



Universitat Autònoma de Barcelona

**ADVERTIMENT.** L'accés als continguts d'aquesta tesi queda condicionat a l'acceptació de les condicions d'ús establertes per la següent llicència Creative Commons:  [http://cat.creativecommons.org/?page\\_id=184](http://cat.creativecommons.org/?page_id=184)

**ADVERTENCIA.** El acceso a los contenidos de esta tesis queda condicionado a la aceptación de las condiciones de uso establecidas por la siguiente licencia Creative Commons:  <http://es.creativecommons.org/blog/licencias/>

**WARNING.** The access to the contents of this doctoral thesis it is limited to the acceptance of the use conditions set by the following Creative Commons license:  <https://creativecommons.org/licenses/?lang=en>



**Universitat Autònoma  
de Barcelona**

**VOLUNTEER SUBTITLE TRANSLATOR ORGANIZATIONS  
AS A MODEL FOR A SOCIAL CONSTRUCTIVIST APPROACH**

**Ebru CAVUSOGLU**



**Universitat Autònoma de Barcelona**

VOLUNTEER SUBTITLE TRANSLATOR ORGANIZATIONS  
AS A MODEL FOR A SOCIAL CONSTRUCTIVIST APPROACH

Ebru Cavusoglu

DOCTORAL THESIS

Director:

Dr. Laura Santamaria Guinot

Ph.D. PROGRAMME IN TRANSLATION AND INTERCULTURAL STUDIES

FACULTY OF TRANSLATION AND INTERPRETING

2020

## **Acknowledgments**

There are many people who have been involved in the process of this dissertation and I would like to express my gratitude to all. Foremost, I owe thanks to my thesis director Dr. Laura Santamaria Guinot, not only for her constant guidance and insightful, invaluable feedback but also for her encouragement and support which motivated me to continue. I feel lucky to have her as my director and I will always be grateful.

On a theoretical ground, my biggest appreciation is for Donald Kiraly who ignited the spark for the idea of my work by introducing the social constructivist approach into translator training, and for Dr. Anthony Pym who also supported me in the Erasmus Exchange program during my master's studies.

Further thanks go to the staff at the Department of Translation and Intercultural Studies for their help for all the times that I needed bureaucratic consultation and also for providing the students with the opportunity of improving themselves through the Summer School and several seminars, conferences, and workshops.

I would also like to acknowledge the help of the volunteer translators who kindly answered my questions and enabled me to get acquainted with the online subtitling platforms so that I could get enough data for my work in the phase of analyzing both websites.

Finally, I would like to thank all the great friends that I made in Barcelona during my studies. Whenever I felt homesick and like giving up they were always there for me both personally and academically. I am also highly indebted to my family and friends in Turkey for reminding me that I am a committed, ambitious, and loyal soul who seeks a change and the best possible result in every task that I undertake.

*'Don't you know yet? It is your light that lights the worlds.'*

*'Hala bilmiyor musun? Senin ışığındır dünyaları aydınlatan.'*

**Rumi**

*To my family who believes in the light within me and are always by my side...*

*İçimdeki ışığa inanıp her daim yanımda olan aileme...*

## ABSTRACT

The starting point of this study is the assumption that volunteer organizations are examples of a social constructivist approach in training translators. This assumption is based on the idea that there is a community of volunteer translators that have been actively involved in the translation process and that some of them have even started to work as professionals for TV channels and agencies in Turkey. The basis of my research study primarily focuses on the collaborative side of the Social Constructivist Approach to teaching and the same collaborative feature in the forum of online volunteer subtitle organizations. By analyzing both platforms of volunteer subtitle translator organizations and also a Social Constructivist Approach in translator training, similar characteristics are extracted to see if volunteer translator organizations can be a model for a Social Constructivist Approach to translator training in subtitle translation. My corpus for this study consists of two different websites of online volunteer translator organizations ([www.turkcealtyazi.org](http://www.turkcealtyazi.org) / <https://www.planetdp.org/>). Further, I define the main features of the Social Constructivist model in translator education and analyze its applications in classroom settings, then to be able to identify the practice of it in a real setting. The volunteer subtitling organizations' forum sections are also analyzed and described. Common features of each platform allow cross-referencing from the viewpoint of both the subtitling work process and collaboration. Empirical data is collected through analyzing selected samples from both websites in the framework of the social constructivist approach and items of good subtitling practice were extracted from the forum section of the websites. Person-to-person relationships in the online volunteer community can be observed by analyzing the forum section and the data provided is compared and analyzed to reach an idea about the translation process and the improvement of the volunteer translators with regards to collaboration/cooperation in the online volunteer organization. After collecting data on the features of the online platform, it is compared with

the model of the social constructivist approach in translator education to find out the similarities in terms of the relations between members, the process of subtitling, the distribution of tasks, and so on. It is expected that this data will map the ways in which the online volunteer organization is similar to a social constructivist model in translator training.

### **KEYWORDS**

Volunteer subtitling, translator training, social constructivist approach, collaborative/cooperative subtitling/learning, online translator communities.

## RESUMEN

El punto de partida de este estudio es la suposición de que las organizaciones de voluntarios son ejemplos de un enfoque social constructivista en la formación de traductores. Esta premisa se basa en la idea de que existe una comunidad de traductores voluntarios y que han participado activamente en el proceso de traducción y algunos de ellos incluso han comenzado a trabajar como profesionales para canales de televisión y agencias en Turquía. La base de mi estudio de investigación se centra principalmente en el aspecto colaborativo del Enfoque Constructivista Social y que esa misma característica colaborativa se halla en el foro de organizaciones de subtítulos creados por voluntarios que trabajan en línea. Al analizar dos plataformas de organizaciones de traductores voluntarios de subtítulos y también el Enfoque Constructivista Social en la formación de traductores, se extraen características similares que permiten observar si las organizaciones de traductores voluntarios pueden ser un ejemplo de Enfoque Constructivista Social para la formación de subtituladores. Mi corpus para este estudio consta de dos sitios web diferentes de organizaciones de traductores voluntarios en línea ([www.turkcealtyazi.org](http://www.turkcealtyazi.org) / <https://www.planetdp.org/>). Además, defino las principales características del modelo constructivista social en la formación del traductor y analizo sus aplicaciones en el aula para poder identificar posteriormente la práctica del mismo en un entorno real. Las organizaciones voluntarias de subtituladores también son analizadas y descritas con respecto a su sección de foro. Los puntos similares de cada plataforma permiten el cruce desde el punto de vista tanto del proceso de trabajo de subtitulado como de la colaboración. Los datos empíricos se recogen analizando las muestras seleccionadas de ambos sitios web en el marco del enfoque social constructivista y los ítems de la buena práctica de subtitulado extraídos de la sección de foros de los sitios web indicados. La relación persona a persona en la comunidad de voluntarios en línea se puede observar analizando la sección del foro y los datos proporcionados se comparan y analizan para conocer en profundidad el proceso

de traducción y la mejora de los traductores voluntarios gracias a la colaboración / cooperación en línea. Después de recoger datos sobre las características de la plataforma en línea, estos datos se comparan con el modelo del enfoque constructivista social en la formación de traductores para conocer las similitudes en cuanto a las relaciones que se establecen entre los miembros, el proceso de subtitulado, la distribución de tareas, etc. Se analiza en profundidad la relación entre las organizaciones de voluntariado en línea con la formación de traductores. Estos datos permiten establecer de qué manera la organización de voluntariado en línea es similar a un modelo constructivista social en la formación de traductores.

### **PALABRAS CLAVE**

Subtitulado voluntario, formación de traductores, enfoque social constructivista, subtitulado / aprendizaje colaborativo / cooperativo, comunidades de traductores en línea.



## RESUM

El punt de partida d'aquest estudi és la suposició que les organitzacions de voluntaris són exemples d'un enfocament social constructivista en la formació de traductors. Aquesta premissa es basa en la idea que hi ha una comunitat de traductors voluntaris que han participat activament en el procés de traducció i alguns d'ells fins i tot han començat a treballar com a professionals per a canals de televisió i agències a Turquia. La base del meu estudi de recerca se centra principalment en l'aspecte col·laboratiu de l'Enfocament Constructivista Social i que aquesta mateixa característica col·laborativa es pot trobar en el fòrum d'organitzacions de subtituladors voluntaris en línia. A l'analitzar dues plataformes d'organitzacions de subtituladors voluntaris i també l'Enfocament Constructivista Social en la formació de traductors, s'extreuen característiques similars per permeten inferir si les organitzacions de traductors voluntaris poden ser un exemple d'Enfocament Constructivista Social en la formació de subtituladors. El corpus d'aquest estudi està format per dades extretes de dos llocs web diferents d'organitzacions de traductors voluntaris en línia ([www.turkcealtyazi.org](http://www.turkcealtyazi.org) / <https://www.planetdp.org/>). A més, defineixo les principals característiques del model constructivista social en la formació de l'traductor i analitzo les seves aplicacions a l'aula per poder identificar la pràctica d'aquesta proposta formativa en un entorn real. Les organitzacions voluntàries de subtitulació també són analitzades i descrites a partir de secció del fòrum. Els punts similars de cada plataforma permeten l'encreuament des del punt de vista tant del procés de subtitulació com de la col·laboració que s'hi estableix. Les dades empíriques es recullen i s'analitzen les mostres seleccionades de tots dos llocs web en el marc de l'enfocament social constructivista i els aspectes que defineixen la bona pràctica de subtitulació, tots ells extrets de la secció del fòrum dels llocs web analitzats. La relació persona a persona en la comunitat de voluntaris en línia es pot observar analitzant la secció de fòrum i les dades proporcionades es comparen i s'analitzen per saber com s'estableix el procés de traducció i com millora la qualitat des subtítols elaborats

pels traductors voluntaris gràcies a la col·laboració / cooperació en línia. Després de recollir dades sobre les característiques de la plataforma en línia, aquestes dades es comparen amb el model de l'Enfocament constructivista social en la formació dels traductors per conèixer les similituds pel que fa a les relacions entre els membres, el procés de subtitulació, la distribució de tasques, etc. . S'analitza en profunditat la relació entre les organitzacions de voluntariat en línia amb la formació de traductors.

### **PARAULES CLAU**

fansubs, formació de traductors, enfocament social constructivista, subtitulació / aprenentatge col·laboratiu / cooperatiu, comunitats de traductors en línia.

## Table of Contents

Acknowledgments.....	i
Abstract.....	ii
Resumen.....	iv
Resum.....	vi
Table of contents.....	viii
<b>Chapter 1. Introduction.....</b>	<b>1</b>
1.1. Motivation.....	1
1.2. Literature Review.....	6
1.3. Objectives.....	10
1.4. Methodology.....	12
1.5. Corpus.....	14
1.6. Structure.....	14
<b>Chapter 2. Social Constructivist Approach.....</b>	<b>16</b>
2.1. Definition of the Approach.....	17
2.2. Don Kiraly’s Social Constructivist Approach.....	22
2.2.1. Basic Principles of Don Kiraly’s Social Constructivist Approach.....	26
2.2.1.1. Communicative and Collaborative/ Co-operative Learning.....	26
2.2.1.2. Situating Learning: active involvement in authentic, experiential learning.....	30
2.2.1.3. Socio-cognitive Apprenticeship.....	34
2.3. Don Kiraly’s Social Constructivist Approach in Translators Training and its implication in the classroom.....	37
2.3.1. Project-Based Learning.....	41

<b>Chapter 3. Subtitling (Subtitle Translation).....</b>	<b>47</b>
3.1. What is Subtitling?.....	47
3.2. Types of Subtitling.....	50
3.3. Newly Emerged Subtitling Modalities.....	54
3.4. Subtitle Translation Training.....	57
3.5. Subtitling Guidelines.....	60
3.5.1. Subtitling Norms and Guidelines in the field of Audiovisual Translation.....	61
3.5.2. Online Subtitling Guidelines.....	66
3.5.3. Subtitling Guidelines of the Volunteer Subtitle Translator Websites.....	69
<b>Chapter 4. Volunteer Subtitling.....</b>	<b>79</b>
4.1. Origins and Development of Volunteer Subtitling.....	79
4.2. Studies on Volunteer Subtitling.....	82
<b>Chapter 5. Volunteer Subtitling Websites in Turkey.....</b>	<b>91</b>
5.1. turkcealtyazi.org .....	91
5.1.1. Forum Section.....	97
5.1.2. Profile of the users/ members.....	99
5.1.3. The workflow in the website.....	102
5.1.4. Subtitle translation and editing process.....	103
5.2. planetdp.org.....	110
5.2.1. Forum Section.....	115
5.2.2. Profile of the users/ members.....	122
5.2.3. The workflow in the website.....	124
5.2.4. Subtitle translation and editing process.....	125
<b>Chapter 6. The Overview of Sample Translated Products.....</b>	<b>137</b>

<b>Chapter 7. Methodology</b> .....	<b>155</b>
7.1. Sampling in the framework of good subtitling guidelines and Kiraly’s teaching model (Social Constructivist Approach).....	157
7.2. Sampling, and the explanation of the findings.....	169
<b>Chapter 8. Summary of the Findings</b> .....	<b>232</b>
8.1. Preliminary Remarks.....	232
8.2. Good Subtitling Guidelines.....	233
8.3. Kiraly’s Teaching Model (Social Constructivist Approach).....	236
<b>Chapter 9. Conclusions</b> .....	<b>238</b>
9.1. Recapitulation of purpose and findings.....	238
9.2. Research questions answered.....	239
9.3. Relationship with the previous research and complementary findings.....	244
9.4. Limitations of the research.....	246
9.5. Problems arising during research.....	248
9.6. Avenues for further research.....	250
9.7. Autobiographical reflection.....	251
<b>References</b> .....	<b>253</b>

## **Chapter 1. Introduction**

### **1.1. Motivation**

In his book, *A Social Constructivist Approach to Translator Education: Empowerment from Theory to Practice* (Kiraly, D. 2000), while detailing a social constructivist approach and why it is a suitable method for training translators, Kiraly postulates that:

‘The development of true expertise can only be developed on the basis of authentic situated action, the collaborative construction of knowledge, and personal experience (Kiraly, 2000).’

Kiraly emphasizes the fact that, in order to be able to learn and improve, practice should be linked to the real world and should include collaboration. By taking the notions of collaboration and development into consideration, I aimed to connect and compare two research areas: translator training and volunteer subtitling. The idea of this thesis actually stems from the integration of my previous studies, as my first degree is in the field of English language teaching and my master's studies lay in the field of Translation studies (AVT- Audiovisual Translation-Subtitle and Dubbing Translation). I have always had a special interest in films, and during the process of studying other languages, I have watched many foreign films online. With the rise of popularity and dissemination of television series, I became an avid viewer of series and thus familiar with volunteer subtitling websites and volunteer subtitle translators. I even joined the team at the TED website just to experience the process of volunteer subtitling. My purpose has been to combine all of my experiences as a student, viewer, and official translator for a TV channel in Turkey.

In the years of my bachelor's degree, I always had a certain curiosity towards my translation courses. As a matter of fact, the department in which I wanted to study was that of ‘Translation and Interpretation’. However, at that time (2001) when I took the university

entrance exam, there were only 3 universities in Turkey offering translation education. I had to take two different exams, one for social sciences and one for English proficiency and even though I only answered 3 out of 100 questions incorrectly on my English exam, I wasn't able to obtain a high enough score to be admitted to the Department of Translation and Interpreting. At my parents' insistence, choosing the English Language Teaching program seemed more sensible, since the profession of translator was not prestigious enough in order to obtain a decent career or make enough money in Turkey. Being a translator has always seemed like a secondary profession that you may do as a free-time activity or as a part-time job until you get a full-time position. Most students who graduated from translation departments have to receive another degree in pedagogy in order to be able to teach a foreign language at schools.

I was a very active student in my translation classes and I was willing to participate in the practice of translating in every way possible. Despite my endless efforts, according to my professor's standards, I was never good enough. She would assign us homework from a novel she had translated herself and ask us to translate certain pages. In the next class, every student would be called to read their translated text out loud and it would be compared with others and discussed. In the end, there would be a consensus on one correct answer chosen by the authoritative figure, she with the knowledge and the skill the instructor. This experience made me feel that, even though I so passionately wanted to be one, I didn't have the required skills to be a translator. It left an indelible mark in my memory and was yet another motivational factor for my thesis. I was eager to show that translation is an experiential skill and in time, with practice, and collaboration with peers as well as guidance received from more experienced peers rather than a one-way flow of information from a single authority, it can be improved.

After completing my bachelor's degree, in order to improve my English, I wanted to travel abroad to a country where English is spoken and live it in its own culture since the languages are intertwined with their culture, and for me, in my journey to becoming a translator,

the experience abroad would bring major benefits. Therefore, by using all the money that I had saved, I traveled to the USA in 2005 with an au-pair program (since I could not afford to pay for my initial goal which was a master's degree). However, I managed to attend certain certificate programs and at the end of my 2 years in the USA, I was very confident and competent in English from a cultural perspective as well. I had always watched daytime television and also series with the closed caption feature on TV. Thus, I was able to improve my language skills and expanded my vocabulary considerably.

On returning to Turkey, I observed that the underground film industry was a huge part of the media culture. The piracy market was producing films on CDs and after a while on DVDs too. One could find people selling the latest releases on street corners and also in some shops in underground passages. I could totally understand the reason behind this growing market since for most people, going to the cinema was considered a luxury activity. For instance, instead of going to the cinema, a family of 5, would prefer to buy one pirated film at a far more reasonable cost than a cinema ticket and enjoy the film at home. With low incomes and some small towns not even having a movie theater, people relied on the media piracy market. In this way, they could access blockbuster movies almost at the same time as the USA. This was another great advantage because the release date of movies in theatres would always be much later in Turkey.

In time, more legal controls regarding copyrights were enforced by the police, and most of those underground shops were closed. The ones that survived could not survive much longer in the face of rapidly growing technology and the internet. Websites on which viewers could easily upload the movies for free, as well as internet movie players where subtitle files could be added appeared, offering a faster and even a free way to reach movies online.

While I was teaching English in preparatory departments at universities, I also advised my students to upload English subtitles online in order to improve their English. I knew from my own experience that subtitles were very effective tools in language learning. The more we



talked about the methods of providing subtitles in both English and Turkish, the more we discovered ways to access the subtitles and I was eventually introduced to a website of volunteer translators. This was a platform where users, of their own volition, do the subtitle translation for films or TV series and with a chosen nickname, they share the subtitles with viewers by uploading them on the website. It was fascinating to see how widely it was used and how popular these translators were. After this experience, in order to be able to understand the structure of online volunteer translator organizations, I also became a user. The whole community and their way of working surprised me.

During my master's studies, I really wanted to have the chance to do research in Spain because I knew that Audiovisual Translation was an area broadly studied there and the multilingual feature of the country would make it possible for me to gain a new perspective so I decided to apply for a scholarship as an exchange student. Admiring the cultural side of translation and after reading articles by Anthony Pym in class, I sent him an email and thanks to the opportunity afforded by the Erasmus program I came to study as an exchange student in Tarragona, at the Department of Translation and Intercultural Studies at Universitat Rovira y Virgili.

At that time, with the help of my tutor, Professor Anthony Pym, I was introduced to Kiraly's Social Constructivist Model. After becoming familiar with his approach and watching <sup>1</sup>Kiraly's video conference, I came to appreciate his methods as I could think of many similarities with the world of online volunteer subtitle organizations. He explained the process of a subtitling project that was undertaken by a teacher and a group of students, neither with any experience in subtitling. The idea behind his approach is to be involved in the process of learning by getting experience in the real world since what is done in the classroom does not

---

<sup>1</sup> <https://www.youtube.com/watch?v=-kQsGskFsDM>

always serve the market. That is why he proposed that they work through this challenge collaboratively, with the teacher also playing a student's role. In the end, this real-life project inspired by Kiraly's approach, surprised them in many ways, in terms of the valuable experience gained thanks to the support of environment of mutual learning, collaboration and growing together.

Thus, since what I witnessing online in the volunteer community seemed very similar, another question that peaked my interest was to what extent the collaborative aspect of an online forum could be an example of the social constructivist approach to translator training. I believed that creating the opportunity to learn through experiencing and not having an authoritative figure may be considered as a model that increases the self-esteem for students who would like to continue their learning process while experiencing and learning in a collaborative environment with their peers. In my case, this was exactly what I was missing in my translation classes during my higher education.

Another rationale for this study is the fact that there is obvious growth among these volunteer subtitling websites. They encounter some legal issues in Turkey, however, they always reemerge (with a different name) or totally new ones appear. In an organizational sense, they must be doing some things right since there are many users who are actively involved. There have even been translators who have started working as professional subtitle translators after obtaining their initial experience on these websites. As Fuente states:

'The distributed nature of online volunteers enabled global organizations to mobilize talents from around the world. The past decade has witnessed an expansion of virtual collaborative efforts within the crowdsourced audiovisual translation communities (Fuente, 2015).'

In this sense, the impact of these organizations is hard to ignore. Therefore, I wanted to explore this promising area of study from a different perspective. For my corpus I have chosen two different websites ( [www.turkcealtyazi.org](http://www.turkcealtyazi.org) / <https://www.planetdp.org/> ). They are both Turkish volunteer translator websites that are widely preferred for downloading subtitles for various TV series and films. As mentioned above, as a viewer, I have also used some of these websites and became acquainted with some volunteer translators and their activities in these virtual online communities. Therefore I became even more passionate about analyzing these platforms in a more detailed way, attempting to map the similarities between the online volunteer translator community and the social constructivist approach in translator training.

## **1.2. Literature Review**

Today, technology provides easy access to everything. It could be said that volunteer translators are certainly efficient at using digital technology and that they are keenly aware of what technology offers today in the digital era: They use different programs and techniques for subtitling. There may be various reasons for this volunteer activity but whatever the reason, it is impossible to ignore the fact that volunteer subtitling is developing rapidly.

‘Volunteer subtitling communities have recently been a subject for researchers in the translation field. Subtitling conventions are not set in stone and only time will tell whether these fansub conventions are just a mere fleeting fashion or whether they will spread to other media and become the seed of a new type of subtitling for the digital era (Díaz and Muñoz, 2006).’

In more general terms, online collaborative translation has been studied under several terminologies, such as user-generated translation (O’Hagan 2009), social subtitling (Talavan 2016), non-professional subtitling (Orrego- Carmona and Lee 2017), fansubbing (Díaz-Cintas

and Sanchez 2006), and volunteer translation (Olohan 2014). In this study, *volunteer subtitling/translation* will be used in order to refer to translation that is carried out without receiving any monetary reward in an online subtitle translation platform which hosts broad communities of practice that consist of thousands of actively involved volunteer translators.

