde değerlendirilmesi gerektiğine karar verilmelidir. Bu konuda çeşitli görüşler bulunuyor olsa da bu çalışmada kuramsal zeminde ölçüt alınacak görüş Newmark'ın (1988) kültürel unsurlar sınıflandırmasıdır. 1988 yılındaki sınıflandırma Newmark tarafından başlığının Türkçeye çevirisi “Çeviri ve Kültür” olan makalesinde 2010 yılında güncellenmiş olduğundan, bu ikinci sınıflandırma çalışmaya dâhil edilmiştir. Aşağıdaki tabloda Newmark'ın (2010, s. 173-177) güncel kültürel unsurlar sınıflandırması verilmiştir:

Kategori	Örnekler
Çevreyle ilgili unsurlar	İklimler, mevsimler, denizler, dağlar, şehirler, ülkeler, vb.
Kamusal yaşamla ilgili unsurlar	Siyaset, hukuk, siyasi partiler, hükümetler, kanunlar vb.
Sosyal yaşamla ilgili unsurlar	Toplumsal konular, sağlık, ekonomi, eğitim vb.
Kişisel yaşamla ilgili unsurlar	Yiyecekler, içecekler, kıyafetler, eşyalar vb.
Örf, adetler ve sosyal etkinliklerle ilgili unsurlar	Deyimler, deyişler, ifade biçimleri, jestler, mimikler, vb.
Özel tutkularla ilgili unsurlar	Manevi değerler, dini unsurlar, müzik, edebiyat, diğer sanatsal unsurlar, vb.

**Tablo-1** Newmark'ın (2010) kültürel unsurlar sınıflandırması

Bu çalışmada yapay zekâ ile çevirisi değerlendirilecek kültürel unsurlarla ilgili örnekler Newmark'ın sınıflandırmasına göre seçilmiş ve kategorilere ayrılmıştır. Newmark'ın kültürel unsurların çevirisinde kullanılabilecek çeviri stratejileri de mevcuttur. Newmark'ın (2010, s.176-177) kültürel unsurların çevirisi için önerdiği stratejiler incelendiğinde, 2010 yılında yazdığı makalesinde ortaya koyduğu stratejiler şöyledir:

1. Kültürel Sözcüğün Aktarımı (transference of a cultural word): Erek dilde karşılığı olmayan sözcüğün kaynak dilden değiştirilmeden aktarımıdır, kültüre özgü sözcük erek dil tarafından zaten benimsenmiş olduğu durumlarda kabul edilebilir bir çeviri stratejisidir.

2. Kültürel Karşılık (target language cultural equivalent): Kültüre özgü öge, hedef dildeki eşdeğeri aracılığıyla çevrilir.

3. Betimsel Karşılık (descriptive equivalent): Kültüre özgü ögenin anlamı ayırt edici özelliklerini belirten sözcüklerle tanımlanır. Newmark, *Bundestag* sözcüğünü örnek gösterir, *the Second Chamber of Parliament/Alman Federal Meclisi* şeklinde çevrilmesi betimsel karşılık stratejisine örnektir.

4. Anlambirimcik Çözümlemesi (componential analysis): Anlambirimciklerine ayrılan kültürel sözcük, benzer anlama sahip fakat bire bir eşdeğeri olmayan erek dile ait sözcüklerle aktarılır.

5. Özel İsimlerin Dönüşümü (transonym): Özel isimlerin çevirisinde kullanılan stratejidir. Genellikle kişi isimleri ve coğrafi yer adlarının çevirisinde kullanılır (Aktaran, Derelioğlu&Şulha, 2023, s. 246).

### Aixelá'nın çeviri stratejileri

Gambier'a göre (2010, s. 414) strateji "çeviri sürecinde ortaya çıkabilecek sorunlarla başa çıkma aracıdır" (Aktaran, Kuleli, 2020, 623). Yazınsal metinlerde daha çok bulunan kültürel unsurların çevirisi konusunda çevirmenler bazı stratejiler geliştirerek bu unsurların çevirilerinde izleyecekleri yolu berraklaştırmak istemektedir. Bu çalışma kapsamına bir başka çeviribilimci olan Aixelá'nın önerdiği çeviri stratejileri de değerlendirme ölçütü olarak alınmıştır. Aixelá'nın (1996, s.61) kültürel unsurların çevirisi için önerdiği stratejiler "koruma" ve "yerine koyma" stratejileri olarak iki ana başlık altında toplanmıştır. Koruma stratejileri başlığı altında yineleme, yazım uyarlaması, dilsel (kültürel olmayan) çeviri, metin dışı açıklama ve metin içi açıklama gibi stratejiler bulunmaktadır. Yerine koyma stratejilerine bakıldığında ise eşanlamlılık, sınırlı evrenselleştirme, mutlak evrenselleştirme, doğallaştırma, silme ve bağımsız yaratım gibi çeviri stratejileri bulunmaktadır.

Aşağıdaki tablolarda çeviri stratejileri açıklanmış ve bazı örnekler verilmiştir:

Strateji	Tanım
Yineleme	Çevirmenlerin ellerinden geldiğince kaynak metindeki kullanımı korumasıdır. Daha çok yer isimlerinde örnekleri görülür. Örneğin: New York-New York.
Yazım Uyarlaması	Çeviri yaparken kaynak metindeki sözcüğü erek dil dizgesindeki sesletim ve yazım kurallarına uyarlama stratejisidir. Örneğin: France-Fransa.
Dilsel (Kültürel Olmayan) Çeviri	Çevirmen tarafından kaynak kültürdekine en yakın düz anlamsal karşılığı ile erek dilde anlaşılabilirliği amaçladığı zaman kullanılan stratejidir. Ölçü ve para birimlerinin çevirisinde görülür. Örneğin: Feet-fit, meter-metre.
Metin Dışı Açıklama	Çevirmen kültürel unsurların anlamını dipnot, sonnot, sözlükçe, yorum/çeviri içeriğinde bir açıklamayla vermesi ile uygulanan stratejidir.
Metin İçi Açıklama	Önceki stratejiye benzer biçimde uygulanan fakat okuyucunun dikkatini çok dağıtmadan metne yakın açıklamalar yapmaktır.

**Tablo-2** Aixelá'nın (1996) kültürel unsurların çevirisi için önerdiği koruma stratejileri

Koruma stratejileri, yukarıdaki tabloda görüldüğü üzere, daha çok kaynak metindeki kültürel unsurların çeşitli açılardan korunarak çevrilmesine dayanır. Yineleme stratejisi ödünçleme stratejisine benzer biçimde kaynak kültürdeki unsurun aynen aktarımını içermektedir. Özel isimlerin ve çoğunlukla yer isimlerinin çevirilerinde örneklerine daha sık rastlanmaktadır. Yazım uyarlamasında da kaynak kültür unsuru koruma asıl amaçtır. Ancak, erek dil dizgesinin sesletimine ve yazım kurallarına uygun biçimlendirme yapılarak korunur. Dilsel yani kültürel olmayan çeviri stratejisinde ise daha çok ölçü, uzunluk, yükseklik, ağırlık ve para birimi gibi dönüştürülebilir anlam birimcikleri çevrilebilir. Metin içi ve metin dışı açıklama yöntemlerinde ise çevirmen kaynak metindeki kültürel unsurları korumak için dipnotlarda, son notlarda, çevirmen notlarında ve benzeri yan metinsel birimlerde açıklamasını yaparak çeviri yapma stratejisini tercih eder.

Aşağıdaki tabloda ise Aixelá'nın (1996) yazınsal metinlerde insan çevirmenin kültürel unsurların çevirisinde başvurabileceği yerine koyma stratejileri detaylandırılmıştır:

Strateji	Tanım
Eşanlamlılık	Çevirmen, kültüre özgü unsurun tekrarından kaçınmak için bir tür eşanlamlı veya paralel göndergeye başvurur.
Sınırlı Evrenselleştirme	Kültüre özgü unsurlar okuyucular için çok belirsiz olduğunda veya daha olağan başka bir kültüre özgü unsur olduğunda çevirmenler kaynak dil kültürüne ait olan başka bir gönderge arayışı içinde olur.
Mutlak Evrenselleştirme	Çevirmenler daha iyi bilinen bir kültürel unsur bulamaz veya herhangi bir yabancı sözcüğü silmeyi tercih etmezse okuyucuları için tarafsız bir gönderge seçmelidir.
Doğallaştırma	Çevirmen, kültüre özgü unsuru erek dil kültürüne özgü hissi veren metinlerarası bütüncüye dâhil etmeye karar verir.
Silme	Çevirmenler kültürel unsuru erek metinde silmeye karar verir.
Bağımsız Yaratım	Çevirmenler bazı kültürel unsurların yerine kaynak metin kültüründe yer almayan fakat okuyuculara ilginç gelebilecek unsurlar koymaya karar verir.

**Tablo-3** Aixelá'nın (1996) kültürel unsurların çevirisi için önerdiği yerine koyma stratejileri

Yerine koyma stratejilerinin ilki eşanlamlılık stratejisidir. Çevirmenler kültürel unsurların çevirisiyle ilgili karar alırken aynı unsuru tekrar etmekten kaçınabilir. Bu tür durumlarda bunun yerine geçebilecek bir eş anlamlı kavram veya paralel kavram kullanarak çeviri yapmayı tercih edebilir. Sınırlı evrenselleştirme stratejisine bakıldığında, insan çevirmenin kaynak kültüre özgü bir unsuru çevirirken anlam belirsizliği yüzünden veya başka bir kültüre ait olması bakımından karşılık bulmakta zorlanıyorsa, o zaman kaynak kültüre ait unsurun erek dilde sınırlı bir şekilde anlaşılacağı kadar çevirir. Mutlak evrenselleştirme ise, çevirmenlerin genel olarak çok yaygın ve bilinen kültürel unsurlardan biri olmayan bir kültürel unsurun çevirisiyle karşılaşması durumunda daha çok bilinen ve tarafsızca seçilmiş bir karşılık ile çevirisini yapar. Silme stratejisini uygulayan çevirmenler, kaynak kültürde yer alan kültüre özgü unsur yerine koyacak bir şey bulamadığından silerek erek metinden çıkarırlar. Çevirmenler bazen kültüre özgü unsurları çevirirken kaynak metin kültüründe yer almayan fakat okuyuculara ilginç gelebilecek kültürel unsurları erek metinde kullanmayı tercih ederek bağımsız yaratım stratejisi uygulamış olurlar. Yerine koyma stratejileri yazın eserlerinin çevirisinde ve kültüre özgü unsurların çevirisinde oldukça sık başvurulan stratejilerdir. Daha çok yaygın kullanılan ifadelerin çevirisinde kullanılan bu strateji kültürün manipüle edilmesini ve bu şekilde yerleştirilmesini sağlar. Yerleştirme ve yabancılaştırma kavramı Lawrence Venuti tarafından ortaya atıldığından kavramları aşağıda detaylandırmak gerekmektedir.

### **Venuti'nin "yerleştirme" ve "yabancılaştırma" stratejileri**

Lawrence Venuti'nin (2001) yazınsal çevirilerde kültüre özgü unsurların çevirisinde başvurulan çeviri stratejileriyle ilgili görüşlerini iki grup altında toplamıştır. Bu stratejiler "yabancılaştırma" ve "yerleştirme" stratejileridir. Venuti bu gruplamayı yaparken yabancılaştırma stratejisini kültürel unsurların çevirisinin kaynak kültür normlarına mümkün olduğunca yakın durarak ve erek kültür alıcı kitlesi için yabancı hissettirecek çeviriler yaparak kaynak metne yakınlığıyla öne çıkan bir strateji

olarak düşünmüştür. Çevirmenin bu stratejiyi tercih etmesinin altında yatan sebep genellikle kaynak metin kültürüne ait unsurları çevirirken elden geldiğince korumak ve erek metnin alıcı kitlesine bu kültürel unsurları ait olduğu bağlam içinde tanınması için değiştirmeden ulaştırma çabası içinde olmaktır. Çevirmenin yabancılaştırma stratejisi ile çeviri yaptığı durumlarda ortaya çıkacak erek metin tüm özellikleriyle bir çeviri metin olduğunu yansıtır. Bu stratejinin kullanımı, çeviri eleştirilerinde zaman zaman “metin çeviri kokuyor” gibi yorumlara da sebep olmaktadır. Venuti’nin çevirmenin görünürlüğü (ve görünmezliği) kavramı da bu bağlamda anlam kazanmış olur. Görünür olmak isteyen çevirmenin yapması gereken erek okur kitlesine yabancı gelen kaynak kültür unsurlarına büyük oranda sadık kalarak çeviri yapmayı tercih etmektir.

Öteki taraftan, yerleştirme stratejisinde ise çevirmen kaynak metin kültüründe yer alan kültürel unsuru erek kültür dizgesinde var olan veya kabul gören biçimiyle çevirir. Yerleştirme stratejisiyle çeviri yapıldığında, erek okurun bir çeviri metni değil yazarın yazdığı kaynak metni okuyormuş gibi hissetmesi amaçlanır. Bu da çevirmeni görünmez kılan unsurdur. Çevirmen kültürel unsurların çevirileri için erek kültürün bir parçası olarak alınabileceği bir çeviri ürettiğinde yazarı okura götürürken aradan çekilmiş, varlığını hissettirmeyecek kadar azaltmış olur. Bu stratejiyle yapılan çevirilerde kültürün erek okura “yerli” gelmesi, kendinden bir şeyler bulması sağlanarak çeviri olduğunun farkında olmayan okurlar için tamamen kendi kültür dizgesi içinde yazılmış bir eser tadı verecektir.

Görüldüğü üzere, Venuti’nin (2001) “yabancılaştırma ve yerleştirme stratejileri” yine kendisinin ortaya koyduğu “çevirmenin görünürlüğü ve görünmezliği” kavramlarıyla ilintili olup, kültürel unsurların çevirisi ile ilgili yapılan araştırmalarda, kuramsal temeldeki bilgilerin uygulamaya dönük kısımlarının değerlendirilmesinde araştırmacılara yol gösterici olmaktadır. Bu çalışmada, incelenen kaynak metin olan Buket Uzuner’in *Toprak* adlı eserinin insan çevirmenin çevirisi ve yapay zekâ uygulaması ChatGPT-3.5 ile yapılmış çevirilerinin karşılaştırılmasında Newmark ve Aixela’nın yanı sıra Venuti’nin çeviri stratejileriyle ilgili görüşleri de temel alınmıştır. Bu doğrultuda, yapay zekâdan bahsetmeden önce çeviri ve bilgi teknolojilerini incelemek gereklidir.

## Çeviri ve bilgi teknolojileri

İnsan çevirisinin temelleri ilk yazılı eserlerin ortaya çıkışına dayanmaktadır. O gündeki çevirilerden bu yana birçok şey değişmesine rağmen, o günkü çeviriler bugüne zemin hazırlamıştır. Bugün itibariyle bilgisayar destekli çeviri araçları (BDÇ) çevirmenlerin en hayati yardımcısı olmuş durumdadır. Bilgisayar destekli çeviri araçları, bilgisayar destekli çeviri dendiğinde ilk akla gelen araçlar olsa da onların yanı sıra elektronik ve çevrimiçi birçok kaynak bulunmaktadır. Bunlar arasında elektronik ve çevrimiçi sözlükler, sözlük işlemciler, internet tabanlı dil araçları, yazı okuma araçları, konuşma tanıma araçları, optik karakter tanıma araçları, portallar, terim bankaları, bütüncüler, terim yönetim sistemleri, çeviri bellekleri, sosyal ağlar ve diğer ağlarda sayılabilir. Bilgisayarın ve teknolojinin her geçen gün gelişmesi nedeniyle bu kaynakların ardı arkası kesilmeyeceğinden en tipik örnekler üstte sayılmıştır.

Her geçen gün gelişen bilgisayar ve teknolojinin çeviri alanında neden kullanıldığına dair görüşler mevcuttur. Bunlardan en göze çarpanlar arasında William J. Hutchins sayılabilir. Hutchins (2004) çeviri alanında bilgisayar kullanımının nedenlerini şu şekilde sıralamaktadır:

1. Çevirisi yapılacak çok metnin var olması ve çevirmenlerin bununla başa çıkamaması
2. Tamamen teknik çevirilerin çok sıkıcı olması ve insanların bu tür çevirileri yapmaktan çok hoşlanmaması
3. Büyük şirketlerin teknik terimlerin her zaman aynı ve tutarlı bir şekilde çevrilmesini istemesi
4. Bilgisayar temelli çeviri araçlarının yüksek hacimde ve hızda çeviri yapabilmesi
5. İnsanların yaptığı yüksek kalitedeki çevirilere her zaman gereksinim duyulması (ibid).

Görüldüğü üzere bilgisayar ve teknolojinin çeviri alanında kullanılması için gerekli nedenler bulunmaktadır. Ülkemizde de bu gereklilik anlaşılmış olacak ki bilgi teknolojilerine ilişkin çalışmalar

1991 yılında gündeme gelmiştir. 1991 yılında Çağdaş Çeviri Kuramları ve Uygulamaları Seminerinde “Bilgisayarlı Çeviri Mümkün Müdür?” sorusu Hacettepe Üniversitesinden Ayhan Sezer tarafından ortaya atılmıştır. Aynı yıl Hacettepe Üniversitesi Çeviribilim ve Uygulamaları Dergisinin birinci sayısında Ayhan Sezer “Bilgisayarlı Çeviriye Doğru” isimli çalışmasını yayınlamıştır. İsmail Boztaş tarafından 1995 yılında yayınlanan “Eğitim Teknolojisindeki Gelişmeler Işığında Çeviri Edimi” başlıklı yazısı da alan yazında yerini almıştır. Günümüze yaklaşılarak yapılan çalışmaları özetlemek gerekirse;

Eşref Adalı tarafından yürütülen İngilizceden Türkçeye Bilgisayarlı Çeviri Projesi, İlkur Durgar El-Kahlout ve Kemal Oflazer’in “Türkçe-İngilizce için İstatistiksel Bilgisayarlı Çeviri Sistemi” başlıklı çalışmaları, İlker Fıçırcılar’ın “Yazım Yanlışlarının Anlaşılabilirlik ve Makine Çevirisi Üzerine Etkisinin Dale-Chall İndisindeki Sapma ile Ölçümü” çalışması, Aydın, Tüysüz ve Kılınçarslan’ın sundukları “Türkçe İçin Bir Kelime Anlamı Belirginleştirme Uygulaması” isimli çalışmaları, Mehmet Kara’nın 2005 yılında sunduğu “Çağdaş Türk Lehçeleri Üzerine Bilgisayar Merkezli Çeviri Çalışmaları” başlıklı sunumu, Eray Yıldız ve Cüneyd Tantuğ’un “Evaluation of Sentence Alignment Methodsfor English-Turkish Paralell Texts” isimli çalışmaları, Işın Bengi-Öner’in “Sektörde ve Akademide Kronometre Çalışmaya Başladı. Yarışı Göğüslemek İçin Ne Yapmalıyız?” İsimli sunumu, Şehnaz Tahir-Gürçağlar’ın Çevirinin ABC’si kitabındaki teknolojiye ayrılan bölüm, Onur Görgün ve Olcay Taner Yıldız’ın Türkçe-İngilizce dil çiftine odaklandığı “Statistical Machine Translation into Morphologically Complex Language” isimli çalışması, Hüseyin Ersoy ve Halil Balkul’un 2012 yılında yayınladığı “Teknolojik gelişmelerin Çevirmen ve Çeviri Mesleği Açısından Olumlu ve Olumsuz Etkileri: Çeviri Alanında Yeni Yaklaşımlar” başlıklı yazıları, Sinem Canım’ın 2011 yılında yayınladığı “Translation Memory Systems for Avoiding Context Deficiency” başlıklı çalışması, Mehmet Şahin tarafından yazılan ve 2013 yılında basılan “Çeviri ve Teknoloji” kitabı, Senem Öner Bulut’un 2019 yılında basılan “Future Professional Profile and Agency of the Human Translator: A Survey on Human-Machine Tension in the Context of the Technologization of Translation” başlıklı kitap bölümü, Sevda Pekcoşkun güner tarafından yazılan 2022 yılında basılan “Erek Odaklı Makine Çevirisi Çıktısı Üretimine Yönelik Ön Düzenleme Eğitimi” başlıklı kitap bölümü yapılan çalışmalardan bazıları olarak sayılabilir. Bu temelde aşağıda, çeviri ve bilgi teknolojilerinin günümüzde yükselen alanı yapay zekâ çeviri uygulamaları incelenecektir.

## Yapay zekâ ile çeviri uygulamaları

*Dijital Dönüşüm Yapay Zekâ* (2020) isimli kitapta Erik Brynjolfsson ve Andrew McAfee’in de üzerinde durduğun üzere teknolojik inovasyonların en önemli kısmını “genel amaçlı teknolojiler” oluşturmaktadır. Ekonomistler tarafından ortaya atılan bu kavram, günümüz koşullarında yapay zekâyı daha da özele inmek gerekirse makine öğrenmesini içine almaktadır. Yapay zekânın bilimsel olarak temeli 1956 yılında Dartmouth Yapay Zekâ Yaz Araştırma Projesinde oluşturulmuştur (McCarthy vd., 2006). Bu süreci veri kümelerindeki kalıplara dayalı olarak karar vermeye ve tahminlere izin veren algoritmaların geliştirilmesi izlemiştir (Jordan ve Mitchell, 2015).

Yapay zekâyâ ilişkin bilim dünyasında farklı tanımlamalar mevcuttur. Sarker’e göre “Yapay zekâ, normalde insan zekâsı gerektiren görevleri yerine getirebilecek makineler tasarlamayı amaçlayan bilgisayar bilimi ve dil biliminin çok disiplinli yaklaşımı” olarak tanımlanmaktadır (Sarker, 2022). Yaygın olarak “Bir bilgisayarın ya da bilgisayar destekli bir makinenin, genellikle insana özgü nitelikler, çözüm yolu bulma, anlama, bir mana çıkartma, genelleme ve geçmişteki deneyimlerinden öğrenme gibi yüksek mantık süreçlere ilişkin görevleri yerine getirme yeteneği” olarak tanımlanmıştır (Nabiyev, 2012). Özetle, yapay zekânın aslında insana özgü bazı nitelikleri gerçekleştirme becerisi olan uygulamalar olduğu söylenebilir.

Yapay zekânın çeviri alanındaki yansımalarına bakacak olursak, birçok farklı çeviri uygulaması ile karşılaşmak mümkündür fakat çalışmanın hedefleri ve sınırlılıkları doğrultusunda sadece ChatGPT (Chat Generative Pre-training Transformer), yapay zekâ uygulaması çalışmaya dâhil edilmiştir. ChatGPT

uygulamasını temelde sorunlara çözüm üretmeyi amaçlamaktadır. Detaylandırmak gerekirse, ChatGPT'nin amacı, doğal insan dilini taklit etmek, tercüme etmek, metin özetlemek ve diyalog sistemleri gibi çoklu işleme görevleri için kullanılabilen metinler oluşturmaktır. Bunun yanı sıra bir sohbet robotunda yanıtlar oluşturmak, soruları yanıtlamak, yaratıcı hikâyeler yazmak, sıralı verileri işlemek için tasarlanmıştır. Bu nedenle ChatGPT, bir metin içerisinde yer alan cümlelerin birbirleriyle ilişkisini analiz ederek tutarlı metinler oluşturmaya olanak sağlar (Khan ve diğerleri, 2023).

OpenAI şirketinin ürettiği bu uygulama ile belirli komutlarla sorulara cevap bulmak mümkündür. OpenAI şirketinin "What is ChatGPT?" başlıklı yazısından hareketle; ChatGPT, metin üretmek için eğitilmiş bir dil modeli olan GPT-3.5'ten ince ayar yapılarak oluşturulduğu söylenebilir. Ayrıca, ChatGPT modeli istenen davranışa yönlendirmek için insan gösterilerini ve tercih karşılaştırmalarını kullanan bir yöntem olan İnsan Geri Bildiriminden Pekiştirmeli Öğrenme (RLHF) kullanılarak diyalog için optimize edilmiştir.

Bu çalışmada kültürel unsurların çevirisinin üzerinde durulduğundan, yapay zekâya kültürel unsurlara dikkat edilmesi konusunda yol gösterilmek istenmiştir. Böylelikle kültürel unsurların çevirisinde insan çevirmen ve yapay zekâ uygulamalarına ilişkin bulguların edinilmesi hedefi doğmuştur. Bu nedenle ChatGPT uygulaması çalışmaya dâhil edilmiştir. Çalışmanın uygulama kısmında ChatGPT-3.5 versiyonu seçilmiştir. Çalışmaya bu versiyonun seçilmesindeki neden ChatGPT-3.5 versiyonunun ücretsiz olarak erişime açık olması ve daha çok tercih edilen bir versiyon olmasıdır.

Çalışmanın bir sonraki kısmında, çalışmanın inceleme nesnesi olan Buket Uzuner'in "Toprak" adlı eseri ve çevirisi "Earth" anlatıları tanımak adına tanıtılacaktır. Bu noktada Buket Uzuner'e ait "Toprak" adlı eser kaynak metin ve çevirisi "Earth" erek metin olarak çalışmada isimlendirilecektir.

## Kaynak metin ve erek metin

Bir araştırmaya başlamadan önce araştırma nesnelere tanınmak ve betimlemek çalışma için büyük bir önem taşımaktadır. Zira nesnelere tanımadan karşılaştırmak mümkün değildir. Buradan hareketle çalışmanın bu kısmında sırasıyla kaynak metin, kaynak metin yazarı, erek metin ve erek metin çevirmeni hakkında bilgi verilmesi planlanmaktadır.

Bu araştırmaya konu olan eser yani kaynak metin Buket Uzuner tarafından kaleme alınan *Toprak* isimli eserdir. Eserin kapağında geyik figürleri ve geyik boynuzları olan bir mask imgeleri bulunmaktadır. Everest Yayınları tarafından basılan eser 558 sayfadan oluşmaktadır. Bu çalışmaya eserin basılı hali inceleme nesnesi olarak kabul edilmiştir. *Toprak* (2015) romanı "Tabiata zararlı projelerin önüne göğsünü siper ederek dikilen, asırlık yerel tohumları çeyiz sandığında en değerli mücevher olarak saklamayı akıl etmiş, her biri Toprak'ın kızı ve aslen Tabiat Ana Umay'ın torunu olan Anadolu çiftçi-köylü kadınlara" ithafla başlar. Ayrıca eserde ithaf kısmından sonra Yusuf Has Hacib'e ait "Misk ile bilgi birbirine benzer; İnsan bunları yanında gizli tutamaz" sözüne, Aşık Veysel Şatıroğlu'nun Kara Toprak eserinde yer verdiği "İşkence yaptıkça bana gülerdi. Bunda yalan yoktur herkes de gördü. Bir çekirdek verdim, Dört bostan verdi. Benim sadık yârim kara topraktır." dörtlüğüne, Gılgamış Destanı'ndan alınan "Işığı tükenmişti güneşin ve en karanlık gece, Sarmıştı tüm cennetleri." cümlesine ve bir Hitit atasözü olan "Ağaçlar uçlarını kırar, çalı çırpı yapraklarını bağlar, Geyik yavrusunu öldürür mü hiç?" ifadesine yer verilmiştir.

*Toprak* romanı, tarihî eser kaçakçılığı ile ilgili bir haberin izini sürmek üzere Defne Kaman ve Attila Gültekin'in Çorum'a gelmesiyle başlar. Birinci romanda olduğu gibi perşembe günü Defne kaybolur. Vali Sabahattin Ali Okur, Emniyet Müdürü Muhtar Körağaoğlu onu bulmak için birlikte çalışırken rehber olan Kemal, onun oğlu Karaca, arkeolog Güneş Aytan, İstanbul'dan gelen Umay Bayülgen, Sahaf Semahat ve ilerleyen aşamada Komiser Ümit Kaman da olaylara dâhil olurlar. Bu kez Hititlerin antik kent kalıntılarının ortasında Yazılıkaya Tapınağı'nda bir geyik görünür. Geyiğin Türk mitolojinde ve kadim Anadolu kültüründeki öneminden dolayı bu hayvanın "don değiştirmiş bir elçi" olduğunu düşünen Umay Bayülgen, Defne bulunana kadar geyiğin başında nöbet tutar. Karaca'nın telefonuna

gelen harf ve sayılardan oluşan Kutadgu Bilig şifreleri, definecilerin çok değerli üç Hitit heykelini çalmak üzere olduklarını, kendilerine tehlike olarak gördükleri Defne'yi ve onu ablası gibi gören Karaca'yı kaçırdıkları; ikisinin bir küpün içinde tutuldukları gerçeğini ortaya çıkarır. Defne Kaman'ın kayıp olması üzerine harekete geçen çevreci gruplar da Çorum'a gelir (Apaydın, 2019).

Eserin yazarı Buket Uzuner kendisinin de kitabında belirttiği üzere romancı, öykücü ve gezi yazardır. Yazar Hacettepe Üniversitesi, (Norveç) Bergen Üniversitesi, (ABD) Michigan Üniversitesi'nde biyoloji ve çevrebilim eğitimi almıştır. (Finlandiya) Tampere Teknik Üniversitesi ve Orta Doğu Teknik Üniversitesi'nde (ODTÜ) araştırmacı olarak çalışmış ve dersler vermiştir. Romanları 10 dilde çevrilen Buket Uzuner, 1996 yılında (ABD) Iowa Üniversitesi'nin (IWP) onur üyesi olmuş, 2004 yılında da ODTÜ senatosu tarafından takdir belgesiyle onurlandırılmıştır. Yazar, iklim değişikliği ve çevre sorunlarını incelediği *Su, Toprak, Hava ve Ateş* adlı yeni romanlarıyla, Türklerin kadim Kamanlık geleneğindeki evrensel tabiat-insan değerlerini çağdaş Türk edebiyatına kazandırmak amaçındadır (Uzuner, 2018).

Bu çalışmanın odağında, kaynak metinde geçen kültürel unsurların kaynak metnin çevirisi olan erek metindeki karşılıklarını bulup kuramsal çerçevede karşılaştırarak temellendirmek olduğundan erek metinle ilgili bilgi sunmak yerinde olacaktır. Bu çalışmada erek metin olarak ele alınacak eser Andrew Boord tarafından çevrilen "*Earth*" isimli kitaptır. Erek metin aynı kaynak metin gibi Everest Yayınları'ndan çıkmıştır. Eserin çevirmeni Andrew Boord iken eserde düzenleyen olarak belirtilen bir isim daha mevcuttur. Bu isim Pelin Arıner'dir. Eserin ithaf kısmının çevirisi özetleyerek çevrilmiş ve "*Women Farmers*" ifadesi büyük harflerle yazılmıştır. Buradan eserin ekolojik temasına atıfta bulunduğu yargısına varılabilir. İthaf kısmından sonra ise Yusuf Has Hacıp'ın sözünün ve Gilgamiş Destanı'ndan alıntının çevirileri yapılarak diğer alıntılara bu kısımda yer verilmemiştir. Erek metin 480 sayfadan oluşmaktadır.

*Toprak* romanının çevirmeni Andrew Boord'dur. Andrew Boord 1986 yılında Oxford Üniversitesi'nden mezun olmuştur. Kendisi İstanbul'da iş geliştirme danışmanı olarak başarılı bir kariyer elde etmiştir. 1997 yılında Türk vatandaşlığına almıştır. Büyük şehirden ayrılp Bodrum yarımadasındaki Gümüşlük köyüne yerleştiği 2011 yılından bu yana profesyonel çevirmenlik yapan Boord, Türkçe-İngilizce çevirilerde uzmanlık kazanmıştır. Boord kültürel yönleri ve hassasiyetleri kavramanın, kaynağı tam olarak yansıtan bir İngilizce metin yaratmasına neden olduğunu vurgulamaktadır Kaynak metin ve erek metne ait temel bilgiler ışığında, çalışmanın amacı ve çalışmada kullanılacak yöntem aşağıda detaylandırılacaktır.