Followers of TV series and movies have begun subtitling voluntarily by using different programs for subtitling online and have started distributing them on the internet to reach people just like themselves in other cultures. Bogucki states that “the ubiquity of the Internet, however, has given rise to a new kind of AVT which I refer to here as ‘amateur subtitling’” (2009: 49). In this article, Bogucki focuses on the process of amateur subtitling. The rationale behind the decision to undertake the translation in the form of fansubs and amateur subtitling is largely the same: to make a contribution in an area of particular interest and to popularize it in other countries, making it accessible to a broader range of viewers/readers, who belong to different linguistic communities (Bogucki, 2009). Even though the legal and ethical issues have been subject to discussion; the proliferation of fansubbing is ubiquitous. At the same time, the number of online communities in volunteer subtitling continue to grow and thrive all around the world.

O’Hagan emphasizes the importance of fansubbing activity in the field of Translation Studies and translator training and states that “this is indeed an area worthy of further attention by scholars of Translation Studies, particularly those working in the field of translation pedagogy” (2008: 177). In this sense, the role of a volunteer translator organization in the field of translator training may be explored and studied to see the different aspects of volunteer subtitling activity.

The collaborative aspect of the social constructivist approach in translator training, has attracted attention. In her article, Varney focuses on translator training from a social constructivist perspective (Varney: 2009). She also points out several other approaches and compares them with the social constructivist approach followed during a case study in a translation classroom.

In addition to the elements that constitute an example of a social constructivist teaching-learning environment, the online volunteer translator organization is a platform where translators can exchange feedback. In O'Hagan and Ashworth's words, "web-based platforms allow productive peer feedback mechanisms with a well-designed structure" (2002: 115). They state that virtual communities provide peer interaction and peer feedback within a group of people via the internet. Thus, it makes communication among people possible and helps to create "virtual communities" which is in the scope of my study regarding the online volunteer translator community and their interaction.

The collaborative aspect of learning online has been popular in pedagogy and a number of researchers have worked on this subject (e.g. Dillenbourg 1995; Kitchen and McDougall 1999; Ragoonaden 2000). Online communities and easy access to the internet provide instant interaction and create a sense of collaboration and cooperation which in turn may be a source of effective learning.

The online volunteer translator community has several members actively involved in subtitling for the website and for Turkish viewers who need to find subtitles so they can watch their favorite TV series or films. Their organization and interaction can be explored in the frame of the social constructivist approach. The social constructivist approach to translator education training is based on collaboration in the teaching and learning environment. Collaboration is considered essential for learning and improving oneself in translator training. For Kiraly, "from

a social constructivist perspective, individuals have no choice but to create or construct meanings and knowledge through participation in interpersonal, intersubjective interaction” (2000: 4). Constructivism focuses not only on the interaction between teachers and students but among students as well. In Kiraly’s video lecture (2004) he presents a case study where he assigns the students with a subtitling task from German into English. Kiraly states that learning is not a one-way street and that the students should not be passive recipients. Instead, they should be thinking, doing, and learning from casual events in order to become prepared for the real world.

While stating the advantages and applications of collaborative translation, Alberto Fernandez Costales mentions that “The use of technology in the teaching/learning process can stimulate the students’ motivation since they can perceive the practical application this may have in real contexts; besides, it can also promote the acquisition of basic competences such as learning to use or handle new technologies.” (2012: 20)

Additionally, Dr. Susanne Hagemann puts forth the advantages of volunteer subtitling with respect to the improvement of translation students. However, instead of using the term volunteer translation, she uses (Non-) professional translation, and the reason behind this is the fact that the students are not getting paid for their completed translation work. She recommends project-based learning, giving an example of the Global Voices project organized in 2012 by the German department of Mainz University’s Faculty of Translation Studies, Linguistics, and Cultural Studies. She also believes that for students to be able to work in a collaborative environment, receiving feedback, exchanging ideas, and being in a less formal setting will provide effective learning (2015: 33).

In conclusion, students become actively involved in experiential learning by working collaboratively/co-operatively in an authentic way. This is the key principle of the Social Constructivist Approach which led to my study.

### **1.3.Objectives**

The starting point of this study is the assumption that volunteer organizations are examples of a social constructivist approach in training translators. This assumption is based on the idea that there is a community of volunteer translators who are actively involved in the translation process and that some of them have even started to work as professionals for popular TV channels in Turkey. After observing this fact and seeing the similarities in both platforms, my intention to analyze the volunteer subtitle translator website and social constructivist approach came naturally.

#### **Main Objectives**

The basis of my research study is, primarily to test whether some of the key principles of the Social Constructivist Approach to teaching can be found in the forum of online volunteer subtitle organizations. Ultimately, the idea of working collaboratively on a real-life project in the Social Constructivist Approach tries to transform the students into active participants by enabling them to experience and learn in a collaborative environment with their peers through mutual support and the construction of required knowledge. The learners handle unexpected problems by getting help from their peers and trying to solve the issue together.

A similar approach is also observed in the forum section of the online volunteer subtitle translator organizations. At times, they do subtitle translations collaboratively and they also get help from other translators through the forum section. There is no actual teacher or anyone who takes on the role of an authoritative figure.

In the forum platform, there are guidelines to good subtitling practice presented and the volunteer translators can consult these guidelines whenever they need assistance on linguistic or technical issues in subtitling; or they mention the problems that they encounter by opening a new post in the related section of the forum and they receive a response from more experienced translators/ peers on the same website. They are a part of a community and they work together to deal with challenges that they encounter.

### **Specific Objectives**

Specific aims will include a more detailed analysis of both platforms with concrete samples extracted from the forum section. This analysis process will be guided by the following questions:

-In the framework of the Social Constructivist Approach and its implications in translator training, does the atmosphere in these online communities have a similar impact on the improvement of the volunteer translators' translational skills and also the actual translation process by creating a supportive atmosphere?

-From the view of both the Social Constructivist Approach and the good subtitling guidelines available on the websites how does actual learning occur among the learners/ volunteer translators?

- Do online volunteer translators communities play a highly beneficial role as to the continuity of effort, dedication, motivation, improvement, interaction, and collaboration among volunteer translators as well as the structure and workflow in their organization, in the field of translator training, specifically in the field of subtitle translation training?

- From the viewpoint of collaboration, peer-support, and continuation, what is the importance of the forum platform in an online community?



-Among the tenets of the Social Constructivist Approach, which one of the key principles is more important when compared to others?

The specific objectives will be guided by the following hypotheses:

- With reference to the Social Constructivist Approach to Translator Training, the concept of collaboration, by creating a supportive atmosphere, has an impact on translators' improvement, learning, and also the actual translation process.

- As a result of the support coming from their peers, translators will be positively influenced in their choices and their translational skills will improve.

- Problems in the translation process are more likely to be resolved in a more autonomous way through the use of guidelines provided and support on forum sections.

- By not having an authoritative figure, individual translators will adopt a positive psychological attitude towards the translation process.

#### **1.4. Methodology**

- **Analysis of two platforms focusing on the key features**

*(The Social Constructivist approach and Online Volunteer Subtitle Organizations' forum section)*

I will define the main principles of the Social Constructivist model in translator training and analyze its applications in classroom settings in order to be able to identify its practice in a real setting. The volunteer subtitling organizations will also be analyzed and described through their forum section and data gathered from the samples. The similarities between each platform will allow cross-referencing from the viewpoint of subtitling work processes and collaboration among translators by basing the data analysis on both the Social Constructivist Approach

(Kiraly's teaching model) and the items from the good subtitling guidelines on the online platforms.

- **Extraction of data**

Empirical data will be collected through meticulous observation of the forum section where by the principles of the approach and the good subtitling guidelines will both be considered. In order to classify the samples logically, each item and each section of the forum platform will be explored in more detail. The organizations will be looked at in terms of various aspects such as the workflow, the organizational groups, their tasks, and the content of the forum. Thus, person-to-person relationships in the online volunteer community will be observed by analyzing the forum section.

The information gathered will also focus on who is responsible for what, how they operate, how well they are organized, who is in what position and, so on.

- **Classification of results**

The data provided from all the samples and available information on the website will be compared and analyzed to reach an idea about the translation process in terms of collaboration/cooperation, interaction, peer-support mechanism, and learning in an autonomous way in the online volunteer organization. After collecting data regarding the features of the online platform, this data will be compared with the model of the Social Constructivist Approach introduced into translator training by Kiraly and also against the items of good subtitling guidelines on the websites. The grouping of the data will be formed in order to establish the similarities regarding the relations among the members, the process of subtitling, the distribution of tasks, and, so forth.

All in all, the main hypothesis being proposed is based on the expectation that it will be possible to map in what ways the online volunteer organization seems similar to a social constructivist model in translator education and how applicable it is in an education setting.

## **1.5. Corpus**

My corpus for this study consists of the data collected from the forum section of the two different online volunteer subtitle websites, along with the notions of the good subtitling guidelines available therein, and also the principles of a Social Constructivist Approach to Translator training.

The selection of the websites can be justified as follows:

-They are both preferred Turkish volunteer subtitle translator websites with a forum section carrying the key features of the Social Constructivist Approach in translator training. I have especially focused on the forum sections in order to observe the interaction and collaboration among volunteer translators in addition to the structure of these websites.

-Since these websites are visited equally and frequently and the volunteer translators take part in both websites very actively, the ever-changing content made it possible to gather an adequate amount of data in the sampling process in order to compare these platforms with the model of a Social Constructivist Approach regarding the implications of the approach.

## **1.6. Structure**

The first chapter, (the introduction part) introduces the motivation for my study and continues with the literature review section that has a focal point on the previous research done in the field of Audiovisual Translation. Afterward, in the next part of the first chapter, the methodological framework is set out with the objectives, research questions, and hypotheses. Chapter 2

introduces the theoretical framework, the Social Constructivist Approach, starting with its definition. The basic idea behind social constructivism is that learning occurs in a collaborative process and that knowledge is constructed through individuals' interaction with their culture and society (Vygotsky, 1978). The concept of social constructivism puts major value on interaction and collaboration, something which shapes the main features of the online volunteer communities. I see that these characteristics have contributed to translator training since its introduction to the field by Kiraly. My research builds its foundation in two areas: volunteer subtitling and the social constructivist approach. The basic principles of Don Kiraly's social constructivist approach and its implications in the classroom setting are presented in Chapter 2. The field of *Subtitling* is explained: its definition, its different modalities, subtitle training, and subtitling guidelines (in the AVT area, online guidelines and the guidelines of the volunteer subtitling websites) in Chapter 3. Upon handling the subtitling topic, in Chapter 4 *Volunteer Subtitling* is mentioned starting from its origins and development, including studies done in the same field. A review of related work focuses on the collaborative aspect of the practice. In the same vein, in Chapter 5, the selected volunteer subtitling websites in Turkey are presented, consisting of detailed data analysis of their forum section, the user/ member profile, the workflow, and the subtitling process in both websites. Chapter 6 focuses on samples of some translated work in the frame of error analysis. My research method is put into practice with the concrete sampling extracted from the forum sections in Chapter 7. After that, a summary of the findings is presented in Chapter 8. Subsequently, Chapter 9 as the final section summarizes the results of the quantitative analysis. This chapter also contains the recapitulation of purpose and findings, the study's limitations, the problems that arose during research, implications of the findings, and offers future avenues that may help shed light on the audiovisual translation area from a different aspect and bring a novelty especially in translator training.

## **Chapter 2. Social Constructivist Approach**

*'There is no end to education. It is not that you read a book, pass an examination, and finish with education. The whole of life, from the moment you are born to the moment you die, is a process of learning.'*

*Jiddu Krishnamurti*

As the starting quote from the Indian philosopher Krishnamurti states, learning is a life-long process and in this process, being a learner is one of our most significant roles. Among the myriad of teaching approaches, the efficacy of teaching has always been one of the most researched areas in the field of education. Whether it is a traditional or revolutionary approach, in one's educational growth, not only the teacher but also the individual play a tremendous part in learning and has great responsibility. In the process of teaching-learning, the ways in which various approaches tend to differ seems mostly related to the roles and responsibilities that are given to the learner and the teacher.

This chapter presents the social constructivist approach in two major parts. Initially, the first part will give the definition of the approach starting from the birth of the concept of constructivism. Then it will concentrate on Don Kiraly's interpretation of the social constructivist approach. Finally, it will glance at how Kiraly implemented this approach in the field of translator-training.

### **2.1. Definition of the Approach**

The constructivist approach claims that knowledge is constructed by an individual from within, rather than being transmitted to a learner from an external source. In this sense, the learner is the one who constructs the meaning and the teacher only serves as the guide by creating the necessary environment and the conditions for the learner to build up his/her own knowledge.

In the history of constructivism, within the emphasis on self-construction of knowledge through experiences, the concept of constructivism was initially formulated by a philosopher, Jean Piaget (1896-1980). According to Piaget's view, knowledge was not to be construed as preexisting in reality but that it only came about by virtue of the individual's formulations in response to specific observations and experiences (Peterson, 2012). While Piaget claims that personal experiences are inextricably embedded in one's learning process, one still has the necessity of being social and interacting with others. In terms of an individual's development and learning, Vygotsky (1896-1934) submitted another perspective on Piaget's view of social constructivism. His theory of social development is also one of the quintessential components of the social constructivist approach in learning. Vygotsky believed that learners improve and learn by doing and communicating. In this way, they re-construct knowledge by blending individual learning with social learning. According to Vygotsky, shift in the development of a child's thinking occurs not from the individual to some state of socialization but from the social to the individual (1987: 34). Vygotsky's social-focused approach was also similar to Dewey's active learning theory. Dewey (1938) also believed that learning occurs through the construction of meaning and in this process, while building upon existing knowledge, the learner stays actively involved by engaging in the real world and experiencing. Dewey's idea was to offer a new progressive education rather than the traditional one.

In Dewey's words:

‘I take it that the fundamental unity of the newer philosophy is found in the idea that there is an intimate and necessary relation between the processes of actual experience and education (Dewey, 1938: 20).’

The Social Constructivist Approach has been brought in the fields of education, psychology, and philosophy by many other scholars such as Bruner (1966), Perkins (1991), Duffy & Jonassen, (1991), von Glasersfeld (1996), and Driscoll (2000) among others. According to such a perspective, learning is a process of constructing meaning by being socially and actively involved in the real world which includes its hardship and problems. School education should also create a similar, realistic atmosphere to be able to provide an efficient teaching-learning process since the activity of learning occurs not only in the classroom environment. Learners carry the knowledge they acquire at school outside of school as well and continue their process of learning in the outside world. ‘Problems and experiences in real life are complex and relevant; one cannot escape multiple attractors while trying to solve these problems. For this, school education must reflect the complexity of life (Can, 2009: 63)’.

Social constructivists agree upon the fact that learners construct their own meaning. While having individuality in its essence, as mentioned above, another fundamental tenet of the social constructivist approach is learning being experience-based. Learners construct meaning to make use of it in their experiences.

‘A further reason why learners should construct knowledge is to utilize their rich experience. The knowledge developed by academics is usually too abstract, as it stands, to be useful in everyday situations (Beck and Kosnik, 2006: 11).

Considering the role of one’s own experiences in the learning process, it can be said that for the learner, in order to cognize newly introduced information, it is essential to make sense and also make use of it by connecting it to previous experiences, and the learner should be able to practically apply it to their real-life to complete the learning process.

In all its components, for social constructivists, the core determiner of the learning process is the social context. Based on Vygotsky's thoughts, briefly, Yang and Wilson, conclude that:

'Learning is both interactive in the sense that learners must interact with sources of ideas/knowledge in social settings, as well as in the sense that they must take an active part in reconstructing ideas/knowledge within their own minds. (Yang and Wilson, 2006: 365).'

Another essential concept in the social constructivist approach is *scaffolding*. In its literal meaning, scaffolding is the mechanism that holds up the building while it is being constructed and provide a strong foundation for it. The way this idea manifests in the framework of the social constructivist approach is as the support system provided by parents, teachers, peers, sources, and all other helpers who encourage the development of the learner.

The concept of scaffolding is based on Vygotsky's *Zone of Proximal Development (ZPD)* theory as a part of social constructivism and it refers to the developmental aspect of the learning process. Vygotsky defined the zone of proximal development as 'the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers" (1978: 86).

In Vygotsky's view, along with improving oneself independently in his/her own capacity, the learner is able to develop the potential s/he has by receiving support from more knowledgeable peers and teachers. Derived from ZPD theory, Wood, Bruner, and Ross (1976) introduced another theory of scaffolding. Bruner was inspired by the interaction between a mother and a child in his/her early years: What the mother does is only supporting the child to create the intended outcome and scaffolding the young child's actions. Likewise, the intervention coming from a tutor embodies a scaffolding process that assists the learner (child



or novice) in the case of problem-solving, task, or goal achievement which is beyond the capacity of the learner. (Wood, Bruner, Ross, 1976: 89-100)

As opposed to traditional methods, constructivism is a progressive way of teaching-learning; putting the learner as an active participant in the learning process while giving the teacher the role of providing guidance.

‘Constructivism, by recreating the learning and teaching theories of the past and present, has later been transformed into a role in which the intensive power of the teacher has been lifted, illuminating the learner as a significant part of the learning process (Ültanır, 2012: 199).’

As an active learner, the individual undertakes the responsibility for his/her own learning. Thus, an essential implication for teaching is that the teachers’ task does not only include transmission of knowledge from the well informed to the uninformed, nor does the teacher merely act as ‘the sage on the stage’ but rather to act as ‘guides on the side’ creating the suitable atmosphere for the learners to examine their own learning. (Hoover, 1996)

Learner-centered education encourages the learner to be actively involved in the learning process. On the contrary direct, traditional methods have the teacher as an authoritative figure who makes the decisions and leads the classroom.

‘...‘social constructivism’ emphasizes ‘collective-Learning’ where the role of teachers, parents, peers, and other community members in helping learners becomes prominent. (Nawaz and Kundi, 2010: 32)

Along with being a self-governed approach, social constructivism also portrays the learner as a social being who learns actively in a social context by interacting and collaborating

with others. Therefore, another distinctive feature of social constructivism is the emphasis on the social and the collaborative aspect of learning.

Palincsar, summarizing the view of the social constructivist approach, postulates that from a social constructivist perspective, within the teaching and learning environment, it is impossible to separate the individual from social influences. (1998: 354) As a social being in any social context, one interacts with the other, and through this interaction and collaboration learning occurs.

In Powell and Karina's words, social constructivism is a very beneficial and efficient way of teaching and all the learners can make use of its benefits because it integrates collaboration and social interaction. (2009: 243)

In short, social constructivist ideas and principles are among those most frequently used as a basis for research in education and psychology. The constructivist aspect of contemporary approaches based on social constructivism emerges from Piaget's constructivist theory (1936), concentrating more on individually constructing meaning and connecting it to one's personal experiences.

The aspect of sociality stems from Vygotsky's view (1978) of stressing social interaction as it concerns learning. From there notions such as society, being a community, and working collaboratively appear. Finally, the social constructivist approach appears as a revolutionary method when compared with traditional approaches where linear (direct transfer of knowledge from teacher to learner) teaching no longer exist and the learner-centric classrooms, autonomous learning, collaborative work, and so on arise as more effective techniques in the field of education.

In this study, I specifically focus on the motivational, experiential, and supportive facets of the social constructivist approach. The reason is the idea that as a progressive method, in the

age of technology and globalization, the social constructivist method carries a striking resemblance to the way in which volunteer subtitling communities/ organizations set their work environment while consistently growing and thriving globally.

## **2.2. Don Kiraly's Social Constructivist Approach**

The increasing development of technology has brought translation education and the translation process itself to a whole new dimension. From a technological point of view, with the availability of countless online resources and rapid online communication, the translation process has become much shorter and the translator's position has changed from being a hermit to a more interactive component in the process. Considering all these revolutionary changes, it is also necessary to take another look at the pedagogical side of translation. By emphasizing this need in the field of translator education, Don Kiraly says that "with the changes in the translation profession in mind, it is time to reconsider the viability of conventional approaches for educating translators, which date back almost half a century, when the translation profession was something altogether different from what it is today." (2000: 14)

Many researchers in the field of education drew attention to the need for a revolutionary change regarding the methodology of teaching. Kiraly also accentuates the very same necessity in translator education and he strongly emphasizes the importance of collaboration and interaction in the field by introducing the Social Constructivist Approach to translator education.

In order to get more familiarized with Kiraly's view on the social constructivist approach, his video interview<sup>2</sup> (2012) with Anthony Pym can be indicated as a reference. (date of viewing: 03.12.2019) In the year 2000, after Kiraly's second book '*A Social Constructivist*

---

<sup>2</sup> <https://www.youtube.com/watch?v=UzYoeffHEopA>

*Approach to Translator Education: Empowerment from Theory to Practice* (Kiraly, 2000) is published, scholar Anthony Pym interviews Kiraly in Tarragona, Spain regarding his new book and its connections to the field of Translation Studies and especially in translator training. In this very informative video, Kiraly explains his approach to translator education and also refers to a project he undertook with his students at the University of Mainz. (to be explained in detail).

As a response to the first question of what he means by a Social Constructivist Approach, Kiraly refers to it (0'29") by mentioning that he had gotten the term social constructivist from approaches to epistemology. Instead of seeing it as solely one specific approach, he says that it emerges from philosophy and also that the constructivist idea claims the human mind constructs its own comprehension of the world, rather than mirroring the world as it is. He also sees this approach as an alternative epistemology in the education field since, in many countries, throughout one's education life, standard epistemology assuming the individual mind to reflect reality as it is, exists as the dominant idea. When this idea is implemented as an approach what appears is defined as a conduit approach, where the teacher as a master transfers the knowledge to the student directly. However, adherents to the social constructivist approach assumes that the individual constructs his/her understanding of the world and acquires knowledge through interactions as a social person.

In his explanation for the meaning of the social constructivist approach, the name of which is included in the title of his second book, Kiraly talks about the very distinctive feature of social constructivism, which is that it requires social interaction for learning to occur. Pym then asks about the relationship between the social constructivist approach and translation. (02'16") Kiraly bases his response on his experience as a teacher in translation area and says that it has a pronounced relationship with translation because the social constructivist approach reflects his own method used in translator training for over 15 years. Kiraly continues by mentioning that the reason he got influenced by the social constructivist approach is the fact

that he became bored with the conduit approach that had been used for ages by his predecessors. He directs attention to the experience of a translator student who just sits and listens to the teacher lecturing about translation, never giving the student the opportunity to actually do translation. Learning translation requires practice. As a matter of fact, Kiraly says that he has never taken any translation classes and he has acquired the knowledge of how to translate by translating, making errors and learning from those errors, and then repeating the process. Having experienced all this personally, he thought it would make a great deal of sense to bring this into the training system. All in all, the social constructivist approach gave him the justification for implementing this approach, and he also explains how this approach works for an individual to learn both in the real world and also in the classroom.

Subsequently, Pym asks what Kiraly actually does in the classroom. (03'38") Explaining his style of teaching, Kiraly says that he urges students to find their own texts to translate in the real world as a real job instead of him choosing the text himself as a teacher. For example, in the case of a translation job assigned to him or one of the students, the 'real job' is shared among the students by dividing them into small groups. Each group handles a different aspect of the job taking on varying roles, such as terminology management, background research, and so on. In other words, whatever is required to complete the job at hand is divided up. Kiraly then describes the process: in a group, all students start working on their part in their own group, and in the meantime, they share ideas regarding the work. The students do not have to come and be present in the classroom. Each student has the freedom to do his/her part at home instead of coming to the classroom and having the teacher manage them like in a traditional classroom; rather the students share the responsibility on their own and distribute it to others in their group. They all criticize each other's work, and they learn from one another so that a mutual construction process occurs. The teacher observes each group and supports the work of the individual group and if requested by the students, adds his expertise.

As Kiraly points out here, the teacher intervenes with the work when it is needed or requested by the students and for the teacher, the role as the authority is replaced by the role of a guide.

By focusing on his definition of the social constructivist approach, in this video interview Kiraly explains his aim by saying that, his desire is for learners and also for teachers is to see themselves as *lifelong learners*. Kiraly says that his journey started from a cognitive science approach (*Pathway to Translation*), transformed over time and it has become a social constructivist approach which reflects his current beliefs.

His personal experiences as a learner in his youth caused him to realize that learners need to experience, to do, and to live in the real world in order to acquire that knowledge. Like in traditional classes, learners should not be pushed to sit in a classroom and just listen to the teacher.

When it comes to his professional experience as a teacher, having lived and taught language in various European countries, Kiraly says that his approach and ideas in the field of education have not always been supported by institutions. Kiraly currently teaches in Germany and also in this video he mentions that he does a great deal of translation besides teaching. Kiraly believes that in order to share his personal experiences from real life in the classroom, he should stay in practice himself. In his approach with social constructivism, he believes that he has to experience translation himself so that he can transfer that knowledge to the learners as opposed to the traditional way of teaching.

In conclusion, in line with Kiraly's own words explaining his approach, there is a significant resemblance that can be observed with what is happening on the two volunteer subtitle translator websites to be analyzed here and these similarities will be discussed in Chapter 7.

The points mentioned above - collaboration, personally experiencing while learning, having support, feedback from peers, sharing the work which needs to be done, self-autonomy, and the opportunity of working from home - are the most distinctive features of Kiraly's social constructivist approach. In the next chapter, taking his book as the source material, the key principles of the approach will be addressed in detail.

### **2.2.1. Basic Principles of Don Kiraly's Social Constructivist Approach**

Kiraly believes that the teaching/learning environment in translator education needs to evolve by combining the professional dimension of the practice with classroom-based knowledge. Basing his perspective on his own teaching experiences and also by including components like real-life experiences, being socially involved in various communities, and also considering the constructivist perspective of building knowledge individually, Kiraly outlines the key principles of the Social Constructivist Approach as follows:

#### **2.2.1.1. Communicative and Collaborative/ Co-operative Learning**

*'Unity is strength... when there is teamwork  
and collaboration, wonderful things can be achieved.'*

*Mattia Stepanek*

Setting aside the component of individually constructing meaning in constructivism, among the principles of the Social Constructivist Approach there is also a great value of collaborative work in the process of internalization of knowledge. Cooperative learning has been introduced in the area of education by Johnson, 1970; Johnson & Johnson, 1989, 1999 with the support of their meta-analysis in variable educational settings. Subsequently, there has been a great deal of research on the effectiveness of cooperative/ collaborative learning from different perspectives. Looking at the developmental perspective, the assignment of cooperative

tasks for learners promotes larger achievement due to the chance of discussing and sharing the viewpoints of one another in a group of learners (Slavin, 1996). Such a perspective demonstrates that in this process of collaborative/ co-operative work, there is development of an individual along with the development of a group. Kiraly (2000: 39), names this principle '*Appropriation*' and he describes it as a mutual developmental process that includes dialogues and interaction between an individual and his social, cultural, and physical environment. He also adds that for the appropriation to take place, it needs to occur in its sense-giving situation as learning is a function and it is an interactive process rather than solely a transfer of knowledge.

There are several benefits of working collaboratively in an educational setting. While learners become active, social, and interact with one another, they greatly improve their learning process. Each learner contributes to the group yet has the responsibility of self-learning and development. In this way, the positive effect of group work, from a motivational point, could be seen in the cooperative work of the learners. In Gokhale's words:

'The term "collaborative learning" refers to an instruction method in which students at various performance levels work together in small groups toward a common goal. The students are responsible for one another's learning as well as their own. Thus, the success of one student helps other students to be successful (Gokhale, 1995:22).'

Another vital component in a collaborative/ co-operative learning environment is the motivation of the group that derives from the presence of a common goal. Although each participant collaborates with an individualized way of making sense, all gather around the joint responsibility to accomplish a given task. In an atmosphere where the learning occurs collaboratively in a group, learners work together towards a common goal and while increasing



their learning, the learners also increase each other's learning. They all work for the accomplishment of the whole group (Laal *et al.* 2013: 288).

By actively involving the learner in the process, this act of working together in a group and having a sense of belonging supports the feeling of ownership formed around a common goal by providing the opportunity for the learner to be actively involved in the process. Through this way of learning, from the positive impact of collaborative work, the learner shows significant improvement. As a sample of a collaborative/ co-operative working group, in his Student Team Learning method, Slavin (2010: 161), itemizes these positive points in three concepts: team rewards, individual accountability, and equal opportunities for success. With these three essentials, students work and learn by taking individual learning to a level of team learning by interacting, helping one another and demonstrating an effort to do their best in order to reach an achievement as a team. Considering the fact that translation itself is a practical and productive affair, it can be achieved more easily once it is undertaken collaboratively.

In the social constructivist approach, communication is a part of an evolution in education. The teacher is shifted from being the authoritative figure to a guide who creates for the learners the opportunity of sharing and growing in a social environment with their peers. In the Social Constructivist Approach to Translator Education, as mentioned in Chapter 2, Kiraly (2000: 45) refers to this as '*Scaffolding*'. Contrary to a traditional classroom setting, in the collaborative education setting, the shift of the teacher's role to helping learners find their own meaning allows the learners to become autonomous by getting only a sufficient level of help from the tutor/ teacher or from their peers. In this way, working in groups, sharing tasks, and engaging in interaction are greatly encouraged. Transferring knowledge from the teacher to the learner by leaving the latter in a passive position is not a feasible method if effective learning is desired.

Naturally, humankind needs to communicate with one another. Learning in a collaborative environment requires the individual to communicate. This being so, even if the world is perceived individually, the interchange between multiple parties cannot be ignored out in the real-world or in the classroom. Thus, the educational setting should be built on this idea, and communication in the classroom setting should be provided by teachers in order to create a mutually beneficial and efficient learning atmosphere.

The importance of communication in the field of education has started to be pointed out in many different contexts. Active learning experiences involving communicating and also collaborating with peers in and out of the classroom have been studied in various research studies with a diversity of methods and tools. Mostly, it has been recognized that with advancing technology there needs to be a change from traditional methods for both learners and teachers.

‘Current views of learning and instruction challenge the wisdom of this pedagogic practice by stressing the need for the learner to play an active role in constructing knowledge. The emerging technology of classroom communication systems offers a promising tool for helping instructors create more interactive, student-centered classrooms... (Dufresne, Robert J. *et al.*, 1996: 3)’

In translator education, upon the realization of its benefits in both translation education and the practice itself, communication has also started to take on a more significant role. Along with language skills, the learner should also have adequate communication skills. As Natalia Olshanskaya points out, a communicative translation methodology creates the opportunity for a translation student to analyze the meaning of the source text based on the individual competence from a linguistic knowledge, yet this competence must also depend on the communicative and cultural competence (2003: 173). Therefore, for the learner to be able to

use communication skills and create a product, opportunities for communication should be provided by an educational setting.

Kiraly with his view and approach to translator training through social constructivism strongly calls attention to the idea that knowledge is constructed through social interaction. With the shift to a collaborative and communicative approach in translation, Kiraly puts the focus more on the learners, and he spotlights the requirement for a transformation from the domination of teachers, to learning as a collaborative, acculturative, and quintessentially social activity, and the duty of the teacher and the institution is to assist the learner to undertake the responsibility of learning, both individually and collectively. (2000: 18).

#### **2.2.1.2. Situating Learning: active involvement in authentic, experiential learning**

*‘The only source of knowledge is the experience.’*

*Albert Einstein*

One other foundation of the constructivist approach is the concept of learning through authentic activities which give the learners the chance of experiencing and internalizing their own learning process. In Kiraly’s words, situating learning creates a learning process by not excluding the event to be studied from its authentic situational environment. (2000: 43)

The most fundamental concept of situated learning is providing a context to the learners in order to help them find meaning, and personalize their own learning experience.

‘The model of situated cognition is based upon the notion that knowledge is contextually situated and is fundamentally influenced by the activity, context, and culture in which it is used (Brown, *et al.* 1989).’

McLellan outlines the key components of the situated learning model in eight different items as follows; stories, reflection, cognitive apprenticeship, collaboration, coaching, multiple practices, articulation of learning skills, and technology (McLellan, 1996: 7). Once again, in situated learning, collaboration takes place and instead of letting the teacher have full authority, the concept of coaching appears as a support and guide to the process of learning.

Kiraly concludes that through the traditional way of presenting knowledge to students, the actual acquisition of knowledge cannot be guaranteed. In the active, continuous, and dynamic teaching and learning process, learning cannot be reduced to merely instruction - the learner learns by constructing meaning (2000:43). To be able to make a sense of the knowledge given, the learner should be exposed to experiences.

‘Learning builds on and flows from experience: no matter what external prompts to learning there might be - teachers, materials, interesting opportunities - learning can only occur if the experience of the learner is engaged, at least at some level (Boud *et al.* 1993:8).’

From the perspective of translation and acquiring the skills required in the translation process, situated/experiential learning also provides benefits through collaborative work, active involvement of the learner, the support from more experienced translators, and taking over the responsibility of real translation tasks.

Supporting this idea, Kiraly claims that the acquisition of professional translation skills is best achieved through collaborative work on professional tasks under the guidance of a professional, and the complexity of the situation should be provided by adjusting the level of

authenticity according to the learner's level and the learning should be within its natural context in an active process (2000: 43).

As can be seen, another important component of the Social Constructivist view is to somehow situate learning in an authentic atmosphere by integrating it into real-life experiences. Kiraly strongly suggests a classroom environment or outside the classroom tasks which are feasible in order to integrate praxis with knowledge by providing the learners with real-world challenges since he believes that real-life is complex, and this complexity must be reflected in the learning process to be able to get the best results possible. From the constructivist perspective, human activity skills, knowledge, and instructional content must not be taken apart from their authentic and complex nature (Kiraly, 2000: 43). In the end, education somehow should become compatible with real-life experiences.

Kiraly claims a significant role for experience in the learning activity not just for learners but also for teachers. Returning to his idea of teachers as lifelong learners, what he stands for is the fact that, to be able to pass on the knowledge they have, teachers should also simultaneously experience that knowledge themselves in practice. Kiraly says:

‘If translation teachers are themselves practicing translators and if they encourage the exchange of perspectives between students, colleagues and working professionals that can be brought into the educational setting, the profession as a whole can be expected to benefit and evolve as a result (Kiraly 2000: 35).’

Implementing the social constructivist approach in translator training promotes both student-centered learning and experiential learning. This type of learning process entails the concept of self-autonomy of a learner by allowing him/her to be in charge of his/her own learning.

Enhancing student-centric teaching and positioning the teacher as guide creates more space for collaborative work in groups, peer assessment, exchange of information among learners, interaction, active involvement in making decisions, and the ability to carry out the learning experience outside the classroom.

In lieu of traditional translation teaching where the teacher assigns a translation task to the learners and, sentence by sentence, the critique is done in the classroom, Kiraly calls for a change in the conduct of classroom activities as an *exercise for pieces of work*. By doing so, he believes that a tremendous change will occur in students' relationships with their teachers, their peers, and the professional community. (Kiraly, 2005:121)

In line with *situated learning* which says the learner should actively participate in the learning experience, productively apply that knowledge into practice and create meaning of the acquired knowledge in an authentic context, the existence of a community emerges. By its own tenets, this type of instruction requires interaction and collaboration in an authentic community where the members of the community work together with different roles and experiences. Clancey concludes:

'One cannot count the communities of practice in the world. Rather, one starts by assuming that a person being studied is part of one or more communities of practice and uses this framework as a way of explaining what the person knows and why he or she behaves in a certain way. To summarize: ● Knowledge is the ability to participate in a community of practice. ● Learning is becoming a member of a community of practice. ● Tools facilitate interaction in a community of practice (1995: 7-8).'

Stein (1998) complements the points mentioned above and articulates the foundations of situated learning in the classroom setting as the combination of content, context, community, and participation. Learning appears as the social process that requires learners to interact in a

setting that is similar to their practice environment. Such an approach quits the stagnated traditional, one-way transmission methods - direct transfer of the knowledge from teachers to learners in a strictly structured way - and presents challenges, transformation, and diversity among learners since their autonomy is reinforced. Therefore, learners discover and improve their problem-solving skills as a part of a community the same as in real life.

### **2.2.1.3. Socio-cognitive Apprenticeship**

*"It is the long history of humankind (and animal kind, too) that those who learned to collaborate and improvise most effectively have prevailed."*

***Charles Darwin***

Another fundamental tenet against the backdrop of the social constructivist approach as proposed by Kiraly in translator education is socio-cognitive apprenticeship. Bringing a revolutionary change in translator training, in this aspect of the approach, Kiraly again draws on the importance of transformation into learner-centredness, learner autonomy, collaboration among the learners, and the teacher's role as guide in order to prevent the holdover from the earliest methodological ways in translation pedagogy.

‘A cognitive apprenticeship is much like a trade apprenticeship, with learning that occurs as experts and novices interact socially while focused on completing a task; the focus, as implied in the name, is on developing cognitive skills through participating in authentic learning experiences (Collins et al.,1989: 456).’

Cognitive apprenticeship is another very essential feature to be reckoned with social constructivism. Learners glean from real-life experiences and in this process cognitive apprenticeship serves as another medium towards self-autonomy. In other words, the cognitive

apprenticeship can be seen as another pedagogical tool that helps learners to acquire certain skills that deal with the cognitive processes of analysis, interpretation, and decision-making.

In a formal schooling setting, instructional resources and tools generally fail to provide authentic experiences for learners. In particular, inadequate focus is given to the processes that experts engage in to utilize or gain knowledge when following through with complex or realistic tasks. Rather, the formal classroom prioritizes processes that concentrate on handling "textbook" problems in an isolated manner instead of placing emphasis on problem-solving activities that expect the learners to actively engage in the activity by implementing subskills and conceptual knowledge. (Collins, Brown and Newman, 1987:7)

As summarized by Ghefaili (2003:9-10), cognitive apprenticeship:

- is placed in the context of the social constructivist approach;
- is an instance of Vygotsky's "zones of proximal development" where the assignments given to the learners are accomplished with support coming from their peers and instructors (in cases of not being able to reach the solution independently);
- also exemplifies situated cognition theory;
- is influenced by the traditional apprenticeship and adds the social context where the learners find the chance to observe and acquire expert practices;
- makes use of activities in which learners are provided with authentic practices by being involved in social interaction and in the meantime improve their cognitive skills as active learners.

Drawing on the foundations of the social constructivist approach, a cognitive apprenticeship provides strong support for the benefits of learner-centered teaching with a focus on authentic experiences. Moreover, a cognitive apprenticeship offers six teaching methods in



order to create a more viable educational approach. The way Collins articulated these methods places them in three different categories:

Firstly, *modeling, coaching, and scaffolding* aim to assist the learners to obtain certain merged skills by observing and getting guided practice from experts. Following on, the two methods of *articulation and reflection* have the objective of helping the learners to direct their observations of the expert's problem-solving and to consciously develop their own problem-solving schemes. The last method, *exploration*, has the target of motivating learners to transform into autonomous learners both in terms of their problem-solving skills and detecting problems to be resolved. (Collins et al., 1991: 13)

All in all, the concept of cognitive apprenticeship inspires Kiraly in terms of his philosophy and supports the dissemination of a revolutionary, social-constructivism inspired educational approach. Kiraly emphasizes the features of learner-autonomy, cognitive apprenticeship, and the vital importance of authentic and collaborative work in the classroom environment.

### **2.3. Don Kiraly's Social Constructivist Approach in Translator Training and Its Implication in the Classroom**

*“Translation is the art of failure.”*

*Umberto Eco*

As the quote above suggests, learning how to translate also requires, to some degree, the making of mistakes. In traditional translator training, what the translator faces as a learner usually appears in a more rigid way by transferring required knowledge and truth. There is usually an expected outcome. However, in a field like translation where practice meets knowledge, failure is an inevitable result and is a sign of progress since human beings learn by living, experiencing, and making errors. As postulated by Pym:

‘Translator training can take many forms. A great deal is learnt on the job, from superiors, colleagues, reviewers, and clients, or otherwise through trial and error. The vast majority of professional translators in the world have probably had no training in translation beyond such experience, and the value of experience is thus not to be underestimated. That would be the most primary training (2009: 1).’

On more technical grounds, with many developments in technology, translator training has taken many new forms, and a need for a change in the way the practice is taught, has appeared. Don Kiraly is the first presenter of the social constructivist approach in the area of translator training and this chapter gives a general overview of Don Kiraly’s interpretation of the social constructivist approach by focusing on how he has applied the approach with his own students as an instructor.

Kiraly dwells on the lack of new methods in translator training, and with his approach through social constructivism, he concentrates on the fact that, as individuals, we all collect and acquire knowledge through interaction, collaboration, experience, and also self-autonomy. The

world is in a state of flux and in this world, we all need to adapt to survive by using our problem-solving skills in the real-world when we come across a problem. The education world, is a microcosm of life itself. Therefore, learners should be ready to face problems and experience them first hand in order to improve.

In his book *'A Social Constructivist Approach to Translator Education'*, Kiraly also puts forward how he organizes his classroom. Primarily, the way he sets his relationship and interaction with his students is characteristics more of the learner-centric end of the spectrum. As prospective translators, he also gives the responsibility for their learning to his students themselves and he explains his role as a guide rather than an authoritative figure. The classroom will be a collaborative environment and each student will share their knowledge and experience. By creating this type of classroom, students will have the opportunity to gain the feeling of belonging to a community in a sincerer way.

When it comes to exercises and assignments, Kiraly puts the students in charge of choosing the materials. Mostly what is done in the classroom is task-based work shared by groups or pairs of students. Peer correction and evaluation is appreciated, and with the collective work, all students can feel valued both as individuals and as members of a community.

Another relevant impact of such a classroom is motivational aspect. The combined skills of the group and the contributions coming from each student assist them to feel competent as learners and urge them to continue practice as motivated learners. They see errors as a way of improvement since they use them with the aim of cognizing where they need assistance, and they ask for the expertise of their tutor.

Kiraly's way of creating such a teaching-learning environment stems from his desire to transform a stagnated way of traditional, one-way teaching where the students are merely passive learners. Therefore, his humanistic approach to teaching shows his standpoint as an instructor, a translator, a writer, and a scholar. By its own tenets, social constructivism greatly

suits his method of teaching translation and how he conducts his classroom around collaborative assignments.

Advocating the view of Kiraly, Zhuang mentions:

‘Social constructivism teaching theory is that translation, the translator’s knowledge is in a certain situation, with the aid of other people’s help, such as interpersonal coordination, communication, using the necessary information, etc., through the construction of meaning. The ideal translation practice environment shall include situation, cooperation, communication and meaning construction...’ (2014: 196)

Further, in this chapter, in an effort to illustrate the manner with which Kiraly puts the social constructivist approach in practice in a more detailed way, I will present his study on a translation class at Johannes Gutenberg University, Mainz, Germany, in the academic year of 2004/05 with a class of advanced translation students. He calls his way of teaching as opposed to the conduit approach, a collaborative and project-based approach. He says:

‘Drawing on recent trends in cognitive science and learning theory, I will suggest that the observation of learning processes within the context of real translation projects carried out in a pedagogical setting will not only confirm the inestimable value of such projects for the development of translator competence, but they will also shed light on the cognitive and social aspects of the translation process itself (2005: 1099).’

With reference to all the points Kiraly lays out, translator training should cater to the growth of translation students in a contextualized and social educational setting which will help to prepare them for the real world as competent translators. In training translators, emphasis should be placed on authentic translation work and collaboration, along with the situated

learning environment, so that the learning process can carry a functional role in the developmental process of the learners, guiding them towards a professional life as learners who are on the brink of becoming professional translators. Therefore, effective instruction should aim to provide the learners with real-world situations by assigning authentic work and by creating a collaborative atmosphere where the learners can gain self-autonomy, since learning and experiencing are fundamentally intertwined.