## Amaç ve yöntem

Bu çalışmanın amacı, örnek olarak seçilen yazın metni olan ve Buket Uzuner'in Türk edebiyatına kazandırdığı *Toprak* adlı romanı ve çevirisinin incelenerek eserin içinde yer alan kültürel unsurların insan çevirisi ve yapay zekâ çevirisi bağlamında incelenerek karşılaştırılmasıdır. Yapay zekâ uygulamalarının yazın çevirisi ve kültürel unsurların çevirisinde kullanılması için Türkiye'de ve dünyada girişimlerin arttığı son dönemde popülerleşen ChatGPT-3.5 adlı yapay zekâ uygulaması ile yapılan çevirilerin de çalışma kapsamına alınması amaçlanmıştır. Bu anlamda Boğaziçi Üniversitesi bünyesinde düzenlenen 1. Ulusal Çeviri Teknolojileri Kongresine katılmış Prof. Dr. Mehmet Şahin yürütücülüğündeki "Edebî Makine Çevirisi Yoluyla Çevirmenlerin Üslubunu Yansıtan Çeviriler Üretme ve Yeniden Çeviriler Oluşturma" adlı 121K221 numaralı TÜBİTAK ARDEB-1001 Projesi yakından incelenmiştir.

Yöntemsel olarak betimleyici çeviri araştırmalarının kuramsal çerçevesi esas alınarak karşılaştırmalı ve nitel veri analizi içerikli bir durum çalışması yapılmıştır. Çalışmada incelenen eserden seçilen örnekler Newmark'ın (2010) güncellenmiş kültürel unsurlar sınıflandırmasına göre gruplandırıldıktan sonra bu unsurların çevirmen ve yapay zekâ uygulamasıyla yapılmış çevirilerini de gösteren tablolarla görselleştirilerek somutlaştırılmıştır. Tablolardaki örnekler üzerinde yapılan karşılaştırmalı ve betimleyici analizlerden elde edilen bulgular Newmark'ın (2010) ve Aixelá'nın (1996) çeviri stratejileri ve Venuti'nin (1995) 'yerlileştirme' ve 'yabancılaştırma' stratejileri bağlamında yorumlanmıştır.

## Bulgular

Çalışmanın bu bölümünde kaynak metin olarak seçilen Buket Uzuner'in *Toprak* adlı romanı, erek metin olarak belirlenen Andrew Boord'un *Earth* adıyla çevirisi ve kaynak metinden seçilen örnek kısımların ChatGPT-3.5 yapay zekâ uygulamasıyla çevirileri incelenmiştir. Bulguların elde edilmesinde öncelikle kaynak metinden seçilen ve bağlamının anlaşılması için yeterli uzunlukta yer verilen kültürel unsurlarla ilgili örneklerin Newmark'ın sınıflandırmasına göre kategorize edilmesi gerçekleştirilmiştir. Daha sonra kaynak metnin örnekleri, insan çevirmenin çevirileri ve yapay zekâ çevirileri temelinde karşılaştırılmıştır. Bu kısımda nitel analizlerin yanı sıra betimleyici bir yaklaşım çerçevesinde örneklerle ilgili değerlendirmeler ve yorumlar yapılmıştır. Verilerin görsel olarak daha somut ve net biçimde görünmesi için tablolar oluşturulmuştur. Tablolardaki ilk sütunda kaynak metinden seçilen örnekler, ikinci sütunda insan çevirmenin çevirilerinden örnekler ve üçüncü sütunda ise yapay zekâ uygulaması ChatGPT-3.5 ile yapılmış çeviriler gösterilmiştir.

Yapay zekâ uygulaması ChatGPT-3.5 ile yapılan çeviriler için çeviri öncesinde uygulamaya Türkçe dilinde verilen komut şu şekildedir: "Bu metni bir edebiyat çevirmeni olduğun hayal ederek ve kültürel unsurlara dikkat ederek İngilizce diline çevirebilir misin?" Bu komuttan sonra uygulamayla örnek metinlerin çevirileri yapılmıştır. Yaptığı çevirilerle ilgili yapay zekâ uygulamasının dönüt verdiği gözlemlenmiştir. Bu dönütlerden birinin İngilizce dilinde ve diğerinin Türkçe dilinde olduğu görülmüştür. İlk dönüt olarak yapay zekâ uygulamasının İngilizce dilinde verdiği dönüt şu şekildedir: "Please note that I have preserved the cultural and geographical names as closely as possible while translating the text into English". İkinci dönüt olarak yapay zekâ uygulamasının Türkçe dilinde verdiği dönüt şu şekildedir: "Bu çeviri, metindeki ana mesajı ve olayın mekânını koruyarak İngilizce'ye aktarmaya çalışmaktadır. Eğer daha fazla ayrıntı veya düzeltilmesi gereken bir şey varsa, lütfen belirtmekten çekinmeyin". Bu temel bilgiler çerçevesinde aşağıda örnekler incelenecektir.

## Çevreyle ilgili unsurlar

Bu başlık altında incelenecek bulgular, Newmark'ın kültürel unsurlar sınıflandırmasına göre çevreyle ilgili unsurlar olarak belirtilen konu başlığı altında yer alan kültürel unsurlardan seçilen örneklerin değerlendirmesini içermektedir. Bu örneklerin kendi bağlamları içinde daha rahat anlaşılabilmesi için örneğin geçtiği bölümden yeterli olacak metin parçaları alınmıştır. Çevreyle ilgili unsurlar başlığı altında yer alan iklimler, mevsimler, denizler, dağlar, şehirler, ülkeler ve benzeri konularla ilgili örneklerden seçimler yapılması amaçlanmıştır. İlk örnekte daha çok arkeolojik, jeolojik ve coğrafi unsurlar, ikinci örnekte arkeolojik oluşumlar, üçüncü örnekte ise şehir örneği yer almıştır. Örnekler sayfa numaralarına göre sıralanmış biçimde aşağıdaki tabloda verilmiştir:

Örnekler	Kaynak Metin	Erek Metin-1 (Çevirmen)	ChatGPT-3.5'in Çevirisi
Örnek-1	Vali Sabahattin Ali Okur'un bazı hafta sonları ve tatil günlerinde Onur Akhan, Kemal ve Karaca, son aylarda da bunlara Güneş Aytan'ı da katarak, ailecek <b>Çorum Kalesi, Hıdırlık gezilerine, Kargı Yaylası, Obruk Barajı, Çatak Mesire Yeri'nde</b> pikniğe, <b>Yazılıkaya ve İskilip'e</b> fotoğraf çekmeye, <b>İncesu Kanyonu, Abdullah Yaylası ve Kızılırmak Deltası'na</b> kuş gözlemlemeye gittiğini duymayan kalmamıştı (s.126).	Everyone had heard about Governor Sabahattin Ali Okur's weekend and holiday trips to <b>Çorum Castle and Hıdırlık</b> with Onur Akhan, Kemal and Karaca, plus Güneş Aytan over the past few months how they would have picnics with their families at <b>Kargı Plateau, Obruk Reservoir and the recreation are of Çatak</b> , take pictures at <b>Yazılıkaya and İskilip</b> , and go bird watching at <b>İncesu Canyon, Abdullah Plateau and the Red River Delta</b> (p.121).	Vali Sabahattin Ali Okur, along with his family, has become a well-known figure for his weekend and holiday trips. He, accompanied by Onur Akhan, Kemal, and Karaca on some weekends, and in recent months joined by Güneş Aytan, has left no one unaware of their family excursions. These excursions have taken them to various places, including <b>Çorum Castle, Hıdırlık, Kargı Plateau, Obruk Dam, Çatak Recreation Area</b> for picnics, photography expeditions to <b>Yazılıkaya and İskilip</b> , bird-watching trips to <b>İncesu Canyon, Abdullah Plateau, and Kızılırmak Delta</b> .
Örnek-2	Müzenin, göreni büyüleyen önemli eserlerinden biri de <b>Sungurlu ilçesine bağlı Yörüklü'deki Hüseyin Dede Tepesi'</b> nde bulunan biri 65,5 cm, öbürü 85,5 cm yüksekliğindeki iki Hitit vazosuydu (s.214).	They were spellbound in particular by the two- to three foot high embossed <b>Hüseyin Dede vases named after the hill where they were found in Yörüklü near Çorum...</b> (p.193)	One of the significant artifacts in the museum is a pair of Hittite vases, with heights of 65.5 cm and 85.5 cm, respectively, discovered on <b>Hüseyin Dede Hill in Yörüklü, a district of Sungurlu</b> . These vases never fail to captivate those who see them.
Örnek-3	Hah hah ha! <b>#ÇorumaGidiyoruz #ÇorumdanDemokrasiDersi</b> Hashtagleri FAV mı olmuş! (s.548).	The <b>#WeAreGoingToÇorum</b> and <b>#LessonInDemocracyFromÇorum</b> hashtags are trending! (p.479).	Hah hah ha! Have the hashtags <b>#Çoruma Gidiyoruz (#WeAreGoingToÇorum) and #ÇorumdanDemokrasiDersi (#DemocracyLessonFromÇorum)</b> become FAV?

Tablo-4 Çevreyle ilgili unsurlar

Bu bölümdeki örneklerden ilki incelendiğinde özel isim tamlamalarından oluşan arkeolojik, jeolojik ve coğrafi unsurlar bulunmaktadır. Örneğin, “Çorum Castle” bir şehrin adıyla anılan bir tarihi eser olarak kaynak metinde yer almaktadır. Bunda ve bunun gibi birkaç örnekte (Hıdırlık, Kargı Plateau, Obruk Reservoir, the recreation are of Çatak, Yazılıkaya and İskilip, İncesu Canyon, Abdullah Plateau) çevirilerde özel isimlerin korunduğunu görmekteyiz. Tamlamalarda sadece jeolojik ve coğrafi terimler çevrilmiştir. Fakat bir farklılık olarak “Kızılırmak Deltası” örneği, çevirmen tarafından the “Red River Delta” olarak çevrilmesine karşın, yapay zekâ uygulaması Chat GPT-3.5 tarafından “Kızılırmak Delta” olarak bırakılmıştır. Kuramsal çerçevede bakıldığında, “Kızılırmak Deltası”nın çevirmen tarafından the “Red River Delta” olarak değiştirilmesi Newmark’ın özel isimlerin dönüşümü stratejisi kapsamında yer alırken, yapay zekâ ile çevrilen ve “Kızılırmak Delta” olarak aynen bırakılan ifade ise yine Newmark’ın kültürel sözcüğün aktarımı stratejisinin kullanıldığını göstermektedir. Aixelá’nın çeviri stratejileri açısından bakıldığında ise özel isimlerin korunduğu örnekler için yineleme stratejisi kullanılmıştır denilebilir. Venuti’nin stratejileri açısından bakıldığında, özel isimlerin kültüre özgü olması nedeniyle değiştirilmeden aynen aktarıldığı örneklerde yabancılaştırma, “the Red River Delta” örneğinde erek metin okuyucularının daha iyi anlaması için yerleştirme yapılmıştır denilebilir.

İkinci örnekte ise özel isim içeren örneklerde özel isimlerin hepsi aynen korunarak aktarılmış, Newmark’ın kültürel sözcüğün aktarımı stratejisi, Aixelá’nın yineleme stratejisi ve Venuti’nin yabancılaştırma stratejisi gibi çeşitli stratejilerle kültürel unsurların çevirisi yapılmıştır. İnsan çevirmenin ve yapay zekânın çevirileri arasında anlamlı fark yoktur.

Üçüncü örnekte, “#ÇorumaGidiyoruz #ÇorumdanDemokrasiDersi” ifadelerinin çevirisinde ilginç bir farklılık görülmüştür. Çevirmen sadece ifadelerin erek dildeki çevirisini sunarken, yapay zekâ

uygulamasını hem Türkçesini hem de İngilizcesini birlikte sunmuştur. Çevirmen Aixelá'nın doğallaştırma stratejisini uygularken, yapay zekâ uygulaması metin içi açıklama stratejisiyle çeviriyi yerine getirmiştir. Venuti'nin stratejileri ışığında, insan çevirmenin yerlileştirme stratejisini tercih ettiğini, yapay zekâ uygulamasının ise hem yerlileştirme hem de yabancılaştırma stratejisine başvurduğu söylenebilir.

### Kamusal yaşamla ilgili unsurlar

Bu başlık altında incelenecek bulgular, Newmark'ın kültürel unsurlar sınıflandırmasına göre siyasi ve kamusal unsurlar olarak belirtilen konu başlığı altında yer alan kültürel unsurlardan seçilen örneklerin değerlendirmesini içermektedir. Bu örneklerin kendi bağlamları içinde daha rahat anlaşılabilmesi için örneğin geçtiği bölümden yeterli olacak metin parçaları alınmıştır. Siyasi ve kamusal unsurlar başlığı altında yer alan siyaset, hukuk, siyasi partiler, hükümetler, kanunlar ve benzeri konularla ilgili örneklerden seçimler yapılması amaçlanmıştır. İlk örnekte genel olarak ülke yönetimine gönderme yapan bir kültürel unsur, ikinci örnekte yönetim biçimi ile ilgili ve üçüncü örnekte ise yönetime dair ideolojileri barındıran bir örnek yer almıştır. Örnekler sayfa numaralarına göre sıralanmış biçimde aşağıdaki tabloda verilmiştir:

Örnekler	Kaynak Metin	Erek Metin-1 (Çevirmen)	ChatGPT-3.5'in Çevirisi
Örnek-1	Sesi, sakin, sevecen ama kararlı, tam <b>'devlet baba'</b> tonundaydı (s.14).	His voice was calm, affectionate yet decisive, exactly the tone of the <b>"Paternal State"</b> (p.14).	The voice was soothing, serene, affectionate, yet firm, precisely in the <b>'father of the state'</b> manner.
Örnek-2	Tarih öğretmeni <b>idealist, cumhuriyetçi</b> bir genç adamdı... (s.34).	The history teacher was a young <b>idealistic republican</b> ... (p.34)	The history teacher was an <b>idealistic, republican</b> young man.
Örnek-3	<b>Solcu</b> Karaca'yı hem şarkıları hem de <b>siyasi duruşu</b> nedeniyle seviyorlardı (s.40).	They liked the <b>leftist</b> Karaca both for his songs and his <b>political stance</b> (p.40)	They loved Karaca, the <b>leftist</b> , both for his songs and his <b>political stance</b> .

**Tablo-5** Kamusal yaşamla ilgili unsurlar

Bu tablodaki örnekler incelendiğinde, ilk örnekte geçen "devlet baba" ifadesi Türkçede bir "baba"nın koruyucu yönü, gücü ve merhametiyle özdeşleşen ve halkını bir baba gibi koruyan gözetken güçlü devleti veya hükümeti temsil eden bir kavram olarak kullanılmaktadır. Çevirilere bakıldığında çevirmen "Paternal State" biçiminde ilk harfleri büyük yazarak kullanmış Aixelá'nın doğallaştırma stratejisini kullanmıştır. Yapay zekâ uygulaması ise "father of the state" olarak çevirerek anlam kaymasına neden olmuştur. İnsan çevirmenin çevirisi de anlamı tam vermemekte ve babadan oğula geçen yönetim biçimini çağrıştırmaktadır. Bu kültürel unsurun çevirisinde Aixelá'nın metin içi veya metin dışı açıklama stratejilerinin kullanılması çevirinin anlam kaymasına sebebiyet vermeden yapılabilmesi için önem taşıyacaktır. Yapay zekâ uygulamasının çevirisi "devletin kurucusu edasıyla" gibi bir anlam taşıyacağından Türkçedeki anlamında oldukça uzaktır.

İkinci örnekte, "idealist, cumhuriyetçi" ifadeleri örnek verilmiştir. İdealist için hem çevirmen hem de yapay zekâ uygulaması "idealistic" karşılığını kullanmışlardır. İngilizce kökenli olup Türkçede kullanılmakta olan idealist sözcüğü için Aixelá'nın yineleme stratejisi kullanılmış olup, sonuna sözcüğü sıfatlaştıran bir ek getirilmiştir. Venuti'ye göre kaynak metindeki kullanıma yakınlık bakımından yabancılaştırma stratejisine başvurulmuş olduğu söylenebilir. "Cumhuriyetçi" için ise Newmark'ın kültürel karşılık stratejisi benimsenmiş, her iki çevirisinde erek dildeki karşılığı olan "republican" kullanılarak çevrilmiştir. Bu durumda, Venuti'nin yerlileştirme stratejisi kullanılmıştır.

Üçüncü örnekteki "solcu" ve "siyasi duruş" kavramlarının çevirileri incelendiğinde, insan çevirmenin ve yapay zekâ uygulamasının çevirilerinde aynı stratejiler kullanılarak erek dilde kabul gören karşılıklarıyla çeviri yapılarak "leftist" ve "political stance" kullanıldığı söylenebilir. Bu örnekte, Newmark'ın kültürel karşılık stratejisi ve Venuti'nin yerlileştirme stratejilerinin birlikte kullanıldığı görülmektedir.

## Sosyal yaşamla ilgili unsurlar

Bu başlık altında incelenecek bulgular, Newmark'ın kültürel unsurlar sınıflandırmasına göre sosyal yaşamla ilgili unsurlar olarak belirtilen konu başlığı altında yer alan kültürel unsurlardan seçilen örneklerin değerlendirmesini içermektedir. Bu örneklerin kendi bağlamları içinde daha rahat anlaşılabilmesi için örneğin geçtiği bölümden yeterli olacak metin parçaları alınmıştır. Sosyal yaşamla ilgili unsurlar başlığı altında yer alan toplumsal konular, sağlık, ekonomi, eğitim ve benzeri konularla ilgili örneklerden seçimler yapılması amaçlanmıştır. İlk örnekte genel olarak sağlık hizmetleri ile ilgili bir kültürel unsur, ikinci örnekte eğitim verilen bazı orta öğretim kurumları ile ilgili ve üçüncü örnekte ise yüksek öğretim ile ilgili bir örnek yer almıştır. Örnekler sayfa numaralarına göre sıralanmış biçimde aşağıdaki tabloda verilmiştir:

Örnekler	Kaynak Metin	Erek Metin-1 (Çevirmen)	ChatGPT-3.5'in Çevirisi
Örnek-1	...Muhtar Körağaoğlu, valiyi <b>Çorum Has Hitit Özel Hastanesi</b> 'nin lobisinde karşıladı (s. 48-49).	Muhtar Körağaoğlu greeted the governor of Çorum in the lobby of <b>the Hittite Private Hospital</b> (p. 48)	Muhtar Körağaoğlu welcomed the governor in the lobby of <b>Çorum Has Hitit Private Hospital</b> .
Örnek-2	Çorum Müzesi 1916'da hastane olarak yapılan, sonra sırasıyla <b>Ziraat, Sıhhat, Sanat Mektebi</b> , ardından <b>Ticaret Lisesi, Makine Yüksek Okulu</b> ve <b>Atatürk Lisesi</b> olarak kullanılan, tipik 19.yüzyıl Türk mimarisi özellikleri taşır (s. 204).	The museum was built in 1916 as a hospital, after which it was used as an <b>Agricultural, Medical and Art School</b> , then a <b>Vocational High School</b> , a <b>Mechanical Engineering College</b> and finally as <b>Atatürk High School</b> (p. 191).	The Çorum Museum, originally constructed as a hospital in 1916, has undergone various transformations throughout its history. It has served as an <b>Agricultural School, a Health Institution, a School of Arts</b> , and later functioned as a <b>Vocational School, an Engineering College</b> , and finally as <b>Atatürk High School</b> . This architectural gem boasts distinct features of 19th-century Turkish architecture.
Örnek-3	Sabahattin Ali Okur'u eskiden adına <b>Mülkiye</b> denen <b>Ankara Siyasal Bilgiler'de</b> öğrenciyken görür gibi oldum! (s.512-513).	As he spoke, Güneş Aytan smiled and whispered to the museum director Onur Akhan: "There's the voice of a <b>political sciences</b> graduate!" (p. 446)	It was as if I could vividly picture Sabahattin Ali as a student, reading at what was once known as <b>Mülkiye</b> , now <b>Ankara School of Political Sciences!</b>

**Tablo-6** Sosyal yaşamla ilgili unsurlar

İlk örnekte kaynak metinde geçen "Çorum Has Hitit Hastanesi" örneği yer almaktadır. İnsan çevirmenin çevirisi incelendiğinde "The Hittite Private Hospital" olarak çevirdiğini görmekteyiz. Çevirmen Newmark'ın özel isimlerin dönüşümü stratejisini kullanarak köken olarak "Hitit Uygarlığı"nın isminden gelen "Hitit" ismini erek dilde kabul gördüğü biçimi olan "Hittite" olarak çevirmiş ve "Çorum Has" ifadesini silmiştir. Burada Aixelá'nın silme stratejisini ve yazım uyarılama stratejilerini de görmekteyiz. Venuti'ye göre de yerileştirme yapılmıştır. Yapay zekâ çevirisine bakıldığında, "Çorum Has Hitit Private Hospital" olarak çevrildiği görülmektedir. Hitit sözcüğü aynen kullanılarak Aixelá'nın yineleme stratejisinin ve Newmark'ın kültürel sözcüğün aktarımı stratejisinin kullanıldığı söylenebilir. Venuti'nin yabancılaştırma stratejisi de kullanılmıştır.

İkinci örnekte "Ziraat, Sıhhat, Sanat Mektebi, Ticaret Lisesi, Makine Yüksek Okulu ve Atatürk Lisesi" gibi daha çok orta öğretim kurumlarından bahsedilmektedir. İnsan çevirmenin çevirilerine bakıldığında, "Agricultural, Medical and Art School, a Vocational High School, a Mechanical Engineering College and Atatürk High School" biçiminde çevrildiği görülür. Yapay zekâ çevirisi incelendiğinde, çeviri "Agricultural School, a Health Institution, a School of Arts, a Vocational School, an Engineering College, and Atatürk High School" biçimindedir. Çeviriler arasında benzerlikler bulunsa da farklılıklar da mevcuttur. Örneğin "Sıhhat Mektebi" bir okul olmasına rağmen yapay zekâ uygulaması çevirisini "Health Institution"

biçiminde önermiştir. Burada yapay zekâ uygulamasının Aixelá'nın mutlak evrenselleştirme stratejisini kullandığını görmekteyiz. Muhtemelen sıhhat kavramını sağlık olarak algıladıktan sonra yapay zekânın bunun bir sağlık kuruluşu olma olasılığını tespit edip buna göre çeviri yaptığı söylenebilir. Bu örnekte yapay zekâyı yanltan unsur, üç çeşit mektepten bahsedildiği için “Sihhat” ifadesinden hemen sonra tamlanan ismin söz dizimi açısından bu ifadeye uzak kalması olabilir.

Üçüncü örnekte, eskiden adına “Mülkiye denen Ankara Siyasal Bilgiler” Fakültesinden bahsedilmektedir. İnsan çevirmenin çevirisinde bu ifadenin tamamı “There’s the voice of a ‘political sciences’ graduate!” biçiminde çevrilmiştir. Yapay zekâ çevirisinde bu ifade “...what was once known as Mülkiye, now Ankara School of Political Sciences!” biçiminde aktarılmıştır. Bu örnekte insan çevirmenin çevirisinde Newmark’ın betimsel karşılık stratejisi ile kurum ismini eksik vererek Aixelá'nın silme stratejisini kullandığı söylenebilir. Yapay zekâ uygulamasının çevirisinde “Mülkiye” özel isim olarak korunmuş, Aixelá'nın metin içi açıklama stratejisiyle çevrilmiştir. Mülkiye Mektebi anlamında Mülkiye sözcüğünün tekrarı Aixelá'nın yineleme stratejisini ve Venuti'nin stratejilerine göre kaynak kültür unsurunun korunduğu yabancılaştırma stratejisinin göstergeleridir.

### Kişisel yaşamla ilgili unsurlar

Bu başlık altında incelenecek bulgular, Newmark’ın kültürel unsurlar sınıflandırmasına göre kişisel yaşamla ilgili unsurlar olarak belirtilen konu başlığı altında yer alan kültürel unsurlardan seçilen örneklerin değerlendirmesini içermektedir. Bu örneklerin kendi bağlamları içinde daha rahat anlaşılabilmesi için örneğin geçtiği bölümden yeterli olacak metin parçaları alınmıştır. Kişisel yaşamla ilgili unsurlar başlığı altında yer alan yiyecekler, içecekler, kıyafetler, eşyalar ve benzeri konularla ilgili örneklerden seçimler yapılması amaçlanmıştır. İlk örnekte yiyecekler ile ilgili bir kültürel unsur, ikinci örnekte hem yiyecekler hem içecekler ile ilgili ve üçüncü örnekte ise bir tür yiyecek ile ilgili bir örnek yer almıştır. Örnekler sayfa numaralarına göre sıralanmış biçimde aşağıdaki tabloda verilmiştir:

Örnekler	Kaynak Metin	Erek Metin-1 (Çevirmen)	ChatGPT-3.5’in Çevirisi
Örnek-1	Köylü akrabalar, ‘memleketten gelen’ peynir, zeytinyağı, <b>tarhana, bulgur, pestil, cevizli sucuk, leblebiyle</b> hatırlanan, sanki evin arka odasında asılmış birer natürmort manzaraydı artık (s. 58).	It was as if anything redolent of village relatives, cheese “from back home”, olive oil, <b>tarhana, bulgur wheat, fruit rool ups, walnut molasses “sauages” or roasted chickpeas</b> was now just a still life hangin in the back room (p.58).	Rural relatives had become like still-life paintings hung in the back room of the house, evoked through the memory of cheese, olive oil, <b>tarhana (a traditional soup mix), bulgur, fruit leather, walnut sausage, and roasted chickpeas</b> , all brought from the homeland.
Örnek-2	Eveet, işte fırından yeni çıkmış, kendi elçeğizlerimle yaptığım taze <b>ayçörekleri</b> , yanında ev yapımı naneli limonata ve <b>tavşankanı çayınız...</b> (s. 65).	“Here we are, <b>handmade rolls</b> straight from the oven, homemade lemonade with mint and <b>freshly brewed tea...</b> (p. 65).	Yes, indeed! Here are <b>the freshly baked crescent rolls</b> , lovingly made by me, accompanied by homemade mint lemonade and <b>hibiscus tea.</b>
Örnek-3	Böylece, <b>‘lengerde keşkek’</b> konusu biter bitmez, planını uygulamaya başladı (s.181)	He started putting his plan into action as soon as they had finished discussing <b>‘lenger stew’</b> (p. 171).	Thus, as soon as the discussion about <b>‘keşkek in the cauldron’</b> concluded, he promptly began putting his plan into action.

Tablo-7 Kişisel yaşamla ilgili unsurlar

Kişisel yaşamla ilgili kültürel unsurların çevirisiyle ilgili ilk örnekte, “tarhana, bulgur, pestil, cevizli sucuk, leblebi” gibi yiyecek isimleri geçmektedir. Çevirilere bakıldığında, çevirmen bu yiyecekleri “tarhana, bulgur wheat, fruit rool ups, walnut molasses ‘sauages’ or roasted chickpeas” olarak çevirirken, yapay zekâ uygulaması “tarhana (a traditional soup mix), bulgur, fruit leather, walnut sausage, and roasted chickpeas” olarak çevirmiştir. Hem benzer hem farklı stratejiler uygulandığı açıktır. Kültürümüze özgü bir çorba türü olan “tarhana” erek dilde karşılığı olmadığından çevirmence Newmark’ın kültürel

sözcüğün aktarımı stratejisiyle ve Aixelá'nın yineleme stratejisiyle değişmeden korunarak aktarılmıştır. Bundan farklı olarak yapay zekâ çevirisinde Aixelá'nın metin içi açıklama stratejisi görülmektedir. Pestil, cevizli sucuk ve leblebi gibi yiyecekleri ise hem çevirmen hem yapay zekâ uygulaması Venuti'nin yerlileştirme stratejisiyle erek dildeki karşılıklarıyla çevirmişlerdir.

İkinci örneğe bakıldığında, “ayçörekleri ve tavşankanı çayınız...” gibi ifadeler çevirmen tarafından “handmade rolls and freshly brewed tea...” ve yapay zekâ tarafından ise “the freshly baked crescent rolls and hibiscus tea” olarak çevrilmiştir. İnsan çevirmenin çevirisinde ayçöreği handmade rolls olarak ve tavşankanı çay, freshly brewed tea olarak çevrilmiştir. Handmade rolls yiyeceğin türünü karşılarsa da biçimsel olarak ay şeklinde olduğu anlamını vermemektedir. Bu nedenle, Aixelá'nın sınırlı evrenselleştirme stratejisi ile çevrildiği söylenebilir. Freshly brewed tea ifadesi ise tavşankanı yani demlenmiş ve taze çay kavramını tam karşılamakta olan bir kültürel unsur çevirisi olmuştur. Çevirmenin kullandığı stratejiye bakıldığında, kültürel unsurun anlamının ayırt edici özellikleriyle betimlendiği strateji olan Newmark'ın betimsel karşılık stratejisine başvurulduğu görülür.

Üçüncü örnekte, “lengerde keşkek” ifadesi yer almıştır. İnsan çevirmenin çevirisinde “lenger stew” olarak, yapay zekâ tarafından yapılan çevirisinde “keşkek in the cauldron” olarak verilmiştir. İnsan çevirmenin yayvan ve büyük bakır kap anlamına gelen “lenger” sözcüğünü aynen bıraktığı değiştirmedeği bir tür buğdaylı et yemeği anlamına gelen “keşkek” sözcüğünü ise “stew” olarak erek okurun anlayabileceği biçimde çevirdiği söylenebilir. Tamlamanın ilk sözcüğünü Venuti'nin yabancılaştırma stratejisiyle ikinci sözcüğünü ise yerlileştirme stratejisiyle çevirdiği söylenebilir. Newmark'a göre lengerin aynen bırakılması kültürel sözcüğün aktarımı stratejisine girer. Aixelá'nın stratejilerine göreyse kaynak metindeki kullanımı aynen koruduğu için yineleme stratejisi kullanılmıştır denebilir. Yapay zekâ tarafından yapılan çeviride, “keşkek” yemeğinin ismi aynen korunarak aktarılmış fakat “lenger” i daha anlaşılabilir kılmak için Türkçede büyük kazan anlamı veren “cauldron” sözcüğü ile karşılamıştır. Tarhana örneğinde olduğu gibi, yemek isminin korunması kültürü tanıtan bir unsur olduğundan sıkça kullanılan stratejilerden Aixelá'nın yineleme stratejisi veya Venuti'nin yabancılaştırma stratejisi ile çevrilmiştir. Lengerin “cauldron” haline dönüşmesi erek okura daha tanıdık gelen bir kavramla karşılama amacıyla yapılmış bir çeviridir. Venuti'nin yerlileştirme stratejisiyle ve Newmark'ın kültürel karşılık stratejisiyle çevrildiği söylenebilir.

## Örf, adet ve sosyal etkinliklerle ilgili unsurlar

Bu başlık altında incelenecek bulgular, Newmark'ın kültürel unsurlar sınıflandırmasına göre örf, adetler ve sosyal etkinliklerle ilgili unsurlar olarak belirtilen konu başlığı altında yer alan kültürel unsurlardan seçilen örneklerin değerlendirmesini içermektedir. Bu örneklerin kendi bağlamları içinde daha rahat anlaşılabilmesi için örneğin geçtiği bölümden yeterli olacak metin parçaları alınmıştır. Örf, adetler ve sosyal etkinliklerle ilgili unsurlar başlığı altında yer alan deyimler, deyişler, ifade biçimleri, jestler, mimikler ve benzeri konularla ilgili örneklerden seçimler yapılması amaçlanmıştır. İlk örnekte şamanlık (kamanlık) geleneğiyle ilgili kültürel unsurlar, ikincide deyimsel ifadeler ile ilgili ve üçüncü örnekte ise kültüre özgü takma isimlerle ilgili bir örnek yer almıştır. Örnekler sayfa numaralarına göre sıralanmış biçimde aşağıdaki tabloda verilmiştir:

Örnekler	Kaynak Metin	Erek Metin-1 (Çevirmen)	ChatGPT-3,5'in Çevirisi
Örnek-1	Evet, kendisi eczacıdır, <b>otacıdır, kamdır</b> , bilgedir, şifacıdır (s. 19).	Yes, she's erudite, a pharmacist, <b>an herbalist, a Shaman, a healer</b> (p. 19).	Yes, he is a pharmacist, <b>an herbalist, a seer, and a healer.</b>
Örnek-2	<b>"Şeytan kulağına Kurşun!"</b> (s. 71).	<b>"Knock on wood"</b> (p. 70).	<b>May lead strike the devil's ear!</b>
Örnek-3	Şimdi sen git, o <b>'çakır pençe'</b> vali beyi bul ve ona de ki, bugün Çorum'un ortasında bir geyik gezecek olursa sakın ama sakın başına bir şey gelmesin (s. 196-197).	Now you go off, find that <b>'crackerjack'</b> governor and tell him if there's a deer wandering round the middle of Çorum today no harm whatsoever must come to it! (p.185).	Now, you go and find that <b>'sharp-clawed'</b> governor and tell him this: if a deer happens to wander in the heart of Çorum today, be absolutely certain that nothing, but absolutely nothing, happens to it.

**Tablo-8** Örf, adet ve sosyal etkinliklerle ilgili unsurlar

Bu bölümdeki kültürel unsurlarla ilgili örneklerden ilki "otacı" ve "kam" sözcüklerini içeren "otacıdır, kamdır" ifadesidir. Türk Dil Kurumu'nun çevrimiçi Türkçe sözlüğüne göre otacı, "çeşitli bitkilerle tedavi uygulayan kişiler için halk arasında hekim veya eczacı anlamına gelen bir unvan" olarak tanımlanmıştır. Aynı sözlükte kam sözcüğünün tanımı incelendiğinde, "şaman" anlamına geldiği görülmektedir. Bu terimlerin çevirmence yapılan çevirisine bakıldığında, "an herbalist, a Shaman" biçiminde çevrildiği, yapay zekâ çevirisine bakıldığında ise "an herbalist, a seer" biçiminde çevrildiği görülür. İnsan çevirmenin otacıyı erek dildeki anlamını tam vermek için Newmark'ın kültürel karşılık, Aixelá'nın mutlak evrenselleştirme ve Venuti'nin yerleştirme stratejileriyle "herbalist" olarak çevirdiği söylenebilir. Ayrıca, Newmark'ın özel isimlerin dönüşümü ve Aixelá'nın yazım uyarlaması stratejilerini kullanarak kaynak metindeki kültürel bir unsur ve özel isim olan kam sözcüğünü Venuti'nin yabancılaştırma stratejisini de kullanarak erek okuyucuya sadece yazım ve sesletim açısından uyumlaştırılmış biçimini sunmuştur. Yapay zekâ çevirisi incelendiğinde, otacı sözcüğünü çevirmen ile benzer biçimde "herbalist" olarak çevirdiği, kam sözcüğünü ise Shaman olarak değil "seer" olarak çevirdiği görülür. Çevirmenden farklı olarak yapay zekâ uygulamasında kam sözcüğünün geleceği görevbilirlik veya kâhinlik gibi yönlerini çağrıştıracak biçimde Newmark'ın betimsel karşılık stratejisiyle çevirdiği görülür. Aixelá'nın sınırlı evrenselleştirme stratejisini de kullandığı söylenebilir.

İkinci örnek incelenirse, Türk kültürüne özgü "Şeytan kulağına kurşun!" deyimisel ifadesi vardır. Türk Dil Kurumu'nun çevrimiçi sözlüğündeki açıklamaya göre anlamı: "aksama ihtimali bulunan durum veya işler düzenli gittiğinde nazar değmesin anlamında söylenen bir söz" olarak açıklanmıştır. İnsan çevirmenin çevirisinde "Knock on wood", yapay zekâ çevirisinde ise "May lead strike the devil's ear!" biçimlerinde çevrildiği görülür. Çevirmen bu deymi "knock on wood" biçiminde çevirerek erek dilde mevcut olan anlamsal eşdeğerliği sağlamak ve anlaşılabilirliği kolaylaştırmak istemiş olabilir. Bu strateji Newmark'ın kültürel karşılık stratejisi kapsamındadır. Ayrıca Venuti'nin yerleştirme stratejisi de uygulanmıştır. Yapay zekâ çevirisinde "may lead strike the devil's ear" ifadesi kullanılarak kurşun yani "lead" ve şeytan kulağı yani "devil's ear" korunmaya çalışılmıştır. Aixelá'nın sınırlı evrenselleştirme stratejisini kullandığı görülmektedir. Yine de yabancılaştırma stratejisinin değil, yerleştirme stratejisinin tercih edildiği açıktır.

Üçüncü örneğe bakıldığında, Çorum Valisi'ni betimleyen bir unsur olarak "çakır pençe" ifadesi kullanılmıştır. Çevirilere bakıldığında, insan çevirmenin çevirisinde Tureng çevrimiçi sözlüğüne göre "konusunda uzman ve yetenekli" anlamına gelen "crackerjack" olarak ve yapay zekâ çevirisinde birebir çevirisi keskin pençe anlamına gelen "sharp-clawed" olarak çevrildiği görülmektedir. Türkçesinde geçen "çakır", ifadesi yırtıcı bir kuş olan doğan kuşunun bir türünü ifade etmek ve bu kuş kadar güçlü, başarılı ve tuttuğunu koparan bir yerel yöneticiyi betimlemek için kullanılmıştır. İnsan çevirmenin Newmark'ın kültürel karşılık stratejisini tercih ederek erek okurun daha iyi anlamasını hedeflediği ve bunun için yerleştirme de yaptığı görülmektedir. Yapay zekâ çevirisinde ise, "sharp-clawed" ifadesi kaynak dildeki karşılığında geçen sözcüklere daha sadık kalınarak yapılmış bir çeviri olarak görülebilir. Yine de mecaz anlamıyla düşünüldüğünde, insan çevirmenin çevirisiyle aynı anlamı taşıdığı söylenebilir.

## Özel tutkularla ilgili unsurlar

Bu başlık altında incelenecek bulgular, Newmark'ın kültürel unsurlar sınıflandırmasına göre özel tutkularla ilgili unsurlar olarak belirtilen konu başlığı altında yer alan kültürel unsurlardan seçilen örneklerin değerlendirmesini içermektedir. Bu örneklerin kendi bağlamları içinde daha rahat anlaşılabilmesi için örneğin geçtiği bölümden yeterli olacak metin parçaları alınmıştır. Özel tutkularla ilgili unsurlar başlığı altında yer alan manevi değerler, dini unsurlar, müzik, edebiyat, diğer sanatsal unsurlar ve benzeri konularla ilgili örneklerden seçimler yapılması amaçlanmıştır. İlk örnekte manevi konularla ilgili kültürel unsurlardan bir ifade, ikincide dinî ibadetler ile ilgili örnekler ve üçüncü örnekte ise kültüre özgü bir tekerlemeli oyun ile ilgili bir örnek yer almıştır. Örnekler sayfa numaralarına göre sıralanmış biçimde aşağıdaki tabloda verilmiştir:

Örnekler	Kaynak Metin	Erek Metin-1 (Çevirmen)	ChatGPT-3.5'in Çevirisi
Örnek-1	Hâlbuki birlikte yaşadıkları on yıl boyunca sahip olduğu güzellik, huzur ve mutluluğa <b>şükretmekte</b> de kusur işlememiş, iyi bir Müslüman olarak <b>orucunu, zekâtını, bayram namazlarını</b> , iyi bir yuttaş olarak evinin vergisini aksatmamıştır (s.30).	This happened even though throughout their ten years together he had never forgotten to <b>give thanks</b> for their peace and happiness; <b>to fast, give to charity, and offer Eid prayers</b> as a good Muslim; and to pay his taxes on time as a good citizen (p.30).	However, over the course of the ten years they lived together, he had never failed to <b>express gratitude</b> for the beauty, peace, and happiness they had. As a devout Muslim, he faithfully observed <b>fasting, gave to charity, performed the holiday prayers</b> , and as a responsible citizen, he never neglected to pay his home's taxes.
Örnek-2	<b>Kopuz</b> , eski Türk sazıdır (s.76).	The lute my father made was called <b>a kopuz</b> , an ancient Turkish instrument (p.74).	<b>The kopuz</b> is an ancient Turkish musical instrument.
Örnek-3	<b>Çocuktum, ufacıktım./Top oynadım acıktım./Buldum yerde bir erik./Kaptı bir alageyik...</b> (s.117).	<b>Just a small child,/Playing on an empty stomach./Found a plum on the ground,/ It got snatched by a deer...</b> (p.113).	<b>I was a child, so tiny, Played with a ball, got hungry, oh so shiny.  Found a plum on the ground so meek,  But a deer snatched it in a blink.</b>

**Tablo-9** Özel tutkularla ilgili unsurlar

Bu bölümdeki kültürel unsur örneklerinden ilki şükretmek, oruç, zekât ve namaz gibi dinî ve manevî değerlerle ilgili unsurlardan seçilmiştir. İnsan çevirmenin çevirisinde “şükretmek” için “give thanks for”, “oruç, zekât ve namaz” için ise “to fast, give to charity, and offer Eid prayers” gibi karşılıklar verilmiştir. Yapay zekâ çevirisindeyse “şükretmek” için “to express gratitude”, “oruç, zekât ve namaz” için ise “fasting, gave to charity, performed the holiday prayers” biçiminde çevrilmiştir. Şükretmek için yapılan çevirilere bakıldığında Newmark'ın betimsel karşılık stratejisiyle erek dilde anlaşılmasını kolaylaştıracak bir yol izlenmiştir. Basitçe teşekkür etmek olarak anlam verecek şekilde çevrilen ifadelerde “Tanrı'ya teşekkür etmek” çağrışımı çevirilerin ikisinde de bulunmamakta ve Aixelá'nın mutlak evrenselleştirme stratejisiyle genel anlama yakın bir unsurla karşılama tercihi gerçekleşmiştir. “Oruç, zekât ve namaz” yapılan çeviriler incelendiğinde, oruç için her iki çeviride aynı, zekât için her iki çeviride aynı ve namaz için çevirilerde farklı kullanımlar mevcuttur. “Namaz”ın çevirilerine bakıldığında, çevirmen “offer Eid prayers” olarak çevirdiğinde “Eid” yani “Ramazan Bayramı” için dua etmek gibi bir anlam ortaya çıkmıştır. Yapay zekâ çevirisinde, “performed the holiday prayers” diyerek tatil duaları gerçekleştirmek gibi bir anlam ortaya çıkmıştır. Çevirilerin her ikisinde de büyük anlam kaybı vardır.

İkinci örnekte, Türk kültürüne ait bir müzik aleti olan “kopuz” verilmiştir. İnsan çevirmenin çevirisinde de yapay zekâ çevirisinde de kaynak kültürde geçen bu müzik aleti aynen bırakılmış ve erek

dile çevrilmemiştir. Türkçesinde açıklamasıyla birlikte verildiğinden çevirilerinde de aynı açıklamanın çevirisi görülmektedir. Çevirilerin her ikisinde de Newmark'ın kültürel sözcüğün aktarımı stratejisi, Aixelá'nın yineleme stratejisi ve Venuti'nin yabancılaştırma stratejisi kullanılmıştır.

Üçüncü örnekte, kaynak kültüre ait bir tekerlemeye yer verilmiştir: “Çocuktum, ufacıktım, / Top oynadım acıktım. /Buldum yerde bir erik, /Kaptı bir alageyik...”. İnsan çevirmenin çevirisine bakıldığında, “Just a small child, /Playing on an empty stomach./Found a plum on the ground,/ It got snatched by a deer...” biçiminde, yapay zekâ çevirisindeyse “I was a child, so tiny, Played with a ball, got hungry, oh so shiny. Found a plum on the ground so meek, But a deer snatched it in a blink” biçiminde bir çeviri yapıldığı görülmektedir. Her iki çeviride Venuti'nin yerlileştirme stratejisi kullanılarak erek okuyucunun tamamen anlayabileceği biçimde yabancı gelebilecek unsurlardan kaçınılarak çevrilmiştir. Kaynak metinde yer alan bu tekerlemenin türe özgü metin geleneğine uygun biçimde uyaklı yazıldığı göze çarpmaktadır. İnsan çevirmenin çevirisinde bu uyaklı yapının korunmadığını görmekteyiz. Yapay zekâ çevirisindeyse “tiny, hungry, shiny” ve “meek, blink” sözcüklerinde uyakların korunabildiği görülmektedir.

Bulgular bölümünde, kaynak metinden seçilen kültürel unsurların çevirmen ve yapay zekâ uygulamasıyla yapılan çevirileri incelendikten sonra örnek çeviriler kuramsal çerçevede değerlendirilip yorumlanmıştır. Çalışmanın geneli ile ilgili varılan sonuçlar ve benzer çalışmalara dayanak olabilecek öneriler aşağıdaki sonuçlar bölümünde yer almaktadır.

## Sonuç

Çeviribilimle ilgili araştırmalar arasında yazın çevirisi ile ilgili araştırmaların oldukça önemli bir yeri olduğu görülmektedir. Bu alanda yapılan kuramsal ve uygulamaya dönük çalışmalar kapsamında en çok merak edilen konulardan biri, yazın eserlerindeki kültürel unsurların çevirisinin nasıl yapılması gerektiği konusudur. Çevirmen kültürel unsurların çevirileri için çeviri stratejilerini belirlerken, içinde bulunduğu karar alma süreçlerinde farklı etkenlerin olması nedeniyle bazen zor durumların ortaya çıkması kaçınılmaz olmaktadır. Bu çalışmada, bu alanda yapılan çalışmalara bir yenilik katmak amacıyla, insan çevirmenin böyle durumlarda neler yaptığına mercek tutmanın yanı sıra çevirilerin son dönem teknolojik gelişmelerinin bir getirisi olan yapay zekâ çevirileri ile yapılması durumunda elde edilen sonuçların doğruluğunun, kalitesinin ve verimliliğinin sağlanıp sağlanmadığı sorgulanmıştır.

Yapay zekâ uygulamaları hayatın farklı alanlarında kullanılabilir duruma geldiğinden beri birçok meslek grubunda harcanan çabadan, zamandan ve paradan tasarruf sağlamak mümkün hale gelmiştir. Çevirmenlik mesleğine katkı sunacak yapay zekâ uygulamalarının geliştirilmesiyle, makine çevirisi tabanlı çeviriler yeni bir boyut kazanmıştır. Bu tür uygulamaların daha çok yazınsal olmayan metinler ve teknik çeviriler için faydalı olduğu düşüncesi yaygındır. Sebep olarak ise, yazın metinlerinde yazarın biçimini anlayabilecek düzeyde geliştirilebilmiş yapay zekâ temelli çeviri uygulamalarının mevcut olmaması öne sürülmektedir. Bu durumla ilgili çalışmalar Türkiye’de ve dünyada sürdürülmektedir. Özellikle yazın çevirilerinde çevirmeni zorlayan konuların en önemlisi yazınsal eserlerde yer alan kültürel unsurların çevirisidir. Bu unsurların çevirisini yapacak çevirmenlerin oldukça titiz ve özenli bir biçimde doğru stratejileri bulmak için doğru kararlar vermeleri beklenir. Bu onlar için zor bir süreç olsa da kuramsal öneriler çerçevesinde çözüm olasılıkları olan bir konudur. Bu çalışmada, yazın eserlerinde bulunan kültürel unsurların çevirisinde çevirmenlerin ve teknolojik gelişmelerin bir kazanımı olan yapay zekâ temelli çeviri uygulamalarının nasıl bir süreçten geçtiği, nasıl kararlar aldığı ve bu kararların sonucunda nasıl stratejiler uyguladığı incelenmiştir.

Çalışmanın bulgular bölümünde elde edilen verileri değerlendirmek gerekirse, bu çalışmada incelenen kültürel unsurlar Newmark'ın kültürel unsurlar sınıflandırması temelinde değerlendirilmiştir. Newmark'ın kültürel unsurlar sınıflandırması çerçevesinde çevreyle ilgili unsurların çevirisi kapsamında kaynak eserden seçilen örneklerin çevirmen ve yapay zekâ uygulaması ChatGPT-3.5 tarafından yapılan çevirileri karşılaştırılmıştır.

Çevreyle ilgili kültürel unsurlar arasından seçilen örneklerde coğrafi, jeolojik ve arkeolojik terimlerle birlikte kullanılan özel isimlerin çevirisi bulunmaktadır. Özel isimler bu oluşumun yerini betimlerken başında tamlama görevindedir. Uygulamalarda insan çevirmenin de yapay zekâ uygulamasının da özel isimleri koruma ve değiştirmeden kullanma eğilimi olduğunu görmekteyiz. Aynı eğilim Kızılırmak Deltası örneğinde insan çevirmenin The Red River Delta diye çevirmesiyle farklılaşmıştır. Yapay zekâ uygulaması bu örneği Kızılırmak Delta diye bırakarak yazılımındaki genel eğilimin özel isimleri değiştirmeden kullanma biçiminde kodlandığının göstergesi olmuştur.

Kamusal yaşamla ilgili kültürel unsurların çevirisi incelendiğinde, öne çıkan örnek olarak “devlet baba” ifadesinin çevirilerindeki farklılıklar ve sebeplerine bakılmıştır. Bu ifadeye geçen “baba” kavramının halkına sahip çıkan ve koruyan güçlü devlet anlayışını temsil edecek şekilde bir alt anlam barındırması nedeniyle hem insan çevirmenin hem de yapay zekâ uygulamasının çevirisinde anlam korunmamıştır. İnsan çevirmen “Paternal State” diye çevirerek erkek egemenliğinde bir devlet anlayışı anlamı yüklerken, yapay zekâ uygulaması “father of the state” kullanarak babadan oğula geçen bir yönetim biçiminin çağrışımını verecek bir anlam doğmasına sebep olduğundan her iki çeviride sonuç anlamdan feragat ederek aktarım sağlamıştır. İnsan çevirmenin Türk olmaması sebebiyle muhtemelen Türk kültüründe çok geçen bu unsuru tam anlayamadığı, yapay zekâ uygulamasının ise söz dizimi nedeniyle tamlama biçiminde algıladığı düşünülebilir.

Sosyal yaşamla ilgili kültürel unsurlardaki bulgulara bakıldığında, daha çok eğitim ve sağlık kurumları ve kuruluşları ile ilgili örnekler verildiği görülmektedir. Çorum “Hitit” Hastanesi kurumunun isminde geçen “Hitit” kavramı Hitit Uygarlığı’ndan geldiğinden özel isim görevindedir. İnsan çevirmenin çevirisinde sözcük İngilizce’deki yaygın kullanımı gereği “Hittite” olarak çevrilmiş, yapay zekâ uygulaması ile yapılan çeviride “Hitit” özel isim olarak alınırsa da Türkçe özel isim olarak kabul edilip Türkçesi yazılarak çeviriye dâhil edilmiştir. Bu noktada, yapay zekânın kelimelerin kökenini araştırmadan olduğu gibi bağlama aldığı düşünülebilir. Bu uygulamaların geliştirilmesine yönelik çalışmaların bu noktaya önem vermesi yerinde olacaktır.

Kişisel yaşamla ilgili kültürel unsurların incelenmesi sonucu elde edilen bulgulara örnek vermek gerekirse, bu tür kültürel unsurların genellikle yiyecekler, içecekler ve giysi gibi kişisel eşyaları kapsadığı görüldüğünden, bu konuya örnek yiyeceklerle ilgili olarak seçilen “ayçöreği” ifadesi olmuştur. Çevirmen “handmade rolls” diye erek kültür okuru için en yakın gelebilecek eşdeğer yiyeceklerle karşılaşırken, yapay zekâ uygulaması tarafından “crescent rolls” diye çöreğin ayın hilâl biçiminde olduğu anlamı verilebilmiştir. Bu aşamada yapay zekâ uygulamasının çöreğin biçimini önemseyecek şekilde programlandığını tamlamada geçen “ay” isminin “crescent” şeklinde olduğunu da alımlayabilecek kültürel kodların girildiği düşünülmektedir.

Örf, adetler ve sosyal etkinlikler ile ilgili kültürel unsurların çevirisi konusundaki bulgular incelendiğinde, bu eserde ve yazarı Buket Uzuner’in diğer eserlerinde yer verilen bir kültürel unsur olan “Kamlık veya Şamanlık” geleneği ile ilgili bir örneğe de bakılmıştır. Kaynak metinde geçen “Kam” sözcüğünü insan çevirmenin “Shaman”, yapay zekâ uygulamasının ise “seer” olarak çevirdiği görülmüştür. Çevirmen kaynak kültüre ait olan kültürel unsuru kaynak metindeki biçimini yazım uyarlaması yaparak İngilizcenin yazım kurallarına uydurmuştur. Okura yabancı gelebilecek bir kültürel unsur olarak ve sadece erek dilin sesletimine ve yazımına göre değişiklik yaparak okurda merak uyandırmak istemiş olabilir. Yapay zekâ uygulamasının çevirisinde kam sözcüğünün çevirisinin “seer” olarak verilmiş olması, erek okurun kendi kültüründe de var olan öz sezileri güçlü olan ve kehanetlerde bulunan kimselere verilen bir ismi insan çevirmenin tercihen kullanmak istediğinin göstergesidir.

Özel tutkularla ilgili kültürel unsurlara bakıldığında, kaynak kültüre ait bir müzik aleti olan “kopuz” örnek olarak verilmiştir. İnsan çevirmenin çeviri tercihi ve yapay zekâ uygulamasının çevirileri karşılaştırıldığında her ikisinde de kaynak kültüre ait olan bu müzik aletinin biçimsel olarak değiştirilmeden aynen bırakıldığı ve erek dile çevrilmediği görülmüştür. Kaynak metinde müzik aletinin ismi açıklamasıyla birlikte verildiğinden çevirilerinde de aynı açıklamanın çevirisi yer almıştır. Bu da

çevirilerde ayrıca metin içi veya metin dışı açıklama yapma zorunluluğu doğurmamıştır. Yapay zekâ uygulamasının yapılandırılmasında, kaynak metinlerde geçen kültürel unsurlar kapsamındaki müzik aletlerinin bazılarının erek kültürde eşdeğeri olmadığından çevirilerinin de bulunamamış olması mümkündür. Dolayısıyla, kaynak kültüre ait sözcük yinelenecek kullanılmıştır.

Bulguları genel bir çerçevede yorumlamak gerekirse, bu çalışmada, yazın çevirileri içindeki kültürel unsurların yapay zekâ temelli uygulamalarla çevrilmesinin mümkün olup olmadığı sorgulanmış ve insan çevirileriyle karşılaştırmalar yapılarak bu uygulamaların çalışma mekanizmaları hakkında çıkarımlar yapılabilmesi amaçlanmıştır. Bu doğrultuda, insan çevirmenin Newmark'ın çeviri stratejileri arasında en çok kullandığı kültürel karşılık stratejisini, Aixela'nın çeviri stratejileri arasında yineleme stratejisini kullandığı bulgulanmıştır. Çevirmenin bu kullanımının arkasındaki neden erek kültürde bazı kelimelere karşılık bulamaması ya da erek okuyucuyu araştırmaya teşvik etmek olabilir. Bunun yanı sıra insan çevirmenin Venuti'nin sunmuş olduğu çeviri stratejileri arasından en çok yerleştirme stratejini kullandığı gözlemlenmiştir. Bu durumun nedeni kaynak metindeki kültürel unsurların erek okuyucu tarafından alımlanamayacağı düşünülmesi olabilir.

Öteki taraftan yapay zekanın çevirisine bakacak olursak, yapay zekâ Newmark'ın sunmuş olduğu çeviri stratejileri arasında en çok kültürel sözcüğün aktarımı stratejisini kullanmıştır. Aixela'nın sunmuş olduğu çeviri stratejileri arasından ise yineleme stratejisini en çok kullanmıştır. Bu durumun nedeninin yapay zekanın "Bu metni bir edebiyat çevirmeni olduğunı hayal ederek ve kültürel unsurlara dikkat ederek İngilizce diline çevirebilir misin?" şeklinde verilen komutu kültürel unsurların korunmasının gerektiğine ilişkin bir anlamlandırma ile çevirmesi sonucu olduğu düşünülmektedir. Nitekim yapay zekanın vermiş olduğu "Please note that I have preserved the cultural and geographical names as closely as possible while translating the text into English" ve "Bu çeviri, metindeki ana mesajı ve olayın mekânını koruyarak İngilizce'ye aktarmaya çalışmaktadır." Dönütleri bu düşünceyi doğrular niteliktedir. Bunun yanı sıra, yapay zekanın Venuti'nin sunmuş olduğu çeviri stratejileri arasından en çok yabancılaştırma stratejisini kullandığı gözlemlenmiştir. Bu strateji üstte belirtilen stratejileri kapsar nitelikte olduğundan. Bu sonucun tutarlı olduğu söylenebilir.

Sonuç olarak, yapay zekanın gelecek önemli bir çalışma konusu olacağı açıktır. Yapay zekâ her alanda kendine yer bulduğu gibi çeviri alanında da büyük yankı uyandırmıştır. Bu doğrultuda bu çalışma, nihai hedef olarak yapılan karşılaştırmalar sonucunda yapay zekâ temelli çeviri uygulamalarının yazılım olarak yapılandırılması, kodlanması ve uygulamanın verdiği kararlar bakımından öngörülerde bulunulmuştur. Çalışmanın gelecekte yapılacak olan benzer çalışmalar için dayanak oluşturması ve literatüre katkı sunması hedeflenmiştir.

## Kaynakça

- Aixelá, J. F. (1996). Culture-specific items in translation. In R. Alvarez and M. Carmen-Africa Vidal (Eds.), *Translation, power, subversion* (pp. 52-78). Multilingual Matters.
- Apaydın, N. (2019). Buket Uzuner'in Su, Toprak ve Hava adlı romanlarında Türk mitolojisinin izleri. *Söylem Filoloji Dergisi*, 4(2), 216-237.
- Bakıner Çekin, A. & Çalışkan, H. (2020). Dil ve Kültür Üzerine. *Language Teaching and Educational Research*, 3 (1) , 163-175. DOI: 10.35207/late.724966.
- Bassnett, S. (2003). The translation turn in cultural studies. In *Translation translation* (pp. 433-449). Brill.
- Bengi-Öner, I. (1999). *Çeviri Bir Süreçtir. Ya Çeviribilim?*. Sel Yayıncılık.
- Derelioğlu, A. E., & Şulha, P. (2023). Tennessee Williams'ın Kızgın Damdaki Kedi Oyununda Kültürel Unsurların Aktarımı. *Turkish Studies-Language & Literature*, 18(1).
- Doğan, S. (2017). Ekoeleştirme ve Buket Uzuner'in romanları. *Kesit Akademi Dergisi*, (11), 673-692.
- Dizdar, D. (1999). *Skopos-theorie*. Handbuchtranslation. Hrsg. Petter Schmitt. Stauffenburg. Tübingen.
- Eliot, T. S. (1962). *Notes towards the definition of culture*. Faber and Faber Press.

- Gezer, G. & Can, M. Z. (2019). Kültürü çevirmek: Kültür aktarımı kapsamında çeviri . *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* , (17) , 355-370 . DOI: 10.29000/rumelide.656917.
- Hammersley, M. (2019). *The Concept of Culture: A History and Reappraisal*. Palgrave Macmillan. DOI: <https://doi.org/10.1007/978-3-030-22982-5>.
- Hoecklin, L. (1995). *Managing cultural differences, strategies for competitive advantage*. Addison-Wesley Publishing Company.
- Hutchins, J. (2004). *Hutchinsweb.me.uk 2004 tarihinde Machine translation and computer-based translation tools:what's available and how it's used*: [<http://www.hutchinsweb.me.uk/Valladolid-2004.pdf>]
- Jiang, W. (2000). The relationship between culture and language. *ELT journal*, 54(4), 328-334.
- Jordan, M. I., & Mitchell, T. M. (2015). Machine learning: Trends, perspectives, and prospects. *Science*, 349(6245), 255-260.
- Khan, R. A., Jawaid, M., Khan, A. R., & Sajjad, M. (2023). ChatGPT-Reshaping medical education and clinical management. *Pakistan Journal of Medical Sciences*, 39(2), 605.
- Kuhl, P. K. (2004). Early language acquisition: cracking the speech code. *Nature reviews neuroscience*, 5(11), 831-843.
- Kuleli, M. (2020). Culture specific items in literary texts and their translation based on “foreignization” and “domestication” strategies . *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, *RumeliDE.Ö7* (Ekim) Prof. Dr. Tahir ÜZGÖR'e Teşekkür Özel Sayısı, 617-653 . DOI: 10.29000/rumelide.811038.
- McCarthy, J., Minsky, M. L., Rochester, N., and Shannon, C. E. (2006). A proposal for the dartmouth summer research project on artificial intelligence, *AI magazine*, 27(4), 12-12.Nabiyev, V. V. (2012). *Yapay Zekâ: İnsan-Bilgisayar Etkileşimi*. Seçkin Yayıncılık.
- Newmark, P. (1988). *A Textbook of translation*, Prentice Hall International.
- Newmark, P. (2010). Translation and culture. In B. Lewandowska-Tomaszczyk & M. Thelen ed, *Łódź studies in language* s. 171-182. Peter Lang GmbH.
- Özlem, D. (2000). *Kültür bilimleri ve kültür felsefesi*. İnkılâp Yayınları.
- Uygur, N. (1996). *Kültür kuramı*. Yapı Kredi Yayınları.
- Uzuner, B. (2018). *Toprak*, Everest Yayınları, İstanbul.
- Uzuner, B. (2018). *Earth* (Tr. Andrew Boord), Everest Publishing.
- Sarker, I. H. (2022). Ai-based modeling: Techniques, applications and research issues towards automation, intelligent and smart systems. *SN Computer Science*, 3(2), 158.
- Snell-Hornby, M. (2006). The turns of translation studies. *The Turns of Translation Studies*, 1-217.
- Şahin, M. (2016). *Çeviri ve Teknoloji*. İzmir Ekonomi Üniversitesi Yayınları
- Vendryes, J. V. (2001). *Dil ve düşünce*. Multilingual Yabancı Dil Yayınları, Dilbilim Dizisi.
- Venuti, L. (1995). *The translator's invisibility: A history of translation*. Routledge.
- Venuti, L. (2001). Strategies of translation. In M. Baker (Ed.), *Routledge Encyclopedia of Translation Studies* (pp. 240-244). Routledge.
- Harvard Business Review Press. (2020). *Yapay Zekâ Dijital Dönüşüm* (Çev. Levent Göktem). Optimist Yayın Grubu.
- (TDK) Çevrimiçi Türkçe Sözlük, <https://sozluk.gov.tr>, [Erişim: 10.09.2023]
- TURENG Çevrimiçi Türkçe-İngilizce, İngilizce-Türkçe Sözlük, <https://tureng.com>, [Erişim: 23.09.2023]

# The Symbiotic Relationship: Professional Organizations and Collegiality in Conference Interpreting

Esra ÖZKAYA MARANGOZ\*

## Introduction

Conference interpreting, as a profession, occupies a unique and challenging position in the world of language services. The demands placed upon conference interpreters are immense, requiring not only linguistic proficiency but also cognitive dexterity, cultural sensitivity, and an unwavering commitment to continuous learning<sup>1</sup>. Within this intricate professional landscape, the symbiotic relationship between professional organizations and collegiality plays a paramount role. This article aims to explore how these two elements are interconnected and essential for the success and satisfaction of conference interpreters in their careers.