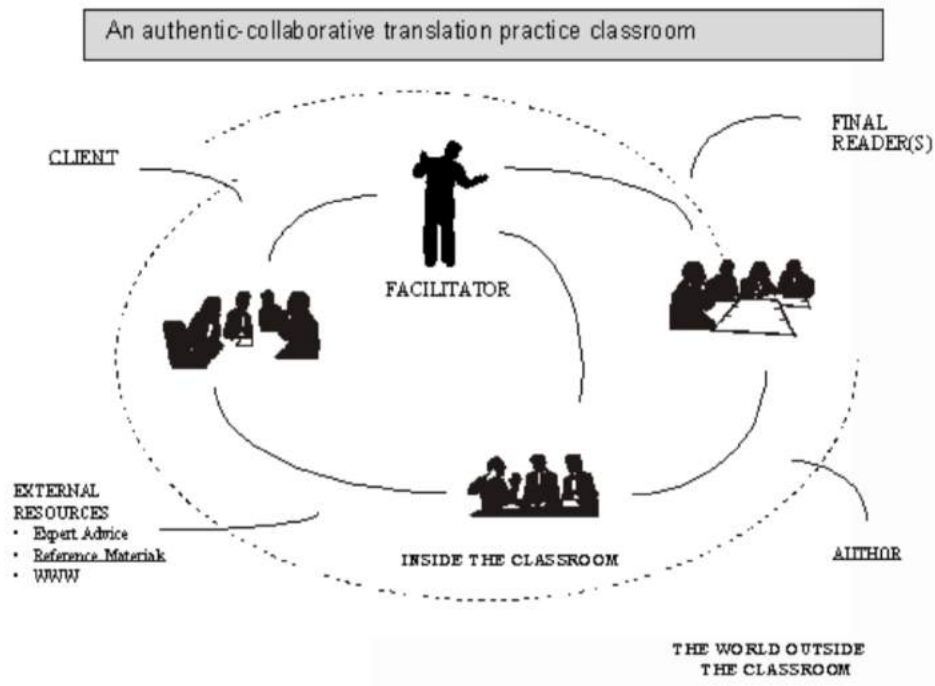
While explaining his way of applying the tenets of constructivism into a classroom setting in translator training, Kiraly states his objective as improving the learning conditions of his students, and in the process of designing the curriculum, he thinks that the beneficial step ahead is to follow a more concrete and facilitative path. After that, he exemplifies in detail how he puts his goals into practice in order to create a more effective teaching-learning environment. (Kiraly: 2003: 18)

Kiraly adds that the social constructivist approach, being more student-based, collaborative, and interactive, when applied in the classroom as a project-based approach, marks a distinct departure from the traditional, transmissionist, one-way approach. Moreover, Kiraly calls social constructivist classrooms ‘translation-praxis classes’ which provide authentic materials to be worked on and experienced collaboratively.

As he also shows with a graphic<sup>3</sup>, Kiraly merges the outside world with the world of classroom, and he integrates external sources such as reference materials, expert advice, and the internet in the teaching-learning process. In an interactive atmosphere, he also puts great focus on the socio-cognitive construction of meaning through an authentic, problem-solving focused situation formulated around a purpose determined by the group members.

---

<sup>3</sup> As seen as Figure 1 (Kiraly, 2003: 20)



**Figure 1.** The project workshop: a collaborative class model to acquire the translator’s expertise. (Social Constructivism and translation Kiraly, 2000: 72)

### 2.3.1. Project-Based Learning

In the previous section, Kiraly’s philosophy in teaching was briefly put forward. However here, one particular case study done by Kiraly will be examined in detail. Of the many pedagogical approaches, the traditional approach is seen at many institutions as the most dominant in teaching translation. Kiraly argues against this in the belief that, in order to acquire translation skills, learners should construct meaning interactively and the materials used and the assignments given in the classroom setting should expose learners to real experience in the most authentic way possible in regards to. In line with this claim, social constructivism, as opposed to a conduit approach yields many benefits as opposed to a conduit approach by creating more independent learners. It is not Kiraly’s contention to take away the important role of the teacher, but rather he makes a claim that once the learners have the opportunity to feel

more involved in the process and experience by practicing the knowledge constructed, then learning occurs. Within Kiraly's advocated methods of applying the social constructivist method, in this section, Kiraly's aforementioned subtitling project in Mainz will be discussed. (2005:1106)

Kiraly strongly emphasized the empirical aspect of project-based learning in translator training, utilizing the power of authentic work in order to create an effective learning environment. Therefore, Kiraly takes up an offer from his colleague -to undertake an English subtitling job for a German Company's documentary- as an opportunity to create a project for his own classroom with advanced students in translation. Having no experience in subtitling, Kiraly first presents this idea to his class and the students seem willing to take over the job as a class project.

Nevertheless, they need assistance to learn the basics of subtitling, and for this reason, a tutor comes in and demonstrates how to use the subtitling program called Subtitle Workshop®. Bound by specific format requirements such as max. 32 characters, specific font size, etc., and the deadline set by the film company, the subtitling work is shared among 14 students (7 pairs) and followed by two 90-minute workshops given by the tutor, every pair deals with their own part. Upon completion of the work, the final product is revised and corrected by their peers before a full group review. The work is sent to the company electronically at the agreed submission deadline after 16 weeks.

Kiraly (ibid.) classifies the first stage of the process as the *acquisition* of the technical foundation of the work which includes how to use the subtitling program, cognizing the subtitling norms and principles, learning how to handle the limitations such as separating the cues, keeping the character number and so on. Kiraly adds that, in this primary stage, with the

setting of the classroom and the nature of the method used; a fully-fledged interactive atmosphere between the learners while working to figure out how to start their own work, the social constructivist approach has already been integrated within the process.

The process is then continued with a *reflection* on the work done independently by each individual outside the classroom on their own, as well as the group work. Once the students came to class, there was an exchange of ideas, and experiences were also shared in groups. The tutor continued to be present in the process for 3 more weeks, but this time rather as a guide when aid was requested, since from that point onwards the students were gradually becoming autonomous learners and they were endeavoring to resolve the issues that came up in their group themselves. Kiraly, as their teacher, a beginner level subtitler just like his students, the only native speaker and also as a professional translator, monitored the students working in groups and when he felt the necessity, interposed with constructive criticisms or assisted the group with the challenges faced in terms of the language they used, vocabulary, idioms and so on. However, the real work and the two review sessions were solely done by the students. Kiraly again emphasizes the efficiency of his approach and how traditional, one-way instruction transmission methods are not a beneficial. He says that, by applying the project-based learning in his class:

‘...the need for the teacher-centered transmission of knowledge and sticking to a lesson plan evaporated against the backdrop of our real-world responsibilities: acquiring, creating and applying the knowledge needed to complete our project in a timely and competent manner.’ (ibid. 1107)

The learning potential of the social constructivist method in a translation class is demonstrated by Kiraly’s project. In this same article Kiraly also mentions that they received a professional subtitler as a visitor into their classroom after 5 weeks by whom they had the chance to have the first part of their project evaluated. In a 90 minute session, the students were



able to discuss their work, and after getting constructive feedback and seeing that the collaborative work with the knowledge constructed as a whole group in an interactive way was in line with the professional work, a feeling of confidence emerged.

To sum up, one authoritative figure alone did not point out what was wrong and what was right - rather someone who was more experienced presented pieces of advice to them and showed them that they were on the right path in their learning process. Therefore, the students were able to internalize the sense of trust in their own learning and they had the urge to continue the work.

As real-world constraints appear in every stage of life itself, the same also prevailed in the project done by Kiraly's students. Having submitted their sample work, the company came back with many technical issues since they were not able to import the work into their computer system, and their requirement on the character count was 26 instead of 32 which had been requested at the beginning. This meant that all the students had to go back and redo everything that had been done. However, this unexpected constraint was not received as a negative drawback by the students and instead they revised each subtitle, keeping the meaning as it stood originally. Furthermore, the students proposed going to the company in pairs in order to enter the subtitles by hand themselves. However, the owner of the company who was also responsible for the technical issues did not have knowledge in the praxis of subtitling. The program they used had a very distinct feature compared to the computer-based software subtitling program that the students were familiar with.

Kiraly notes that the students ended up teaching the filmmaker how to create subtitles in his own software system and that was the moment that the *co-emergent* tenet of their learning process became clear. Kiraly defines this learning process:

‘Rather than being essentially characterized by the simple transmission of knowledge from a more knowledgeable ‘teacher’ to less knowledgeable ‘learners’, the project became a multi-directional and multi-faceted process of knowledge acquisition, individual and social knowledge creation, and the development of a learning community that functioned as a microcosm of real-world titling practice (ibid. 1108).’

This project shows again in a very clear way that learning by doing, by leading them to benefit from the potential of collaborative work and challenging them with unexpected real-world obstacles, provides the learners with a great deal of motivation. After all these stages of acquisition, experience, sharing, reviewing, and mutual teaching and learning, the learners become more confident in their own capabilities, not only by managing their part of the collaborative work but also by contributing to the individuals around them.

The implication of this project based on the social constructivist approach is also explained in detail by Kiraly in the video called *‘Distributed Cognition in Translation Classroom’* on YouTube<sup>4</sup> during the Ph.D. course in the year 2004 in Tarragona.

At the beginning of the video Kiraly talks about the drawbacks of labeling and despite all the labels and prejudices about the social constructivist approach, he defends the natural dynamism of change and thought and he argues the inutility of being trapped in labels.

From Kiraly’s perspective, the process of acquiring knowledge and acting on this new information practically is an in-action process of thinking, being, and doing. The individuals learn and grow as a part of a social concept, not as isolated individuals. This is why his way of

---

<sup>4</sup> <https://www.youtube.com/watch?v=kQsGskFsDM&t=2s> (seen on 11.01.20)

applying social constructivism in translator training with this project proves Kiraly right in terms of creating active learners who are learning by doing in a social context.

Kiraly refers to the traditional classroom as *the safe zone*, since nothing unexpected occurs, the teacher has the textbooks and the curriculum in full control and no new challenges appear. On the other hand, with his way of teaching, Kiraly sees obstacles solely as learning opportunities.

The steps of the project start with a decision process in which all the members of the classroom including the teacher are involved. They discuss whether the project can be undertaken (in this case: e.g. 90 min. documentary film to be subtitled into English from German -native tongue-) in a 15-week course. Here it is also emphasized that the students are involved in the learning process and they also have control of their own learning.

As human beings, we all are constantly learning even if we occupy the role of teacher. In this very specific project done by Kiraly, he himself can be counted as another student in the class. As a matter of fact, in the end, the students actually end up teaching. To prepare students for the real-world's challenges, enabling them to gain the confidence needed to detect their own abilities and build on their cognized knowledge means stepping outside of the comfort zone of the classroom, textbooks, one-way instructional method, and moving in the direction of real learning by enhancing the features of authenticity, experiencing, socializing, communicating, collaborating, autonomous learning, problem-solving, acting and so on.

As Kiraly further states:

Having completed projects under real-world conditions, the students can almost universally relate very well to this criterion and they tend to perform at a very high level of proficiency and to adapt quickly and willingly to a constructive approach to learning (ibid. 1109).

## **CHAPTER 3: Subtitling (Subtitle Translation)**

### **3.1. What is Subtitling?**

Subtitling is one of the translation modalities in Audiovisual Translation and it is gaining importance increasingly as a research area in translation. Subtitling is defined in Shuttleworth and Cowie's Dictionary of Translation Studies (1997:161) as “the process of providing synchronized captions for film and television dialogue”

Considering all the features that are specific for subtitling translation, it is defined as:

‘Unique to subtitling is the turning of language delivered orally into a written text, appearing on screen simultaneously with the dialogues, which remain fully audible. Thus, subtitling performs the twofold task of adding a channel of communication and ensuring the co-existence of two languages (Di Giovanni, 2016: 2).’

Hurt and Wilder, (1998) defined subtitling as a translation of film dialogue, in the form of titles appearing at the bottom of the screen to be read easily by the audience.

Díaz Cintas puts forward a brief definition of subtitling as one of the modes in the area:

‘Subtitling involves presenting a written text, usually along the bottom of the screen, which gives an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (inserts, letters, graffiti, banners and the like) or of the soundtrack (songs, voices off) (2009: 5).’

In the field of translation studies, the activity of subtitling exists as one of the areas encompassed in Audiovisual Visual Translation, that is, by definition:

‘Audiovisual Translation is a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture.’ (Pérez González, 2009:13)

Along with the development of technology, the power of the media has ushered in a new era in human life. All around the world, people have become surrounded by images supplied through various media such as television, smartphones, computers, and so on. Therefore, of all translation activities in the area of AVT, including voice-over, localization (translation of web pages and video games) dubbing (also known as lip-sync), audio description, SDH (Subtitling for the Deaf and Hard of hearing), subtitling has become one of the most common.

In short, as Cintas and Remael indicate, we spend quite a lot of time in front of a screen, not only in our personal lives but also in our professional lives with a diversity of motives ranging from career improvement, information acquirement to solely leisure. Therefore, subtitling is one of the most flourishing aspects of Translation Studies. (Cintas and Remael, 2014:8)

Moreover, with its apparent ascent in today's technological world, subtitling has also bloomed as one of the most salient areas in AVT. Lately, subtitling has been studied from many different perspectives. As Perego and Bruti say:

‘The different aspects of subtitling have been studied via eye-tracking and empirical methods, and aspects of subtitling that are related to its reception, usability, and effectiveness have attracted the attention of several scholars. (Perego and Bruti, 2015: 3).’

As such a widely used practice, in today's world subtitling keeps growing in many ways. At this juncture of its growth, technology plays a crucial role as an impetus, presenting opportunities to the subtitling field throughout its development. As Guillot indicates, subtitling practice has over a hundred years of history; although as an academic study, it can still be considered a young research area, around twenty-five years old. (Guillot, 2019: 1)

Moreover, from an industrial viewpoint, given the fact that the film industry is dominated by media companies from the USA, films in English tend to take the lead in film production. Foreign subtitles therefore, have turned out to be a developing phenomenon. (Ayonghe and Ategha, 2018:42)

This present dissertation focuses particularly on a current rising trend of volunteer subtitling by researching two volunteer subtitling websites in Turkey as mentioned before in the introduction chapter. In this chapter, volunteer subtitling will also be addressed in a more detailed manner.

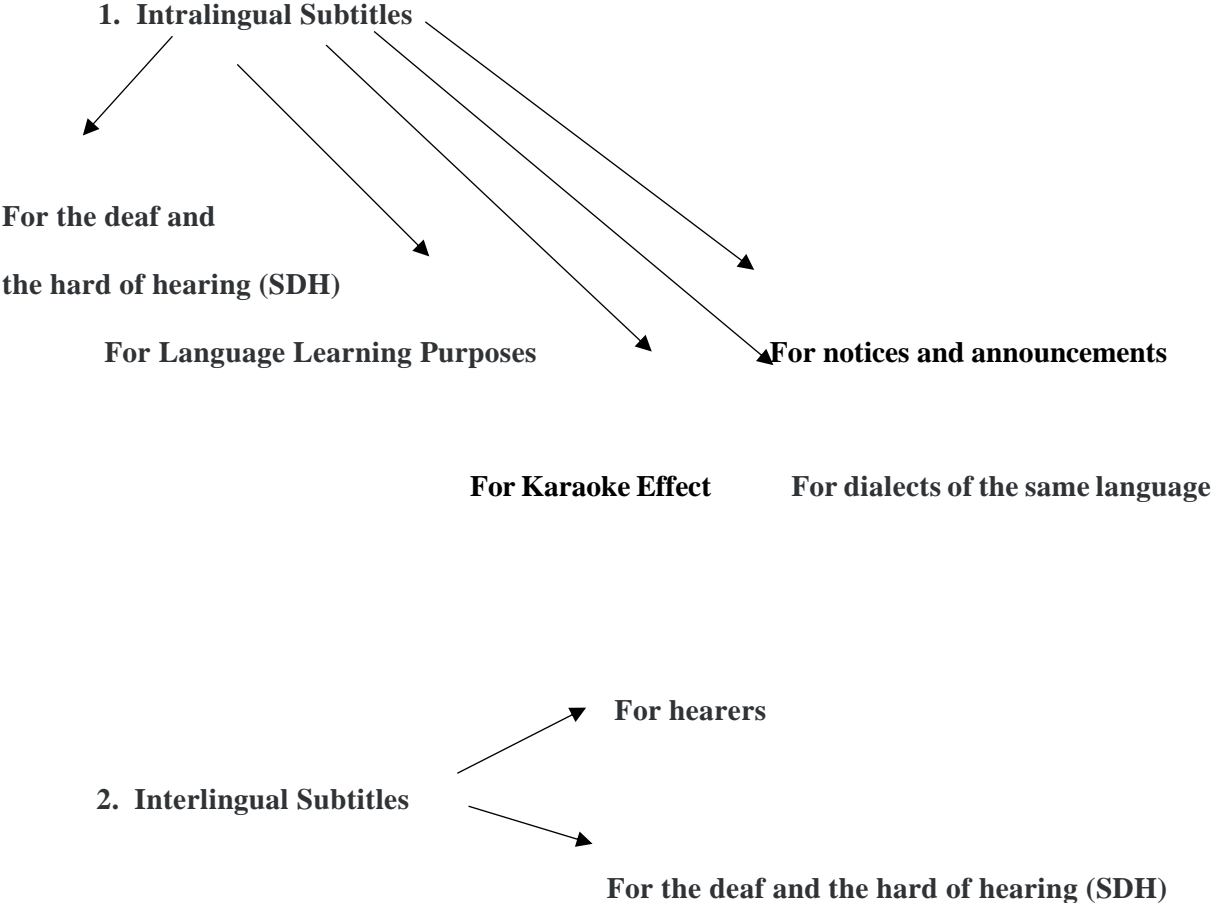
In order to make the concept of *volunteer subtitling* more clear, mentioning other similar concepts such as fansubbing, amateur subtitling and crowdsourcing would be appropriate here with the aim of avoiding misconceptions. In this specific research, volunteer subtitling will be used to refer to the online subtitling activity done by members of two different Turkish websites where anyone who searches for Turkish subtitles for foreign films

or TV series can gain access to those subtitles by downloading the subtitle files (.srt) onto their devices.

### 3.2. Types of Subtitling

As one of the most common modes of film translation, subtitling can be classified on the basis of various tenets. It is without a shadow of doubt that, with the fast expansion and development of technology, the parameters that determine the mode of subtitling keep changing.

Here, the grouping of Cintas and Remael (2014: 13) can be taken in order to create an understandable framework of the types of subtitling under 5 different criteria starting from a *linguistic dimension* as shown below.



Adopted from Cintas and Remael (2014)

*Intralingual subtitling*, as the name indicates, occurs within the same language. SDH aims to reach people who are deaf or hearing impaired by providing this specific group with access to audiovisual materials. This mode of subtitling is also called Closed Captioning in American English. (ibid.)

The next form of intralingual subtitling has more of a didactic objective, especially in foreign language education. Danan claims that using captioning (intralingual subtitling) in second language acquisition can be beneficial to develop people's language skills in terms of their comprehension at various levels whilst, captions can also assist learners to broaden their vocabulary and improve their word recognition skills. (Danan, 2004: 69) Moreover, aside from assisting these language learners, subtitling is also useful for minority groups such as immigrants and refugees, and people with literacy problems. They can also benefit from audiovisual materials to improve their language skills. (Vanderplank, 1988).

The related *karaoke effect* in intralingual subtitling is solely based on the common trend of karaoke singing; a type of entertainment where the people can sing over a piece of instrumental music by following lyrics on a screen.

The next type of intralingual subtitling is for the purpose of making different dialects of the same language understandable for a whole audience.

The last type of intralingual subtitling is for advertising and broadcasting the news by conveying the information in a written form on the screen without a sound in order not to create an inconvenience for the public. (Cintas and Remael, 2014:17)

When it comes to interlingual subtitles there are two groups: hearers, and for the deaf and the hard of hearing (SDH). Interlingual subtitling is subtitling between two different languages. Gottlieb calls this type of subtitling, which translates the verbal source language

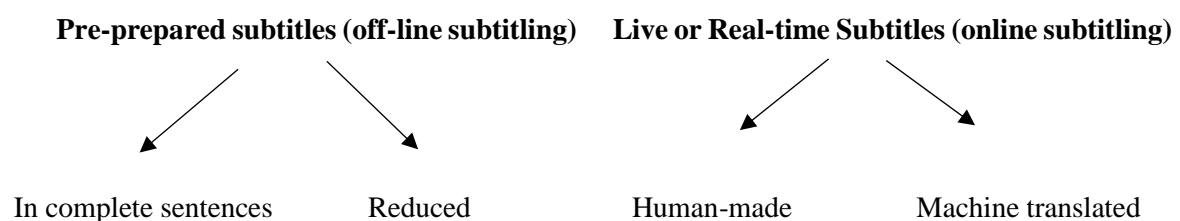


(speech) into target language writing, ‘diagonal subtitling’ or ‘oblique subtitling’. (Gottlieb, 1994:104).

Interlingual subtitling encompasses both hearers and the hearing impaired and deaf. Within this classification, subtitling targeting hearers has been around for quite a long time. Features for the deaf and the hard of hearing have, however, recently gained momentum in both praxis and also theoretical research. According to Cintas and Remael, in some countries where dubbing is commonly used, SDH has been an ignored area for a long time. On the other hand, with the coming of the DVD, circumstances changed and in many countries, for the subtitles of foreign films, two different formats are offered, i.e. for the hearers and also for the deaf and the hard of hearing. (ibid, 17, 18)

The last group within the linguistic dimension is bilingual subtitling, which is mostly used in geographical areas where two languages are spoken, as well as in some film festivals to provide subtitles for both local and international people.