Professional organizations, such as the International Association of Conference Interpreters (AIIC), play a crucial role in supporting and advancing the interests of conference interpreters. These organizations provide a platform for interpreters to connect, share knowledge, and collaborate on various projects.<sup>2</sup> They also offer resources, training opportunities, and professional development programs to help interpreters enhance their skills and stay updated with the latest industry trends. One example of a resource provided by a professional organization is the “Practical Guide for Professional Conference Interpreters” published by AIIC.<sup>3</sup> This guide offers practical advice on various aspects of conference interpreting, including preparation, teamwork, and professional ethics. By offering such resources, professional organizations contribute to the overall professional growth and development of conference interpreters.

The International Association of Conference Interpreters (AIIC) is committed to upholding the utmost professional standards on a global scale. This commitment is rooted in rigorous training, meticulous preparation, a stringent code of ethics, and a comprehensive peer assessment process, all of which form the bedrock of professional excellence. AIIC places a strong emphasis on lifelong professional development to continuously elevate the skills of interpreters. Moreover, the association plays a vital role in preserving interpreters’ well-being, providing guidance on technical standards, and engaging in negotiations pertaining to terms and conditions with prominent international organizations like the EU and UN.<sup>4</sup>

---

\*Asst. Prof. Dr., İstanbul University, Faculty of Letters, Department of Translation Studies, English Translation and Interpreting, İstanbul, Türkiye ORCID: 0000-0002-3884-968

<sup>1</sup> <https://www.bls.gov/ooh/media-and-communication/interpreters-and-translators.htm>

<sup>2</sup> Please see [www.aiic.org](http://www.aiic.org) for further information.

<sup>3</sup> [https://aiic.org/document/547/AIICWebzine\\_Apr2004\\_2\\_Practical\\_guide\\_for\\_professional\\_conference\\_interpreters\\_EN.pdf](https://aiic.org/document/547/AIICWebzine_Apr2004_2_Practical_guide_for_professional_conference_interpreters_EN.pdf)

<sup>4</sup> <https://aiic.org/site/world/about/aiicataglance>.

AIIC engages in research initiatives and disseminates the results through diverse publications, encompassing a broad spectrum of subjects. These topics span from remote interpreting to interpreter workload, from professional performance benchmarks to the technical equipment prerequisites. These research efforts aim to support both AIIC members and conference interpreters in remaining well-informed about the evolving dynamics within the interpreting field.

The Turkish Conference Interpreters Association<sup>5</sup>, originally established in Istanbul in 1969 with an initial membership of twenty individuals, marked a significant milestone in unifying professional conference interpreters. In 1998, the association broadened its scope to encompass all conference interpreters practicing in the field and adopted the name United Conference Interpreters Association, reflecting its growing influence and representation. On March 2, 2010, following approval from the Ministry of Internal Affairs, the association officially assumed the name Turkey Conference Interpreters Association during its General Assembly on April 21, 2010.

The primary objective of the association is to advance the conference interpreting profession nationwide by uniting practitioners and establishing guidelines aligned with international standards pertaining to working conditions and professional conduct. With nearly 130 active members today, the association serves as the leading advocate for the conference interpreting profession in Turkey. It also represents the interests of professionals within Turkey, whether they are affiliated members or not, on both domestic and international platforms. Moreover, it is recognized as the authoritative voice on matters related to the profession when consulted by the Vocational Qualifications Authority, ISO/TSE, public institutions, international organizations, and other relevant bodies, dutifully fulfilling this crucial role.

Association members consist of experienced, professional conference interpreters operating in all simultaneous and consecutive interpreting modes. Some of the members teach in undergraduate and graduate programs that are educational programs that comply with TKTD Education Principles. Professional organizations dedicated to conference interpreting provide interpreters with a rich ecosystem of opportunities for growth and development. Membership in these organizations opens doors to a myriad of benefits, including access to conferences, workshops, and publications that keep interpreters abreast of the latest industry trends and technological advancements. These platforms not only offer opportunities for skill refinement but also serve as hubs for networking and knowledge sharing. One of the primary advantages of professional organizations in conference interpreting is the networking opportunities they offer. Conferences and events organized by these entities provide interpreters with a chance to connect with peers, mentors, and potential clients. This networking isn't merely about expanding one's professional circle but also about forging lasting relationships that foster mutual support and collaboration.

Professional organizations offer a multitude of benefits that vary in type and quality. Through workshops, seminars, and publications, professional organizations contribute significantly to interpreters' skill enhancement and knowledge acquisition. Workshops often delve into specialized domains, equipping interpreters with the expertise needed for complex assignments. Publications serve as a repository of best practices and research, allowing interpreters to stay informed and engaged with the latest developments in the field.

Membership in professional organizations empowers interpreters to take on leadership roles. Serving on committees, participating in panel discussions, or contributing to publications not only adds to one's professional profile but also actively contributes to the advancement of the interpreting profession as a whole. Such involvement not only benefits the interpreter but also strengthens the community at large.

<sup>5</sup> Please see [www.tktd.org](http://www.tktd.org) for further information.

## **The notion of collegiality**

Collegiality is defined as “companionship and cooperation between colleagues who share responsibility” by Oxford Dictionary. The term refers to the bond among individuals within the same professional circle. A colleague is a peer who shares the same vocation, and they come together with a shared objective, recognizing, and valuing each other’s capacities to collaborate effectively toward that objective.

Collegiality among conference interpreters embodies a spirit of mutual support, information exchange, and collaboration. It is the bedrock upon which successful interpreting practice thrives. In a profession where precision and cultural sensitivity are paramount, the value of collegial relationships cannot be overstated. This is clearly illustrated by the setup in the interpreting booth, where two conference interpreters work together. They alternate between listening to each other and stand prepared to intervene as needed.

The collaborative environment fostered by collegiality enhances interpreters’ problem-solving abilities. Facing intricate linguistic or contextual challenges during an assignment, interpreters can turn to their colleagues for insights and solutions. The collective wisdom of experienced peers becomes an invaluable resource in navigating complex situations such as terminology issues, technical glitches, some delicate physical situations.

Successful conference interpreting often necessitates interdisciplinary cooperation. Collegial relationships allow conference interpreters to build bridges with professionals from various fields, facilitating seamless communication and understanding across domains. This interdisciplinary approach enhances the overall quality of interpreting services. This could be illustrated by expert guest speakers giving lectures or presentations on specific subjects to members of specific interpreter associations.

Interpreters working in diverse and multicultural settings must be acutely attuned to cultural nuances. Collegiality encourages the sharing of experiences and strategies for navigating cultural complexities. This cultural sensitivity is crucial for providing accurate and culturally respectful interpretation.

It is pivotal to note that the synergy between professional organizations and collegiality in conference interpreting is undeniable. Professional organizations act as catalysts for the development of collegial relationships, while collegiality, in turn, enhances interpreters’ engagement with these organizations. In this regard, professional organizations create platforms where interpreters can meet, interact, and collaborate. Whether at conferences, in workshops, or through online forums, these entities facilitate the formation of collegial bonds. Interpreters who actively participate in professional organizations often find themselves embedded in a supportive community of like-minded professionals. Conversely, collegiality motivates interpreters to become more engaged with their professional organizations. Engaged interpreters are more likely to take on leadership roles within these organizations, thereby further contributing to their growth and development.

The symbiotic relationship between professional organizations and collegiality can be seen in various aspects of conference interpreting. Professional organizations often collaborate with academic institutions to develop training programs and certifications for aspiring interpreters. These programs not only provide the necessary knowledge and skills but also foster a sense of collegiality among the students, who can learn from and support each other throughout their training.

Professional organizations play a crucial role in maintaining and promoting high standards of quality in conference interpreting. They do this by establishing codes of ethics, providing guidelines for best practices, and offering accreditation or certification programs for qualified interpreters. Professional organizations advocate for the rights and interests of conference interpreters, both at the individual and collective levels. They may negotiate fair working conditions, address issues of professional recognition, and provide support in case of disputes or conflicts.

In conclusion, the symbiotic relationship between professional organizations and collegiality is essential for the success and satisfaction of conference interpreters in their careers. By providing resources, training, and support, professional organizations contribute to the overall professional growth and development of interpreters. At the same time, collegiality among interpreters fosters a sense of community, promotes knowledge sharing, and ensures the highest standards of quality in conference interpreting.

The interpreters' practice groups constitute a great example for this point.<sup>6</sup> Practice groups for conference interpreters are dynamic communities formed by professionals who share a common goal: to refine their interpreting skills and enhance their performance in multilingual settings. These groups often consist of experienced interpreters, as well as those at various stages of their careers, coming together to practice, exchange insights, and provide valuable feedback. The primary purpose of these practice groups is to create a supportive environment for interpreters to maintain and improve their language proficiency, interpreting techniques, and cultural knowledge. Participants engage in activities such as mock interpreting sessions, language drills, and discussions on industry trends. By collaborating within these practice groups, conference interpreters foster a culture of continuous learning, enabling them to meet the ever-evolving demands of their profession with confidence and competence.

Furthermore, conference interpreters' practice groups serve as a nexus for professional networking and knowledge sharing. These communities offer a platform for interpreters to connect with peers, exchange experiences, and stay informed about industry developments. In an increasingly globalized world, where multilingual communication is paramount, these groups provide interpreters with a valuable space to collaborate, learn from each other's experiences, and collectively contribute to the advancement of the field. As the conference interpreting landscape continues to evolve, these practice groups remain vital hubs for honing skills, staying informed, and nurturing the sense of camaraderie essential for the success and growth of interpreters worldwide. A few instances of such groups include Amerivox<sup>7</sup>, Interpreters in Brussels Practice Group<sup>8</sup>, London Interpreters' Practice Group<sup>9</sup> to provide a few illustrations.

## The data analysis

This set of questions is designed to gather insights from conference interpreters regarding the notion and importance of collegiality and professional organization in their field. The objective is to get a glimpse of understanding for the way they approach the notion of collegiality within their professional interpreting setting. "While perhaps universally desired, collegiality is amorphous and subjective in nature, and thus difficult to assess fairly" (Dawson, et al. 2022). In other words; while most people value and appreciate a sense of collegiality or teamwork in a professional or social environment, this quality is inherently abstract and subject to individual interpretation. As a result, evaluating or measuring collegiality in a way that is objective and unbiased is a challenging task. To achieve this objective, a choice was made to conduct semi-structured interviews with the chosen conference interpreters. This approach allowed them to address open-ended questions while also giving them the freedom to candidly share their personal beliefs and experiences concerning collegiality and professional interpreting organizations.

During the data collection phase of this study, a set of fifteen (15) open-ended questions was posed to five (5) conference interpreters.

The first part of the interview is to understand the overall characteristics of the interpreter population. This is why in the first section some questions about the years of experience and the language combinations were posed.

<sup>6</sup> <https://practiceinterpreting.net/groups/>.

<sup>7</sup> <https://practiceinterpreting.net/groups/amerivox/>

<sup>8</sup> <https://practiceinterpreting.net/groups/ibpg/>

<sup>9</sup> <https://practiceinterpreting.net/groups/lipg/>

The average experience among the interviewed conference interpreters is 21.4 years. One conference interpreter works with Turkish as their A language and English as their B language, one interpreter works with Spanish as their A language and English as their B language and three conference interpreters work with Portuguese as their A language and English as their B language.

In the second part of the interview, several questions revolved around the concept of collegiality within the realm of conference interpreting. This included inquiring about how interpreters perceive their personal engagement in collegiality and encouraging them to recount specific instances of collegial behavior during their interpreting assignments.

Some of the responses about the concept of collegiality of the interpreters were as follows:

*'I think collegiality is the solidarity between you and your booth partner, without which you can not survive in the interpreting assignment'*. Another interpreter defines collegiality as *'the harmony the interpreters need to show for the overall success of the booth'*. *'Collegiality is being there for your fellow interpreter, whenever they need help or whatever they need, you'll do your best to assist your colleague. As a friend and as a colleague, because you work together there, you are not your own'* responds another interpreter. The response *'(...) Interpreting booth is a rather lonely place, if it is not for your colleague, you will be on your own and it is not very ideal for such a complicated task as interpreting'* shows that in the presence of their colleague, the interpreters feel a certain sense of relief.

When we analyze the responses as to what collegiality is, one can see that the interpreters see collegiality is an indispensable component of their profession as well as an integral contributor to the interpreting booth success. There is also the added feeling of supporting and assisting your boothmate, pointing to the fact the interpreting is not a one-person show.

When asked about how they practice collegiality in their day-to-day work as a conference interpreter, supporting the fellow interpreter during the very task of interpreting appears to be the top answer, mentioned by all the five interpreters. They all provide the example of noting down the numbers, names, looking up the equivalence of a particular term while the other interpreter is actively interpreting. This intellectual assistance is followed by a sort of mental assistance, in the sense that the interpreter feels that they are not alone, both physically and mentally and this sense of companionship makes the interpreters at ease. One interpreter pointed out *'In case there is something wrong with the sound, microphones etc. I can kindly ask my boothmate to inform the technicians about the issue. This is very important as I cannot stop interpreting at the given moment so my boothmate helps me so that I can do my job properly'*. This is another example showing that the booth mate is not only there to help the working interpreter with the assignment but also with the other logistics details. Another example of practicing collegiality is in the form of preliminary preparation before the interpreting assignment. The interpreters list glossary, parallel text and a number of useful resources sharing before the assignment as one of the signs of collegiality. The response *"I feel supported when my boothmate shares the work s/he has done with me prior to the event so that I can use it"* best reflects this point.

When asked to share an example of a positive experience where collegiality among interpreters had a significant impact on the success of an event or assignment, one interpreter responded by saying *'One morning, I was terribly delayed stuck in traffic due to a chain of accidents on the highway. My booth mate saved me and the booth by being there early and starting the event as well as reassuring the client in my absence'*. This shows that the collegiality not only helps the success of the booth but also the whole event. Another interpreter recounted an incident in which a complex and highly technical subject matter, rife with numerous numerical aspects and intricate jargon, was being interpreted. She highlighted that the success of the interpretation was greatly attributed to the supportive partnership with her boothmate. Despite the challenging nature of the topic, the booth received numerous compliments, underscoring the significant impact of collegiality and professional solidarity on the overall success of the interpreting booth and, consequently, the event itself.

In the third segment of the interview, conference interpreters were queried about their affiliations with professional organizations pertaining to conference interpreting. Among the respondents, four out of five confirmed their membership in these organizations. Specifically, these four interpreters revealed that they were affiliated with their respective national professional associations.

When questioned about the perceived advantages of belonging to such professional organizations for conference interpreters, they articulated concepts like professional cohesion, solidarity, and the security of having a professional support system. One interpreter expressed it as, *'being part of a professional organization feels like having someone there for you; it provides a sense of professional reassurance'*. This sentiment can be interpreted as an element of comfort in the professional context.

Regarding the impact of professional organizations on their continuous professional development and growth as conference interpreters, four of the respondents emphasized the foremost aspect as the exchange of experiences and the dissemination of best practices. Activities such as ongoing learning through workshops and presentations on diverse topics were notably highlighted as significant contributors to the professional advancement of conference interpreters.

In the next section of the interview, interpreters were asked why they think collegiality is important in conference interpreting, and how it benefits both interpreters and clients. One interpreter mentioned the notion of quality assurance: *'When interpreters work well together and support each other, it enhances the overall quality of interpretation. You can help catch errors, clarify ambiguities, and ensure that the message is accurately conveyed, leading to a better experience for client'*. Another response which was repeated by more than once was the reduction in stress factor. The interpreters seem to agree that interpreting can be mentally and emotionally taxing. A collegial atmosphere therefore provides emotional support and reduces stress. As one interpreter states *'knowing that there is a team to rely on can alleviate anxiety, allowing us interpreters to focus better on our work'*. The concept of professional growth was another aspect mentioned during the interview. As one interpreter puts it *'interpreters often share their experiences and insights with colleagues. This exchange of knowledge helps interpreters improve their skills and stay updated on industry trends and best practices. Clients benefit from this continuous improvement in the quality of interpretation services'*.

The next question is about the challenges or obstacles interpreters might face when trying to maintain collegiality within the profession. Interpreters stated that this might be a cultural thing but the general tendency is that most of the interpreters can maintain collegiality during the interpreting assignment. However, the sense of competition and perhaps ego and sense of prestige might be hindering the spirit of collegiality and solidarity within the booth according to the interviewed interpreters.

When inquiring about potential solutions for the distinct challenges confronted by conference interpreters throughout their careers, the interpreters appeared to reach a consensus on several key approaches. Firstly, they underscored the importance of mentorship programs, where seasoned interpreters could provide guidance and support to newcomers in the field. This not only aids in bridging the gap between experienced and novice interpreters but also facilitates the transfer of valuable knowledge. Additionally, the interpreters emphasized the significance of advocacy and representation efforts by professional organizations. They noted that these organizations can serve as advocates for interpreters, particularly concerning issues like equitable compensation, improved working conditions, and enhanced professional recognition. Moreover, professional organizations can act as representatives, articulating interpreters' interests to clients and employers. Lastly, the interpreters highlighted the value of continuing education through workshops and short training sessions focused on current topics. These educational initiatives are seen as effective means to ensure interpreters stay updated with industry developments and trends.

In the final part of the interview, the interpreters were queried about their perceptions of how collegiality's role might evolve in the future of conference interpreting. Every interpreter concurred that technology is driving significant transformations in the field. There is also agreement among the

interpreters that the increasing prevalence of AI-assisted interpretation tools and remote interpreting platforms means that interpreters may find themselves working alongside technology and adjusting to novel work settings. This shift could demand fresh approaches to collegiality. Furthermore, interpreters mentioned the likelihood of interdisciplinary collaboration. When asked about what improvements or changes they think could enhance the impact of professional organizations on the field of conference interpreting, mentorship and career development programs were mentioned by four conference interpreters. As one interpreter stated *'these programs can help novice interpreters navigate the complexities of the profession and provide guidance on building successful careers'*. Technological adaptation was another issue raised in the responses. Given the increasing role of technology in interpreting, interpreters feel that Professional organizations should facilitate the integration of technology into the profession. They state this should also include offering training on using interpreting technology and addressing the ethical and practical implications of AI-assisted interpreting tools. Networking and collaboration is another aspect mentioned by the interpreters as one interpreter put is *'professional organizations can organize events, conferences, and online forums where interpreters can connect, share experiences, and collaborate on projects'*.

The findings of this study underscore the crucial role of professional organizations and collegiality in the field of conference interpreting. These two elements are seemingly interconnected and essential for the success and satisfaction of conference interpreters in their careers.

Professional organizations, such as the International Association of Conference Interpreters (AIIC) and national professional associations such as TKTD, provide interpreters with valuable resources, training opportunities, and platforms for networking and collaboration. They contribute to interpreters' professional growth and development by offering access to the latest industry trends and technology. These organizations also play a pivotal role in upholding ethical standards, advocating for interpreters' rights, and negotiating on their behalf with international organizations.

The findings indicate that collegiality among conference interpreters is characterized by mutual support, information exchange, and collaboration. It is a cornerstone of successful interpreting practice, enhancing problem-solving abilities and promoting interdisciplinary cooperation and cultural sensitivity. Collegial relationships are particularly crucial in the interpreting booth, where interpreters work together to ensure accurate and effective communication.

As could be seen from the responses of the interpreters who were interviewed, the symbiotic relationship between professional organizations and collegiality is evident. Professional organizations create platforms for interpreters to meet, interact, and collaborate, fostering the formation of collegial bonds

## Conclusion

Conference interpreting stands at the intersection of linguistic excellence, cognitive agility, cultural sensitivity, and continuous learning. It is a profession that operates within a dynamic landscape, characterized by shifting global dynamics, emerging technologies, and evolving communication demands. In this ever-changing environment, interpreters face multifaceted challenges that demand not only exceptional skills but also unwavering commitment and adaptability.

Interpreters in the realm of conferences are committed to upholding the highest standards of accuracy and professionalism. They are the agents and experts of communication in high-stakes settings where even the slightest error can have profound consequences. This pursuit of excellence requires a dedication to continuous improvement, keeping pace with linguistic developments, and staying attuned to the subtleties of cultural communication.

The advent of cutting-edge technologies has introduced both opportunities and complexities for conference interpreters. The integration of remote interpreting platforms, artificial intelligence-assisted tools, and real-time communication solutions has revolutionized the profession. However, interpreters

must navigate these technological advancements while preserving the core principles of their craft—faithful and contextually sensitive interpretation.

The globalization of communication has intensified the need for interpreters to navigate diverse cultural contexts adeptly. They must be attuned to the nuances of not just language but also cultural customs, norms, and sensitivities. This cultural sensitivity is a hallmark of conference interpreting, ensuring that messages are not only accurately conveyed but also respectfully interpreted within their cultural framework. In this complex and demanding environment, professional organizations dedicated to conference interpreting serve as steadfast allies for interpreters. They are more than mere associations; they are crucibles of knowledge, support, and advocacy.

Professional organizations offer interpreters a treasure trove of opportunities for knowledge enhancement. Membership grants access to conferences, workshops, and training programs that facilitate skill refinement. These events feature experts who delve into specialized fields, imparting insights and strategies that interpreters can apply to their practice. The publications produced by these organizations serve as invaluable resources. They contain best practices, research findings, and case studies that enrich interpreters' understanding of their profession. Such knowledge is not static; it evolves with the field, ensuring that interpreters remain at the forefront of industry trends.

Perhaps one of the most valuable assets offered by professional organizations is the networking and collaboration opportunities they provide. Interpreters can connect with peers, mentors, and potential clients on a local, national, and international scale. These connections go beyond professional interactions; they foster a sense of community and belonging.

Through these networks, interpreters share experiences, challenges, and solutions. This exchange of knowledge and support extends far beyond the confines of conferences and workshops. It is an ongoing dialogue that strengthens the profession as a whole. Collegiality among conference interpreters is not merely a passive state of camaraderie; it is an active force for professional development and mutual growth. In the midst of demanding assignments, interpreters often encounter linguistic or contextual challenges that demand innovative solutions. Collegial relationships provide interpreters with a reservoir of experience and expertise to draw upon. They can consult colleagues for insights, strategies, and perspectives that aid in overcoming complex hurdles.

The collaborative spirit of collegiality extends beyond the interpreting booth. It fosters interdisciplinary cooperation, enabling interpreters to collaborate seamlessly with professionals from various fields. This synergy is essential for effective communication in contexts where subject matter expertise is required. Collegial relationships also facilitate cultural sensitivity and exchange. Interpreters often hail from diverse cultural backgrounds themselves, and their interactions with colleagues from different cultures enrich their understanding of global perspectives. This cultural exchange enhances their ability to interpret messages within their cultural context accurately. The symbiotic relationship between professional organizations and collegiality is the linchpin of success and fulfillment in conference interpreting. Professional organizations provide interpreters with the tools, knowledge, and networks needed to thrive in a dynamic field. Collegiality amplifies these benefits by fostering problem-solving abilities, interdisciplinary cooperation, and cultural sensitivity. This dynamic synergy is not static but continually evolves to meet the ever-changing demands of conference interpreting. It is a relationship that underscores the vital importance of collaboration, community, and continuous learning in a profession where precision and effectiveness are paramount.

In conclusion, conference interpreting is a profession that thrives on excellence, adaptability, and cultural sensitivity. Professional organizations and collegiality are the indispensable pillars that support interpreters in their journey towards success and fulfillment. As interpreters actively engage with these elements, they navigate the challenges of their dynamic profession with confidence, shaping not only their own careers but also the future of conference interpreting itself. Thus, the symbiotic relationship between these elements remains a compelling and essential subject for exploration and continued research within the field.

## References

- Dawson, D. D., Morales, E., McKiernan, E. C., Schimanski, L. A., Niles, M. T., & Alperin, J. P. (2022). The role of collegiality in academic review, promotion, and tenure. *PLoS one*, 17(4), e0265506. <https://doi.org/10.1371/journal.pone.0265506>
- Edwards, H. T. (2003). The effects of collegiality on judicial decision making. *University of Pennsylvania Law Review*, 151(5), 1639-1690. doi: 10.2307/3313001
- Kaya, O. (2012). "Çeviri Sektöründe Meslekleşme ve Örgütlenme, Avrupa Birliği Bakanlığı Çeviri Platformu. İstanbul, 43-46.
- Padgett S. M. (2013). Professional collegiality and peer monitoring among nursing staff: an ethnographic study. *International journal of nursing studies*, 50(10), 1407-1415. <https://doi.org/10.1016/j.ijnurstu.2012.12.022>
- Parlak, B. (2012). *Akademik Çeviri Öğretimi ve Çeviride Meslekleşme Sorunları.*, Avrupa Birliği Bakanlığı Çeviri Platformu, İstanbul, 65-74.
- Rosendaal, B. (2009). Sharing knowledge, being different and working as a team. *Knowledge Management Research and Practice*, 7(1), 4-14

### ANNEX 1:

#### *The Interview questions:*

##### **Part 1: Demographics**

Please provide your name (optional)

- 1.2. How many years of experience do you have as a conference interpreter?
- 1.3. What languages do you work with as a conference interpreter?

##### **Part 2: Collegiality**

- 2.1. In your opinion, what does the term "collegiality" mean in the context of conference interpreting?
- 2.2. How do you personally practice collegiality in your work as a conference interpreter?
- 2.3. Can you share an example of a positive experience where collegiality among interpreters had a significant impact on the success of an event or assignment?

##### **Part 3: Professional Organizations**

- 3.1. Do you belong to any professional organizations related to conference interpreting? If yes, please specify.
- 3.2. What benefits do you perceive in being a member of a professional organization for conference interpreters?
- 3.3. How have professional organizations contributed to your ongoing professional development and growth as a conference interpreter?

##### **Part 4: Importance and Challenges**

- 4.1. Why do you think collegiality is important in conference interpreting, and how does it benefit both interpreters and clients?
- 4.2. What challenges or obstacles do interpreters commonly face when trying to maintain collegiality within the profession?
- 4.3. In your view, how do professional organizations address the unique challenges faced by conference interpreters in their careers?

##### **Part 5: Future Outlook**

- 5.1. How do you envision the role of collegiality evolving in the future of conference interpreting?
- 5.2. What improvements or changes do you think could enhance the impact of professional organizations on the field of conference interpreting?

# **An Outline on How Translation Project Management Might Be Carried Out: A Sample Translation Project by Translation&Interpreting Students at Dumlupınar University in Turkey**

Mehmet Cem ODACIOĞLU\*

## **Introduction**

Since the twenty-first century arrived, globalization and digitalization have gained more enormous dimensions than in previous periods. It is, therefore, essential to train students in fields such as data mining, localization, machine translation, and post-editing at universities to focus on new horizons. In accordance with the context, there is a saying that ‘as the twig is bent, so is the tree inclined.’ As known, physical transportation has evolved into virtual transportation, primarily through internet technologies (see Pym, 2011). It is now apparent that internet users thousands of kilometers away from each other might come together instantly and communicate online (cf. Schäffner, 2000). In today’s world, we witness a transformation contributing to the emergence of new professions that must be taught at universities. These developments have also affected translation action for reasons such as transmitting scientific information to other languages and establishing instant communication between parties who speak different languages in economic, social, cultural, political, and military respects.

Nowadays, it would be better to define translation action as not a purely individual activity but a collaborative activity within a team. The evolution of translation activity in this way has made products, services, and contents available in many parts of the world simultaneously, and the classical perspective on translation has begun to change. Especially in new industrial settings and translation fields such as localization and translation of pragmatic texts, the translation phenomenon has now turned into teamwork in which not only the translator is involved, but also other experts can take part according to the nature of the translation. Apart from the translator, the translation team might, for instance, include a post-editor, a linguist, a graphic designer, a localization engineer, a coding specialist, and a project manager etc. The more coordinated and meticulous the project management in translation is, the more productive and high-quality the project is generated. In this way, the responsibility that once had to be undertaken by a single person, mostly the translator, is shared with other team members, which implies that translation is no longer an isolated cognitive process.

---

\* Assoc. Prof. Dr., Bartın University, Department of Translation Studies, cemodacioglu@bartin.edu.tr, ORCID ID: 0000-0001-6627-6681.

In this study, it was explained how project management in translation might be done through a sample project carried out by students studying at Dumlupınar University in the Department of Translation and Interpreting. This sample project will be handled in detail in the core section.

Based on a descriptive methodology, this study seeks answers to the following *research questions*:

1. How might project management and translation project management concepts be described?
2. What might be the principles of a translation project based on the sample project carried out by translation students in the case of Dumlupınar University?

In the following section of the study, the concepts of project management and translation project management were first explained and then the steps of how a sample translation project might be realised were described in the case of Translation&Interpreting Students at Dumlupınar University.

## **Concept of project management and translation project management**

Project managing or project management, in general, is defined as procedures that are applied to manage a project. The concept includes how the team manages issues, scope change, risk, quality, and communication<sup>1</sup>. The Project Management Institute (PMI) (2000, p.6) *defines project management as the application of knowledge, skills, tools, and techniques to project activities to meet project requirements*<sup>2</sup>. Another definition of the concept can be made as follows:

*'The general task or goal of project management is to prepare, conduct and implement successful projects which help to solve challenges - no matter to what kind of project. Projects become more and more important in a more and more complex world. In the case of rural development this complexity leads to many new topics and projects that should be fostered by public organizations. So projects will be an inherent part of development processes in the future'*<sup>3</sup>.

As Kerzner puts it, project management consists of mandatory business processes for a firm's survival (see Kerzner, 2009, p. xxi). This is also true of the translation market. Especially since the arrival of the localization industry, productivity, apart from the quality of a translation, has come to the fore. To produce faster translations, the understanding of recruiting a single translator has been replaced by teamwork. This trend has been increasing through the popularization of machine translation systems and computer-aided translation tools. From this point on, translation must be handled not as a single activity but as a collaborative project ranging from a few volumes of translations in which two or three translators and a post editor might be enough to complete the project to larger volumes of translations with many more actors such as translators, post-editors, linguists, terminologists, localization engineers, graphic designers, coding specialists and like, based on the type of the translation project.

On the one hand, translation project management organizes translation work in the market, including cost, scope, resources, and schedule (cf. Plaza- Lara, 2022, p. 203, cf. Sere, 2015, p. 41). The concept has started to be taught to students for them to be equipped with cooperative capabilities in translation through the division of labor in a translation project. In this way, prospective translators can know what is happening in the translation market and keep up with the latest changes, especially in translation technologies (cf. Chunzhi, 2014, p. 494). According to Plaza-Lara, translation project management has gained attention in the academic circle since the early 2000s (Plaza-Lara, 2022, p. 204). Plaza-Lara also asserts that the concept has turned into a separate discipline, and extensive research has been carried out on the competencies of project managers (Plaza-Lara, 2022, p. 203).

<sup>1</sup> See <https://ec.europa.eu/chafea/health/beneficiaries-corner/documents/factsheet-01.pdf> Accession: 24.09.2022

<sup>2</sup> Benmessaoud, S. (2004). A step by step guide to translation project management. <https://www.translationdirectory.com/articles/article1543.php> Accession: 24.09.2022

<sup>3</sup> See [https://benefit4regions.eu/images/b4r/FinalOutputs/ResearchResults/B4R\\_WP4-project-management-basics\\_UK.pdf](https://benefit4regions.eu/images/b4r/FinalOutputs/ResearchResults/B4R_WP4-project-management-basics_UK.pdf) Accession: 27.09.2022

## Essentials of translation project management based on a sample translation project

This study tries to show how translation project management might be performed based on a sample translation project. The primary aim is to guide prospective translators, professional translators, and perhaps other specialists who work on a translation team while producing a target text. Therefore, the concept of translation brief (“*übersetzungsauftrag*” in German) must first be explained. This concept can be literally translated as a translation commission (see Reiss and Vermeer 1984), a translation assignment, or a third term known as translation instructions, as put forward by Nord (see Nord, 2008, p. 46). Most of the translation projects are distributed to a team of translators by offering instructions based on the type and characteristics of the project. For software localization, for instance, instructions can differ from website localization. Before detailing translation brief, it is also important to keep in mind a general guideline to help manage the translation project effectively.

The guideline can be designed as follows:

1. The project details must be clarified through a translation brief or instructions before initiating the translation process (for instance, the project type, its characteristics, and the client’s expectations must be explained in detail, and all necessary information must be shared with the team members before the translation process).
2. The duties of group members must be planned clearly. If necessary, a group member must be assigned as a pre-editor in charge of correcting typographical mistakes and checking the clarity of the source text, making it ready for translation. For instance, pre-editor might have to change the text format from a pdf. or ppt. file into a Word document and must apply OCR processes or adjust the position of images in the source text to have the maximum effect in the translated document. At the end of the translation, if the format is full of mistakes, he/she must re-adjust the target text, which means a waste of time against the productivity principle. Sometimes, the translator might also be asked to obtain copyright permissions. To avoid any problems, pre-editing process must be well handled. Therefore, the pre-editing process must be assigned to someone skillful in these issues.
3. If there is a ready-made terminology or style guide, it must be shared with translators and post-editors in the form of translation memory or term base etc. to minimize the time spent during the research.
4. The translation project must be executed collaboratively under the supervision of a project manager in terms of integration management, scope management, time management, cost management, quality management, human resource management, risk management, and procurement management (see Athayde, Crawford, Elswick and Lombard, 2009), change management, compliance management, management of stakeholder relations, planning communication strategies<sup>4</sup> and purchase management (see Lock, 2014),

## Sample translation project based on the items mentioned above

In a course entitled ‘Information Technologies for Translators,’ at Dumlupınar University in the department of translation studies offered during the fall semester, a translation brief was first given to students as if it were an actual translation job by simulating the translation market based on ‘social constructivism’ (See Kiraly, 2000)<sup>5</sup>. The translation brief was primarily prepared in Turkish but was translated into English for this study. Before giving details about this translation brief, some points must be clarified. First of all, students were approached as professional translators as required by simulation; therefore, the translation bureau name titled ‘Dumlupınar Tercume’ was coined. Second, students were ordered to translate six articles regarding translation studies. These articles were offered as possible texts they could face during the translation market. Still, they were also told they could find alternative papers instead of translating what was listed on the translation brief because the trial was a simulation. Students were, therefore, freed to search for articles on TS according to their fields of interest.

<sup>4</sup> <https://clc.newhorizons.com/training-and-certifications/course-outline/id/1035/c/project-management-essentials>, Accession: 29.09.2022

<sup>5</sup> According to social constructivism, knowledge is created, or meanings are constructed mutually by people (see. Kiraly, 2000)

**Dumplupınar Tercume****Simulated Translation Brief<sup>6</sup>**

In this part, the names of these articles were shared with students, and a client name was made up<sup>7</sup>.

**Pricing:** 1000 characters with no spaces, 40 Turkish Liras, **Total translation price:** Ten thousand Turkish liras

**Deadline:** 18. 11.2021 for the first part / 15.01.2022 for the second part

**Delivery Platform:** Office 365

**Project Upload Link (1):** <https://forms.office.com/Pages/ResponsePage.aspx?id=jAmDW8eKRU-XzHZReFSIBbDNLhREXIFOmNmGQE5ugmhUMzgxRTRCNVFIQUpFWjRXTUNCUVVSNkc2NC4u>

**Project Upload Link (2):** <https://forms.office.com/Pages/ResponsePage.aspx?id=jAmDW8eKRU-XzHZReFSIBbDNLhREXIFOmNmGQE5ugmhUQ1dFU0pTUIBVUIRRM0RWQU9TOUIIQk1FWi4u>

**Tools that can be used during the translation process:** *Smart Cat, Memsource*, and other cat tools.

**Distribution of Tasks:** Our team members will be distributed in groups. Group members will carry out the translation and other editing/post-editing processes for each article.

**Project Manager:** Mehmet Cem ODACIOĞLU

**Duties of Pre-Editors:**

Pre-editors are responsible for pre-editing the text. First, if the text is in PDF, it should be converted into Docx. If necessary, OCR technologies should also be applied. Before beginning the translation process, the most critical point is that if the translation requires copyright, the person in charge should contact the publisher and author and attempt to obtain copyright permission, later submitting the document to the project manager for final approval. Whether the text has been translated or untranslated before should also be investigated.

After converting the text to Docx, pre-editors must edit the format over the word file, edit the word spacing, and correct the words that are erroneous in terms of spelling and punctuation to make the original text ready for translation. Pre-editors should also ensure ongoing support to translators and post-editors throughout the translation process. In case of technical and text-related problems, the project manager can be consulted.

**Duties of Translators and Post Editors:**

Translators are responsible for translating the text and should search for the terms to be translated instead of simply relying on machine-translation output. In doing so, the responsibility of post-editors can be minimized. While doing term research during translation, it is necessary to examine similar contexts to find the appropriate equivalent. Attention should also be paid to spelling and punctuation mistakes and to producing an accurate translation. Words should be appropriately translated, and abbreviations should be avoided if unnecessary. In case of technical and text-related problems, the project manager can be consulted.

Post-editors are responsible for editing the raw output during the process or erroneous translations. The editing process should be carried out to produce a text that is intelligible to the reader. Spelling and punctuation errors arising from the translation should be corrected, ambiguities and incorrect translations should be revised, and the text should be finalized to make it humanized. In case of technical and editing problems, the project manager can be consulted.

**Table 1:** Simulated translation brief

The simulated translation brief was shared with students during the online lesson. Via screen share by the lecturer, students monitored the brief, and then the lecturer who is also the project manager of this simulation asked them to translate six recommended articles taking part in the translation brief.

<sup>6</sup> This brief was given to students as an example to show the dynamics of the real translation market. Therefore, articles listed in the brief were later changed by students according to their fields of interest.

<sup>7</sup> Articles on the actual translation brief were recommended articles for the simulation. But students were free to change them providing that texts for translation were related to the translation studies. Due to this option allowing students to change the articles and the scope of the study, recommended articles were excluded from the translation brief in this paper. A client name was also removed from the study for privacy issues.

Therefore, they started searching for these articles online. Students were also asked to obtain copyright permission during the pre-editing process. However, the translation of these articles was not mandatory due to the possibility of not obtaining copyright permission or because students might be interested in another topic within TS. Students later wanted to replace the articles according to their fields of interest. This request was only accepted by the lecturer/project manager if the articles were related to translation studies. In doing so, the lecturer directed them to find new articles in open-access form, and they found the following papers:

1. House, J. (2005). Translation quality assessment: linguistic description versus social evaluation, *Meta Journal des traducteurs Translators' Journal*, 243-257.
2. Davou, B. (2007). Interaction of emotion and cognition in the processing of textual material. *Meta: Journal des traducteurs*, 37-47.
3. Kornacki, Michał & Pietrzak, Paulina. (2021). New translator training environments: towards improving translation students' digital resilience. *New voices in translation studies*. 1-22
4. Lung, R. & Li, D. (2005). Interpreters as historians in China. *Meta*, 50 (3), 997–1009. <https://doi.org/10.7202/011610ar>

From then on, they were asked to email the publishers and authors of these four articles. Students sent emails explaining their intention to translate the related articles into Turkish by requesting copyright permission. During this period, a Turkish publishing house named 'Aktif yayıncılık' ('Aktif Publishing' in English) was also contacted, and this project simulating the real translation market was mentioned to them. The publisher agreed to publish four articles free of charge in a book if copyright permissions can be obtained in a written form. Therefore, pre-editors of each group sent a contract prepared by 'Aktif Yayıncılık' to both original publishers and authors. It was time to turn this simulated process into a real project when all necessary permissions were obtained<sup>8</sup>. The scope of the project was, nevertheless, limited to publishing only four articles, though. Therefore, another article that had already been translated by two students as a fifth article entitled European translation studies, *Une science qui dérange*, and why equivalence needn't be a dirty word' by Pym was omitted.

As a human resource, there were only six students. Nonetheless, the number decreased to four because one student dropped out in the fall semester, and the other did not attend the ongoing class under a different name during the spring semester. This situation undermined communication. These two students, therefore, could not actively support the project starting in the fall semester but finalizing in the spring. With one student dropping out of the course, her teammate had to translate the article alone with the help of the project manager and other students. It was tried to reflect the collaborative aspect of the translation process in this way. For instance, during the class, she requested help from group members to translate some intricate sentences and terms whose actual meanings she could not find. With the necessary support, the student became motivated and succeeded in translating the document. The translated article is entitled 'Translation quality assessment: linguistic description versus social evaluation' belonging to Juliane House (2005).

With the omission of one article belonging to Pym, which two students had already translated due to the scope, one of the students who did not attend the class during the spring semester in charge of this translation also had to be withdrawn from the project by the lecturer or, more appropriately, the project manager/editor of the draft book. The other student translating this omitted article, however, gave support to another article belonging to Davou (2007) with the other three students. These four students read each other's translations and revised or post-edited documents during the project in case of possible mistakes.

Two of the articles were translated by two students who worked together during the project.

<sup>8</sup> The simulated translation project turned into a real time translation project when the spring semester ended and it took nearly a year for the simulated project to be published as a real book.

To better integrate them into the project, the lecturer/project manager also established a WhatsApp group and communicated with them via email, phone, or during class. The project was successfully finished on time. But to increase the quality, all four translations were read meticulously by the project manager/editor of the draft book, students, and Aktif Yayıncılık. Final documents, including copyright permissions, were emailed to the publisher. The book design and layout process of the draft book was initiated at this stage. When the layout and book design were sent back to the project manager/editor, it was shared with students, and they were asked to revise the final draft and express their views about the book design. Because the project was based on a mutual understanding, and it was also not an individual but a collaborative production. During revisions, some mistakes were found, and they were highlighted in yellow. Aktif Yayıncılık finally carried out the necessary adjustments, and the draft book was printed with an ISBN number of 9786258182019 under the title of *Çevirmen Adayları İş Başında Adım Adım Çeviri Dünyasına* (2022) (Eng: *Prospective Translators on the Job Step by Step into the World of Translation*) The book has started to be sold in online bookstores. The book has also been shared on *Facebook*, *Instagram*, and other websites like *LinkedIn*. All these explanations highlight that the steps mentioned above have been tried to be applied, and management types that constitute the entire project management have been reflected in this printed book.



**Illustration I:** The published book<sup>9</sup>

The publication of the book has also motivated prospective translators, and they added this development to their social media accounts to make it public as well as to their CVs. Such initiatives are necessary during the professionalization process.

## Conclusion

In this study, the principles of translation project management were highlighted, and the steps that must be taken were explained. The effects of management types such as scheduling, risk management, procurement management, human resources management, cost management, scope management, management of relations between group members, change management, and compliance management in translation projects on the success of the translation project were also tried to be shown based on a sample project. It should be noted that translation projects can be completed more quickly and successfully if management principles have been determined before and task descriptions are made clear. Nevertheless, as seen from the sample project, possible problems that might arise in project management can be solved

<sup>9</sup> The cover page image required no copyright permission.

thanks to group members' mutual understanding and devotion to the project. This also brings together easy stress management.

There may be cases where a group member must leave the project for various reasons, cannot complete his/her work, has to stop assisting with the translation, or start over in difficult situations. However, in such settings, a new understanding must be set up in a coordinated way, and the task must be redistributed to the group members without allowing the project to fail. As a matter of fact, similar problems were also encountered in this sample translation project, later evolving into an actual book entitled *Çevirmen Adayları İş Başında Adım Adım Çeviri Dünyasına* by Aktif (2022). One translation was, for instance, wholly removed from the project, and a group member had to drop out. This required one of the texts to be translated by a single student. Still, an attempt was made to prevent conceptual confusion in translation and to correct possible linguistic/semantic errors by ensuring that the other group members, including the project manager, supervise the translation done by a single student. Equally, the distribution of all translations was considered. Each group member was also encouraged to read the translations and give feedback to the project manager. During the project, starting from the fall and finalizing at the end of the fall semester, one student did not attend the class under a different name in the spring semester. This also caused communication problems. Due this reason and the scope, an article belonging to Pym was omitted from the project.

Considering these steps, the translation project was found suitable for publication, and it was edited last time by the project manager/editor of the book and Aktif Yayıncılık. By applying such project management to student translations, prospective translators were asked to take on different roles as if they were working in the translation market. In this way, they could see what the translation market expects of them. In addition, the fact that they translated scientific articles on their own before graduating was also an important initiative in terms of motivation and introducing themselves into the real-time translation market. Finally, it is hoped that the study will contribute to the related literature and encourage other student projects.

## References

- Athayde, W.P, Crawford, D. B., Elswick, R., Lombard, P. (2009). *Project Management Essentials*, CEPM publications.
- Benmessaoud, S. (2004). *A Step By Step Guide To Translation Project Management*. <https://www.translationdirectory.com/articles/article1543.php> Accession: 24.09.2022
- Chunzi, D. (2014). Computer-Aided Translation in Student's Practical Translation Competence, *3rd International Conference on Science and Social Research (ICSSR 2014)*, pp. 494-497.  
<https://clc.newhorizons.com/training-and-certifications/course-outline/id/1035/c/project-management-essentials>, Accession: 29.09.2022
- <https://ec.europa.eu/chafea/health/beneficiaries-corner/documents/factsheet-01.pdf> Accession: 24.09.2022
- Katalina, S. (2015). Risk Management in Translation Projects: Study And Survey Results, *Institut Supérieur De Traducteurs Et Interprètes*.
- Kerzner, H. (2009). *Project Management: A Systems Approach To Planning, Scheduling And Controlling* (10th edition), John Wiley & Sons, Inc..
- Kiraly, D. (2000): *A Social Constructivist Approach To Translator Education; Empowerment From Theory To Practice*, St. Jerome Publishing.
- Lock, D. (2014). *The Essentials Of Project Management* (4<sup>th</sup> edition), Routledge.
- Managing Project, *Fact Sheet 1: The Importance Of Project Planning*, <https://ec.europa.eu/chafea/health/beneficiaries-corner/documents/factsheet-01.pdf> Accession: 24.09.2022
- Nord, C. (2008). Defining Translation Functions. The Translation Brief As A Guideline For The Trainee Translator. *Ilha Do Desterro A Journal Of English Language Literatures In English and Cultural Studies, Ilha Do Desterro*, pp. 41-55.

- Plaza-Lara, C. (2022). Competences of Translation Project Managers From The Academic Perspective: Analysis of EMT Programmes, *The Interpreter and Translator Trainer*, 16:2, pp. 203-223, DOI: 10.1080/1750399X.2021.1987085.
- Project Management, [https://benefit4regions.eu/images/b4r/FinalOutputs/ResearchResults/B4R\\_WP4-project-management-basics\\_UK.pdf](https://benefit4regions.eu/images/b4r/FinalOutputs/ResearchResults/B4R_WP4-project-management-basics_UK.pdf) Accession: 27.09.2022
- Pym, A. (2011). What Technology Does To Translating. *International Journal Of Translation and Interpreting Research*, Vol, 3 no:1, pp. 1-9.
- Reiss, K. and Vermeer H. J. (1984/2014). *Grundlegung Einer Allgemeinen Translationstheorie (Towards A General Theory Of Translational Action: Skopos Theory Explained*, translated by chststiane nord), Routledge.
- Schäffner, C. (2000). *Translation in The Global Village*. Multilingual Matters Ltd.

## 20. Yüzyılda Modern Çin'de Çeviri Faaliyetleri ve Çevirinin Sosyo-Politik Etkileri

Merve HATEMİ\*

### Giriş

Tarih boyunca toplumlar arasında iletişimin temel aracı çeviri olmuştur. İster Orta çağın başlarında Budist sutralarının çeviri yoluyla Sanskrit ve Pali dillerinden Çinceye aktarılması olsun, ister ortaçağın başlarında Yunan felsefesinin Arapçaya aktarılması olsun, ister sonrasında, ortaçağın zirve dönemi boyunca bu metinlerin Arapçadan tekrar Latinceye aktarılması olsun (Burke ve Hsia, 2012) toplumlar arası iletişimde çevirinin rolünün göstergesidir. Çeviri faaliyetleri açısından ele alındığında da pek çok uygarlıkta veya toplumda olduğu gibi Çin gibi köklü ve dinamik bir uygarlık geçmişine sahip kültürlerde çeviri dönüştürücü bir etkiye sahiptir. Tarihsel olarak Çin uygarlığındaki çeviri faaliyetleri yaklaşık 3000 yıllık bir geçmişe sahiptir. Çeviri faaliyetleri, MÖ. 1100 yılında Zhou hanedanlığı döneminde başlamıştır ve hanedanlık için çalışan kâtipler tarafından ideolojik bir amaçla yapılmıştır (Zhong, 2003: 33). 5. Yüzyıla kadar yapılan çevirilere bakıldığında ağırlıklı olarak dini metin çevirileri yapılmıştır. Budist sutraları bu noktada örnek teşkil etmektedir. Budist sutralarının çevrilmesiyle artan çeviri faaliyetlerini yürütmek için çeviri okulları kurulmuştur. Bu çeviri okulları Çin'deki çeviri tarihini, kuram ve uygulama anlamında etkilemiş ve dönem içerisinde yeni çeviri okulların açılmasına yol açmıştır. İlerleyen çağlarda çeviri okulları, Çin'in modernleşmesine doğrudan etki (Tsien, 1954: 305) edecek kadar önemli bir kurumlar olmuştur.

Batı ile iletişime geçilmesinin bir sonucu olarak 16. yüzyılın sonlarından itibaren Batılı eserlerin çevirisi Çinceye yapılmaya başlanmıştır. 1583'te Katolik misyonerliğinin başlaması ile 1700 civarında başarısının doruğuna ulaşması arasında, Avrupalı misyonerlere Çinceye yaklaşık 450 eser yazıp yayımladılar (Hsia, 2012: 41). Dini metinler başlangıçta ağırlıkta olsa da farklı metin türlerinin de çevirisi yapılmıştır. Hsia'nın (2012) bahsettiği 450 eserin 120'si Avrupa bilimi, teknolojisi ve coğrafyasıyla ilgilidir; 300 tanesi ise dini metindir. Ancak bu metinlerin modern bir çeviriden ziyade uyarılma, açıklama veya derleme eserler olduğu da göz önüne alınmalıdır.

Avrupa ve Çin arasındaki kültürel aktarımda çeviri eserlerin sayısı ve metin türü önemli bir rol oynamış ve Avrupa'nın Çin'de nasıl algılandığını şekillendirmiştir. Bunlara ek olarak sadece bir metin çevirisi veya dini metin, ideoloji transferi olmaktan ziyade Batıdan yapılan çevirilerin askeri ve politik etkileri de olmuştur. Aynı zamanda çeviriler, Çin'in uluslararası bir iletişim kurmasında araç ve aracı konumunda olmuştur. Tsien (1954) bu noktada doğu ile batı arasında çeviriye bakış açısının farklılığına

\* Öğr. Gör., KTO Karatay Üniversitesi, Yabancı Diller Yüksekokulu, İngilizce Mütercim Tercümanlık Bölümü, Konya  
ORCID: 0000-0003-0463-1451

değindir. Batı dünyasını çeviriye bakış açısının daha çok dilbilimsel olduğunu, Doğu ile Batı arasındaki iletişim sorununun sadece dilsel engelleri olmadığını aynı zamanda farklı kültürel unsurları olduğuna değinmiştir (Tsien, 1954: 305). Dolayısıyla tarih boyunca yapılan çeviri eylemlerinin kültürel bir bakış açısı ile ele alınmasının ve çevirinin en temel işlevi olan iletişim rolünün ne kadar önemli olduğu görülebilir. Antik Çin'e dair çeviri faaliyetleri bu yazının kapsamında olmadığı için çevirisi yapılan metinlere, ideolojik boyutuna ve o dönemdeki çeviri okullarına, politikalarına değinilmemiştir. Ayrıca metin çevirilerinin, klasik Çince ile yazıldığını ancak geniş kitlelere ulaşması amacıyla daha yalın bir dil ile aktarıldığı unutulmamalıdır.

Bu çalışmanın odak noktası olan 20. yüzyıla baktığımızda ise Çin'deki çeviri tarihindeki önemli gelişmelerin gerçekleştiğine tanık olunmaktadır. Aynı zamanda Çin tarihindeki önemli devrimlerin gerçekleştiği ve yeniliklerin yapıldığı görülmektedir. Yine bu dönemde Çin'deki entelektüel yaşamın yanı sıra kurumlarda da ciddi değişikliklerin gerçekleştiği ve entelektüel ilginin değişmesinin çeviri faaliyetlerine yansıdığı da bilinmektedir. Bu yansımalar, ilerleyen dönemlerde Çin'in sosyo-politik gelişimini etkilemiştir.

### Çeviri faaliyetleri ve sosyo-politik etkileri

Çin tarihinin en devrimci dönemi olarak bilinen 20. yüzyılda, çeviri faaliyetlerinin entelektüel ilgi alanının değişmesi, değişmesiyle zenginleştiği ve politik ortamın etkisiyle çeşitlilik kazandığı söylenebilir. Bu yüzyılın başlarında genellikle sosyal bilimler alanına ait metinlerin yanı sıra siyaset, eğitim, hukuk ve ekonomi alanından metinlerin çevirisi yoğun bir şekilde yapıyordu. Çünkü Çin'de batının etkisi görülmeye başlamıştı artık. 1902 ila 1904 yılları arasında çevrilen kitapların neredeyse tamamı tarih ve sosyal bilimler ile ilgiliydi. O dönemde genellikle Batı dillerinden çevrilen kitapların konusu ve hangi dilden çevrildiklerini gösteren bilgi Tablo 1'de aktarılmıştır.

Çeviri yapılan alanlar	Çeviri yapılan diller						Toplam	Yüzde
	İngilizce	Fransızca	Almanca	Rusça	Japonca	Diğer diller		
Felsefe	9	--	1	--	21	1	34	6.5
Din	1	--	--	--	2	--	3	0.6
Edebiyat	8	2	--	2	4	7	26	4.8
Tarih ve Coğrafya	8	3	--	--	90	17	128	24.0
Sosyal Bilimler	13	3	7	2	83	25	136	25.5
Doğa Bilimleri	10	5	--	--	73	15	112	21.0
Uygulamalı Bilimler	3	3	14	--	24	9	56	10.5
Diğer alanlar	5	1	2	--	24	4	38	7.1
Toplam	57	17	24	4	321	78	533	
Yüzde	10.7	3.2	4.5	0.7	60.2	14.6		

**Tablo 1.** 1902-1904 Konuya ve dile göre yapılan çeviriler<sup>1</sup>

Japonya'da başlayan dil reformunun Çin'deki etkisini Tablo 1'de görmek mümkündür. Bu durum aynı zamanda çeviri faaliyetlerinin kültürel etkileşiminin de göstergesidir. Dönemin politik olaylarının etkisinde kalan entelektüel yönelimler ve çeviri faaliyetleri, 4 Mayıs hareketinden sonra farklı bir yöne evrildi. 4 Mayıs Hareketi'nin etkisiyle birlikte Çin tarihinde yeni bir sayfa açıldı. Hareketten kısaca bahsetmek gerekirse, 4 Mayıs 1919 tarihinde öğrencilerden oluşan büyük bir grubun toplanmasıyla Pekin'de protestolar başladı. Öğrenciler, 1. Dünya Savaşı'nın kaotik ortamının ardından Çin'i de etkileyen Versay Barış Antlaşması'nı ve emperyalizmi protesto ediyorlardı. Emperyalizm karşıtı bir eylem olmasının yanı sıra tüm ülkeye yayılan bu protestolar kültürel bir değişime ve 1921 yılında Çin Komünist Partisi'nin de kurulmasına yol açtı (Chen, 1970: 63).

Aktif bir politik ortamın etkisiyle çevirinin odağını daha çok Karl Marx ve Lenin'in eserleri oluşturuyordu (Zhong, 2003). 20. yüzyılın başında Marksizm'le tanışan Çin'de 1920'lere kadar bu

<sup>1</sup> **Kaynak:** Ku Hsi-kuang 4VF, I shu ching yen lu ; (Hangchow, 1935), 2 vols. akt. Tsien, 1954: 319)

alandaki çeviri yapılmamıştır. 1921 yılında Çin Komünist Partisi'nin kurulmasıyla birlikte komünizm ve sosyalizme dair pek çok eser Çinceye çevrildi. Komünist parti, Marksist-Leninist eserlerin Çinceye çevrilmesi için Çeviri Bürosu kurdular. Marksist-Leninist eserlerin çevrilmesi aynı zamanda 1949 yılında Demokratik Çin Devleti'nin kurulmasına rehberlik etmiştir (Zhong, 2003).

4 Mayıs'tan sonra insani bilimler alanında yapılan çevirilerde artış olmuştur. Tsien (1954), 1912 ile 1940 yılları arasında gerçekleşen çeviri faaliyetlerinin büyük bir çoğunluğunun yaklaşık yüzde doksanının kurgu, drama, şiir ve edebiyat eleştirisi alanında yapıldığını belirtmiştir. Pek çok edebi ürünün çevirisi bu dönemde yapılmıştır. Bu çeviriler ve özellikle de Batıdaki politik ideolojiler Çin'i etkilemişti. Marksizm-Leninizm hakkında yapılan ideolojik çeviriler bu noktada örnek teşkil etmektedir. Cumhuriyet döneminde çevirisi yapılan alanlar Tablo 2'de aktarılmıştır.

Çeviri yapılan alanlar	Çeviri yapılan diller						Toplam	Yüzde
	İngilizce	Fransızca	Almanca	Rusça	Japonca	Diğer diller		
Felsefe	164	17	31	11	22	3	248	4.7
Din	97	10	5	--	11	--	123	2.3
Filoloji	25	2	4	1	1	7	40	0.8
Edebiyat	505	210	101	239	174	233	1,462	27.6
Güzel Sanatlar	24	4	2	6	15	--	51	1.0
Tarih ve Coğrafya	491	37	29	21	53	10	641	12.0
Sosyal Bilimler	763	72	118	42	351	5	1,351	25.5
Doğa Bilimleri	585	25	46	3	112	--	771	14.6
Uygulamalı Bilimler	211	2	41	3	217	--	574	10.8
Genel Konular	23	2	--	--	13	--	38	0.7
Toplam	2,988	381	377	326	969	258	5,299	
Yüzde	56.4	7.2	7.1	6.2	18.2	4.9		100

**Tablo 2.** 1912-1940 Cumhuriyet döneminde yapılan çeviriler<sup>2</sup>

Bu noktadan hareketle, 20. yüzyılda batı dillerinden yapılan çeviriler Çin'deki akademik ilginin ve politik olayların gölgesinde gelişmiştir. Özellikle 4 Mayıs Hareketi'nin ardından yapılan çevirilerin sayısı artmış ve alanlarda çeşitlilik gözlemlenmiştir. Çevirilerin kalitesi de bu durum paralelinde gelişmiştir. Çeviri bürolarının kurulması da bu bağlamda önemlidir. Özellikle batıdan yapılan çevirilerle birlikte terminolojinin oluşturulması ve dilde standartlaştırma gerekiyordu. Klasik Çinceye çeviri yapılması sınırlı okura erişim anlamına geliyordu. Dolayısıyla daha basit ve kolay anlaşılır bir Çince (Bai Hua) edebiyat çevirilerinde kullanılmaya başlandı (Zhong, 2003). 1918 yılında Bilimsel Terimlerin İncelenmesi Komitesi oluşturuldu ve tıp, kimya, fizik, matematik, botanik ve zooloji alanlarından pek çok uzmanın da katkısıyla 1931 yılında tıp, biyoloji ve kimya terimleri sözlüğü oluşturuldu (Tsien, 1954: 320). Bu komite aynı zamanda Çince'den batı dillerine yapılan çevirileri de teşvik etmekteydi. Aristoteles, Plato, Shakespeare gibi pek çok klasik dönem yazarları da Çinceye çevrilmişti. Bu dönemde standartlaştırma çabalarının yanı sıra kaynak çeşitliliğinde de ciddi bir artış olduğu da gözlemlenebilir.

## Çevirmenler ve çevrilen eserler

Standart bir dil oluşturmak için dönemin çevirmenleri ve çeviri kurumları büyük çaba göstermiştir. Ayrıca çevirmenler modern Çin düşüncesinin şekillenmesinde önemli role sahiptirler. Özellikle seçilen eserler önceki dönemlere göre farklılık da göstermektedir. Bu dönemde genel olarak edebi metinlerin özellikle klasiklerin çevirisi yapılmıyordu. Ayrıca çevirmenlerin nitelikleri ve dile yaklaşımları da önemli bir unsurdur. Batıdan yapılan bu çeviriler ve çevirmenler hiç şüphesiz çeviri yöntemlerinin teorilerinin de gelişmesine katkı sağlanmıştır. Ancak çeviri teorileri bu yazının kapsamında değildir. Çeviri teorilerine dair daha detaylı bilgi için Chen, F. G. (1992) ve Zhu, C. (2004) eserlerine bakılabilir.

Çevirmenlerin büyük bir çoğunluğu yabancı dilde eğitim almış Çinlilerdi. Ayrıca pek çok yazar aynı zamanda profesyonel çevirmenlerdi. Bu çevirmenler, batı düşüncesinin, edebiyatının ve teknik bilgisinin

<sup>2</sup> Kaynak: Tsien, 1954: 320)

Çin’de yayılmasına önemli katkılar sağladılar (Tsien, 1954: 321). Çevirmenler arasında diğerlerine kıyasla öne çıkan çevirmenler vardır. Onlardan ilki Yan Fu (1854-1921) idi. O, 1896 yılında Huxley’in “Evrım ve Etik” adlı eserini Çin’e ilk tanıtan kişiydi ve yayımlandığında oldukça ilgi çekmişti. Ardından 1902 yılında Adam Smith’in “Ulusların Zenginliği”, 1903’te J. Stuart Mill’in “Özgürlük Üzerine” eserini, 1905’te “Mantık Sistemini”, Spencer’in “Sosyoloji” sini (1903), W.Stanley Jevons’un “Mantığın Temeli”ni ve Montesquieu’nun “Kanunların Ruhunu” (1906) gibi pek çok klasiği Çinceye çevirmiştir (Tsien, 1954: 321). Bu klasiklerin çevirisiyle modern Çin düşüncesini büyük ölçüde etkilemiştir ve katkı sağlamıştır.

Bir diğer önemli çevirmen Lin Shu (1852-1924)’dur. Lin Shu, batı dillerinden yaklaşık 180 eser çevirmiştir<sup>3</sup> ve klasik bir dil kullanan ilk tercümandır (Tsien, 1954: 322). Kurgu edebiyat okuru üzerinde çok derin etkiler bırakmıştır. Ancak Shu’nun çevirileri çeviri olmaktan ziyade yorumlama olduğu gerekçesiyle oldukça eleştirilmiştir. Çünkü kendisi hiçbir yabancı dil bilmiyordu ve çevirileri daha çok başkalarıyla birlikte veya sözlü çeviri şeklinde yapıyordu. Yine de batıdaki kurgu türünün Çin’e tanıtması açısından oldukça önemli bir rol oynamıştır.