The second group of subtitles is classified under the *time availability* variance during the process of subtitle preparation. (ibid, 19)



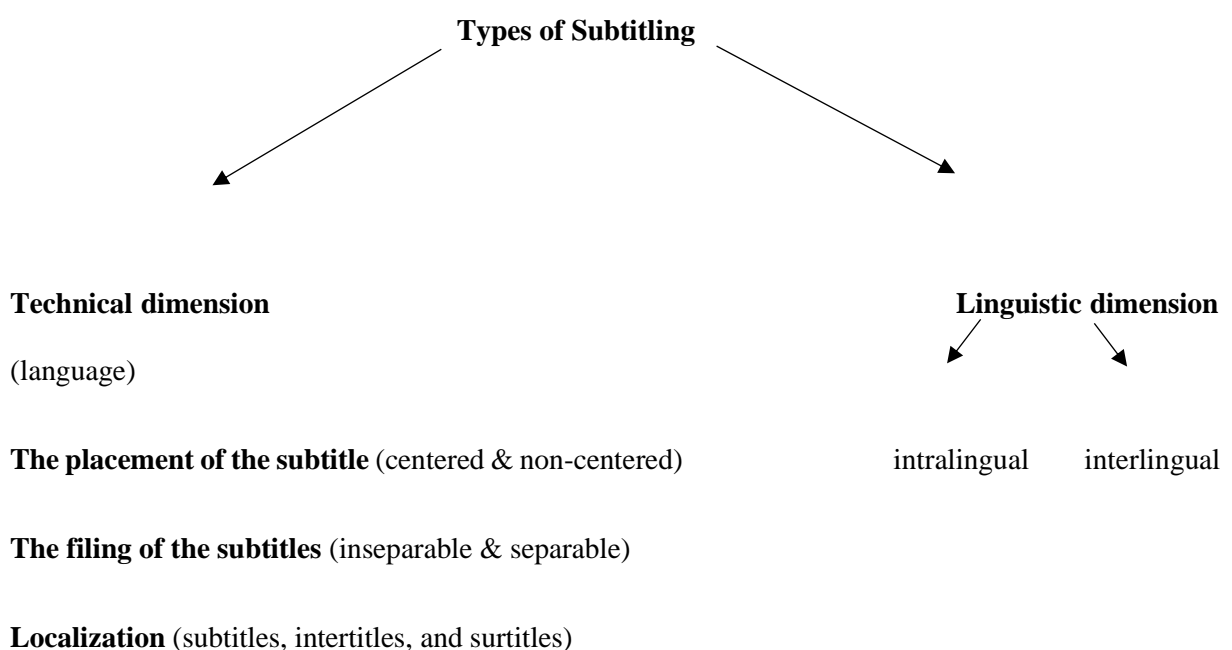
The third group is approached under the *technical dimension* as Open Subtitles and Closed subtitles/ Captions. The distinction between open and closed subtitles is the availability of the option to remove the subtitle during viewing. To clarify these two concepts; open subtitles are the ones that are already burned or projected on the image and which cannot be omitted or

turned off. Thus, they appear on the screen without any choice. Closed subtitles, on the other hand, are hidden ones and the viewer can choose whether to display them on the screen. (ibid, 21)

A further grouping is from the perspective of *the methods of projecting the subtitle* such as Mechanical and Thermal Subtitling, Photochemical Subtitling, Optical Subtitling, Laser Subtitling, and Electronic Subtitling. The last classification of subtitling is based on the *distribution format* and in this parameter, subtitles can be prepared for cinema, TV, Video-VHS, DVD, and the internet. (ibid, 22,23)

It is certain that subtitling, having a very close relationship with technology, is open to a great deal of change and growth. Alongside these changes and also from various other perspectives and/ or parameters such as the translation process, product, purposes, and so on, this area can be classified in many ways. Bartoll’s way of categorizing subtitle types can be taken as an example. He proposes different parameters mainly divided by technical and linguistic dimensions.

**Adapted from Bartoll (2004: 55-57)**



**Mobility** (mobile & fixed subtitles)

**Optionality** (optional or closed subtitles and non-optional or open subtitles)

**Time** (pre-recorded & simultaneous subtitles)

**The audiovisual product to be subtitled** (cinema, television, video, DVD, LaserDisc, CDROM, computer games, Internet (Streaming Video), and live performances)

**Subtitle broadcast channel** (through an impression upon the audiovisual product itself, by Teletext, on a display, e.g. electronic, projected on top of the product or on a nearby screen or by simultaneous broadcasting)

**Colour** (depending on the interlocutors; the color of the film, whether in black and white or color; and the products to be subtitled)

Bartoll adds the significance of the subtitler's working conditions, even if it is not specifically mentioned, as another parameter and he also leaves a space for the receptor, and he concludes that there are also factors such as the addressee and the purpose that can be counted as parameters. (2004:58)

### **3.3. Newly Emerged Subtitling Modalities**

AVT is one of the most actively growing areas and by the same token, it seems quite natural to come across many new trends and developments within this field. Under the umbrella of AVT, with easy access to the internet and all the software programs available online, subtitling has grown greatly. Therefore, in this plethora of opportunities, new types of subtitling have been born. As Cintas puts forward:

‘Without any doubt, the most significant development to have radically affected the essence of this profession has been the possibility of digitizing the image. The shift from analog to digital technology has had a great impact upon work practices; e.g. in the design of specific software for subtitling; in the solid

establishment of DVD in our society; in a greater dynamism in the traffic of audiovisual material, especially through the Internet; in the way in which we as spectators consume audiovisual programs; in the ease with which material can be accessed for research, and in the appearance of new types of subtitling (Cintas, 2005:1).’

With all the convenience generated by constantly developing technology and the internet, online subtitling has acquired a whole new dimension. The apparent growth of online subtitle translation may appear as a newly emerged phenomenon, however, it can be traced back to the origins of *fansubbing* in Japan. The first online subtitling activity was launched with an online subtitle translation done by fans for anime programs in Japan. For the sake of a brief definition, as Cintas and Sanchez describe, beginning in the 1980s, a fansub is subtitled Japanese animes that are fan-produced with the emergence of cheap computer software or, free subtitling tools that are available online. (2006: 37)

Easy access to the internet has created a revolution by facilitating the appearance of various online subtitling modes like amateur subtitling, crowdsourcing, non-professional subtitling, or volunteer subtitling. In other words, the current concept of fansubbing is not only restricted to the subtitling of animes and goes far beyond animes now, by covering also foreign TV shows, films, documentaries, and so on and being applied to many language pairs. As Fernandez Costales states; fansubbing, is now evident in more complex patterns of English to a variety of languages other than the initial language pair of English-Japanese, due to the increasing popularity of American TV shows and films. (2012: 9) They all have the common feature of subtitling activity being done by volunteer translators and as the platform, all are produced virtually by making use of the internet. Briefly also in the same classification, amateur subtitling can be considered as an umbrella term within the new trends of online subtitling.

‘As the nature of AVT foreshadows its close link with the latest technical developments, the emergence of new audiovisual products, like Internet, videogames or DVDs and the new computer-based techniques, necessitates new subtitling possibilities. Thanks to the ubiquity of the Internet and the use of freeware computer programs, another new type is made possible, namely amateur subtitling (Liu, 2014: 1107).’

There is no question that this new area of subtitling is on the rise and it is backed up by the powerful effect of technology. Pérez-González also grounds his assumption on the technological component, and says that fansubbers are gaining technologically driven empowerment as linguistic and cultural mediators, and this growing area deserves to be explored since it may lead to more people getting involved in subtitling by developing a new subtitling culture. (2007: 72).

Another term in the world of non-professional translation is crowdsourcing which is an example of collaborative translation done online. The rise of the internet has also made communication and interaction among people from all over the world significantly easier. In this way, people can create online communities that exist around a common goal and feeling of collaboratively helping one another whilst also serving people by providing information.

Jiménez-Crespo defines crowdsourcing as:

‘Crowdsourcing represents a practice firmly grounded in the participatory nature of the Web 2.0, and it has been used by businesses, organizations, institutions, or collectives to harness the wisdom of the crowd, be it a large group of amateurs, experts, volunteers, professionals, fans, or citizens, to accomplish any given task.’ (2017: 13)

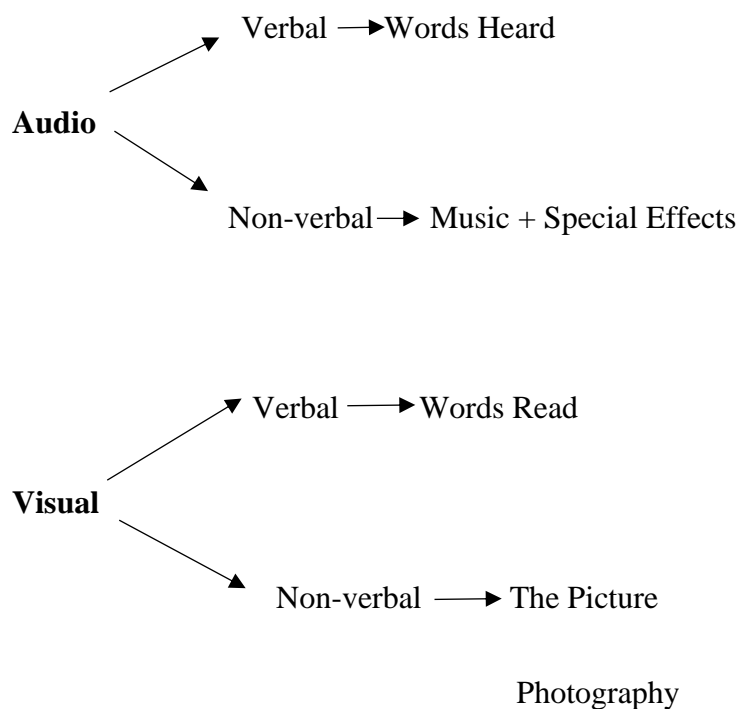
With the appearance of Web 2.0 -The Second Generation of the World Wide Web- internet users became capable of reaching and producing things on a self-driven basis and users could easily create online communities and, share information with each other. With such ease of direct interaction, this platform encouraged translators to continue online translation projects. (Su, 2017: 119)

Internet users, gathering around one common goal, also constitutes a type of community present virtually. Rheingold calls this type of online community, where a group of people who share ideas via computer and do not necessarily meet face-to-face, a virtual community (Rheingold, 1993). In this context, *online volunteer communities* can be included under the umbrella term of online communities with the tenet of creating a kind of community around the goal of serving viewers through the provision of subtitles in their native language to foreign films.

### **3.4. Subtitle Translation Training**

Subtitling, as an area in audiovisual translation, has recently been integrated into the curriculum of in most institutions' translation departments, and it is a very new research area in Translation Studies. One of the reasons for this may be the somewhat blurry nature of its place in the field of translation.

As pointed out by Zabalbeascoa, screen translation could not be classified under any type of translation and the reason for this was the long time prevailing position of the language-function grouping in Translation Studies (TS). (Zabalbeascoa, 2008: 24) He also draws a scheme to define the AV Text as follows:



**Figure 2:** The components of the Audiovisual Text (ibid: 24)

However, because of new trends such as communicative approaches arising in the field of foreign language teaching, audiovisual translation, especially subtitled video materials, have started to be used as a medium inside the classroom in order to expose learners to authentic materials. Carrying out research by applying some experiments, Cintas and Cruz conclude that subtitled video materials can be a very effective tool when used properly, and have a very beneficial effect on improving the four basic language skills, i.e. speaking, listening, reading, and writing. (2008: 213)

Besides having an acquisitional role in foreign language education, subtitle translation teaching itself is an area where there are many variables that need to be taken into consideration from both technical and linguistic perspectives. Technical requirements play a significant role in subtitle translation. This may appear as a rather complicated area.

‘In subtitling one must translate what is being said on the screen and what appears in the written form, taking into account the information given by the iconic dimension of the image. But the translation is going to be strongly determined by the technical priorities (or constraints) of subtitling.

(Bartrina and Espasa, 2005: 95).’

The nature of subtitling brings many constraints and Remael also points out the fact that one way or another, some type of compromise has to be made in order to sustain the harmony between readable and coherent subtitles and the film text. (2004: 104)

In subtitling, among the compromises that have to be made, reduction appears inevitable, and the reasons for the reduction of the dialogue in subtitling are as follows:

- 1) Viewers hear the speech faster than they read so the subtitles should be provided with enough time to register and comprehend what appears in a written form at the bottom of the screen.
- 2) Viewers should be given enough time to manage listening to the dialogue, reading the subtitles, and watching the action at the same time.
- 3) The limited space (2 lines) and the time available, the duration of the dialogue, and the reading speed of the viewers. ( Cintas and Remael, 2014: 146)

Bogucki puts emphasis on the obstacles and the complexity of the subtitling practice and says:

‘In practice, the visual context dictates that the verbal component is limited to what is not shown on screen, to minimise redundancy; in terms of quality, space and time restrictions may have a detrimental effect. Therefore subtitling has to do without a range of complex structures. It is quite hard to preserve stylistic effects or politeness patterns in this kind of translation. (Bogucki, 2004:72).’



Furthermore, the challenges that derive from the features of subtitling create an issue in the praxis and this issue stems from the reality that dialogues in films are distributed faster than the translation appearing visually on the screen so, “a certain compression or reduction of the text seems to be unavoidable”. (Delabastita:1989, 203)

Gottlieb also draws attention to the complexity of the task of subtitling and the difficulty that creates for the subtitler. He mentions that a subtitler should have the ability to multitask to be able to handle the subtitle work.

‘Apart from being an excellent translator of foreign-language lines, a good subtitler needs the musical ears of an interpreter, the no-nonsense judgment of a news editor, and a designer's sense of esthetics. In addition, as most subtitlers do the electronic time-cueing themselves, the subtitler must also have the steady hand of a surgeon and the timing of a percussionist (Gottlieb, 2004: 222).’

### **3.5. Subtitling Guidelines**

There are various spheres where the act of subtitling takes place, from TV, to cinema, to film festivals, and to online platforms. In this section, various guidelines used in subtitle translation will be dealt with by looking into some samples of the guidelines that are currently being used or are suggested as a guideline in order to standardize the activity of subtitling in the field of AVT.

### 3.5.1. Subtitling norms and guidelines in the field of AVT

Subtitling has a fundamental role in the AVT world and since it is cheaper and faster than dubbing, it is generally the preferred option. Among the positive aspects of subtitling, is the fact that because the viewer can hear the original voice of the actor there is also the opportunity to appreciate the performance of the actors/ actresses. Subtitles have the tendency to use standard punctuation; however some conventions might show variances among companies and clients themselves may have their own rules and conventions -regarding the use of swear words, abbreviations, italics, hyphens, and so on. (Rica Peromingo, Martin and Riaza, 2014: 6-7)

With the development of mass media, subtitling activity has spread subtly but rapidly. Therefore, as a relatively new research area, Diaz-Cintas draws attention to the lack of norms and regulations in subtitling and from a descriptive point of view he says that;

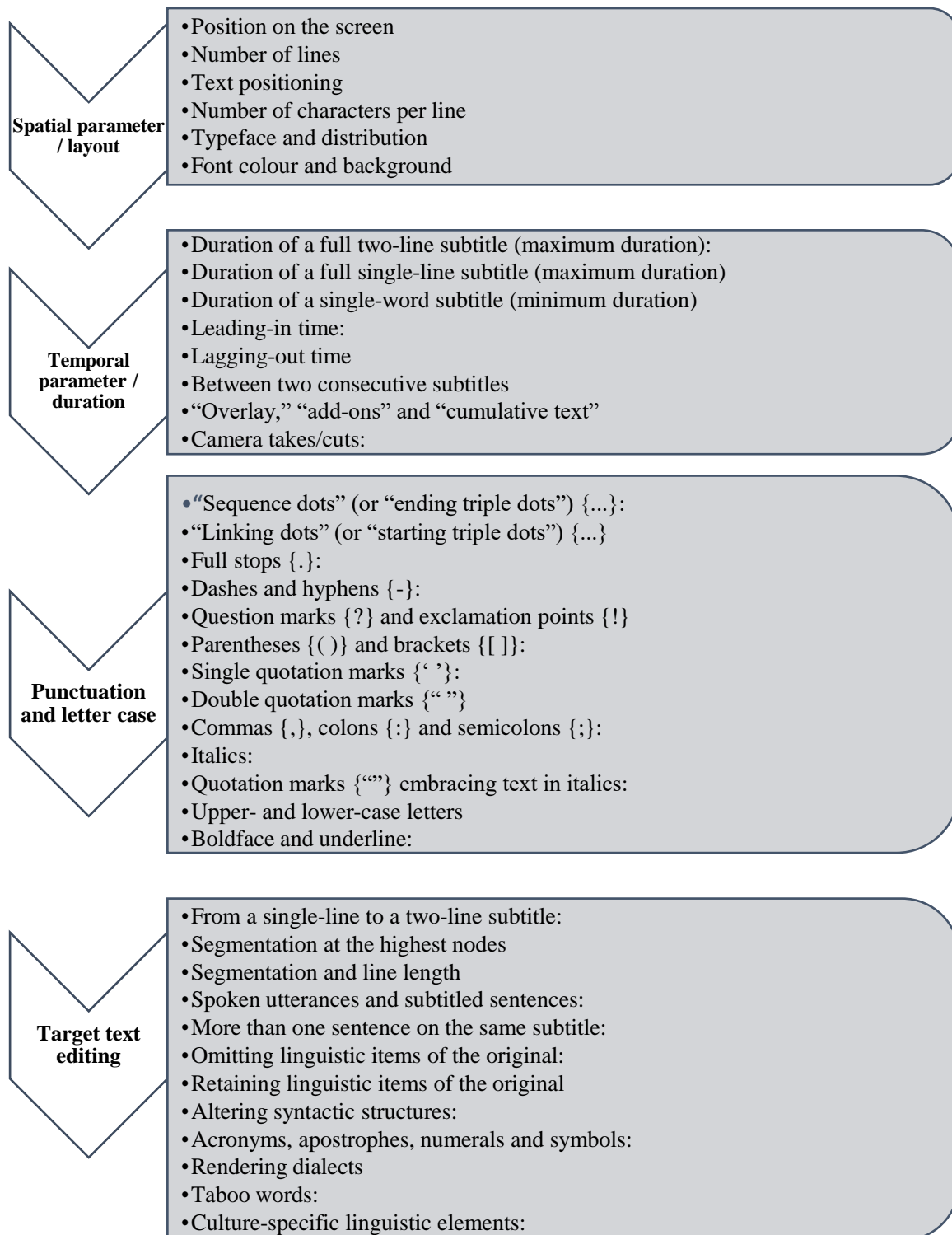
‘A systematic and detailed mapping of what really happens in the world of subtitling is sine qua non to be able to investigate both the norms that regulate the profession as well as those which underline the translator’s behaviour. (2004:63).’

As a guide to present a set of rules which manages the quality of subtitling in response to the constraints of subtitling, Ivarsson and Carroll (1998) put forward two pages of *Code of Good Subtitling Practice*, where, with the authorization of *the European Association for Studies in Screen Translation* they specify items related to subtitle translation. In brief, they focus on the translation, translator behavior, and the spotting (also known as ‘timing’ or ‘cueing’) which means separating the original dialogue into parts by indicating the time in order to manage the

appearance of the subtitle on the screen in sync with the start and end of the dialogue, and they say that:

- the translator is responsible for the spotting of the production
- the blocks should be grammatically and semantically in harmony
- all written information should be translated
- in and out time of the subtitles should be in sync with the speech rhythm
- subtitles should stay on the screen long enough to let the viewer read

In the same year (1998), Karamitroglou also moved towards developing unified norms for subtitling practice, and he proposed *A Set of Subtitling Standards* in Europe with the aim not of disturbing already acquired conventions but instead, by catering to the needs of the viewers and of the market, merging various subtitling conventions applied in many European countries. In developing such rules, he also indicated that the leading objective is to maximize the legibility and readability of the subtitled text in order to make the target film entirely comprehensible for viewers. To explain this more fully, the following scheme will demonstrate the parameters of Karamitroglou's guidelines for production and lay-out of television subtitles:



**Figure 3:** Taken from Karamitroglou’s Guidelines for Production and Lay-out of TV Subtitles

Diaz-Cintas and Remael emphasize the essentiality of guidelines in the praxis of subtitling, and they offer some basic rules, adding that previously presented codes of good subtitling are not there to invade any sorts of traditions adopted. On the contrary, they are meant to develop standards for the profession and protect the rights of subtitlers. All these norms can be changed or modified accordingly and what is truly fundamental is that these rules should be used to initiate and motivate discussion and reflection. (2014: 80-81)

With the intention of creating a standardized approach for subtitling practice, Diaz-Cintas and Remael (ibid.) work through the guidelines in 3 sections as follows:

**Spatial Dimension:** deals with the technical aspect of the subtitling process, the allocation of the subtitle on the screen, and is mostly associated with the specific house styles, where the decisions tend to be made by the technicians, producers, distributors, and project managers.

- Maximum number of lines and position on the screen
- Font type and number of characters per line
- One-liners and two-liners
- Centered and left-aligned

**Temporal Dimension:** related to the timing of subtitles from both the aspects of the appearance of the subtitles on the screen and duration of the stay of the subtitles in order to serve the viewers' comprehension of the subtitled film.

- Spotting and duration of subtitles
- Synchronization
- Multiple voices
- Shot changes
- Delay function between subtitles

- One or two lines?
- Timecodes
- Reading time
- Six-second rule
- DVD reading speed

### **Punctuation and other conventions**

- Commas (,) and semi-colons (;)
- Full stops (.)
- Colons (:)
- Parentheses ( ) and brackets [ ]
- Exclamation marks (!) and question marks (?)
- Dashes (–) and hyphens (-)
- Triple dots (...)
- Asterisks (\*)
- Slashes (/)
- Other symbols
- Capital letters
- Quotation marks or inverted commas (“...”), (“...”), (‘...’)

### **Other Conventions**

- Italics
- Songs
- Letters and written documents
- Colours
- Abbreviations
- Numbers

- Cardinals
- Ordinals
- Time
- Measurements and weights

### **3.5.2. Online Subtitling Guidelines**

Recently, audiovisual translation, subtitling particularly, has evolved to the point where, as a translation practice, it is now one of the most vibrant branches in the field of AVT, especially because of its nature as an activity that allows it to be performed with the help of freeware computer programs and the Internet. For this very reason, subtitling can be perceived as one of the areas whose norms also change rapidly along with the fast evolution of technology.

‘In the early days, subtitling norms were national, developed mainly by public service television providers. With the rise of the DVD and the boom in commercial television, they became international, and in the era of streaming, they are becoming global (Pedersen, 2018: 82).’

In this section, **Netflix** subtitling norms will be investigated. As one of the most popular Video on Demand (VOD) streaming service companies, Netflix provides a wide range of TV shows, movies, documentaries on devices that have an internet connection.<sup>6</sup> Netflix currently offers its content in more than 190 countries, and in terms of its subtitling process, works with both independent subtitle companies and freelance translators recruited via its own unique recruiting process which includes a special online testing system.

---

<sup>6</sup> [https://help.netflix.com/en/node/412?ui\\_action=kb-article-popular-categories](https://help.netflix.com/en/node/412?ui_action=kb-article-popular-categories) (accessed on 02.03.2020)

The instructions to be followed during the subtitling process are given under the name of *Timed Text Style Guide* and this guide differs according to the country. In this case, we will be looking into the *Turkish Timed Text Style Guide*.<sup>7</sup> In the actual document, the language-specific requirements are mentioned, and at the very beginning of the guide, it is recommended also to revise the general requirements file. At the end of the page, there is a reference section where the source link is given with the purpose of linguistic assistance in cases where there is a need for consultancy. The items dealt with are as follows:

- **Acronyms:** no periods between letters
- **Character Limitation:** 42 characters per line
- **Character Names:** no translation of proper names, unless Netflix provides approved translations.

Nicknames with a specific meaning only should be translated.

Language-specific translations for historical/mythical characters.

- **Continuity:** No ellipses when a sentence is split between two continuous subtitles.

Subtitle 1 En sonunda  
Subtitle 2 benimle anlaşacağını biliyordum.