Yazar, şair ve edebiyat eleştirmeni Lu Xun (1881- 1936) modern Çin tarihindeki en önemli çevirmenlerdendir. Rus edebiyatını Çin’e tanıtmış ve Çehov, Gogol, Gorki, Wilde ve Poe gibi pek çok yazardan çeviriler yapmıştır. İlk çevirilerinde daha çok klasik bir tarzı benimsemiş olması okuyucular tarafından pek beğenilmedi ve özellikle Rus ve Japon yazarlardan yaptığı çevirilerinde halk dilini benimsedi (Tsien, 1954: 322). Ancak bu eserlerden bazılarının çevirisi, Çinliler için okunması ve anlaşılması daha kolay olduğu için Japoncadan Çinceye yapılmıştır.

20. yüzyılda Çin’in en önemli entelektüellerinden olan yazar, şair, arkeolog, tarihçi olan Marksist Kuo-Mo- Jo (1892-1978) 1928 yılında Goethe’nin “Genç Werther’in Acıları”nı ve 1932’de ise “Faust” eserini çevirmiştir. Ayrıca Friedrich von Schiller, Turgenyev, Tolstoy ve pek çok batılı yazardan roman, şiir ve drama eserler çevirmiştir. Kendi eserleri de İngilizceye çevrilmiştir. Marksist kimliğini yaşamı boyunca ön planda tutmuş ve Demokratik Çin Cumhuriyeti’nde önemli diplomatik pozisyonlarda görev almıştır.

## Sonuç

Tarih boyunca çeviri faaliyetleri, toplumlar için her zaman dönüştürücü bir role sahip olmuştur. Çeviri tarihi açısından ele alındığında Avrupa’da da Rönesans ve Reform dönemlerinde yapılan metin çevirileri kültür hareketinde belirleyici olmuştur. Çeviri aracılığıyla aydınlanma fikrinin yayılmasında bu faaliyetler önemli olmuştur. Kültürel alışverişin odak noktasında olan çeviri faaliyetleri özellikle de kültürel çeviri, özgürlük gibi fikirlerin Avrupa’dan Doğu’ya Çin’e aktarılmasında etkili olmuştur. Özellikle Cizvit çevirmenler bu konuda oldukça aktiflerdi. Ancak Çin’deki çeviri faaliyetleri çok daha önce milattan önce başlamıştır.

Çin’deki çeviri faaliyetleri M.Ö. 1100 yılına Zhou hanedanlığına dayanmaktadır. Oldukça köklü bir çeviri tarihine sahip Çin’deki çeviri faaliyetleri dini metin çevirileri -Budist sutraları- ile başlamış ve her dönemin kendi içinde barındırdığı dinamiklere göre değişip gelişmiştir. 1583’te iki İtalyan Cizvit Michele Ruggieri ve Matteo Ricci’yle 1583’te Katolik misyonerliğinin başlaması ile 1700 civarında başarısının doruğa ulaşması arasında, Avrupalı misyonerler Çinceye yaklaşık 450 eser yazıp yayımladılar (Hsia, 2012: 41). Ağırlıklı olarak dini metinlerin çevirisi ile başlayan çeviri faaliyetleri, Japonya’da başlayan dil reformlarının ardından, 19. yüzyılın ikinci yarısından itibaren Çin’de de büyük değişimlerin (Tarakcioğlu ve Fidan, 2021: 74) başlamasına yol açmıştır. Tablo 1’de Çinceye yapılan çevirilere bakıldığında Japoncadan 321 eser çevirisiyle %60,2 oranında yoğun bir çevirinin yapıldığı da göze çarpmaktadır.

Bir dil planlamasının öncüsü olan faaliyetler ile Batı dillerinden, Rusça ve Japoncadan pek çok alanda eser çevirisi yapılmış ve zengin bir çeviri külliyatı oluşturulmuştur. Özellikle 20. yüzyılda İngilizce, Rusça ve Japoncadan edebi eserler çevrilmiş ve edebiyat eleştirisi, batıdaki ideolojiler ve kültürler

<sup>3</sup> <https://www.britannica.com/biography/Lin-Shu> Erişim tarihi: 6.09.2023

Çin'e tanıtılmıştır. Ayrıca bu çeviri faaliyetleri Çin'in modernleşmesine katkı sağlamış ve sosyo-politik gelişimini etkilemiştir. Öyle ki dil politikalarının şekillenmesinde karşılıklı bir etkileşimle önemli rol oynamıştır. Dilin standartlaştırılmasına dair yapılan çalışmalar da yine 20. yüzyılda başlamıştır. Bu yüzyılın edebi çeviri alanında Çin'in altın çağı olduğu da söylenebilir. Çeviri faaliyetleri salt metinsel bir aktarımdan ziyade toplumsal olarak dönüştürücü bir özelliğe sahip olmuştur.

## Kaynakça

- Burke, P., & Hsia, R. P. C. (Eds.). (2007). *Cultural translation in early modern Europe*. Cambridge University Press.
- Chen, F. G. (1992). *A History of Chinese Translation Theories*, Shanghai Foreign Languages Press.
- Chen, J. (1970). *The May Fourth Movement Redefined*. *Modern Asian Studies*, 4(1), 63-81. Retrieved December 23, 2020, <http://www.jstor.org/stable/311753>
- Hsia, C. T. (1978). *Yen Fu and Liang Ch'i-ch'ao as advocates of new fiction*. *Chinese approaches to literature from Confucius to Liang*, 221-257.
- Tarakçıoğlu, A.Ö. ve Fidan, G. (2021). *ÇEVİRİZM, Çeviri Tarihi Üzerine Bir Deneme*. Kopernik Kitap.
- Tsien, T. (1954). *Western Impact on China Through Translation*. *The Far Eastern Quarterly*, 13(3), 305-327. doi:10.2307/2942281.
- Wolfgang Franke and Dschang Schau-dien, *Titelverzeichnis Chinesischer Übersetzungen Deutscher Werke* (Peking: Deutschland-Institut, 1942, op. cit., 16).
- Zhang, Q. (2015). *An introduction to Chinese history and culture*. Springer.
- Zhong, W. (2003). *An overview of translation in China: Practice and theory*. *Translation journal*, 7(2), 33-46.
- Zhu, C. (2004). *Translation studies in China or Chinese-related translation studies: Defining Chinese translation studies*. *Babel*, 50(4), 332-345.

# The Reflections of Chinese Culture and Female Identity in Chinese-American Novels

Oğuzhan KALKAN\*

## Introduction

American literature represents the vast cultural heritage of the nations that make up the country. Authors coming from a Chinese heritage write about their interactions between the two cultures, stressing the complex nature of intergenerational transactions, identity negotiation, and cultural exchange. They delve into the depths of Chinese historical and cultural traditions and fuse this background with the multifaceted realities of their experiences in America. Within this framework of clashing cultures, the portrayal of female protagonists gathers attention because they reflect the difficulties of belonging, self-definition, and duality.

Prominent authors like Jade Snow Wong, Maxine Hong Kingston, Amy Tan, and Gish Jen display the intricate nature of the encounters of their characters coming from a Chinese background in a setting that leads them to question their familial and cultural legacy, identity, and autonomy. These characters go through a transformational journey in the complex corridors of emotional, social, and cultural maturation. The clash between the two cultures, the traditional and the contemporary, the old and the new make this journey a challenging one. Despite these difficulties, they find a profound potential for growth, understanding, and reconciliation.

Through a detailed exploration of works such as 'Mona in the Promised Land' by Gish Jen, 'The Woman Warrior' by Maxine Hong Kingston, 'The Joy Luck Club' by Amy Tan, and 'The Fifth Chinese Daughter' by Jade Snow Wong, this study aims to weave together the various strands of female experiences. In doing so, it hopes to present a holistic understanding of the multi-layered journey of Chinese-American women, which is both personal and universally resonant. This article aims to provide a deeper understanding of the intricate interplay of culture, identity, and femininity experienced by women at the heart of the Chinese-American diaspora

## Methodology

To understand the intricate interaction of Chinese culture and female identity within Chinese-American novels, a meticulous approach was essential to navigate these texts' rich narrative landscapes. Initially, novels from different authors coming from similar backgrounds were chosen in terms of

---

\* Asst. Prof., Afyon Kocatepe University, School of Foreign Languages, Department of Translation and Interpretation, okalkan@aku.edu.tr  
ORCID:0000-0001-8298-8179

their emphasis on female protagonists and their ability to resonate with the dual cultural experiences symbolizing the Chinese-American diaspora. Novels by prominent authors, namely, 'Mona in the Promised Land' by Gish Jen, 'The Woman Warrior' by Maxine Hong Kingston, 'The Joy Luck Club' by Amy Tan, and 'The Fifth Chinese Daughter' by Jade Snow Wong became the primary focus of the study.

A rigorous content analysis was employed for each novel in order to find out patterns, themes, and motifs that reflect the research objectives. Close readings of the texts allowed an intimate familiarity, which is necessary for understanding the narrative structures and character analyses within the context of the protagonists' cultural background and gendered experiences. Historical backgrounds of the relationships between the countries and autobiographies, including ethnographic accounts were consulted. This data was processed while evaluating the cultural references within the novels.

Furthermore, narrative techniques of the authors were meticulously inspected, including the devices such as symbolism, allegory, and tone within the framework of culture and identity. Thus, the immersion and synthesis of all this data led to a deeper understanding of the multifaceted journey of female protagonists navigating the realms of culture, tradition, and self-identity within the Chinese-American literary space.

### **Analysis of Chinese culture and female identity in selected works**

The history of Chinese-American literature is not as old as the other minority groups. The main reason for this situation lies in the history of relations between the two countries. The first primary contact between the two countries started when the workers from China rushed to the Gold Mountain in the first half of the nineteenth century when the workforce for railroad construction and mining arose. Embarking in camps with the hopes of possible wealth, these workers picked picture brides from their hometowns whom they had never met. However, the Exclusion Act, put in force in 1882, blocked the flow of Chinese immigrants to the USA and continued until the half of the twentieth century. The main reason for this discrimination was the xenophobia based on the fears of losing employment opportunities to the Chinese laborers who were willing to work for more hours with low wages. Another reason was the negative stereotype image assigned to the South Asian immigrants. Nevertheless, this image changed during the Second World War because of the Chinese alliance with the USA, and the Chinese in America became the favored, sympathetic minority. With the removal of legal barriers, many Chinese people flooded to America.

Chinese American literature in earlier periods was rare because the first immigrants who lived in extreme conditions were unable to think anything apart from their works. The first works in English were produced by Chinese elites who went to America for education or business purposes. In their writing, they portrayed the mythical, exotic orient households with silk carpets and porcelain vases. Jade Snow Wong's writing conforms to this image as Huntley notes that her world is "populated with tea-sipping, poetry-writing aristocrats in beautiful, alien settings that exist only in a world that has receded into memory or survives only in the pages of forgotten volumes of neglected library shelves" (Bloom, 2009, p.48).

Amy Ling evaluates the increase in literary production after the Second World War and comments that:

The novels and autobiographies by the Chinese-born writers are moving accounts of women's firsthand experience of war. They describe the refugees waiting day and night outdoors for trains to take them from threatened cities; boats so rammed that people perished in the crush or were drowned trying to get aboard; the devastation of Japanese incendiary bombs flattening buildings, creating giant craters and walls of flame, leaving bloody corpses and charred bones. But these books are filled as well with a glowing nationalism, with a deep pride in China's spiritual resistance, its patient, persistent rebuilding, its survival and endurance. (Bloom, 71)

As one of the preliminary Chinese American novels, Wong's *The Fifth Chinese Daughter* depicts the growth and development of the narrator in America with such a background picture of the war. The novel's setting is Chinatown, the Chinese suburbs of San Francisco. The suburbs called Chinatown in many cities of the world are the habitats of Chinese immigrants. These places provide the necessary setting for many Chinese novels. As the center of the Chinese diaspora, these suburbs provide hiding places for Chinese people from the interaction with American society. They reject being a part of the society and name them as ghosts. As Kingston's mother warns her:

Lie to Americans. Tell them you were born during the San Francisco earthquake. Tell them your birth certificates and your parents were burned up in the fire. Don't report crimes; tell them we have no crimes and no poverty. Give a new name every time you get arrested; the ghosts won't recognize you. Pay the new immigrants twenty-five cents an hour and say we have no unemployment. And, of course, tell them we're against Communism. Ghosts have no memory anyway and poor eyesight. And the Han people won't be pinned down. (Kingston, 1989, p. 184)

This collective consciousness occurs as a constant in Chinese immigrants in America. The novels written by authors who are the children of immigrants, such as Wong, Kingston, Tan, and Jen are based on the conflict between the narrators born and bred in America and their parents who try to preserve the Chinese heritage. As Sau-ling Cynthia Wong notices:

We may say that Asian Americans are put in the niche of the "unassimilable alien": despite being voluntary immigrants like the Europeans (and unlike the enslaved blacks), they are alleged to be self-disqualified from full American membership by materialistic motives, questionable political allegiance, and, above all, outlandish, overripe, "Oriental" cultures. On this last point, they are differentiated from the stereotypes of "primitive" or "uncultured" Native Americans, African Americans, and Chicanos. Asian Americans are permanent houseguests in the house of America. (Wong, 1993, p. 6)

Like other ethnic minorities, Chinese Americans are abhorred by the white Christian Caucasian American majority. However, the main difference is that they are thought to return to their hometowns when the revolution ends. For this reason, like Kingston's father in her autobiographical novel, *The Woman Warrior*, they reject investing in America and pursue their lives with the old things. Most important of all, they reject being a part of the community and hide in Chinatowns where many different dialects and languages of Chinese are valid. In this close-circuit society, they preserve their identity which is based on not forgetting the past.

Constructed with such a background, *The Fifth Chinese Daughter* depicts a Chinese girl's struggles to gain an individual identity. The novel, carrying autobiographical traits, portrays the position of a Chinese girl in society. Joan Chiung-huei Chang evaluates *Fifth Chinese Daughter* from a cultural perspective and notes that:

[it] is widely read as the story of a daughter's desire to be free of patriarchal control, her intention to be independent from traditional Chinese codes, her pursuit of female autonomy, and her efforts to claim individuality as a Chinese American in American society. (qtd.in Madsen, 2003, p. 112)

Wong explains her reasons for writing such a novel as "[i]dentifying a matrilineal Asian American tradition is important in terms of not only racial politics within feminism, but also gender politics within cultural nationalism" (qtd.in Lee, 2008, p. 39). In the novel, Wong is reproached by her father for her attempts to assimilate "You are shameless. Your skin is yellow. Your features are forever Chinese. We are content with our proven ways. Do not try to force foreign ideas into my home. Go. You will one day tell us sorrowfully that you have been mistaken" (Wong, 1993, p. 130). Huntley comments on the condition of young generations that:

writers who had grown up in a kind of ethnic limbo, belonging by heritage to a culture and homeland in which they were strangers, yet living and maturing in a culture that persisted in viewing them as Other, as alien and marginal. These writers incorporated their paradoxical condition—they were bicultural yet estranged from both cultures—into their poetry, fiction, and drama, producing a body of work that reflected a new Asian American voice that refused to mythologize ethnic origins or perpetuate stereotypes, yet avoided complete assimilation and in fact embraced difference on its own terms. (qtd.in Bloom, 2003, p. 49).

Like many other writers of her generation, Wong struggles to fix her character, who is unsatisfied with the things in her hand and her inferior position in the family hierarchy and fights “the degraded and shameful position into which the Chinese culture has pushed its women”. Her narrator uses the Christian concept which “allows women their freedom and individuality” (Wong, 1993, p. 246), and at the end, shows her success by opening a pottery in Chinatown. This situation shows her success in the American market and her ability to blend the cultures and thus profit from it.

*The Woman Warrior* follows the footsteps of Wong but does not revolve around Chinatown. This novel presents another kind of Chinese female with a strong and aggressive character and fights for a righteous position of Chinese women that does not exist. Her aim is not to gain respect from her parents. She fights to gain a voice in society while trying to fuse the two cultures she is living in. In her maturation process, she learns to discern between the tales told by her mother and the facts she is living in. It is a challenging process but at the end of the novel she shouts:

I had to leave home in order to see the world logically, logic the new way of seeing. I learned to think that mysteries are for explanation. I enjoy simplicity. Concrete pours out of my mouth to cover the forests with freeways and sidewalks. Give me plastics, periodical tables, t.v. dinners with vegetables no more complex than peas mixed with diced carrots. Shine floodlights into dark corners: no ghosts. (Kingston, 1989, p. 204).

At the end of the novel, she comes out as a victorious warrior, but Kingston’s novel differs from Wong’s novel because of the relations between the female characters. Kingston sees the unseen tie between herself and the No Name Woman, and by voicing her name and story, she brings her back to life. The main reason for passing this story from one generation to another is to keep the Chinese culture alive and educate the following generations. With the message lying beneath the main story, the mother is warning the daughter not to make the same mistake and bring shame to the family. Like many other novels, *The Woman Warrior* is based on the oral storytelling tradition. According to Linda Ching Sledge:

talk story is a conservative, communal folk art by and for the common people, performed in the various dialects of diverse ethnic enclaves and never intended for the ears of non-Chinese. Because it served to re-define an embattled immigrant culture by providing its members immediate, ceremonial access to ancient lore, talk story retained the structures of Chinese oral wisdom (parables, proverbs, formulaic description, heroic biography, casuistical dialogue) long after other old-country traditions had died. (qtd.in Bloom, 2009, p. 54)

Apart from being a good pastime, stories told by the older generations prepare the younger generations for life. But these stories are only for the ears of people who are part of the family. Once they are told, they become dangerous because the younger generations who are “always trying to get things straight, always trying to name the unspeakable” tries to dig the meaning of these stories (Kingston, 1989, p. 13).

The central theme of *The Woman Warrior* is acquiring the female voice. Through some experiences like the woman warrior, Kingston becomes someone with a voice at the end of the novel. However, acquiring that voice in an American setting is difficult:

Normal Chinese women’s voices are strong and bossy. We American-Chinese girls had to whisper to make ourselves American-feminine. . . . Some of us gave up, shook our heads, and said nothing, not one word. Some of us could not even shake our heads. . . . We invented an American-feminine speaking personality, except for that one girl who could not even speak up in Chinese school. (Kingston, 1989, p. 172)

Finally, by acquiring her own voice and positioning herself in a global world, she shouts to her mother: “We belong to the planet now, Mama. Does it make sense to you that if we’re no longer attached to one piece of land, we belong to the planet? Wherever we happen to be standing, why, that spot belongs to us as much as any other spot.” (Kingston, 1989, p. 107). She starts to look at the world as a mature person, and the previous examples – her mother, aunt, No Name Woman, Woman Warrior and the abducted poet – provide the necessary experience for her. Throughout the novel, Kingston shows her artistic versatility and shifts between the first person, third person, and omniscient narrator. She thus merges these voices and their historical heritage with the new American environment. With its publication, the novel became a success, and as Phoebe Eng notices:

The *Woman Warrior* gave young Asian American women a voice. It legitimized our issues. We learned in *The Woman Warrior* that each of us has the ability to fight when aggression is needed, and to create when life is good. But *The Woman Warrior* offered only a starting point. We learned how to be young girls then, but now, we need to talk about adulthood, with all of its issues and choices. (qtd.in Lee, 2008, p. 51)

Like Kingston, who combines the heritage of storytelling, myths, and fantasies of Chinese culture in a personalized format, Amy Tan follows the same footprints and, in her novel, tells the ancestral histories of mothers and the maturation of daughters in a collection of stories told from the perspective of both sides. Fifteen years after the publication of *The Woman Warrior*, "Amy Tan has been chosen to perform the Asian American spokeswoman/figurehead function once assigned to Maxine Hong Kingston." (Wong and Ana qtd.in Lee, 2008, p. 33). Amy Ling notices that *The Joy Luck Club* is "in parts an echo and a response and in parts a continuation and expansion" of *The Woman Warrior* (qtd.in Lee, 2008, p. 34).

The talk stories of *The Woman Warrior* and the club as a meeting place for women in *The Joy Luck Club* provide the necessary conditions for the matrilineal tradition and bind the generations of women. As mentioned, these stories become dangerous when the younger generation does not understand them. The cultural gap is difficult to eliminate because, as June shares, "My mother and I spoke two different languages, which we did. I talked to her in English, she answered back in Chinese" (Tan, 1989, pp. 33–4). The actual experiences of mothers are perceived as "a Chinese fairy tale" because the endings constantly change (Tan, 1989, p. 25).

The main aim of these stories is to shape the forthcoming generations. The club where games are played is more than just a club for earning money. It is the meeting place where good stories are exchanged.

Oh, what good stories! Stories spilling out all over the place! We almost laughed to death....We feasted, we laughed, we played games, lost and won, we told the best stories. And each week, we could hope to be lucky. That hope was our only joy. And that's how we came to call our little parties Joy Luck. (Tan, 1989, p. 11-12)

These exchanged stories bind the women and allow them to remember their past. Like Kingston's mother, who tries to provide a promising future for her daughter, the mothers of the club share the same dreams. But for their daughters, these same stories "except for the ending, which grew darker, casting long shadows" into the lives of the mothers and daughters (Tan, 1989, p. 7).

Then the woman and the swan sailed across an ocean many thousands of li wide, stretching their necks toward America. On her journey she cooed to the swan: "In America I will have a daughter just like me. But over there nobody will say her worth is measured by the loudness of her husband's belch. Over there nobody will look down on her, because I will make her speak only perfect American English. And over there she will always be too full to swallow any sorrow! She will know my meaning, because I will give her this swan—a creature that became more than what was hoped for." (Tan, 1989, p. 3)

The mothers who passed through such hardships do not want their daughters to experience suffering. As June's mother's myth-like story displays, they try to give their daughters the things they could not own and prevent them from making similar mistakes. The mothers try to grow their daughters in American culture with their traditional teachings. Caught between the two cultures, the daughters turn out to be the things that they did not dream of:

They are frightened. In me, they see their own daughters, just as ignorant, just as unmindful of all the truths and hopes they have brought to America. They see daughters who grow impatient when their mothers talk in Chinese, who think they are stupid when they explain things in fractured English. They see that joy and luck do not mean the same to their daughters, that to these closed American-born minds "joy luck" is not a word, it does not exist. They see daughters who will bear grandchildren born without any connecting hope passed from generation to generation. (Tan, 1989, pp. 40-41)

The mothers hide their past from their daughters so their daughters act out as if they are successful women. These hidden pasts and the high expectations from their daughters, who are caught between

the two cultures, generate a significant communication gap that seems unrecoverable. The mothers understand their daughters better than themselves, but they are unable to communicate with them. These barriers are lifted when their daughters start to act like them. At the end of the novel, the daughters gradually realize their mothers' wisdom and absorb their teachings.

As one of the mothers notices there is an inevitable continuation between the females of the family:

I was raised the Chinese way. I was taught to desire nothing, to swallow other people's misery, to eat my own bitterness. And even though I taught my daughter the opposite, still she came out the same way! Maybe it is because she was born to me and she was born a girl. And I was born to my mother and I was born a girl. All of us are like stairs, one step after another, going up and down, but all going the same way. (Tan, 1989, p. 241)

This continuity recurrent in many Chinese novels also shows itself in Gish Jen's *Mona in the Promised Land*. This novel is also based on a mother-daughter relationship in the modern multicultural American world. Like the daughters of the mentioned novels, Mona, the novel's protagonist, faces similar problems. Her parents want her to be a strong, curious, and independent woman. She becomes such a person but simultaneously distances herself from her family because of their expectations.

The novel takes place in the 60s and 70s when the family becomes economically safe and successful. The novel focuses on the daughters of the family who represent the second generation in America when the hippie movement is fast on track. Not only the daughters but also their parents face similar paradoxes in American society. Like the other parents in the mentioned novels, the older generations of the family try to follow Chinese traditions. However, they cannot remember the Chinese customs very well, so by inventing some traditions, they try to keep their ties with their past.

Mona's mother, Helen, adjusts to her position very quickly. She reminds the Brave Orchid character of *The Woman Warrior*. Apart from her frugality, she forces her children to eat. Like Brave Orchid, she sees eating as an essential element in becoming a self-esteemed person with voice. Helen also expects obedience and docility from her daughter. Her fight with her daughter again shows her contradictory position

"And who do you think you are, tell me what to do? Daughter's job is to listen, not to tell mother her big-shot opinion."

"That's the whole problem. I'm not just a daughter. I'm a person."

"A person!"

Outside, a plastic jug moans in the night wind.

"You know what you are?" Helen says. "You are American girl. Only an American girl can do something like that and hide it from her mother. Every day you lied to me.... Only an American girl would think about her mother killing herself and say oh, that's so racist. A Chinese girl would think whether she should kill herself too. Because that is how much she thinks about her poor mother who worked so hard and suffered so much. She wants to do everything to make the mother happy." (Jen, 1998, p. 221)

Mona is a bright, independent young woman who rejects the obedience tradition. When the family moves to the Jewish suburb of the city, by selling her fake "chineseness" she tries to gain acceptance, but she and her sister, Callie, are seen as "permanent exchange students" in their new environment (Jen, 1998, p. 6). Thus, she aims to cut her ties with her past. On the other hand, her sister Callie gets interested in the Chinese language and culture in college, which seems incomprehensible and useless to their parents.

For Mona, Judaism provides the shelter which allows asking:

"The whole key to Judaism is to ask, ask, instead of just obey, obey," Mona says. "That's what I learned. Also you've got to know your holidays. You've got to know all the ritual, so you know who you are and don't spend your time trying to be Wasp and acting like you don't have anything to complain about. You've got to realize you're a minority."

After adopting the Jewish identity, she starts to live according to the teachings of Judaism and also adopts the Yiddish English of her Jewish friends. This ethnic combination, mixed with her mother's broken English and the Afro-American discourse of her friends, make up the American society not a melting pot but a "salad bowl" (Jen, 1998, p. 129).

After many experiences, the newborn baby brings together the family members again. Mona compromises with her heritage and notices "The more Jewish you become, the more Chinese you'll be" (Jen, 190). The family understands that they are "the New Jews" who "belonged in the promised land" (Jen, 1998, p. 3).

As the novels studied above show, there is a tremendous literary heritage of Chinese-American women writers. This heritage is based on not forgetting and remembering. The only way of transferring experience and knowledge is through stories. These stories look like Chinese boxes that contain another one inside them. The new generations born and bred in America are unable to understand these stories. While trying to adjust to their new environments and gaining their identities, these stories seem perplexing unreal myths. The daughters generally fight to combine what they see and learn in their house settings with the world outside. In this confusion, they are expected to be successful Americans who can speak perfect English and, at the same time, hold their own traditions. After going through such hardships, they come to see their cultural heritage, and the weak and insecure tie between the generations is tightened. As Bow notices;

An identifiable plot structure... appears in women's texts across Asian American ethnicities... in this feminist narrative, a previous generation of women's experiences serve as a foundation, albeit a traumatic one, authorizing a better future. The effect of coming to this consciousness is both didactic (e.g., I learn from my mother's oppression) and salutary (e.g., I can be healed by challenging the restrictions she once faced), producing the idea of a transnational, transhistorical women's community that exposes patriarchy. (qtd.in Lee, 2008, p. 42)

As Wong (2000) notes in the preface of her novel, these novels aim to create a better understanding of Chinese culture not only for American audience but also for the people coming from different backgrounds in new settings and habitats. They reflect the problematic nature of being a non-native and a female stuck between the cultural clash of two nations. On the one side, there is a fixed and rigid cultural heritage, on the other side a culture which promises new hopes and independence. The struggle between these two environments provides the protagonists a vantage point to understand both phenomena and come out with a fusion of internalized views that shape their identities.

## Conclusion

The intricate mosaic of Chinese-American novels, particularly those centered around the experiences of female protagonists, explores the challenges, aspirations, and dualities faced by women at the crossroads of two distinct cultural landscapes. The novels selected for this section prove that the literary heritage of Chinese-American women writers is deeply anchored in the dynamics of memory and heritage. As the stories nested within stories unfold like the Chinese boxes, each layer reveals deeper insights into the essence of culture, identity, and generational tensions.

While these tales are vital vehicles for transferring experience and wisdom across generations, younger generations born and raised in America cannot grasp their meaning because of their intricate and elusive nature. They struggle with these stories that may seem like distant myths detached from their immediate realities. Despite being caught between the clash of two cultures, they attempt to keep up with the expectations of familial traditions and the demands of assimilating into the broader American society.

The struggles portrayed in these novels make them outstanding sources for understanding human nature in an intercultural setting. As the characters navigate the unknown terrains of cultural identity, they start to appreciate the rich heritage of their ancestors. The tales they are told are perceived as bewildering stories initially; however, they slowly start to understand the profound truths about resilience, belonging, and legacy. In conclusion, similar journeys shaped in these novels reflect the Chinese-American experience. They demonstrate the enduring spirit of women who, amidst challenges,

aim to weave together the threads of their dual heritage. Through their struggles and realizations in life, they bind the generational gap and contribute to a richer and refined understanding of the multifaceted Chinese-American heritage, especially in terms of understanding identity, culture, and heritage.

## References

- Adams, B. (2008). *Asian American Literature*, Edinburgh University Press.
- Amend, A. (2010). *Multicultural Voices: Asian-American Writers*, Chelsea House.
- Bloom, H. (2009). *Bloom's Modern Critical Views: Asian-American Writers*, Infobase Publishing.
- Jen, G. (1998). *Mona in the Promised Land*, Granta Books.
- Kingston, Maxine H. (1989). *The Woman Warrior*, Vintage International.
- Lee, A. R. (2008). *China Fictions/English Language: Literary Essays in Diaspora, Memory, Story*, Rodopi B.V.
- Madsen, Deborah L. (2003). *Beyond the Borders American Literature and Post-colonial Theory*, Pluto Press.
- Tan, A. (1989). *The Joy Luck Club*, Ivy Books.
- Wong, Jade S. (2000). *The Fifth Chinese Daughter*, University of Washington.
- Wong, Sau-ling C. (1993). *Reading Asian American Literature from Necessity to Extravagance* Princeton University Press.

# A Brief Compilation of Audio-Visual Translation in Türkiye: Limitations, Methods and Challenges

Rabia AKSOY ARIKAN\*

## Introduction

The capacity for conveying ideas and information throughout languages and cultures is accomplished by translation, which is a significant part of interpersonal interaction from the beginning. Nowadays, digital technology has been prominent in developing and disseminating audio and video content, localising, and consuming audiovisual products. As such, translation has been crucial for developing our global point of view and promoting intercultural interaction.

Translation research, from both a theoretical and practical viewpoint, has become a distinct branch of study. Although it incorporates other aspects of translation, significant recent attention has been paid to specific translation fields such as literary translation, translation theory, translation history, translation pedagogy, and theoretical and methodological challenges.

Both the academic and professional realms of the translation of audiovisual content have been impacted. This research area has grown significantly since its start, along with the production, consumption, interaction, and interest in audiovisual media. The concurrent development of the area of translation studies has impacted research on audiovisual translation (AVT).

This examination's evaluation of audiovisual translation serves as its basis in Türkiye and worldwide. This study emphasises some of the remaining difficulties while quickly reviewing the four routes audiovisual translation has followed, including the descriptive, cultural, sociological, and cognitive approaches. The study also attempted to further the field by providing a platform for in-depth research, rigorous assessment, and interdisciplinary debate. Apart from that, it is pointed out that the essential significance of broadening our knowledge of the nature of translation and its effects on society is succinctly put in terms of its focus and research methodology.