Use an ellipsis to indicate a pause or an abrupt interruption. In the case of a pause, if the sentence continues in the next subtitle, use an ellipsis at the beginning of the second subtitle:

Subtitle 1 Bir düşüneyim...  
Subtitle 2 ...belki başka bir çözümü vardır.

Use ellipses without a space to indicate that a subtitle is starting mid-sentence.

- **Documentary/Unscripted**
- **Dual Speakers**

---

<sup>7</sup> <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215342858-Turkish-Timed-Text-Style-Guide> (accessed on 02.03.20)



Use a hyphen **without** space if two characters speak in one subtitle with a maximum of one character speaking per line.

- **Font Information**

Font style: Arial as a generic placeholder for proportional Sans Serif

Font size: relative to video resolution and ability to fit 42 characters across the screen

Font color: White

- **On-screen Text**

- **Foreign Dialogue**

- **Italics**

- **Line Treatment:** Maximum two lines.

- **Numbers:** 1 - 10, written out: bir, iki, üç, etc. / 10+ numerically: 11, 12, 13, etc.

- **Quotes**

- **Reading Speed:** Adult programs: 17 characters per second

Children's programs: 13 characters per second

- **Repetitions**

- **Songs**

- **Titles**

- **Special Instructions**

- **Subtitles for the Deaf and Hard of Hearing (SDH) Guidelines**

### 3.5.3. Subtitling Guidelines of the Volunteer Subtitle Translator Websites

In this section, the guidelines for subtitling on 2 volunteer subtitle translator websites will be presented.

#### 1. turkcealtyazi.org

##### 1. General Points

In the forum section of the website, there is a separate heading called ‘Guidelines’ which provides guidance on topics ranging from how to start subtitling to adding videos. All posts and new threads are opened by members seeking consultation or support.

These guidelines and constant support mechanisms contribute to an increasing number of volunteers who are actively involved in the subtitling process.

Firstly, a general topic ‘Points to Consider While Translating’, appears and presents significant factors by defining what translation is:

‘Çeviri, kaynak dilin (İngilizce, Almanca vb.) hedef dile (Türkçe) uygun şekilde aktarılmasıdır.’<sup>8</sup> (Meaning: Translation is to convey the source language (English, German etc.) to the target language (Turkish) in the most appropriate way.)

Continuing, the member who prepared this guideline warns beginners to be careful about subtitling by only listening and -without a source text, because, he says, doing so will expose them to very harsh comments and criticism of which they will need to be open to accepting. They must also make sure to watch the source product from the beginning until the end before even starting subtitle translation.

The translation should be done using Subtitle Workshop in order to avoid technical errors like character count, time-lapse and so on, which may appear more often with other text editors like Notepad.

---

<sup>8</sup> <https://turkcealtyazi.org/viewtopic.php?t=135> accessed on 22th May, 2020

In particular, translation of ‘phrasal verbs’ should involve careful consultation of the Türk Dil Kurumu (Turkish Linguistic Society) dictionary to find the best possible expression.

When in doubt regarding the translation of an expression or any part of film or series, the translator should skip that part and when the entire translation is completed, should return to it. Additionally, translators are encouraged to consult other members on the forum without hesitation.

Before uploading the subtitle file on the website, the translator should watch the film or series with the translation and during this viewing, errors should be corrected. Lastly, to avoid spelling mistakes, the file should be copied into a Word file and should be checked one last time. Translations that do not get approved by the subtitle control group are usually ones that have not been revised.

## **2. The Linguistic Dimension**

**-Exclamations** such as ‘Mmm, Uh, Oh, Shh’ must not be translated.

**-Local and idiomatic expressions** must be given special attention with the aim of giving the correct meaning of the expression in line with the context. Always keep in mind the idiomatic expressions in Turkish.

(e.g. ‘I’ve had enough’ means ‘I am sick and tired’ and in Turkish, it shouldn’t be translated as ‘I’ve had enough’ by its literal meaning of having an adequate amount of something.)

- **Sentence structure** is a very basic difference between English and Turkish and plays a crucial role during spotting. In the example below, two sentences refer to a purpose and the result. In Turkish, to express purpose and cause such as *because of, for, for the purpose of*, the connector ‘için’ is used and the sentence that has the meaning of the purpose comes first with the following sentence referring to the result that is caused by the action mentioned in the first

sentence. (e.g. In order to wake up early, she set her alarm clock.- She set her alarm clock in order to wake up early. / Erken uyanmak için saatini kurdu.)

In the scope of this specific rule, in the following cue (81-82), the incorrect version places the sentence with the connector 'için' in the second place, however, considering the rule, since 'için' refers to the purpose, the sentence that has the connector 'için' must come as the first sentence, as in the correct version. In other words, compared with an English sentence structure to refer to cause and effect, in proper Turkish, there is only one version instead of two.

**Example:**

81

00:04:14,108 --> 00:04:16,440

Lucille stopped by  
the model home...

82

00:04:16,544 --> 00:04:19,604

...to enlist her daughter's help  
cataloging her valuables.

**Incorrect**

81

00:04:14,108 --> 00:04:16,440

Lucille model eve uğramıştı...

82

00:04:16,544 --> 00:04:19,604

...değerli eşyalarının listesini çıkarırken  
kızından yardım istemek için.

**Correct**

81

00:04:14,108 --> 00:04:16,440

Lucille, değerli eşyalarının  
listesini çıkarırken...

82

00:04:16,544 --> 00:04:19,604  
...kızından yardım istemek için  
model eve uğramıştı.

-<sup>9</sup>**Spelling rules in Turkish:** This part presents long lists of common spelling mistakes and explains Turkish spelling rules with examples.

### 3. Technical Dimension

#### -Single lines starting with ‘-’

Here the rule is that if only one person is speaking, then the punctuation ‘dash (-)’ mustn’t be used at the beginning of the translated sentence. It is only used when there is a dialogue to mention that someone different is speaking.

**Incorrect**

80  
00:13:14,100 --> 00:13:18,002  
- Polisi silah sesi için aramışlardı, değil mi?

**Correct**

80  
00:13:14,100 --> 00:13:18,002  
Polisi silah sesi için aramışlardı, değil mi?

#### -Blank Lines

The rule here is that there mustn’t be lines in the cues left blank/ untranslated. Instead, if the time allows, the lines must be merged.

**Incorrect**

88  
00:14:05,620 --> 00:14:08,248  
İşini biliyora benziyor.

89

00:14:11,820 --> 00:14:14,482[/color]

---

<sup>9</sup> <https://turkcealyazi.org/viewtopic.php?t=13369> accessed on 22 May, 2020

90  
00:14:16,459 --> 00:14:19,883  
- Senin telefon mu?  
- Hayır.

### **Correct**

88  
00:14:05,620 --> 00:14:08,248  
İşini biliyora benziyor.

89  
00:14:16,459 --> 00:14:19,883  
- Senin telefon mu?  
- Hayır.

### **-Lines too Long**

#### **Incorrect**

439  
00:34:22,938 --> 00:34:28,777  
Luke rapçi Soul Tribe'ı ve onların diğer şarkılarını bayağı bir seviyor.

#### **Correct**

439  
00:34:22,938 --> 00:34:28,777  
Luke rapçi Soul Tribe'ı ve onların diğer şarkılarını baya bir seviyor.

### **-Overlapping Lines**

In the following cues, the error is related to timing. As can be seen, the first caption is present for almost 3 seconds but before it disappears the second cue appears resulting in overlapping lines. Instead, captions must follow one another leaving enough time in between for the viewer to be able to read the subtitle.

#### **Incorrect**

444  
00:34:51,247 --> 00:34:54,750  
Ben üç aydan biriyim.  
Hangisi tahmin et.

445  
00:34:53,750 --> 00:34:57,253  
- Hangisi?  
- Yavru ayı.

**Correct**

444  
00:34:51,247 --> 00:34:54,750  
Ben üç ayıdan biriyim.  
Hangisi tahmin et.

445  
00:34:55,000 --> 00:34:57,253  
- Hangisi?  
- Yavru ayı.

**-Lines More than Two**

**Incorrect**

1033  
01:34:18,713 --> 01:34:22,049  
Luke bana numaranı verdi.  
Seni arayabileceğimi  
söyledi.

**Correct**

1033  
01:34:18,713 --> 01:34:22,049  
Luke bana numaranı verdi.  
Seni arayabileceğimi söyledi.

**-Unnecessary Extra Blanks**

The rule here indicates that there must be a single space left after punctuation marks and not before. Therefore, leaving a space when it is not necessary is considered incorrect.

**Incorrect**

Bu gece ne yapıyorsun ?

**Correct**

Bu gece ne yapıyorsun?

All of the above-mentioned guidelines serve as support for volunteer translators when they need to inquire about any information related to their translation. There are also many specific forum threads in which the volunteer translators ask specific questions such as how to express specific local idioms in Turkish. The scope of the titles for help in the forum varies a great deal. This phenomenon, which arises from the active participation of volunteers with altruistic aims, produces a very beneficial learning environment for the members of the website.

## **2. Planetdp.org**

### **1. The Linguistic Dimension**

#### **1. Grammar Aspect (word order)**

The sentence structure needs to be inverted to give the most accurate meaning possible in Turkish.

English: S+V+O ( e.g. I am going to school)  
Turkish: (S) +O+ V (e.g. ~~Ben okula gitmek~~ )  
Okula gidiyorum

#### **2. Shift of expression**

The number of words in English does not have to be the same in Turkish. In order to render a culturally used meaning, the sentence should be translated so as to prevent ambiguity. In the example below, the sentence in English refers to one feeling good and word-for-word translation into Turkish doesn't convey the same meaning. In the same sense, to express a feeling, the sentence must be accompanied with the pronoun 'myself – kendim'.

English: I feel good  
Turkish : ~~İyi hissediyorum.~~  
Kendimi iyi hissediyorum.



### 3. Idioms

Knowing the meaning of the words alone, is not sufficient. One must pay attention to idioms to be able to transfer meaning accurate to the context. In direct, word-for-word translation, the meaning in Turkish is completely different compared to the source language.

English: Help yourself!  
Turkish: ~~Kendine yardım et!~~  
Keyfinize bakın! / Rahat olun!

### 4. Line Treatment

The line should be broken according to the sentence structure of Turkish. In other words, the line breaking should be connected by logical semantics in Turkish. In the application of this specific rule, the requirement is that the sentence must be separated between two lines if it is long enough. Otherwise, there is no need to break the sentence down into two lines as long as the time and space allow in subtitle translation.

English: I am...  
...going to school.

Turkish: Ben...  
...okula gidiyorum.

### 5. Singular/Plural

When it comes to plural words ending with -s, the Turkish grammar rule applies. Either you use the plural form with the suffix -ler or you add a quantifier such as a lot of, many, several (çok, birçok, bir sürü etc.) A suffix and a quantifier cannot be used at the same time.

**English:** *There were a lot of flowers.* (In English, when there is a quantifier referring to abundance, depending on the countable or uncountable feature of the word, the plural form of the word is used.)

**Turkish:** ~~Çok çiçekler vardı.~~–Çok çiçek vardı. (In Turkish, when there is a word accompanied by a quantifier, the word must stay in a singular form since the meaning of quantifier already emphasizes the quantity of the object.)

## **6. Hesitation/ Filling Words/ Emotions**

Do not use the expression words such as ‘Oh!, Uhm! Ehm!’ or filling words such as ‘I mean, you know, etc.’, omit them.

## **7. Orthographic Rules and Punctuation**

Orthographic rules and punctuation need to be considered, just as much as the meaning of the sentence does, since they in themselves affect the meaning of the sentence.

In particular, suffixes frequently mistaken such as -de,-da, and -ki.

## **2. The Technical Dimension**

### **1. Duration**

One word = 900 ms. The time should be increased according to the character/word count.

### **2. Character limitation**

The maximum line length is 45 characters per line including punctuation marks (comma, period, etc.) and spaces.

Text does not have to be a single line and the line can be separated according to the semantic rules.

### **3. Timing**

To be evaluated according to the word count 6000 ms. (maximum appearance time)

Exception: Lyrics and the screen caption (newspaper, sign, etc.) can stay longer.

If sentences are separated across two or more lines follow each other and are under 1, 1,5 or 2 seconds, then they can be connected. It does not have to be the same person speaking. The sentences of two different people can be differentiated by a 'long/em dash (—)'. The aim is for the subtitle to be read easily. According to the character/word count, you can go up to 5 seconds as necessary.

### **Common Mistakes**

More than 2 lines

Overlapping

A single line starting with 'long/em dash (—)'

During the dialogue between two people, not using 'long/em dash (—)'

No consistency with the usage of 'long/em dash (—)', 'and', '...'

Long or repeatedly short explanations embedded into subtitles.

In the case of having too many notes, the translator should send an information note with the subtitle file.

Leaving space before "? ! , ."

OCR error: L looking like a roman numeral I

If there are many lines left untranslated

Not translating embedded captions (*hardsub*)

Having the source text (e.g. lyrics) with the subtitled text

## Chapter 4. Volunteer Subtitling

### 4.1. Origins and Development of Volunteer Subtitling

In the age of new technology and the internet, information has become much more easily accessible than in the past. This comfort has also created virtual platforms that provide easy and fast communication all around the world.

The definition of the word '*volunteer*' in the form of a noun, is described in the dictionary of Merriam-Webster as an expression of a willingness to undertake a service. In the case of subtitle translation, this word is used to describe the activity of subtitling of one's own free will on online platforms.

Like many other concepts, as interest and research in this area has spread, volunteer subtitling also has been lumped in with various similar terms like fansubbing, non-professional subtitling, amateur subtitling, crowdsourced translation, collaborative subtitling, activist translation, and so on.

All of these different definitions have some common characteristics. The work of subtitling is being done within a like-minded community, and in the process of subtitling, the concept of collaboration exists.

The origin of volunteer subtitling is rooted in the world of Japanese anime fans in the 1980s. As explained by Carmona and Lee:

'This collaborative translation practice has evolved from what was known as fansubbing in the 1980s when fans of Japanese anime in the US engaged directly with the content by translating and sharing the animation (2017:1).'

Fansubbing appears to be the first activity and the first term that gained attention in the area of subtitling. The non-profit nature of fansubbing led to volunteer subtitling, not only in the world of anime, but also in various modern media genres and texts. Although it may seem that there has not been a very long time since it first appeared, with the help of technology fansubbing has grown rapidly and has started to draw attention from many researchers in the field of audiovisual translation.

According to Ferrer Simó, fan translation has become a great phenomenon on social media within a wide range of virtual communities on the internet e.g. in websites, chat rooms, forums, and so on. (Ferrer Simó, 2005).

Additionally, many online platforms such as TED and, Wikipedia have started to create projects to draw volunteer translators into taking a part in translation online. The aim of these volunteer translator communities is to create a collaborative environment that provides contribution opportunities for volunteers in an open online community. *Wiki translation* is one instance of non-professional online volunteer translation, and Jiménez Crespo delineates wiki translation as:

‘an open model that is defined by the fact that volunteers can add contributions that can be subsequently edited either by other members or by the participant. These contributions are later integrated to form the final text. Amara, Dotsub and Viki has simplified tremendously the technological skillset necessary from volunteers to perform subtitling. (Jiménez Crespo, 2017: 32, 79)

In the same vein, TED is also categorized as a website which integrates a collaborative, crowdsourced translation model into its content generation process, meaning volunteer translators produce subtitle translations for the videos of the talks on the website. TED is an online platform with the objective of making all talks accessible for all viewers all around the

globe. As such, the website widens its reach with additional subsections such as TEDxTalks and, TedED lessons (which include items of educational purpose like include lesson plans and structured listening activities for the field of ESL) and by taking advantage of the available technology, TED website also offers its content with an application, so that the viewers can access the website using their smartphones and tablets. The volunteer translator community on the website engages volunteers from various languages and keeps growing. According to information given on the *Participate- Translate* section of the website, there are currently 38.561 volunteer translators, subtitling in 115 languages, with a total number of 180.048<sup>10</sup> translations available.

In these volunteer communities, another driver of curiosity derives from the fact that there is an obvious motivation factor behind this non-profit act of translation. Olohan's research done examining the website TED and its volunteer translators shows that it is quite hard to find one clear method to search and answer the question of what the underlying motivation and willingness in the volunteer subtitling is. Although the gathered data only prevails the TED website, Olohan pinpoints that the initial motivational factor pointed out by the volunteer translators is “sharing and it is a direct reflection of the TED mission to spread good ideas, and the translators describe themselves as contributing to that mission.” Accordingly, other motivational reasons are TED translators also believing that they influence *social change, feeling satisfied and proud with impure altruism and the desire to be a part of a community.* (2014: 25, 26).

Online social media led to the appearance of virtual communities. Various research done in the field of sociology started to question whether online communities carry some of the qualities of traditional offline communities. For instance, as with the volunteer subtitle

---

<sup>10</sup><https://www.ted.com/participate/translate> (accessed on 19.12.2020)

translators' online community, the feeling of togetherness and belonging also appear in many other virtual communities within many different online groups.

'Online we encounter one another in a variety of guises: as support groups, as fellow gamers, as already established friends, as colleagues, as opponents, as potential dates. Online sociality can no longer be considered a minor facet of interpersonal experience. Indeed, for many of us, it is becoming an increasingly significant, if not central, way of encountering other people (Osler, 2019: 569)'.

Although non-professional subtitle work seems to attract negative criticism, within all the concepts mentioned above, volunteer subtitle communities have a solid ground that functions by creating a collaborative environment with authentic participation. Moreover, members of the community have a great deal of motivation to continue participation in this online social community.

#### **4.2. Studies on Volunteer Subtitling**

Volunteer subtitling has been a subject for much research in Translation Studies and it has attracted interest from many researchers from a pedagogical, sociological, psychological perspective as well. In this chapter, I aim to look at the other studies carried out regarding the influences of volunteer work, in terms of education, collaboration, cooperation, motivation, and so on.

In Orrego's research, which tested whether using non-professional subtitling could be a positive medium to apply in a classroom setting in order to motivate students to become actively involved in the translation process, it seems that all students found a non-professional subtitling environment beneficial as a part of their training, and they all appreciated the feedback coming from their peers. (2014: 141). In this case, working collaboratively in a community is seen to

give a sense of belonging and the motivation coming from that feeling provides an atmosphere that allows students to be actively present in the process while learning by doing.

Comas-Quinn highlights ways of using online volunteer organization in a formal setting of language education. She takes TED Translators as an example and asserts that more than 30.000 volunteer translators on TED transcribe, translate and check the subtitles of talks into over 100 languages. Overall, in this process of volunteer work, they develop various skills linguistically, along with organizational, transversal skills with collaboration and research. (Comas-Quinn, 2019: 42)

Moreover, with the Open Translation Project, Comas-Quinn and Camara de la Fuente connect formal and informal learning experiences through situated learning, taking the TED website's volunteer subtitle translator working profile to do so, about their research they remark:

‘We focused on students’ perceptions of the learning derived from participation in TED translation and the role of this activity in the training of translators and found that participants valued the learning of a new skill and the often serendipitous knowledge they gained about other topics, and were mostly positive about the role of this kind of activity in translator education (2016: 93).’

In this very context, Wenger's "community of practice" states: Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly. (Wenger, 1998:1) This defines online volunteer organizations as such, too, since there is a group of volunteer translators who share knowledge, support each other, and interact through a website.



Dwyer, in her article regarding fansubbing, puts forward her aim, mentioning that she would like to consider that the methods of non-anime fansubbing may possibly challenge and shift how this phenomenon is being approached today. Afterwards, having reviewed the literature in this field, she postulates that fansubbing be preponderantly identified and assessed based on four features as “formal innovation, collaborative methods, foreignization, and genre expertise.” (Dwyer, 2012: 226)

Pérez-González deals with amateur subtitling from the context of popular culture. He defines the praxis of amateur subtitling as a specific form of citizen media that takes us away from the translator as an individual or subject position and directs us towards collective discursive spaces of translatorship involving complex negotiations of cultural identity and citizenship. (Pérez-González, 2017:18)

Although volunteer translation may have a positive influence on the field of Translation Studies in terms of research, this very specific phenomenon might present itself as a threat to the profession.

‘The concept of crowdsourcing has, in fact, drawn the attention of entrepreneurs, especially in a globalized, multicultural, and multilingual world, where getting faster and cheaper translations is a key factor for business sustainability (Pascoal, Furtado and Chorão, 2017: 232).’

In an educational setting, volunteer subtitling also might be able to be used as an instructional tool in order to motivate students through distance learning. The potential of social subtitling in a didactic scenario has been researched by Talaván and Ávila-Cabrera via a subtitling project conducted in 2014 and applied at the Universidad Nacional de Educación a Distancia (UNED). In this project, volunteer students subtitle videos both individually and

collaboratively with the aim of providing accessibility to a wider audience. The data gathered from this project concludes that:

‘Special interest can be observed when, within a distance learning context, the number of participants who firstly enrolled in the project finish all the assignments in as much as in this type of projects the fact that some participants abandon it is not uncommon. We could, therefore, assert that subtitling provides students with both attractive and motivating activities (Talaván and Ávila-Cabrera, 2016:133).’

Although the notion of quality does not carry direct relevance with this study, quality in non-professional subtitling has also been studied. The Asian scholar Nornes defines fansubbing as subtitling activity done by a group of fans producing *abusive subtitles* that are presented on the screen with their own specific way of using footnotes, different sizes, fonts, and colors, etc. (Nornes, 1999: 32)

The quality of the subtitled product in the context of non-professional subtitling also depends on the receptors. As another indicator, while evaluating the quality, the expectation of the target plays a crucial role. According to Orrego-Carmona:

‘Considering quality from a holistic perspective, the analysis of the production and reception conditions of NPS suggests that these subtitles fulfill the expectations of viewers and can be considered adequate translations within their pre-established framework (Orrego-Carmona, 2019: 208)’.

Sociological approaches to translation studies have also focused attention on crowdsourcing and community translation with its impact on public perception investigated by Dolmaya through research done on the basis of Wikipedia (an online encyclopedia that has content edited by Internet users collaboratively) and its volunteer translators (both professional and non-professional).

In terms of motivation, the result that comes up based on comments from participants after the survey, is that the enthusiasm behind this volunteer praxis as to providing content in another language, seems to be linked to political and social motivations. (Dolmaya, 2012: 184)

Also according to the results of the survey, Dolmaya suggests:

‘Clearly, they viewed crowdsourced translation initiatives, particularly that of Wikipedia, as worthwhile, intellectually engaging projects that benefit other linguistic groups. ... By contrast, professional translators seem to view Wikipedia’s crowdsourced translation initiative intrinsically, as a way of making information available to others; however, extrinsic motivations are also important reasons for participating. Professional translators taking part in the survey were more likely than non-professionals to seek to attract clients and enhance their reputations by participating in a crowdsourced translation project (ibid. 187: 188).’