## Audiovisual translation (AVT)

The translation of audiovisual content from one language to another is called to as audiovisual translation. Beyond multilingual competency, the translation of audiovisual content entails a wide range of skills and cultural sensitivity. Dubbing, subtitling, and voice-over are the three subcategories of audiovisual translation. The original soundtrack is substituted with a new one that is in the target language during dubbing. When subtitles are used, they are displayed on the screen in addition to the original music. While the original music is still audible, a new voice is added to narrate the text in voice-over.

---

\* Asst. Prof. Dr., Department of Western Languages&Literatures, English Language&Literature, Çankırı Karatekin University, Turkey, rarikan18@gmail.com, <https://orcid.org/> ORCID: 0000-0002-9074-7428

Cross-cultural interaction and transfer are enabled by translation studies. It renders audiovisual content accessible to individuals of other cultures so they may enjoy it when it would otherwise be unavailable due to language limitations. By making cultural heritage accessible to subsequent generations in many regions of the world, audiovisual translation also aids in the preservation of cultural legacy. Furthermore, audiovisual translation is crucial for the film and entertainment industry, as it helps make movies and television programs more popular globally in terms of revenue at the cinema.

The field of audiovisual translation (AVT), which incorporates translating digital components, including movies, TV shows, documentaries, and video games, is developing. AVT is a challenging procedure that requires a wide range of techniques such as subtitling, dubbing, and voice-over, in addition to variables including accessibility and cultural adaptation. Using current research, the study will examine some outstanding questions and debates concerning AVT.

Whether to render audiovisual content by dubbing or subtitling is a significant subject for debate in AVT. In cultures with a lengthy history of subtitling, such as the Netherlands and Scandinavia, subtitling is frequently preferred as an alternative, claims Jorge Diaz Cintas, a prominent pioneer in the field of AVT. With subtitles, viewers may hear the original discourse while still reading an interpretation in their language, according to Diaz Cintas. He agrees that dubbing is more prevalent in nations like Spain, Italy, and France, with a significant predilection for viewing films and TV programs in their dubbed forms. As Diaz Cintas notes, “dubbing is often seen as more immersive, since viewers do not have to read subtitles and can focus more on the visuals and the performances” (Diaz Cintas, 2017, p. 1).

The role of cultural adaptation is another concern with AVT. Susan Ingram and Catherine Wheatley assert in their research on the cultural translation of films that AVT must incorporate cultural subtleties in addition to essentially translating words and phrases. They note that “translating cultural references is one of the most challenging tasks for AV translators, since cultural references are deeply rooted in the source culture and may not be easily translatable” (Ingram&Wheatley, 2017, p. 42). In conclusion, AV translators need to be aware of both the source and target cultures to figure out how to adapt cultural references for a target audience.

Another critical component of AVT is accessibility. In their article on audio description, Agnieszka Szarkowska and Anna Jankowska make the case that by explicitly conveying visual components like gestures, facial expressions, and environment, an audio description might enhance accessibility for viewers who are blind or visually impaired. They note that audio description “is an important tool for making films and TV shows accessible to visually impaired viewers and has the potential to enhance their enjoyment of audiovisual content” (Szarkowska &Jankowska, 2016, p. 102).

## **Limitations on AVT**

Audiovisual translation (AVT) is a dynamic field of inquiry that explores the translation of audiovisual media, including films, television programs, and video games. As audiovisual media become increasingly prevalent in our daily lives, the importance of AVT has grown significantly.

There are many published resources on AVT, encompassing a wide range of topics such as subtitling, dubbing, audio description, and localization, and focusing on the area’s theoretical and philosophical components. This research has highly improved the discipline by investigating both the theoretical and practical facets of AVT. According to Diaz Cintas, a leading scholar in AVT, Translation Studies has been instrumental in “the development of AVT as a distinct field of study and in raising awareness of its importance in our globalized world” (Diaz Cintas, 2018, p. 217). As such, the studies have explored issues such as the relationship between AVT and cultural identity, the ethics of AVT, and the impact of technology on AVT. According to Irene Ranzato, a prominent scholar in the field of AVT, the journals have been “an important forum for critical reflection on the theoretical and conceptual aspects of AVT

and has contributed significantly to the development of the field” (Ranzato, 2020, p. 365). As a result, they have investigated both theoretical and practical aspects of AVT and helped to raise awareness of its significance in our globalized world. Because of the globalization of media and the rising need for multilingual content, the field of AVT has experienced significant growth in recent years.

AVT, which enables the transfer of audio and visual content across languages and cultures, is a crucial part of multilingual communication. Other translation techniques used in AVT include dubbing, voice-over, and audio description. It is aimed to emphasize to give a broad overview of the prospects and challenges in AVT and how they affect multilingual communication in this study.

## **Challenges in AVT**

The original audiovisual content must be preserved while being translated into spoken words for voice-over and audio description. The demand to effectively convey both auditory and visual specifics and define AVT is more challenging than other types of translation. For instance, subtitles entail translating spoken conversation into written text while considering limitations like time and space. To ensure a coherent viewing experience, dubbing, on the other hand, calls for lip motions to be coordinated with the translated audio.

The cultural context of the source material poses another difficulty for AVT. Cultural allusions and idiomatic expressions are frequent components of audiovisual content, and they may not have a literal translation in the target language. The translator must communicate the significance of these allusions in a way suitable for the intended audience’s background.

## **Opportunities in AVT**

AVT enables the global dissemination of audiovisual content, reaching consumers worldwide. Its dissemination encourages intercultural interaction and comprehension while expanding the content’s audience. AVT provides numerous opportunities for multilingual communication, regardless of the challenges.

AVT provides opportunities to learn and pick up new languages. For instance, subtitles enable viewers to read and listen to the information in both the source and target languages, contributing to language acquisition. Moreover, voice-over and dubbing allow language learners to hone their speaking and listening skills. The opening of new employment opportunities is another prospect at AVT. There is an enhanced necessity AVT professionals, such as translators, subtitlers, dubbing actors, and audio describers, because of the rising demand for multilingual media.

## **Audio-Visual Translation Methods**

Dubbing, subtitling, and voice-over have been the most popular audiovisual translation methods in recent years. Nevertheless, many other audiovisual translation methods apart from these three may be used. These methods include interpretation, narration, partial dubbing, overwriting in the translation of live performances like opera and theatre, audio description, and in-depth subtitling. The audience, the media in which it is presented, the level of proficiency in other languages, and the country’s literacy rate are only a few factors affecting the method of audiovisual translation choice. For instance, in Türkiye, TV programs and cartoons are dubbed, movies are often rendered into the target language with subtitling, and documentaries are generally translated into the target language with voice-over.

## **Subtitling**

Subtitling, the most common method in audiovisual translation, is used in many other countries as well as in Türkiye. Subtitling is a method in which no changes are made to the original audiovisual information and the speech is translated into the target language and transferred to the written language.

To be able to talk about successful subtitling, the translator should have technical knowledge such as the number of lines and characters, the timing of the subtitle's entry and exit, the duration of its stay on the screen, punctuation marks, as well as his/her command of both languages (Köprülü, 2016, p. 359).

Since the early 20th century, subtitling has traditionally been used to make television programs and films accessible to target audiences with a different native language (Luyckx, Delbeke, Van Waes, Leijten, Remael, 2010, p.1). Subtitles should appear simultaneously with the image and dialogue, provide a semantically adequate explanation of the original dialogue, and remain on the screen long enough for viewers to read (Diaz Cintas & Remael 2014, p. 9).

Diaz Cintas and Remael (2014) recommend that translators watch the whole film or program before starting the translation. However, if this is not possible and the translator is working from a written list of dialogue, they suggest taking notes of situations that may cause problems at a later stage. Adding to Torregrosa's (1996) three suggestions, the first one that the translator should pay attention to while watching the film is to pay attention to polysemous expressions in the original film. The meaning of the expressions can be clarified with the images in the films. Secondly, in films whose original language is English, attention should be paid to unclear expressions, whether they are gender-differentiated (he/she) or plural/singular (you), or expressions of courtesy. Also, the closeness between the characters should be checked to determine whether it is formal or informal. Demonstrative pronouns such as this/those here/there can be expressions that appear on the screen and do not need to be translated. Finally, attention should be paid to exclamations with no fixed meaning. In addition to dialogues, the subtitling must translate songs, radio, and television sounds and write visual information such as newspapers, letters, and headlines (Diaz Cintas & Remael, 2014, p. 32).

## **Dubbing**

It is crucial to consider how dubbing may impact the target language and culture. Dubbing, according to Munday (2016, 278), is a method of translation that encompasses the concept of "lip-synchronization" or "lip-sync," in which the sound elements of the source language are swapped out for the sound components of the target language. The dubbing method is far more challenging and crucial than other audiovisual translation methods because it transfers the text of the source language to the target language through the auditory channel in visual harmony. The most often dub-translated audiovisual material in Türkiye is filmed. Thus, these audiovisual resources serve as the foundation for research on dubbing translation.

Dubbing, which is domestic labour and more expensive than other methods and is preferred in countries where subtitles are only sometimes required, such as Germany, Spain, and Italy, is more popular (Baker, 1998, p. 96).

Consequently, Chauma (2007, 73) lists six fundamental standards for dubbing quality, including gamification, consistency, appropriateness, realistic dialogues, and matching. The translator is not related to the technical arrangement, performance, or stimulation.

## **Voice-over**

Voice-over is specified by Luyken et al. (1991, 80) as the translation of source language speech for synchronization. The target language is recorded over the suppressed sound, whereas the original sounds are still audible. The target language has a "narrator" when audiovisual interpreting is handled using the over-voice method. A few seconds after the original speech starts, the narrator starts talking over it and generally ends before the original speech does. While slightly understandable, the original speech is still heard. Even if the viewer speaks a language related to the source language, only the original speech's first and last sentences are audible. The original sound has harmful elements in its loudness but is still heard in the background, preserving the film's originality (Chiaro, 2019, p. 152).

Voice-over is specified by Luyken et al. (1991, 80) as the translation of source language speech for synchronization. The target language is recorded over the suppressed sound, whereas the original sounds are still audible. The target language has a “narrator” when audiovisual interpreting is handled using the voice-over method. A few seconds after the original speech starts, the narrator starts talking over it and generally ends before the original speech does. While slightly understandable, the original speech is still heard. Even if the viewer speaks a language related to the source language, only the original speech’s first and last sentences are audible. The original sound has harmful elements in its loudness but is still heard in the background, preserving the film’s originality (Chiaro, 2019, p. 152).

Although it is less prevalent than dubbing and subtitling, this method has consistently come out on top in research on audiovisual translation. The overtaking method has been the subject of more recent scientific investigations than dubbing and subtitling. The number of publications has increased, which has raised interest in programs that may be translated using this method. It is mainly used in documentaries in Türkiye, as it is in many other countries, and in some countries, it is also used to translate films.

According to the type of audiovisual material being translated, there could be variations in voice-over translation. Chiaro (2009, p. 152) proves this by using examples from Italian advertising and sales initiatives. In contrast with traditional documentary films, the voice-over utilized in these programs uses a less restricted tone. The presenters act as though they are analysing the advertised goods. Chiaro adds that they appear to be famous chefs from the show, eyewitnesses, or even actors in other historical films. In this case, the translators should accurately reproduce the original’s accent and tone of voice.

In countries that use dubbing or subtitling, the voice-over method is only used in news and children’s programmes (Baker, 1998, p.321). For instance, in Germany, voice-over is used in documentaries, not in films (Jüngst, 2010, p.3). Pruys (1997, p. 19), on the other hand, states that in 10% of foreign films in Germany, voice-over is used mostly in news and documentary films, while voice-over is rarely used in cinema. In Türkiye, in addition to documentary films, voice-over translation is used in promotional advertisements, sales and magazine programmes.

## **Conclusion**

Audiovisual translation has benefited from a thorough investigation as a dynamic and expanding study area. While there are a few differences between the publications in terms of their research focus and approach, they all contribute significantly to our growing understanding of the intricate and multiple nature of AVT. They have investigated the academic and practical aspects of AVT and have contributed to increasing awareness of its significance in today’s globalized society.

In conclusion, even if the hypothesis has not been proven, this research is still useful from a pre-processing step as it forms the foundation for further research and provides a new approach for user testing in the fields of media accessibility and audiovisual translation. Additional interdisciplinary research is required to integrate the skills of marketing service designers with the research methods used by scientists studying psychology, physiology, and neuroscience in Türkiye and worldwide. This work has just been the first step towards achieving that goal.

Overall, AVT is a challenging and complex subject that requires careful investigation into a variety of aspects, such as the option of dubbing and subtitling, cultural adaptation, and accessibility. To guarantee that AVT continues to adhere to the needs of a varied audience of millions as in Türkiye and all over the world since the field evolves, it will be crucial for researchers and practitioners to engage in continuous debate and research.

## References

- Baker, M. (1998). *Routledge Encyclopaedia of Translation Studies*. Routledge.
- Chaume Varela, F. (2007). *Quality standards in dubbing: a proposal*. *TradTerm*, 13, pp.71-89.
- Çaplı, B. (2005). *Monitoring television across Europe: regulation, policy, and independence– Turkey*. *Television across Europe: regulation, policy and independence*, Open Society Institute. Retrieved from: <https://www.mediaobservatory.net/library/television-accrosseurope-volume-3-macedonia-serbia-slovenia-open-society-institute-media>.
- Díaz-Cintas, J., & Remael, A. (2014). *Audio Visual Translation, Subtitling*. Routledge.
- Díaz-Cintas, J. (2017). *Subtitling: Concepts and Practices*. *Perspectives*, 25(2), 163-165.
- Gambier, Y. (2013). *Audiovisual Translation*. In *Handbook of Translation Studies* (Vol. 4, pp. 1-7). John Benjamins.
- Gambier, Y. (2018). *Translation studies, audiovisual translation, and reception*. In *Receptionstudies and audiovisual translation*. (pp. 43-66). John Benjamins.
- Gül, A. A. (2011). *Monopolization of media ownership as a challenge to the Turkish television broadcasting system and the European Union*. *Ankara Avrupa Çalışmaları Dergisi*, 10(2), 27– 46. [https://doi.org/10.1501/Avraras\\_0000000164](https://doi.org/10.1501/Avraras_0000000164)
- Günay Köprülü, S. (2016). *Altyazı Yöntemiyle Film Çevirisi*, Lambert Academic Publishing(ed.Ö.K.Tüfekci), pp. 359-373.
- Ingram, S. and Wheatley, C. (2017). *The Cultural Translation of Films*. *Translation Studies*, 10(1), 40-55.
- Jakobson, R. (2000). *On linguistic aspects of translation*. In L. Venuti (Ed.), *The translation studies reader* (pp. 232–239). Routledge. Retrieved from <http://www.stanford.edu/~eckert/PDF/jakobson.pdf>
- Jüngst, H. (2010). *Audiovisuelles Überstezen: ein Lehr-und Arbeitsbuch*. Narr-Studienbücher. Narr Verlag.
- Kruger, J. L. (2012). *Making meaning in AVT: Eye tracking and viewer construction of narrative*. *Perspectives*, 20(1), pp. 67–86.
- Luyckx, B., Delbeke, T., Van Waes, L., Leijten, M. and Ramael, A. (2010). *Live Subtitling with Speech Recognition. Causes and Consequences of Text Recognition. Causes and Consequences of Text Reduction*. Artesis VT working papers 2010-1.
- Luyken, G.-M.Herbst, T., Langham-Brown, J., Reid, H. and Spinhof, H. (eds). (1991). *Overcoming language barriers in television. Dubbing and subtitling for the European audience*. European Institute for the Media (Media Monograph, 13).
- Netflix. (2019). *About Netflix*. <https://media.netflix.com/en/about-netflix>
- Pérez-González, L. (2014). *Audiovisual translation. Theories, methods, and issues*. Routledge.
- Pruys, G.M. (1997). *Die Rhetorik der Filmsynchronisation: wie ausländische Spielfilme in Deutschland zensiert, verändert und gesehen werden*. Meddienbibliothek: Serie B, Studien; 14.1. Auflage. Gunter Narr Verlag. (Yayınlanmış doktora tezi. Universität Tübingen, 1997).
- Ranzato, I. (2020). *Perspectives on Audiovisual Translation*. *Perspectives*, 28(3), 365-378.
- RTÜK. (2018). *Televizyon İzleme Eğilimleri Araştırması*. Retrieved March 9, 2023, from [https://www.rtuk.gov.tr/rtuk-kamuoyuarastirmalari/3890/5776/televizyon\\_izleme\\_egilimleri\\_arastirmasi\\_2018.html](https://www.rtuk.gov.tr/rtuk-kamuoyuarastirmalari/3890/5776/televizyon_izleme_egilimleri_arastirmasi_2018.html)
- Szarkowska, A. and Jankowska, A. (2016). *Audio Description as a Tool for Improving Accessibility to Audiovisual Content*. *Perspectives*, 24(1), 98-112.
- Tanrıöver, H. U. (2011). *Türkiye’de Televizyon Yayıncılığı*. İstanbul Ticaret Odası Yayınları.
- Munday, J. (2016). *Introducing Translation Studies Theories and Applications*. Routledge.
- Venuti, L. (1995). *The Translator ‘s Invisibility*. Routledge.

# Rendering Strategies for Culture-Bound References

Rabia AKSOY ARIKAN\*

## Introduction

The difficulties with reproducing culture-bound references unique to the original culture have been addressed in various aspects throughout the historical period. According to Hatim and Mason, it is undoubtedly true that in recent years, the role of the translator has increasingly become that of a cultural mediator rather than a language broker (1990, pp. 223, 224). While doing any translation, translators will often use a broad strategy that favours either a strategy oriented towards the source language, or an approach directed towards the target language. This is also true. It is because these references are intimately and uniquely bound to the culture in question and, as a result, are related to the “context of a cultural tradition” that, according to Newmark (1988, p. 78), rendering problems brought on by culture-bound references occur.

There are a variety of categories that can be adhered to through cultural references. For instance, Newmark (1988) identifies five realms from which such references may originate, such as ecology (which includes flora, fauna, and winds, as well as other natural phenomena), material culture (which includes artefacts, food, clothing, houses and towns, and transportation), social culture (such as work and leisure), groups, customs, and ideas (political, social, legal, religious, or artistic). Pym (2010) defined culture as “the broad activity of communication between cultural groups,” and one approach to thinking of translation is as such (p. 143). Consequently, translators are active participants in the language culture and language they are translating. Because of culture-bound references, the cultural systems of the reader, who is the focus of the text, may not contain alternatives or may contain differing places. This makes it challenging to transfer the functions and meanings of the items in question from the source text.

To overcome challenges that come with the rendering of culture-bound references, such as “customs, traditions, apparel, food, or institutions,” at the “lexical or semantic” levels, cultural taxonomies and other techniques of coping have traditionally been adopted (Davies, 2003, p. 68). There are two different approaches to trying to deal with culture-bound references: the first is to preserve as many characteristics of the source text as possible, which helps to produce “an exotic or strange effect” on the target audience; the second strategy is to adapt the source text to the target culture in such a way that the rendering appears “normal, familiar, and accessible” to the target reader. Both approaches are acceptable options for solving the problem of culture-bound references (Davies, 2003, p. 69). In order to differentiate between the two approaches, Toury (1980) used the terms “adequacy” and “acceptability,” Holmes (1988) used

---

\* Asst. Prof. Dr., Department of Western Languages&Literatures, English Language&Literature, Çankırı Karatekin University, Türkiye, rarikan18@gmail.com, ORCID: 0000-0002-9074-7428

the terms “retention and re-creation,” and Venuti (1995) proposed the concepts of “foreignization and domestication” (p. 69). These two categories were fundamentally opposed to the concept of a range, which has been referred to by some other names.

Ian Higgins and Sándor Hervey introduced the second taxonomy of strategies for rendering culture-bound references (1992). They classify effective communication into five categories: communicative rendering, exoticism, calque, cultural borrowing, and cultural transplanting. The four cultural classifications proposed by Nedergaard-Larsen (1993), another translation scholar, are geography, history, society, and culture. Javier Franco Aixelá (1996) then developed a very detailed taxonomy for rendering culture-bound references, divided into two main groups: conservative techniques and substitutive procedures. The former includes synonymy, limited universalisation, absolute universalisation, naturalisation, deletion, and autonomous creation, whereas the latter includes repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual, and intertextual phrases.

Christopher Taylor (1998) offers a different collection of strategies for rendering culture-bound references. His taxonomy entails the following procedures: culture-bound references can be “transcribed, translated literally or clearly, or presented with a couple or even a triplet” (p. 105). Alternatively, the target language may be used to express a cultural equivalent. Nevertheless, there are some instances where it may be impossible to use a cultural equivalent in the target language due to the unique cultural item in the source text. The translator has three further options if these do not work: “paraphrase, annotated explanations, or deletion” if leaving out the term does not change the meaning it communicates in its most basic sense (p. 105). Another scholar who proposed procedures for dealing with culture-bound reference is Eirlys E. Davies (2003), whose taxonomy is composed of seven strategies: namely, preservation, addition, omission, globalization, localization, transformations, and creation. Then, Jan Pedersen (2005) divides culture-bound references into extralinguistic and intralinguistic culture-bound references. The former group includes idioms, proverbs, slang, and dialects, whereas the latter includes expressions referring to cultural items not included in a language system. According to Pedersen (2005), extralinguistic culture-bound references divide into two categories: source language focused, which includes retention, specification, and direct translation, and target language related, which includes generalisation, substitution, and omission.

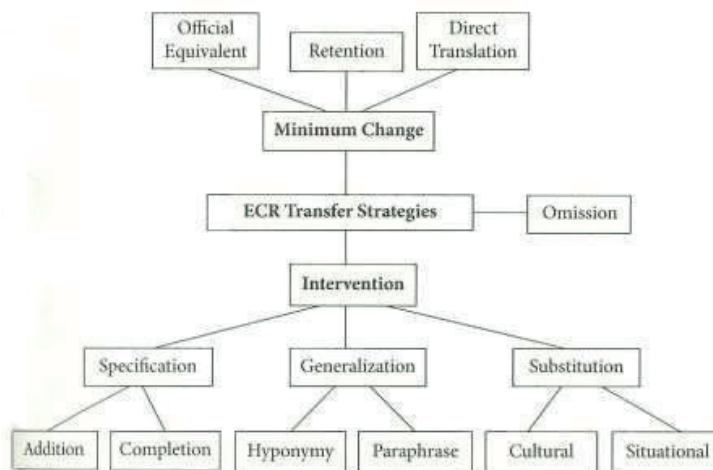
### **Jan Pedersen’s strategies for the rendering of culture-bound references**

Jan Pedersen discusses culture-bound references (CBRs) in two categories: Extralinguistic culture-bound references (ECRs) and intralinguistic culture-bound references (CBRs). Even if one is familiar with the language used to describe these items, ECRs refer to expressions related to items beyond language, such as “names of people, places, institutions, food, and habits” that one may not be familiar with (Pedersen, 2011, pp. 2,3). The second group of phrases is similar to Pedersen’s model, including idioms, proverbs, slang, and dialects. ECRs are cultural items regarded as “extralinguistic entities,” although they are nevertheless transmitted by language (p. 46). The preceding is a quote from Pedersen:

The language problem is undoubtedly challenging, especially since whatever perspective you take, whether everything, specific things, or all, is entirely intralinguistic. Nevertheless, it means that the model may also be changed for the study of them. This means that idioms, proverbs, slang, and dialects specific to a culture and language, need to be studied as part of this model. Some examples of such references include (2005, p.2). An ideal taxonomy, according to him, looks “utopian” because cultural categories interact so significantly. He also notes that several of the classifications he uses to categorise things have overlaps with other categories. His taxonomy of culture-bound references is divided into six categories: references to religion, references to cultural and historical events, references to popular culture, references to material culture, references to proper names (both geographical and personal names), address patterns, and references to occupations.

## Pedersen’s taxonomy of strategies for the rendering of extralinguistic culture-bond references (ECRs)

Pedersen offers two major categories, each with three techniques, focused on rendering ECRs: Retention, specification (explication and addition), and direct translation are examples of source language-oriented tactics: Generalization, substitution (cultural substitution and paraphrasing), and omission are examples of target language-oriented strategies.



**Figure 1.** Taxonomy of strategies (Pederson, 2007).

### Retention

Retention entails directly transferring a specific word or expression from the source text to the target text, making it the most source-oriented translation strategy. The expression “retention” refers to a circumstance in which an ECR item from the source text is directly transferred to the target text without any modification in form. This strategy corresponds to Vinay and Darbelnet’s idea of borrowing. Sometimes quotations and italics differentiate the ECR from the rest of the content when directly sent to the target text. Thus, by altering the spelling or removing an article, the ECR can be changed slightly to conform to target linguistic forms.

Using an ECR as a borrowing term may result in various translation issues. While retention is frequently employed when translating ECRs, the target reader is not helped in any way when dealing with “an ECR crisis point,” as retention “provides no direction whatsoever” (Pedersen, 2005, p. 4). The target reader may need to familiarize themselves with ECR, which has been directly transplanted from the original text. In some cases, an expression that the target reader recognizes might have different cultural meanings than it does in the source culture. In other words, these ECRs are equivalent in communicating across two distinct cultural backgrounds (Taylor, 1998).

### Specification

A circumstance known as specification occurs when the translator chooses not to render the ECR but instead contains some additional information not display in the source text. As a result, the target text’s ECR is more specific than the source text’s ECR. This strategy can be used in two ways: explication and addition (Pedersen, 2005, p. 4).

### Explication

Expansion of the source text or explanation of a source language item not made known in the original text is an example of “explication,” which can be seen as a common term. Still, the latest taxonomy says

that the word “explication” can only be used when the information added to the rendering is “latent in the source text ECR, as part of the expression side (the name) of the ECR” (Pedersen, 2005, pp. 4, 5).

Vinay and Darbelnet were the first researchers to use the term “literary translation strategy.” They said that it is “a literary translation strategy that consists of making clear in the target language what remains implicit in the source language because it is clear from the context or the situation.” Vinay and Darbelnet described this strategy as “making plain in the target language what remains implicit in the source language because it is obvious from the context” (1995, p. 342). The researchers advised the translators that “over-translation” occurs if an excessive amount of explicit language is employed (p. 342) and (Murtisari, 2016, p. 67). On the other hand, explicitation was defined by Blum-Kulka as “the process of interpretation performed by the translator on the source.” (cited in Murtisari, 2016, p. 69). According to Delisle et al., writing on the same strategy, they asserted that the translator adds items to the source text to enhance the understanding considering “constraints” in the target text as well as the lexical, syntactic, stylistic, and cultural differences between the two languages. In other words, the translator adds items to the source-given text to make the target text more coherent with the target audience (Delisle et al., 1999, p. 139).

When rendering ECRs, the explicitation approach can be widely used in various ways. There are ways to explain an ECR to a reader who already knows what it means and what it says. For instance, we could explain an acronym or abbreviation, add a person’s first name, or finish an official name (Pedersen, 2005, p. 5).

### **Addition**

In this strategy, the information added by the translator is already present in the ECR, whose meaning and connotations help find any further information that may be concealed there. Nevertheless, this tactic has many limitations, including the requirement for different words and phrases to convey the information and the possibility that it can be seen as somewhat “patronising” (Pedersen, 2005, p. 5).

### **Direct translation**

According to Pedersen’s taxonomy, calque and shifted direct rendering comprise the normative strategy of direct translation. While “shifting direct translation” would be a better term than Vinay and Darbelnet’s “literal translation,” “calque” is a typical term for “loan translation,” in Pedersen’s opinion. The information in the source text is translated directly, without any changes or deletions, in contrast to the procedures of specification and generalisation. The information is translated into the target text without explaining its ramifications. This tactic uses the exact target language counterpart to a specific source language item.

The closest equivalent in the target language is used in this strategy for a particular source language item. Direct rendering, as opposed to specification and generalisation strategies, exactly delivers the meaning of the information in the original text without any changes or deletions. The information is translated into the target text without explaining its implications. It is frequently used for the rendering of names of “businesses, official institutions, technical gadgetry, etc.,” yet it’s rarely used for rendering proper names. According to Pedersen’s taxonomy, calque and shifted direct translation constitute the norm strategy of direct translation. While “shifting direct translation” would be a better term than Vinay and Darbelnet’s “literal translation,” “calque” is a standard term for “loan rendering,” in Pedersen’s opinion. Because results are identical in each category, it is challenging to distinguish between them. (Pedersen, 2011, p. 83). A strictly literal translation provides a calque, which might sound strange to the targeted users (Pedersen, 2005, p. 5). The divergence between the source language and the target language forces changes when calques are applied.

Shifted direct rendering is frequently used to increase the implicitness of the ECR in the target text. This strategy, however, is a technique far from the original language. In certain circumstances, the translator may add a few optional changes to the ECR in the source text. The direct translation strategy thus constitutes a middle ground between source-oriented (exoticizing) and target-oriented (domesticating) strategies (Pedersen, 2005, p. 5).

### **Generalization**

The generalisation strategy entails replacing a specific word in the original text with a more general lexical item. There are two ways to generalise: using the “hyponymy or metonymy” strategy after understanding the implication and significance of the ECR in the source text and then replacing it with a “superordinate term”; or using the “paraphrase” technique, which involves replacing the ECR in the source text with a phrase that is usually longer but somewhat “synonymic” and less specific (Pedersen, 2011, p. 85).

### **Substitution**

With this strategy, the translator takes the ECR from the source text and then adds an alternative ECR that the target reader will comprehend, or they use a paraphrase with no ECR (Pedersen, 2005, p. 6).

### **Cultural substitution**

Cultural substitution, in which an ECR from the source culture removes for an ECR from the target culture, is a more significant variation of substitution. This is the most “domesticating” of all ECR translation strategies, according to Venutian, because it completely replaces a foreign item with a domestic one. Cultural substitution, according to Schleiermacher, is the tactic of “drawing the author towards him (domestication) and leaving the reader in peace as much as possible” (cited in Pedersen, 2011, p. 92). When translating ECRs related to “official institutions or titles,” cultural substitution is frequently used (Pedersen, 2005, p. 7).

### **Syntactic rephrasing**

In this strategy, the translator removes the ECR in the source text but tries to paraphrase the language to preserve its meaning and ideas. When working with complex ECRs, this strategy is frequently used when generalisation or specification strategies do not achieve the desired result (p. 8).

### **Situational paraphrase**

This strategy completely removes the meaning of the source text, ECR, and then replaces it with a term appropriate for the situation, regardless of what the text means in the context of the source culture. Situational paraphrasing shows any sign of omission and is frequently used to render the ECRs seen in puns (p. 9).

### **Omission**

Omission generally refers to removing a word or pair of words from the source language. In Pedersen’s theory, this strategy entails doing nothing in place of the ECR in the source text. The omission is a “legitimate” rendering strategy that can be used in some circumstances with some validity, as Gideon Toury stated. In some cases, the omission may be the only alternative for rendering; however, this strategy is sometimes used alone because the translator is unwilling to look for a similar item in the target language (Pedersen, 2005, p. 9). Nevertheless, a translator named Ritva Leppihalm says, “one may

choose omission responsibly, after eliminating all other options, or carelessly, to avoid having to look up something they do not know" (Pedersen, 2005, p. 9).

In addition to the strategies mentioned, there is a procedure called the "formal equivalent." Pedersen says it involves "a bureaucratic rather than verbal" technique, distinguishing it from the other strategies under consideration. The official equivalent is in use when there is a recognised norm for translating an item, and there is no corresponding need that can justify translating it differently. When an official equivalent in the target language is directly available for an ECR contained within the source text, the probability of encountering "a rendering crisis point, as there is a prepared solution that addresses the issue" is reduced significantly (Pedersen, 2005, p. 3).

### **Rendering of intralinguistic culture-bound references: Idioms**

Culture-bound references, particularly lexical items that are difficult to understand, may cause significant difficulties during the rendering process (Taylor, 1998, p. 105). Just as many culturally specific terms are linked with language's intralinguistic and extralinguistic features. Syntactic structures, lexical items, metaphors, idioms, and rhetoric can all be very challenging to convey in written expression. In written expressions like dialect, sarcasm, irony, etc., can be challenging to depict. Different approaches can be taken to deal with intralinguistic culture-bound references than extralinguistic ones. Birgit Hedegaard-Larsen stated, "There are also some disparities about strategies and alternatives that would offer issues in a combined description" (1993, p. 210). As Pedersen himself noted, this problem may be resolved by "modifying" the procedures outlined in his model to address intralinguistic culture-bound references (idioms in particular).

Idiomatic expressions are an essential part of language and culture, which are inseparably intertwined with each other. We can clearly understand social norms, practises, and beliefs from these expressions, as well as people's thoughts and emotions. Idioms are phrases or syntactic structures that cannot be translated literally because their meanings and implications differ greatly from the sense that the words that form them up communicate (Baldick, 2001, p. 121).

### **Mona Baker's taxonomy of strategies for rendering idioms**

Mona Baker presented her taxonomies of strategies used by expert translators to render idioms in her book *In Other Words: A Coursebook on Translation*. In the same book, Baker also discussed the issue of non-equivalence and the challenges of rendering particular types of semantic, lexical, and syntactic objects, including items specific to particular cultures (2018, p. 21). According to Baker, when translating collocations with cultural connotations, the introduction of additional information is not only necessary but also preferable because, without it, the target reader would be unable to understand the significance and consequences of the collocation in the source text (pp. 59, 60). The hardest part of translating idioms is typically identifying them, which can be challenging. Idioms come in various forms, some of which are easier to comprehend than others. It is a good idea to have a backup plan in case the primary plan fails. Some idioms contain expressions that challenge the language's grammatical rules.

Some examples include "trip the light fantastic," "blow someone to kingdom come," "put paid to," "the powers that be," "by and large," and "the world and his friend" (p. 71). If one has never heard the idiom before, there are primarily two situations in which it can be misinterpreted. Certain idioms mislead readers, partly because they make sense when translated and partly because it is challenging for viewers to comprehend their idiomatic connotations when used in a given context. Like many other languages, English has many idioms that can be understood as idiomatic phrases. For instance, "going out with someone" might refer to a romantic or sexual relationship. The idiom "taking someone for a ride" can also refer to defrauding someone in any other way. An idiomatic expression may be usually translated by a translator who cannot recognise it, "losing the play on the idiom" and the intended meaning in the

process. The second example involves a rendering error when a source language phrase is matched by an idiom that appears relatively close but has a slightly or significantly different meaning (p. 72).

The work of Mona Baker on the rendering of idioms sheds a great deal of light on the rendering of references that are culturally specific to a language. The main issues in rendering idioms, in Baker's opinion, are the challenges involved in effectively identifying and interpreting an idiom, as well as issues that translators may encounter while transferring the various implications and meanings of an idiom from the source text to the target language (2018, p. 71). A variety of problems could emerge when rendering idioms:

1. There could not be an equivalent idiom in the target language for a particular idiom in the source text, or an idiom in another language can express the same meaning as a single word in one language (p. 73).

The expression's meaning and its "connection with culturally particular circumstances" make an idiomatic expression "untranslatable" or challenging to render, not because of its distinctive lexical content components it involves. A good example is the English expression "bring coals to Newcastle," which refers to Newcastle coal literally while also metaphorically conveying an excess of something sent to a place where it is not required because there is already a lot of it there (p. 74).

2. A target language idiom can match a source language idiom, but the contexts in which they are used may differ, and the meanings of the two idioms may also differ. Although the sense these idiomatic expressions convey sounds similar, the contexts in which they are used may differ (p. 74).

3. An expression derived from the source text may be used in a method suitable to both a literal and an idiomatic interpretation. If the idiom in the target language does not match the idiom in the source language about form and content, it will be challenging to effectively recreate "the play on the phrase" in the target text (pp. 74,75).

4. Patterns of idiom usage in written forms of expression, the context in which they are used, and the frequency with which they are used might differ considerably between the source and target languages (p. 76).

### **Strategies for rendering idioms**

Mona Baker suggests the following six methods for rendering idioms: using an idiom with a similar meaning and form, using an idiom with a similar meaning but a different form, borrowing the idiom from the source language, rendering by paraphrasing, rendering by omitting a play on the idiom, and rendering by omitting the entire idiom:

1. Employing an idiom with a comparable meaning and form

This strategy tries to replace all original idioms with one that looks and sounds the same and has the same meaning. According to Baker, using an idiom with a similar meaning and form may not always produce "the optimal solution" (p. 77).

According to her, focusing on matching an idiom with another may cause some meaning to be lost or misinterpreted. Chitra Fernando and Roger Flavell, who claim that "most translators have a strong unconscious tendency to search hard for an idiom in the receptor language, however inappropriate it may be," confirm this view (cited in Baker, 2018, p. 77).

2. Making use of an idiom that has the same meaning but a form which is different from the original phrase

This strategy includes using a fixed expression or idiom that, when translated into the target language, conveys a meaning like the idiom in the source language. On the other hand, in this situation, a combination of "structural" and "lexical" aspects is found in the idiom or fixed expression in the target language (Baker, 2018, p. 79).

### 3. Using an idiom from the local language

There is not a single idiom from the source text that is used in the target text. A primary method for dealing with culturally specific items, such as idioms, which might sometimes be transmitted to the target text in their original forms, is borrowing (using borrowed terms) (Baker, 2018, p. 80). This strategy is used when: the idiom has no (commonly recognised) counterpart in the target language; it is possible to reproduce the idiom, yet the original idiom sounds “better” (more precise, fashionable, or exotic); the idiom keeps the effect of the source language. Nevertheless, when working with the ICR source material, the translators decided against using the borrowing technique.

### 4. Using a paraphrase to render

This strategy is used when there is no idiomatic relationship between the source language and the target language or when employing idiomatic language would be difficult given the “stylistic” differences between the two languages (p. 81).

### 5. Building an idiomatic play by omission

The strategy of omitting puns occurs when the translator expresses an idiom’s original meaning. This leads to the idiom’s fun nature not being carried over to the target text (Baker, 2018, p. 85). In considering the topic, Baker highlights a significant challenge in dealing with puns in rendering. She uses an illustration to demonstrate how challenging it is to render the pun’s fundamental double meaning. Visitors to the Wedgwood factory and exhibition, where the renowned British company’s fine china, porcelain, and accessories were displayed, were given promotional papers. “Centuries of craftsmanship on a plate,” expressing that anything given to one on a silver platter is easy to obtain. Because Wedgwood is known for making crockery, the pun on the word’s idiomatic definition and the definite sense of plate in the English translation is especially remarkable. Nevertheless, it is challenging to convey this idiomatic expression in other languages (p. 87).

### 6. Rendering an entire idiom by omission

When “it has no exact equivalent in the target language, its meaning cannot be easily translated, or for stylistic concerns,” a source text idiom may sometimes be omitted. Another reason may be the need to ensure continuity (p. 86).

## Conclusion

Although these strategies are different, they show a similar attitude toward the parts of the culture from which the ST came. The “foreign” is generally made to seem more “familiar,” which is a general tendency. The definitions of the terms, some of which the audience we are trying to reach may need to be more familiar with, are changed into something else. The original did not contain the new, distinct meaning that can be derived from the changes. The part of the ST connected to culture is, in most cases, lost. When translating material related to culture-bound references, one of the essential considerations to be aware of is that the target reader must comprehend the content under consideration.

The strategies developed by Jan Pedersen for translating ECRs and by Mona Baker for translating ICRs have been addressed in this study. Pedersen’s strategies for rendering ECRs are based on the notion that cultural references are a crucial part of a language. An attempt has been made to incorporate Baker’s idiom translation strategies into this study in light of Pedersen’s suggestion that, with some modifications, his taxonomy of strategies for the rendering of ECRs can be extended to include the rendering of ICRs.

As a result, a synthesis between Baker’s classification of idiom rendering strategies and Pedersen’s taxonomy for translating ECRs has been developed as a model for translating ICRs. Idioms have been particularly singled out from other ICRs, such as words, phrases, collocations, proverbs, slang, dialects, etc., mainly because they pose as linguistic items loaded with cultural overtones with particular difficulties in rendering.

In conclusion, Pedersen's rendering strategies for ECRs can be used to evaluate the rendering of ECRs. On the other hand, the translators generally used the paraphrase strategy for rendering ICRs (idiomatic expressions), most likely because of the difficulties in identifying similar idioms in the target language. While translating idioms, the translators switched from a source-oriented translation strategy to a target-oriented one that tried to "deverbalize" the idiomatic expression in question to convey the meaning and emotions it aimed to express.

## References

- Aixelá, J.F. (1996). *Culture-Specific Items in Translation*. In Alvarez, R. Vidal, M.C.(Eds.), *Translation, Power, Subversion*. Multilingual Matters Ltd.
- Baker, M. (2018). *In Other Words: A Coursebook on Translation*. (Third Edition). Routledge.
- Baldick, C. (2001). *The Concise Oxford Dictionary of Literary Terms*. Oxford University Press.
- Chaume, F. (2004). *Film studies and translation studies: Two disciplines at stake in audiovisual translation*. *Meta*, 49(1), 12–24. <https://doi.org/10.7202/009016>
- Chiaro, D. (2009). *Issues in audiovisual translation*. In J. Munday (Ed.), *The Routledge companion to translation studies*, Routledge, 141-163.
- Chiaro, D., Heiss, C. & Bucaria, C. (2008). *Between Text and Image: Updating research in screen translation* (pp. 37-50). John Benjamins.
- Davies, E. E. (2003). *A Goblin or a Dirty Nose? The Translator*, 9(1), 65-100. <https://doi.org/10.1080/13556509.2003.10799146>
- Delisle J., Hannelore, L. J., and Monique, C.C. (1999). *Translation Terminology*. Herausgeber (ed.). John Benjamins.
- Hatim, B. & Mason, I. (1990). *Discourse and the translator*. Longman.
- Higgins, I. & Herve, S. (2002). *Thinking French translation: A course in translation method: French to English*. Routledge. <https://www.merriam-webster.com/dictionary/subtitle> retrieved on March 09, 2023.
- Munday, J. (2016). *Introducing translation studies: Theories and applications*. Routledge.
- Murtisari, E. (2016). *Explicitation in Translation Studies: The journey of an elusive concept*. <https://doi.org/10.12807/ti.108202.2016.a05>
- Nedergaard-Larsen, B. (1993). *Culture-bound problems in subtitling*. *Perspectives: Studies in Translatology*, 1(2), 207-240.
- Newmark, P. (1988) *A Textbook of Translation*. Prentice Hall.
- Petterson, B. (1999). *The postcolonial turn in literary rendering studies: Theoretical frameworks*. <http://realenglish3.blogspot.com/2015/03/the-postcolonial-turn-in-literary.html?m=0> retrieved on March 12, 2023
- Pedersen, J. (2005). *How is culture rendered in subtitles?* In MuTra Conference Proceedings. [http://www.euroconferences.info/proceedings/2005\\_Proceedings/2005\\_Pedersen\\_Jan.pdf](http://www.euroconferences.info/proceedings/2005_Proceedings/2005_Pedersen_Jan.pdf) on retrieved March 9, 2023.
- Pedersen, J. (2007). *Cultural Interchangeability: The Effects of Substituting Cultural References in Subtitling*, Article in *Perspectives Studies in Translatology*.
- Pedersen, J. (2011). *Subtitling Norms for Television: An Exploration Focussing on Extralinguistic Cultural References*. John Benjamins.
- Pym, A. (2009). *Exploring Translation Theories* <https://doi.org/10.4324/9780203869291>.
- Taylor, C. (1998). *Language to Language: A Practical and Theoretical Guide for Italian/English Translators*. Cambridge University Press.
- Venuti, L. (1995) *The Translator's Invisibility: A History of Translation*. Routledge. <https://doi.org/10.4324/9780203360064>.
- Vinay, J. P and Darbelnet, J. (1958/2000). *A Methodology for Translation*. In: Venuti, Lawrence [ed.]: *The Translation Studies Reader*. Routledge

## Summaries of Chapters

### Transfiction in Turkish war films: *Turkish Ice Cream* (2019) and *Ayla: The Daughter of War* (2017)

Aysun KIRAN

#### Abstract

In parallel with the increasing interest in the treatment of historical events on cinema screen, period war dramas stand out as a distinct category of multilingual films which constitute examples of transfiction in terms of incorporating interlingual encounters between people from different ethnic and linguistic backgrounds. Therefore, these productions provide a platform for discussing the functions of multilingualism and translation in depicting wars and conflict-oriented situations. The present article aims to explore the role of transfiction in conveying intercultural communication and related aspects such as multilingual humour and silence in the contexts of war in two selected examples of Turkish cinema, which are *Turkish Ice Cream* (2019) and *Ayla: The Daughter of War* (2017). Drawing on the literature on transfiction on screen, this study discusses the depictions of fictional interpreters (professional and non-professional) who are involved in facilitating communication in the cases of war and conflict in the selected films. In doing so, it also identifies how the presence of multiple languages informs the dramatic narration of these conflict-ridden situations. The analysis shows that language barrier, silence and translation serve as the vehicles for the films to not only balance drama and tragedy with humour but also boost the viewers' national pride in these fictional depictions of the wars in question. The study thus contributes to the debates on the potential of transfiction on screen in reconstructing the past and representing language and cultural differences in war zones.

**Keywords:** Transfiction, language representation, multilingual humour, intercultural communication, war films

### Translation Applications with Artificial Intelligence: Chatgpt in Translating Cultural Elements

Dolunay KUMLU

Mertcan OKUL

#### Abstract

Translation, which is one of the most important components of interpersonal communication, plays a pivotal role in the interaction of cultures that belong to different societies. Therefore, it comes to the forefront that translation activities between different languages also realize intercultural transfer on the same ground. The translation of culture-specific items is one of the most attractive topics in the field of translation studies, especially in the analysis of literary works, and frequently found in the literature. Nowadays, technology is developing at a stunningly rapid pace. Thus, the evolution of translation has also accelerated, and it has become possible to translate with artificial intelligence applications. It is seen

that those applications, which have not been seen as very efficient and not preferred for a long time in the translation of literary texts that contain a lot of cultural elements, have become more convenient thanks to the enrichment and transformation of those applications with the innovations offered by the age. This study aims to investigate the cultural elements in the novel *Toprak*, which was written by Buket Uzuner, and its translation *Earth*. Then, those cultural elements have been compared in the context of human translation and artificial intelligence translation. Translations have been done by ChatGPT-3.5, which is a chatbot application built by OpenAI and used for conversational dialogues to compose contents has been included in this study. Methodologically, a comparative and qualitative data analysis case study has been conducted on the basis of the theoretical framework of descriptive translation studies. The examples selected from the literary work examined in the study have been grouped according to Peter Newmark's (2010) updated classification of cultural elements and then visualized and instantiated using tables showing the translations of those elements by the translator and the artificial intelligence application. The findings obtained from the comparative and descriptive analyses of the examples in the tables have been interpreted in the context of Javier Franco Aixelá's (1996) translation strategies, Peter Newmark's (2010) translation strategies and Lawrence Venuti's (1995) "domestication" and "foreignization" strategies. In the conclusion part, evaluations have been made based on the analyzed work to reveal similarities and differences between the translations made by the human translator and the artificial intelligence application. Furthermore, preferred strategies for the translation of culture-specific items in literary works were examined. As a result, the findings have been generalized and assumptions have been made.

**Key Words:** Culture-specific items, human translation, artificial intelligence translation, translation strategies.

### **The Symbiotic Relationship: Professional Organizations and Collegiality in Conference Interpreting** Esra ÖZKAYA MARANGOZ

#### **Abstract**

This work explores the pivotal role of professional organizations and collegiality within the specialized domain of conference interpreting. Conference interpreting stands as a unique profession, demanding unparalleled linguistic and cognitive skills, and it thrives on continuous learning and collaboration. Professional organizations dedicated to conference interpreting offer interpreters invaluable opportunities for networking, skill refinement, and knowledge sharing. Through conferences, workshops, and publications, these organizations provide interpreters access to the latest industry trends, cutting-edge technology, and research in the field. Membership in such organizations not only fosters career growth but also encourages interpreters to take on leadership roles and actively contribute to the advancement of the profession. Collegiality among conference interpreters is characterized by a spirit of mutual support, information exchange, and collaboration. This collaborative environment not only enhances interpreters; problem-solving abilities but also promotes interdisciplinary cooperation and cultural sensitivity, which are essential aspects of successful interpreting practice. This article demonstrates how professional organizations serve as catalysts for the development of collegial relationships, and conversely, how collegiality enhances an interpreters engagement with these organizations. This article will dwell upon the semi-constructed interviews conducted with 5 conference interpreters about the notion of collegiality and the importance of a Professional organization. Through an elaboration of a number of notions mentioned by the five conference interpreters interviewed to the questions posed, this article underscores the indispensable synergy between professional organizations and collegiality in the context of conference interpreting. It highlights their combined impact on career advancement, job satisfaction, and the overall quality of interpreting services. In conclusion, this research underscores the pivotal role of Professional organizations and collegiality in shaping successful and fulfilling careers for conference interpreters in a dynamic and demanding professional landscape.

**Key words:** Collegiality, conference interpreting, professional organization, symbiotic relationship.

## **An Outline on How Translation Project Management Might Be Carried Out: A Sample Translation Project by Translation&Interpreting Students at Dumlupınar University in Turkey**

**Mehmet Cem ODACIOĞLU**

### **Abstract**

The translation phenomenon has been a means of meeting communication needs among people throughout history. The intensity of translation has been increasing in connection with globalization and the digitalization processes, impacting many areas of life. Accordingly, the position of translation in the development of disciplines and in understanding and recognizing cultures by one another is undeniable. Whereas translation activity was once an act that a single translator could perform, nowadays, texts on many products and services are translated into different languages to respond more quickly to the expectations of consumers and users of different languages. That is why translation has gone beyond being purely an individual activity and has become teamwork. From this point on, there are cases that the translation task has become a project on which more than one person works because different specialists must serve as team members to complete a project successfully. For example, even though having a single translator within a translation project of a website allows the words to be translated, re-positioning of the images, the presence of circumstances where the graphic design needs to be changed, re-creating the company slogans, post-editing and making the translation ready for the user, determining which segments will be translated in coded parts, etc. require various specialists such as graphic designers, post-editors, technical writers, localization engineers, coders and so forth. In this way, errors or problems that might occur during the translation project can be detected during revisions or mutual teamwork. Besides, in this way, the individual responsibility of the translator or other team members can turn into a collective responsibility, which means that the translation project is a team-based effort rather than a tiring cognitive process. To this end, the project management and translation project management concepts were described in this study. The details of a sample translation project were explained in the core section, and how the project management might be done was explained. It is thought that if the steps determined for the sample project are followed during the translation task, the translation projects can become more productive and successful instead of a tiring process.

**Keywords:** Project, translation project, sample translation project, translation act.

## **Translation Activities and the Socio-Political Impact of Translation in the 20<sup>th</sup> Century Modern China**

**Merve HATEMİ**

### **Abstract**

Languages and intercultural communication have an important role in the development and modernization of societies. Translation has been the main tool of intercultural communication. The translation of the Buddhist sutras of the Middle Ages into Chinese and the translation of many Greek works into Arabic or the modernization or reform movements in the 20th century reflect the role of translation. If it is looked at the Chinese civilization, there is no doubt that it has a deep-rooted and dynamic intellectual accumulation from Ancient China to the present. In addition to many cultural and other factors that affect and reinforce this dynamic, there is also the existence of a deep-rooted translation activity. Especially the works transferred from Western languages to Chinese have affected China's modernization process, socio-economic dynamics and modern Chinese thought. Furthermore, intellectual interests and policies in China were also influenced by these translation activities. These intellectual interests and cultural policies have progressed in parallel with this development. From this point of view, the study aims to highlight the effects of translation in the political field for the development of societies and how they interact with each other. Within this scope, the translations are categorized according to their fields and the leading translators are mentioned.

**Key Words:** China, translation, translation history, modernization, modern China

## The Reflections of Chinese Culture and Female Identity in Chinese-American Novels

Oğuzhan KALKAN

### Abstract

The novels by the writers coming from a Chinese-American heritage provide a rich insight into the intersection of culture and identity in the United States. They explore the reflections of Chinese culture in a new setting in terms of tradition, family dynamics, and the immigrant experience. Female identity, in particular, is a focal point, especially in the works of writers like Jade Snow Wong, Maxine Hong Kingston, Amy Tan, and Gish Jen. These writers attempt to investigate the reflections of the intricate nature of Chinese culture and female experiences in a new setting. They depict the hardships women face while trying to establish their identities within the context of both Chinese and American cultures. Their novels' main themes are the continuity of cultural heritage, piety, and the gap between generations. Furthermore, they delve into the problems of younger female generations who want to discover and develop themselves and explore new opportunities in a new cultural setting. This article will explore the reflections of Chinese culture and female identity in Gish Jen's *Mona in the Promised Land*, Maxine Hong Kingston's *The Woman Warrior*, Amy Tan's *The Joy Luck Club*, and Jade Snow Wong's *The Fifth Chinese Daughter*.

**Keywords:** Chinese-American novels, cultural intersection, cultural adaption, female identity.

## A Brief Compilation of Audio-Visual Translation in Türkiye: Limitations, Challenges and Methods

Rabia AKSOY ARIKAN

### Abstract

This paper, titled "A Brief Compilation of Audio-Visual Translation in Türkiye: Limitations, Challenges, and Methods," offers a concise yet comprehensive exploration of the audio-visual translation landscape in Turkey. As the demand for high-quality translations of audio and visual content continues to surge in this dynamic and culturally rich region, it becomes imperative to understand the unique challenges and limitations faced by practitioners. This study delves into these specific constraints, including linguistic nuances, cultural sensitivities, and technical hurdles, while also presenting innovative methods and strategies developed to address them. By providing a thorough and accessible overview, this paper serves as an indispensable resource for researchers, professionals, and enthusiasts interested in the multifaceted world of audio-visual translation in Türkiye. It aims to foster a better understanding of the intricacies of this field, contribute to the development of tailored solutions, and promote the continued growth and refinement of audio-visual translation in the Turkish context.

**Key words:** Audiovisual translation, subtitling, dubbing, voice-over, AVT in Türkiye.

## Rendering Strategies for Culture-Bound References

Rabia AKSOY ARIKAN

### Abstract

Translation, being a bridge between languages and cultures, involves numerous challenges, among which the interpretation of cultural elements stands paramount. The intricacies escalate notably in interlingual translations, where the cultural divergence between source and target languages can lead to significant accessibility issues and misunderstandings. The inaccessibility roots in the distinctiveness of culturally specific objects and terms, which hold diverse implications and connotations within their original contexts. Such diversity often renders these elements untranslatable, obscuring the intended meaning and leading to potential misinterpretation. This research embarks on a comprehensive exploration of the complexities associated with culture-bound references within the translation process. The study delves into the established taxonomies of various scholars, providing an extensive examination of the related

issues. The research pays particular attention to the strategies put forth by renowned scholars Jan Pedersen and Mona Baker. Their proposed methods for dealing with culture-bound references in translation offer significant insights and potential solutions to the highlighted challenges. An in-depth analysis of their strategies and a comparative assessment alongside other scholarly approaches will underscore their applicability and efficiency in navigating the translation of culture-bound references. This inquiry aims not only to delineate the persistent issues translators face with culture-bound references but also to contribute meaningfully to the growing body of knowledge in this field by advocating effective strategies for translators. As global communication continues to flourish, the ability to accurately and thoughtfully translate cultural elements will remain pivotal, making this research indispensable for practitioners and scholars within the field of Translation Studies.

**Keywords:** Translation studies, cultural translation, culture-bound references, intralingual culture, extralingual, translator.

## Resumes of Contributors

### **Evren BARUT (Editor)**

Asst. Prof Dr. Evren Barut holds a PhD from Ankara Hacı Bayram Veli University, focusing on the role of translation and ideology in nation-state building. His academic background was complemented by a Master's degree in International Security from the Police Academy, Institute of Security Sciences. For his undergraduate studies, he completed a double major at Atılım University's Faculty of Business, Department of International Relations between 2007-2010, and a primary major at Atılım University's Faculty of Arts and Sciences, Department of Translation and Interpreting between 2005-2010. Currently serving as an Assistant Professor at Afyon Kocatepe University in the Department of English Translation and Interpreting, Dr. Barut previously held a similar role at Bartın University. The academic journey is marked by numerous articles published in international journals, covering a range of topics from translation methods to the transfer of cultural elements and studies on children's literature. Beyond academia, practical experience was gained as a translator at the Ministry of Interior, blending real-world insight with theoretical knowledge, and strengthening a well-rounded expertise in translation and interpreting.

### **Aysun KIRAN (Author)**

Aysun Kiran is an Assistant Professor in Translation Studies at Marmara University, Istanbul, Turkey. She completed her BA degree in Translation and Interpreting, and her MA degree in Modern Turkish History at Boğaziçi University, Istanbul, Turkey. She obtained her PhD in Translation and Intercultural Studies at the Centre for Multidisciplinary and Intercultural Inquiry (CMII) at University College London, UK. Her PhD thesis investigates the uses of non-translation, multilingualism and intertextuality in new Turkish cinema. Her research interests include multilingual films, representations of multilingualism and translation, paratexts in literature and media.

### **Dolunay KUMLU (Author)**

Asst. Prof. Dr. Dolunay KUMLU graduated from the Department of English Translation and Interpreting at Hacettepe University in 2000. She embarked on her academic journey as a Research Assistant at the Department of English Language Education, Faculty of Education, Trakya University in 2001. She earned her master's degree from the same department in 2005. After serving as a Research Assistant at the Faculty of Education and an Instructor under the Rectorate of Trakya University, she became a founding faculty member of the Translation and Interpreting and Balkan Languages Departments in 2006. She was awarded her Ph.D. from the Translation Studies Doctoral Program at Istanbul University in 2016. Asst. Prof. Dr. KUMLU is currently affiliated with the Department of Translation Studies, specifically in the English Translation and Interpretating, at the Faculty of Letters, Trakya University, where she continues her academic endeavors.

**Mertcan OKUL (Author)**

Mertcan OKUL graduated from the Department of English Translation and Interpreting at the Faculty of Letters, Trakya University in 2023. He is currently pursuing his master's degree in the English Translation and Interpreting Program at the Institute of Social Sciences, Hacettepe University.

**Esra ÖZKAYA MARANGOZ (Author)**

Asst. Prof. Dr. Esra Özkaya Marangoz is a faculty member in the Department of Translation and Interpretation, specifically in the English Translation and Interpretation Main Science Branch, at Istanbul University's Faculty of Letters. Her expertise lies in the foundational field of Philology, with a focus on Translation Studies and English Translation and Interpretation. Examining her educational background, from 2001 to 2005, she pursued her Master's degree in Translation Studies at Istanbul University's Faculty of Letters and the Institute of Social Sciences. Concurrently, she also undertook studies in the Department of Economic and Administrative Programs at Istanbul University's Vocational School of Social Sciences. From 2009 to 2015, she furthered her education in the Translation Studies Doctorate program at Istanbul University's Institute of Social Sciences, culminating in her doctoral thesis titled "Neutrality in conference interpreting in the light of norms." In terms of her academic roles, she commenced her position in the Translation Science Department of Istanbul University's Faculty of Letters in 2006 and continued her service in the same department until 2017.

**M. Cem ODACIOĞLU (Author)**

Assoc. Prof. Dr. Mehmet Cem Odacioğlu has achieved numerous academic titles throughout his career. Concerning his education, Odacioğlu began his academic endeavors at Atılım University's Faculty of Arts and Sciences, where he studied in the Department of Translation and Interpreting from 2005 to 2009. He furthered his studies with a master's degree from Hacettepe University's Institute of Social Sciences in English Translation and Interpretation between 2009 and 2011. During this master's program, he produced a thesis titled "The translation of medical texts: A case study on Arthur C. Guyton and John E. Hall's textbook of medical physiology." From 2013 to 2016, he pursued his doctoral studies at Sakarya University's Institute of Social Sciences, specializing in Translation and Interpretation. His doctoral thesis was titled as "Towards the localization paradigm in translation studies." Professionally, in 2013, he began his career as a research assistant at Sakarya University's Faculty of Arts and Sciences in the Department of Translation studies. Upon completing his doctoral degree, he transitioned to Bartın University's Faculty of Letters in the Department of Translation Studies as an assistant professor. His dedication and contributions to the field were recognized in 2020 when he was promoted to the rank of Associate Professor.

**Merve HATEMİ (Author)**

Merve Hatemi has been serving as a lecturer at the KTO Karatay University's School of Foreign Languages since 2015. Concurrently, she worked as a teaching assistant in the Vocational School of Foreign Languages and Cultures at Avrasya University between 2015 and 2022. Looking at her educational background, she has been pursuing her doctoral studies at Ankara Hacı Bayram Veli University's Graduate School, in the Translation and Cultural Studies Program since 2020. Between 2016-2018, she completed her master's degree with a thesis at Hacettepe University in the Women and Gender Studies Program and graduated with a thesis titled "Sociolinguistic indicators of gender - Tabriz case." For her undergraduate studies, she completed a double major at Atılım University's Faculty of Business, Department of International Relations between 2008-2012, and a primary major at Atılım University's Faculty of Arts and Sciences, Department of Translation and Interpreting between 2007-2011.

### **Oğuzhan KALKAN (Author)**

Assistant Professor Oğuzhan Kalkan, renowned for his substantial academic contributions, embarked on his scholarly journey at Ataturk University's Faculty of Arts and Sciences, where he studied English Language and Literature from 1996 to 2000. He furthered his education at Anadolu University's Faculty of Economics, pursuing Political Science and Public Administration from 2004 to 2009. Between 2007 and 2009, he attended Dumlupinar University's Faculty of Arts and Sciences, specializing in English Language and Literature, during which he wrote a thesis titled "The tragic hero in fiction: A comparative analysis of Crime and Punishment and A Portrait of the Artist as A Young Man." His academic pursuits reached their zenith when he obtained his doctoral degree from Pamukkale University's Institute of Social Sciences, with a specialization in English Language and Literature from 2013 to 2019. His dissertation explored "The Memory and Nostalgia in Graham Swift's Novels." On the professional front, he began as lecturer at Afyon Kocatepe University's Academy of Foreign Languages in the Modern Languages Department in 2005, a role he maintained until 2018. Subsequently, from 2018 to 2022, he transitioned to the Foreign Languages Department. As of 2022, he serves as Assistant Professor in the Translation and Interpretation Department. His current expertise encompasses Linguistics, World Languages and Literature, and English Language and Literature.

### **Rabia AKSOY ARIKAN (Author)**

Rabia Aksoy Arikan is affiliated with Cankiri Karatekin University, where she works as an Asst. Prof. Dr. in the Department of Western Languages and Literatures, English Language and Literature. She completed her BA at Dicle University. She earned her MA at Cankaya University in the Department of English Literature and Cultural Studies with a scholarship in 2014. She wrote her dissertation as a PhD candidate within the scope of the PhD Program on Translation and Cultural Studies in English at Gazi University and graduated in 2020. She centred on the descriptive thesis Translations of Yunus Emre Poems into English, focusing on Turkish-English Translations, cultural references, and poetry translation. Her current research interests lie in the fields of translation in every aspect, including audiovisual translation, cultural translation, cultural studying research, literary translation, machine translation, and technical translation.