The collaborative tenet of fansubbing and volunteer subtitling along with its members’ knowledge of technology manifests a great deal of organizational task distribution. Spolidorio points out the feature of collective intelligence in fansubbing groups, and mentions the fact that the job is allocated into various steps among a number of members. Thus, every individual, from very experienced to novice can have a chance of contributing to the group with their multiple skills in one of the stages of the final work. (Spolidorio, 2017: 75)

Legal and moral issues are another aspect of the research in volunteer subtitling. There may not be much research done in this specific area, and again Spolidoro concludes her article by referring specifically to Brazil and says:

‘Finally, regarding fansubbing in Brazil, it has gained considerable media attention in that some subtitles used by Netflix and cable TV channels are actually of fansub production (identified by the initial/final credits and signatures insert into the subtitles). This fact can lead to an interesting discussion about the legal and moral implications of subtitling versus fansubbing and even a reconsideration of what is and what is not ‘piracy’ (ibid. 86, 87).

Another accentuated focus on online volunteer collaborative translation has been searched from an ethnographic approach by focusing on the roles of the participants. In this respect, Yu acknowledges the background information of the participants and points out some questions that need to be addressed in order to comprehend how translation happens in online collaborative platforms. Once the online and offline identities of participants are intermingled, questions arise such as:

-how their online and offline translation experiences “interfere” with their community performance in the digital space; whether being a “volunteer” equals being a “non-professional”;

-how institutionalized training and OCT (online collaborative translation) practices contradict or shape each other (Yu, 2019: 248).

Further research study on amateur subtitling was conducted by Pérez-González postulates that the effect of participatory translation practices – and in a broader sense, the non-professional translation phenomena- might involve implications for the translation industry, that we can't yet predict (2017: 31).

Growing technology and globalization have led to the proliferation of online collaborative and volunteer translation modes such as fansubbing, amateur subtitling, non-professional subtitle translation, and so on. The implications of volunteer subtitling in the emerging global media can be articulated as a new manifestation of operating for the translation industry, compared with the traditional process. According to Pérez González;

‘Contrary to the norm in the mainstream film and television industries, anime fans interact within their Internet-based networks in their uniquely multifarious capacity as patrons, producers, distributors, and viewers of the subtitled product (2007: 268).’

Ortabasi approaches the fansubbing phenomenon from a film studies perspective, and acknowledges that up to date studies in subtitling demonstrate that technology-savvy “fansubbers” are utilizing techniques that call into doubt both how we interpret subtitling and the process of the practice itself, which is most of the time delineated by its propensity to cut short and eliminate. (Ortabasi, 2007: 278)

Fernández Costales looks beyond volunteer translation and sees it as another vital fact that must be continually analyzed. He suggests that, in translation, newly emerging trends give an updated perspective to the current translation industry. Despite the existence of several issues focusing on volunteer translation, along with risky points that can be noticed in the praxis, overlooking its existence will not resolve the problem. (2012: 22)

With the help of unprecedented technological development, another term that correlates with volunteer online subtitling which is circulating quite rapidly and is a concept that is being studied, is *crowdsourcing*. It is defined in the Merriam-Webster dictionary as: “the practice of obtaining needed services, ideas, or content by soliciting contributions from a large group of people and especially from the online community rather than from traditional employees or suppliers”<sup>12</sup> Some crowdsourcing translation organizations which fall into the field of volunteer collaborative translation are listed below.

- Google (relies on crowdsourcing to translate their interface into many less common languages)
- Cross-Lingual Wiki Engine (the content translation that does not rely on professional translators)
- Proz.com (used professional translators to localize their website on an unpaid basis, are inviting professional translators to create open-source glossaries for free)
- Facebook (localized their website and interface with the help of volunteer translators)
- Twitter (the same as above plus volunteers translate tweets)
- Microsoft (crowdsource editing of machine translation of their knowledge base)
- Meedan (use an English-Arabic machine translation engine and human post-editing of machine translation output by bilinguals)
- Yeeyan.org (registered users collectively translate news articles from English to Chinese)
- Geni.com (crowdsource language translations of the site to volunteers)
- Ted.com (subtitling TEDTalks video by volunteer translators)

---

<sup>12</sup> <https://www.merriam-webster.com/dictionary/crowdsourcing> accessed on April 1st, 2020.

- dotSUB.com (crowdsource translation of subtitles in videos)
- Worldwide Lexicon Project (develops open-source human/machine translation platforms which allow for human translation performed either by interested bilinguals on a volunteer basis or by professional translators on a paid basis)
- Asia Online (use bilingual surfers to edit machine-translation output initially post-edited by staff linguists of this company)<sup>13</sup>

Flanagan reflects upon crowdsourcing from the view of the professionals by focusing on their blogs to investigate their attitudes towards the practice. As a translation model, Flanagan mentions that:

‘Translation crowdsourcing is applied in different ways, depending on the factors involved. An overall distinction can be made between non-profit and for-profit. Within these two groups, three factors can differ: payment, the crowd, and call for participation. .... Nonetheless, the discourse among professional translators in this study suggests that professional translators and translation crowdsourcing can coexist without being in a competition (2016).’

Furthermore, in the vein of where professional and non-professional subtitling meets, Orrego and the way that he differentiates professionals and non-professionals on the basis of payment, with lack of payment incorporating all non-professional translation activities. (Orrego, 2016:165)

Given the ever-growing developments in terms of volunteer subtitling, it is an area that is worth studying. It is a fact that subtitling is a field that is greatly benefiting from technology and aligning with this reality keeps it improving. Overall, the examples of research from various

---

<sup>13</sup> Taken from <https://www.language-translation-help.com/crowdsourcing.html> accessed on April 1st, 2020.

perspectives indicate that the field of subtitling is already drawing a lot of attention and will likely continue to do so in the future.

## **Chapter 5. Volunteer Subtitling Websites in Turkey**

With a growing market in the TV and film industries, along with advancing technology, in many countries all over the world, there is great demand from viewers to be able to find good quality subtitle files online that are available to download for free. This is the primary reason why these online subtitle websites have become very popular and well-known.

The second reason is that Turkey is a country governed by a religious government, and the censorship this government sets in place prevents viewers from enjoying the authenticity of the language used in the show or film. The process of dubbing or subtitling involves a dramatic amount of manipulation. Therefore, in order to be able to reach the non-censored version of the subtitle, viewers prefer to download from online. The issue of censorship will hopefully be worked on in the future as well.

Two Turkish volunteer translator websites will be presented in this chapter. Subcategories will include information on the characteristics of the websites along with their sections such as the forum as well as users' profiles, users' groups, and also the workflow of both websites.

### **5.1. turkcealtyazi.org**

Turkcealtyazi.org (Turkish Subtitle) was founded in 2007 and is one of the most popular and actively used online volunteer subtitle translator websites in Turkey. According to data on the main page of the website, there are 219,366 registered members/ users, 629,355 subtitle files, and 334,401 comments on the website.<sup>14</sup>Viewers and members have access to Turkish

---

<sup>14</sup> The data was collected on 08.11.2019



subtitles for films and series in addition to news, reviews, and special files prepared by volunteers. Thanks to content including a wide range of genres and media news, viewers and members have an opportunity to get informed about the media on a global scale.

The motive for the choice of this website is the fact that this online community is very active and with its user-friendly interface, the website offers vast content in the forum section including several topics supporting the translators' translation process from both technical and linguistic aspects. The forum platform where the sharing among the members occurs, providing an environment that makes collaborative and interactive work possible. There is a support mechanism to assist the newly registered members through the phases of subtitle translation in the case that they would like to contribute. More experienced members help volunteer translators who are in need of assistance by responding to their questions posted in the forum section or by directing them to available sources within the forum.

There is no prerequisite for becoming a member on the website. Having registered on the website, any member can become a volunteer translator and start subtitling. Moreover, upon becoming a translator the user does not receive any privileges and all members have the right to translate and upload their work. There is no hierarchy or discrimination among members. In other words, this community of volunteer subtitle translators is formed in such a way that it promotes equal treatment and a positive attitude towards all members no matter what position or name they hold. Volunteer translators who are active members do subtitle translation by collaborating and also by experiencing the work in the real world through a virtual world.

All materials in its rich content are up to date and as soon as a new release, popular films and series especially, comes on, the subtitling job gets done. Since my research focuses on the features in the Forum section and since it is also the most active platform of the website, I will mainly analyze this section. However, before moving on to the forum section in detail, with the aim of presenting the whole picture, I will briefly mention the other sections as well.



**Figure 4:** Main Page Tab (<https://turkcealtyazi.org/index.php>) – What appears on this as subheadings are New Releases, To be Expected, Advanced Film Search, TV Series Calendar and the Groups.



**Figure 5:** Subtitle Tab – Subheadings: Recently Added, New Releases, To be Expected, Latest 100 Subtitle, Top 100 Subtitle, Subtitle Search.



**Figure 6:** Films- Subheadings: The list of 250 Films by TA (Türkçe Altyazı), List of Imdb 250 Films, 1001 Films, Advanced Film Search, and Coming Soon.



**Figure 7:** Series- Subheadings: Calendar of Series, List of 50 Series by TA, List of Imdb 250 Series.



**Figure 8:** News- Subheadings: Cinema, Series, Film Critiques, Special Files.



**Figure 9:** Lists- Subheadings: List of Films, List of the Users.




**Figure 10:** Synchronizer: What appears on this tab is an online subtitle synchronizer that enables the subtitler to synchronize the subtitle file. It also presents an option for the subtitler to send suggestions or ask for information with a link to the forum.



**Figure 11:** Sending subtitle: On this tab, the user may fill in the blank either with the name of a film or series, and then by continuing the steps, he/she may add the subtitle file to the system.

**Oldeuboi (2003)**

 Puan: 8.4

**Çevirmen:**

**Release:**

**Dil:**

**FPS:**

**CD Sayısı:**

**Format:**

**Dizi ise:**  **Sezon:**

**Bölüm:**

**Dosya:**

**Açıklama:**

**Aktivite/Paket Çevirmenleri:**

**Release Kalitesi:**

**İşitme Engelliler için mi?**

**Fragman için mi?**

[ALTYAZI YÜKLEME KURALLARI](#)

**Onaylanmış diğer altyazılar**

Türkçe Altyazılar	Dil	CD	Çevirmen	Fps	İndirme	Gönderen
Oldeuboi	TR	1	AlaZi & Legend	24	3,394	poxwas

**Figure 12:** As the next step following Figure 11, the page above appears, and at this stage, the user is required to fill in this page by providing the translator's name, release, language, the type of the file and format. If it is a collaborative piece of work there is a separate section to fill in the other translators' names, the quality of the release, and whether it is a trailer or for SDH. The translator can also reach the rules on how to upload the subtitle file through the link given at the bottom and can also see the other approved translations by other users for the same film.

The screenshot shows the 'Türkçe Altyazı' website interface. At the top, there's a search bar and navigation tabs. The main content area is for the movie 'Siyah Kristal' (The Dark Crystal). It features a 7.1/10 rating, a poster, and various details like director, writer, and release date. The right sidebar contains two sections: 'Film Altyazıları' and 'Dizi Altyazıları', each with a list of titles and their respective subtitle counts. At the bottom of the movie page, there are buttons for 'Altyazı Gönder', 'Listeme Ekle', 'Altyazı Takibi', 'İzledim', 'Tavsiye Ekle', and 'İzleyeceğim'.

**Figure 13: Random Film:** On this tab, a randomly picked film appears and the user can find details about the film, trailer, visuals, critics, recommendations, the list, the cast, and the subtitle files. At the bottom, various options exist such as; to send subtitles, add to my list, follow the subtitles, seen, add a recommendation, and to be watched (watch later).

First of all, in its natural flow, the tasks are distributed among members of the website, meaning that all members who have signed up can be included and be in different groups. Users become members of these groups according to their experience in terms of subtitling work or any specialty regarding website management. Under the Forum tab, there is a section which has user groups such as, subtitle revisers, translators, editors, seniors, the team of accessible subtitle, approval group, experts, admins, and so on.<sup>16</sup> The Forum also provides all necessary guidance and materials needed by translators during the subtitle translation process.

<sup>16</sup> <https://turkcealtyazi.org/groupcp.php>

### 5.1.1. Forum Section

The screenshot shows the forum interface of the website. At the top, there is a navigation bar with various tabs. The 'Forum (51)' tab is selected. Below the navigation bar, there is a search bar and a 'Yeni İletiler (51)' button. The main content area is divided into two columns: 'Şu an aktif konular' (Active Topics) and 'Çeviri Duyuruları' (Translation Announcements). The 'Şu an aktif konular' column lists topics like 'Film ve Sanatçı Bilgilerindeki Eksiklikler', '2019 Yılı'nın En Beğendiğiniz Filmi Hangisi?', 'Star Wars Zaman Çizelgesi', 'Tamam, söyle rahatla...', and 'Şu an ne dinliyorsunuz?'. The 'Çeviri Duyuruları' column lists translation announcements for 'Bloodshot - 2020', 'Fairyland Lovers (2020) - Chn-juliet', 'Captain Tsubasa (2018) (AnimeSeverler) Türkçe Altyazı İndir', 'Cosmos: Possible Worlds (2020)', and 'Kidding (2018) 2. sezon'.

**Figure 14: FORUM:** At the very top, once the forum tab is clicked, New Messages, Search in Forum, Translation Announcements, and User Groups appear.

Overall, other than the section above (shown as Figure 14), the Forum section has 6 general topics (General Announcements, General, Surveys, SineMeydan (CineSquare), Cinema, Series, Others) and under each topic, there are various subheadings and folders.

Under 'General Announcements', the first topic is 'Website Rules' uploaded by the admin of the website. The rules again are divided into various topics such as; Points to be observed while uploading the subtitle, Points to be observed while posting a translation announcement, forum rules, comment rules, visual rules, trailer rules.

Forum	Konular	İletiler	Son İleti
<b>Genel</b> <b>Çeviri Duyuruları</b> Çevirmeye başladığınız film ya da dizi duyurularını burada yapabilirsiniz. Grup Aktiviteleri Film Çevirileri Dizi Çevirileri Çeviri İstekleri Belgesel Çevirileri Anime Çevirileri Engelsiz Altyazılar	5605	93384	<b>[Çeviri] Bloodshot - 2...</b> Bugün 08:57 gluform
<b>Eğlence</b> Bizbize eğlence forumu.	278	24291	<b>Günün Karesi</b> 27 Şubat 2020 01:36 adze55
<b>Yardım</b> Merak ettiğiniz konularda buradan yardım isteyebilirsiniz.	1107	11572	<b>Star Wars Zaman Çizelg...</b> Dün 21:13 H737
<b>Kılavuzlar</b> Sizlere yardımcı olabileceğini düşündüğümüz kılavuzlar.	130	931	<b>Alt Yazı Çeviri Progra...</b> 06 Mart 2020 11:32 LordOfTheChickenWings
<b>Duyurular</b> Site ile ilgili bilmeniz gereken önemli duyurulara buradan ulaşabilirsiniz...	28	5865	<b>Geliştirme ve Yenilikler</b> 22 Aralık 2019 23:57 Banş K
<b>Eleştiri ve Öneriler</b> Sitemiz için eleştiri ve önerilerinizi bekliyoruz.	550	9116	<b>Film ve Sanatçı Bilgil...</b> Bugün 06:10 ismetc

**Figure 15:** General: In this segment, the largest file for translation appears as the first subheading ‘Translation Announcements’ and includes all announcements related to group activities, series, documentary, film, translation requests, animes, and accessible translations. As the second topic, Entertainment (Eğlence) allows users to freely chat about general issues, current trend topics in Turkey, politics, culture and also share comics, funny videos, etc.

The following section Support (Yardım) consists of topics such as how to deal with some technical problems that can occur when uploading a video or subtitle, all types of questions and, requests related to subtitle translation, and so on.

The next part, Guides (Kılavuzlar), which provides all the guidance that may help translators during the process of subtitling. Here the user can find all help they require regarding translation from both technical and linguistic perspectives for instance, Turkish orthographic and spelling rules, technical terminology, how to write a film review, synchronization techniques and samples, technical help for Subtitle Edit and Subtitle Workshop programs, and so on.

Next appears, the section Announcements (Duyurular), where all important-to-access announcements on the website are uploaded. The last topic, which is reserved for Critiques and Suggestions (Eleştiri ve Öneriler) provides a platform for users to criticize and make suggestions about the website.

Judging by all the headings and subheadings, it is obvious that collaboration, to a substantial extent, is provided by all the members of the website. It is vital to focus on the Translation segment of the forum since it houses significant aspects of collaboration and motivation.<sup>17</sup> On the page of Translation Announcements, for example, there are fixed topics as shown in the figure below.

Konular	Yazar	Cevap	Gösterim	Son İleti
<b>Sabit Başlıklar</b>				
<a href="#">Çeviri Tavsiye Listeleri</a> (  Sayfa: 1, 2 ) [ Genel » Çeviri Duyuruları » Çeviri İstekleri ]	kuzeydebiyer	17	9789	26 Ocak 2020 23:46 gelecek
<a href="#">Çevirmen Hikayeleri</a> (  Sayfa: 1, 2 ) [ Genel » Çeviri Duyuruları » Grup Aktiviteleri ]	Fügen Atasoy	19	7127	25 Ekim 2019 17:34 salih_m7
<a href="#">[Çeviri] AnimeSeverler FANSUB Çevirmen Alımları (Temmuz) (2019) (DUYURU VOL:4)</a> [ Genel » Çeviri Duyuruları » Anime Çevirileri ]	AnimeSeverler	3	1511	10 Ekim 2019 17:30 AnimeSeverler
<a href="#">Video (Film,Dizi,Anime Vb.) Formatları Hakkında Tüm Detaylar!! Güncel (2019)</a>	AnimeSeverler	0	337	16 Ağustos 2019 18:30 AnimeSeverler
<a href="#">Noktalama İşaretleri (Çevirmenler) (2019) Güncel!!!</a>	AnimeSeverler	1	768	08 Ağustos 2019 14:24 R3hab
<a href="#">İstek Filmlere Bilgi Eklenmesi</a> [ Genel » Çeviri Duyuruları » Çeviri İstekleri ]	Marvel	0	8304	08 Mart 2009 20:14 Marvel
<a href="#">Altyazı Onay ve Kalite Kuralları</a>	Dra7m	0	12388	25 Şubat 2008 15:48 Dra7m

**Figure 16:** Fixed Topics: List of recommended translations / Story of Translators / Anime lovers (The call for FANSUB translators) / All the details about video formats/ Punctuation / Adding Information to Requested Films/ Rules for subtitle approval and quality.

In conclusion, as demonstrated above with images of the specific segments, on the virtual space that they are established (e.g. forum, direct messages, media news, etc.) there is a powerful online community supported by both its members and active audiences.

### 5.1.2.Profile of the users/ members

In this online community of like-minded people, users gather around a common aim of collaboratively and voluntarily, without expecting any monetary compensation, providing subtitle translation content for an audience.

Today, in the age of the new millennium, with our highly advanced technology and web-based amelioration of information sharing via the internet, users have also begun to take active

<sup>17</sup> <https://turkcealtyazi.org/forum.php?f=10>



roles. In this specific case, these users may be called “prosumers” -a term coined by Alvin Toffler in 1980, to define people who are not solely consumers but who also create services and goods for their fulfillment.

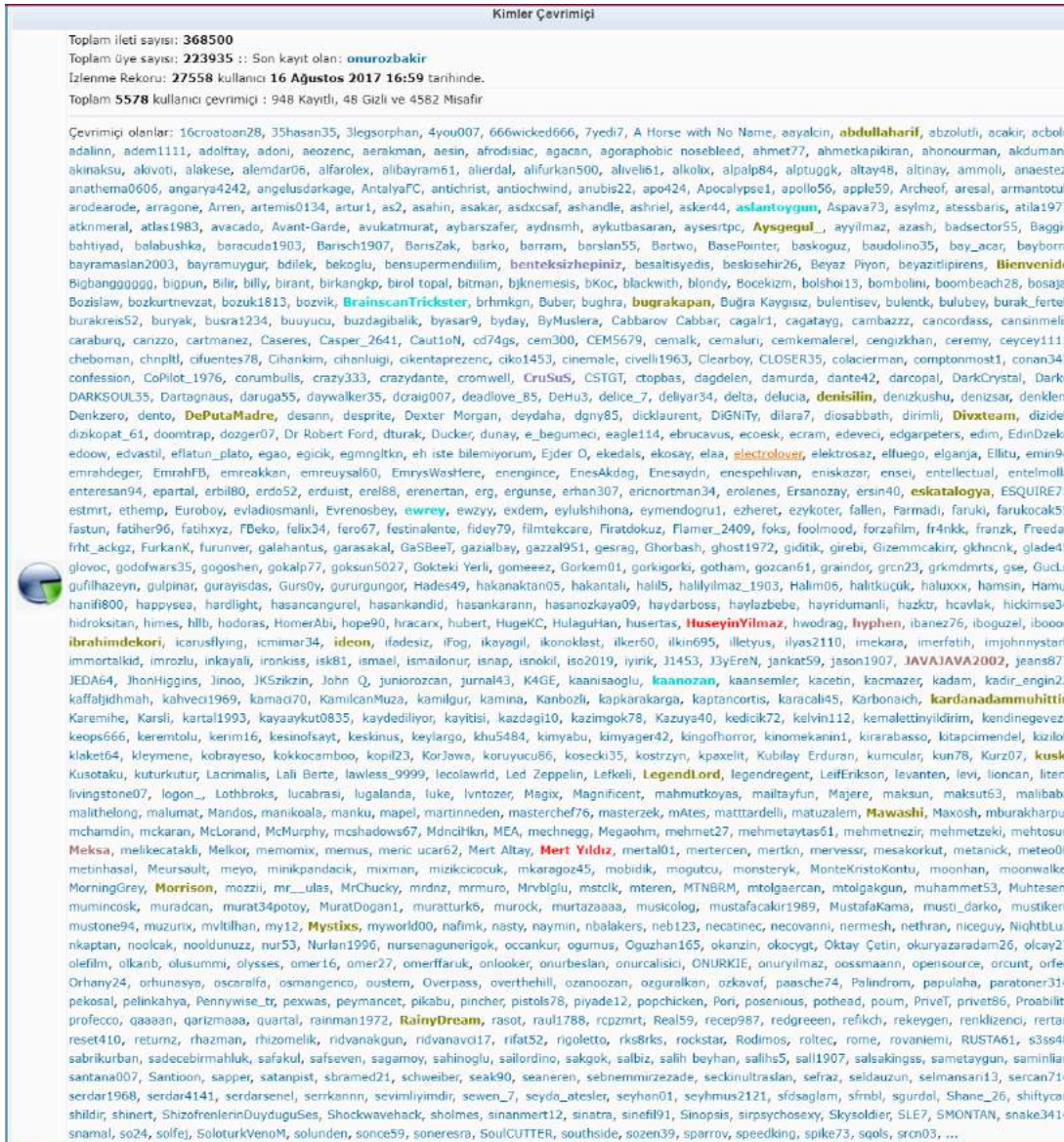
‘For if we look closely we find the beginnings of a fundamental shift in the relationship of these two sectors or forms of production to one another. We see a progressive blurring of the line that separates producer from consumer. We see the rising significance of the prosumer (Toffler, 1980: 267).

On [turkcealtyazi.org](http://turkcealtyazi.org), the users are consumers who have access to various means of online interaction and a sharing culture. Also, they have the ability to congregate and exchange their experience, opinions, thoughts, information, and materials regardless of where they are.

Currently, there are 223,931<sup>18</sup> registered members on the website. They are all from different professions and backgrounds. They create their own user name (usually they use nicknames) and anyone can register on the website. In Turkish, the member is ‘üye’ and the user is ‘kullanıcı’. Both names are used on the website interchangeably and they do not differ in meaning.

---

<sup>18</sup> <https://turkcealtyazi.org/index.php> accessed on the 2nd April, 2020.



**Figure 17:** (accessed on 2<sup>nd</sup> May 2020) Who is online? This figure presents the users who are online and the very first part, shown larger below, demonstrates:

Toplam ileti sayısı (Total messages sent): **368500**  
 Toplam üye sayısı (Total member number) : **223935**  
 Son kayıt olan (The latest registered member): **onurozbakir**  
 İzlenme Rekoru (The rating record): **27558** kullanıcı (users) **16 Ağustos 2017 16:59** tarihinde.  
 Toplam **5578** kullanıcı çevrimiçi (Total online users): 948 Kayıtlı (Registered), 48 Gizli (Hidden) ve (and) 4582 Misafir (Guests – meaning the people who roam on the site without officially registered)

(on the date of 16 August 2017 at 16:59)

### 5.1.3. The workflow in the website

On this collaboratively structured platform, subtitling work is divided among different members of the website. This division of tasks is usually carried out by the so-called ‘yönetici’ (the administrator). This dedicated member is also often in charge of the general management of the team workflow.

The users are divided into user groups according to their skills.



**Figure 18:** User Groups: Subtitle Control Group / Translators Group/ Editors/ Seniors/ Accessible Subtitle Team/ Previous Admins/ Forum Director/ Visual Uploader/ Admins/ Reliable Uploaders/ News Editors/ Regulars/ Approval Group/ Cinephilia Candidates/ TA News Team/ Experts Team/ Assistant Forum Director/ Admins Group/ Critics

#### **5.1.4. Subtitle translation and editing process**

In most of the online volunteer translator groups, subtitling work is usually divided among the different member groups as shown in Figure 18. However, the general management of the whole website is carried out by the so-called '*site yönetmeni*' (administrator of the website).

The program that is used to subtitle on the website is *Subtitle Workshop*, and in the forum section there is very detailed information about how to use the program. There is even a video prepared by another member to guide members who would like to start subtitling, on the usage of the program step by step.<sup>19</sup> In total, there are 5 videos including focus topics such as; General View, Settings, Technical Errors, Subtitle separation and merge, Line merge and cut. The videos mentioned here are all short and silent.

Below are the common stages that seem to be followed by the members during the subtitling process.

#### **Acquisition of the video**

A member who would like to translate firstly seeks a video and subtitle files of the target genre (e.g. anime, TV show, film, documentary video), and subtitle files in English. There are also cases where the volunteer translator works on the translation of the subtitles from the source subtitle file. However, this type of translation often results in many errors of synchronization and ends up being classified, by the '*altyazı kontrol grubu*' the so-called subtitle control group, as an inadequate subtitle file with a red mark in the evaluation phase of the subtitle.

---

<sup>19</sup> [https://www.youtube.com/watch?time\\_continue=21&v=xxD9oApriYI&feature=emb\\_title](https://www.youtube.com/watch?time_continue=21&v=xxD9oApriYI&feature=emb_title)  
<https://turkcealtyazi.org/viewtopic.php?t=19361> accessed on 11th May, 2020.

A more common practice is to obtain the video file in a pirated video form reached via *Torrent*<sup>20</sup> websites. Torrent distribution groups make subtitle and video files of TV shows and films available by offering free downloads. Subtitle files are usually files extracted from the closed captions of the available video. Moreover, there are some foreign websites that are well-known among volunteer subtitlers for finding subtitle files in English, the most popular and commonly used ones are [addic7ed.com](http://addic7ed.com), [opensubtitles.org](http://opensubtitles.org), [subscene.com](http://subscene.com). Any member on the website can upload the subtitle text files. In fact, some members who are called *uploaders*- only do this uploading task and they are classified as safe (reliable) uploaders.

Downloaded video files are denominated with various names according to their extensions. These different sources are named as display types such as BlurayRip, DVDRip, WEBRip, HDRip, and so on. These various file formats give a hint about the quality of the video. Subtitles are then formed according to the type of source video.

### **Translation and Editing**

Having uploaded the video and the subtitle text file, the translator begins translation by using the program called *Subtitle Workshop*<sup>21</sup> (first mentioned in Chapter 2, Project-based learning), free software used by volunteer translators on nearly every non-professional subtitler platform. This software, with its user-friendly and customizable interface, allows translators to integrate the source video and customize subtitles accordingly.

---

<sup>20</sup> <https://techterms.com/definition/torrent> accessed on 15th May, 2020. Torrent downloads are defined as the downloads that are generally downloaded from more than one server at a time and a Torrent file is sent via BitTorrent protocol and the file can be any type of song, film, application, game etc.

<sup>21</sup> <http://subworkshop.sourceforge.net/> accessed on 15th May, 2020. free application for creating, editing, and converting text-based subtitle files.

One of the volunteer translators has an informative video on YouTube which guides new beginners on how to use the program and about the whole process of subtitling, whilst also demonstrating the collaboration and tutorship among members.<sup>22</sup>

This very commonly used and highly- functional software has some features that enable non-professionals to gain subtitling experience and some of the main features are laid out below. *Subtitle Workshop*<sup>23</sup> :

- Supports converting between, creating, opening, editing, and saving over 60 (currently) subtitle formats via the Subtitle API Library, as well as saving subtitles in a custom user-defined file format.
- User-friendly, multi-language, customizable interface (including customizable shortcuts and translation mode).
- A vast array of customizable tools and functions for automatic timing and text manipulations, including automatic durations, smart line adjusting, spell checking, FPS conversion, search and replace, and many more.
- Comprehensive customizable system for automatically or manually detecting, marking, and fixing various timing and text subtitle errors.
- Supports style tags (bold, italic, underline) and color tags in the subtitle text -- including full tags support for multiple tags in a single subtitle.
- Supports displaying and manipulating the timing pauses (the time gap between two subtitles) and offers a CpS (Characters per Second) system.
- Multi-level Undo-Redo system.
- Integrated video player with customizable subtitles preview and full-screen mode that plays any video or audio format for which the system has codecs installed.

---

<sup>22</sup> <https://www.youtube.com/watch?v=vkwSqInQQ2E> (duration 20.51)

<sup>23</sup> <http://subworkshop.sourceforge.net/> taken on 15th May, 2020.

- Offers various information about the subtitle file, including custom information based on user-defined rules about the timing or the text.
- Supports the usage of external Pascal scripts, as well as find-and-replace text scripts (called OCR Scripts).

The next step is to upload the subtitle text file and the video file on the program. Then, the translator starts their translation and, in the meantime, screens the video file that is either a TV show, film, or documentary. Every translator has his/her own way of carrying out the translation process and a few of them mention that, depending on the time available, they prefer to watch the whole video file with English subtitles first to understand the context better.

Furthermore, there are online dictionary sources that are widely used by volunteer subtitlers, including:

<https://tureng.com>

<https://dictionary.cambridge.org>

<https://www.merriam-webster.com>

<https://www.collinsdictionary.com>

<https://www.urbandictionary.com>

<https://sozluk.gov.tr>

<http://www.dildernegi.org.tr/>

It is worth noting that the last two websites are Turkish language sources which may assist translators in meticulously seeking to obtain the most accurate and effective expression given the context. In Turkey, among translators there is a famous saying:

‘The good translator is the one who not only looks up the definition of the unknown words in a dictionary but also looks for the ones that s/he already acknowledges the meaning (Anonym).’

Upon completing the subtitle translation, some volunteer translators do linguistic editing by copying the translated text into a word file. Technical editing is also done on *Subtitle Workshop* before uploading the completed file onto the website.

Time is another factor that plays a role in the translation process of volunteer translators, since when they become the popular choice for a certain TV series, viewers keep asking for the subtitle files as soon as a new episode is released and some volunteers say that they feel like they therefore need to keep up with the timing and continue uploading their translations so that their followers do not get disappointed and keep choosing their translations to download. In other words, viewers/ followers also have some effect on the process of translation.

On the website as mentioned in Figure 18, among the member groups, there is a Subtitle Control Group that is responsible for checking the files uploaded to the website in terms of technical errors, orthography, grammar, and so on, in order to form an opinion of the overall production and grade it on its adequacy/ quality with colors as indicated below:

**Red:** Heavily technical, orthographic errors, and the translation is considered as mediocre and thus will affect the viewing experience a great deal.

**Orange:** Includes light technical and linguistic errors and the translation adequacy/ quality is not sufficient.

**Green:** Approved. There is no serious issue that will negatively affect the viewing experience.

During the above-mentioned editing process, members of the control group do not usually have time to watch the source material with the subtitles from beginning to end. Instead, what they do is quickly scan the subtitle translation while watching it and thereby get sufficient



information to allow them to have a general opinion about the translation. Some prefer to read the subtitled text in order to get a sense of the adequacy of the translated product and whether it is adequate for audiences to use. In particular, this subtitle control group focuses on the usage of Turkish, meaning of expressions used, word selection, orthographical errors, and so on.

The criteria used by the subtitle control group in the evaluation process will be further clarified and demonstrated while analyzing the sample translated products in Chapter 7.1. Some good subtitling practice items will be used including the following features:

- Linguistics (Orthographic rules, e.g. proper names, abbreviations)

- Technical requirements (how to use the software program Subtitle Workshop, line treatment)

- Cultural/Local Idioms or Terms and Expressions (wordplay, humorous expressions)

- Specific linguistic issues (song lyrics, filling words, and exclamation remarks)

- Revision and Editing Process

There is also a term called *translator mask* (*çevirmen maskesi*) which applies to the translators who generally receive green for their translations. These translators are therefore considered efficient and their translations are usually only checked superficially since having had many translations approved already they have earned this mask and they are remunerated for their work.

There are also some extreme cases where a translation has some blanks, untranslated lines, displays the source subtitle lines, includes exclamations used in the source language (e.g. Oh, Ouch, Wow) and so on that are not counted as technical or linguistic errors.

This revision of the whole work process helps to make the translation cohesive and coherent by giving a chance for the translator to edit his/her work again, by correcting mistakes related to adaptation, reading time, fluency, language style, etc. Upon request, the translator may receive a report with the specific errors mentioned.

The vast technological features of *Subtitle Workshop* also assist translators in every step, from spotting, translation, spell check, verification of the maximum number of characters per line, spell check, reading time, and so on.

This whole process of pre, during and post-translation steps in the volunteer translator community of [turkcealtyazi.org](http://turkcealtyazi.org) uncovered another fundamental feature of collaboration: maintaining their collaboration consistently and working as whole dedicated members of a community.

Surowiecki's concept of "the wisdom of crowds" (2004) puts forward an idea that fits in line with online volunteer translator communities: The belief that collective intelligence and a large group of people are more powerful and are better at dealing with problems and making wise decisions than an elite few.

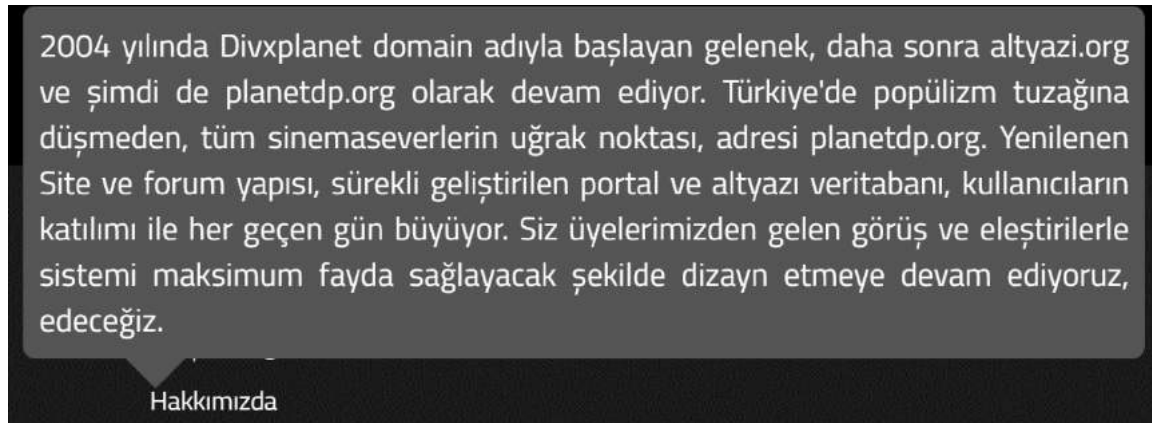
Here, in the case of [turkcealtyazi.org](http://turkcealtyazi.org), a group of non-professionals come together and produce subtitle translations, getting guidance and support from each other, and working collaboratively thanks to the vast technological opportunities available on the internet in the community that they built.

## 5.2. planetdp.org

In Turkey, there used to be a very popular and commonly-used volunteer subtitle translator website named divxplanet.com, and in November 2014 this website had to change its domain to altyazi.org since the company that had the registration for the brand name ‘divx’ sent a warning. Although the domain name changed, the content stayed intact. In February 2017 altyazi.org was shut down by the server admin with no explanation. It was such a large community that on social media there were hundreds of comments from members and viewers expressing their sadness.<sup>24</sup>

Subsequently, some members from the Admin Team of altyazi.org came together and in 2017 founded planetdp.org. Despite being founded recently, there is a long history behind this website and it also has a huge archive with vast array of content inherited from divxplanet.com.

On planetdp.org, at the bottom of the main page, there is the heading ‘Hakkımızda /About Us’ where the objective of the website appears as:



*The tradition which started in 2004 with the domain name Divxplanet, known later as altyazi.org and currently as planetdp.org, continues. Planetdp.org is a frequent destination and address for all movie-lovers without falling into a trap of populism in Turkey. With its renewed site and forum structure, constantly developed portal and subtitle database it is growing with*

<sup>24</sup> [https://twitter.com/search?q=divxplanet&src=typed\\_query](https://twitter.com/search?q=divxplanet&src=typed_query)

*the contribution of its users day by day. We continue and will continue to design the system in a way to provide maximum benefit in accordance with the opinions and criticism received from our members.*

The members in this online volunteer subtitle translator community work together seamlessly. As with the previously reviewed website [turkcealtyazi.org](http://turkcealtyazi.org), a great deal of collaboration is witnessed here also and there are many commonalities in the way the community is structured.

In the forum section of the website, communication, and interaction among members is made possible through posts and various content ranging from instructional video tutorials and guidelines on best subtitling practices in terms of both the linguistic and technical dimensions of the practice.

On the main page, there is a section where viewers can find statistics regarding the number of subtitles, comments, registered members, and also the numbers of followers on social media.



<sup>25</sup>**Figure 19:** As appeared on the image Site Statistics / 235,751 subtitles, 144,555 comments, 93,600 registered member – Social Media followers. There is also a section that gives options such as Takip Et (Follow)

Planetdp.org, with its explicit layout, allows all viewers and members to easily roam its vast content. A distinctive feature of planetdp.org compared with the previous website (turkcealtyazi.org) is the bilingual option of the forum section of the website (TR &ENG) meaning even foreign viewers or members can easily benefit from the subtitles provided in both English and Turkish.

In addition to having Twitter, Facebook, and Instagram accounts, planetdp.org also benefits from the fast dissemination of the internet by using YouTube channel<sup>26</sup> in order to provide viewers with the latest movie trailers with Turkish subtitles, the videos in which the features of the website and how to use those features are explained and, videos of lists of recommended films.

Additionally, with its specific characteristics, it is worth noting that planetdp.org makes use of the latest technological developments thereby strengthening the interaction and the collaboration among the members of its community. It is noteworthy to mention that, the dedication from all the members of the community is observed on various levels.

Of all the literature consulted in this type of translation and associated communities, Costales focuses on the motivation factor in amateur subtitling.

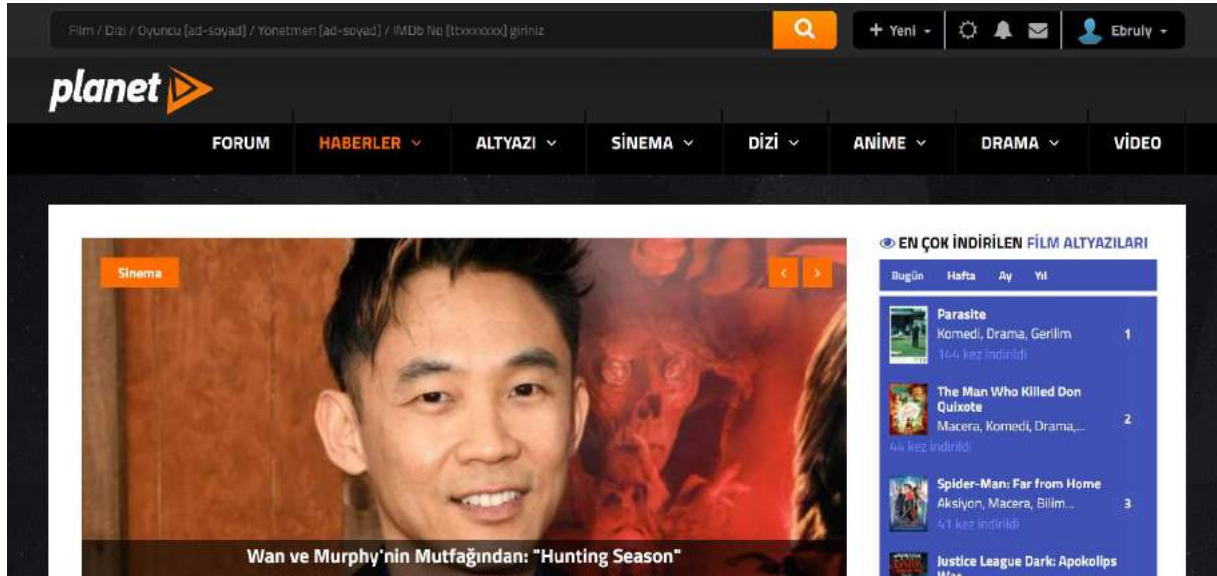
‘It seems that the personal desire to contribute to the spread of information or to allow other people to read and access materials in their own language are both underlying features in all these phenomena (Fernandez Costales, 2013: 5).’

---

<sup>25</sup> The data collected on 17.05.2020.

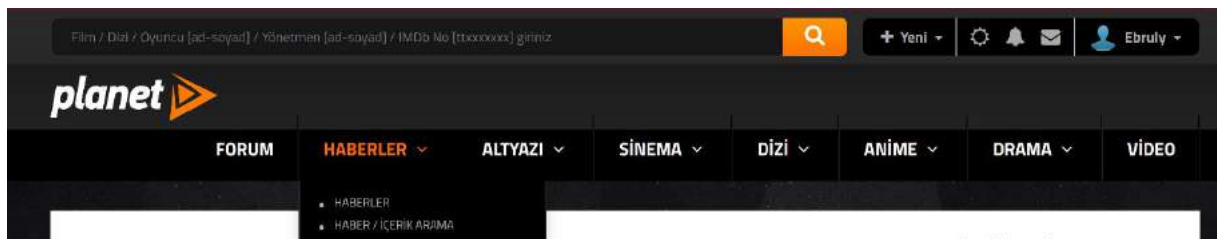
<sup>26</sup> <https://www.youtube.com/channel/UCTDoIGxwf2qopVzlhQouY3A/playlists> accesses on 17th May, 2020.

Going back to the platform, in this part again, with the aim of showing the full picture, not only the forum section but also the other parts will briefly be mentioned. On the main page what appears is:

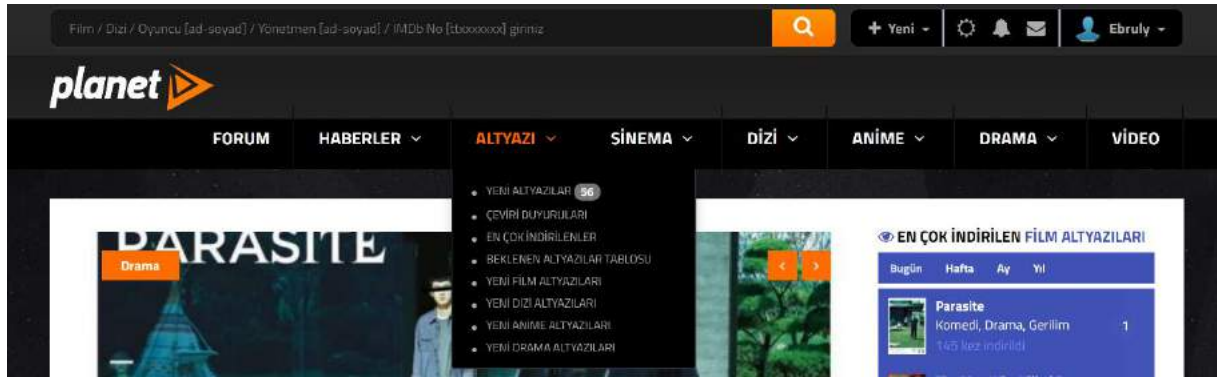


**Figure 20:** Main Page includes tabs starting from the left: Forum, News, Subtitle, Cinema, Series, Anime, Drama, and Video.

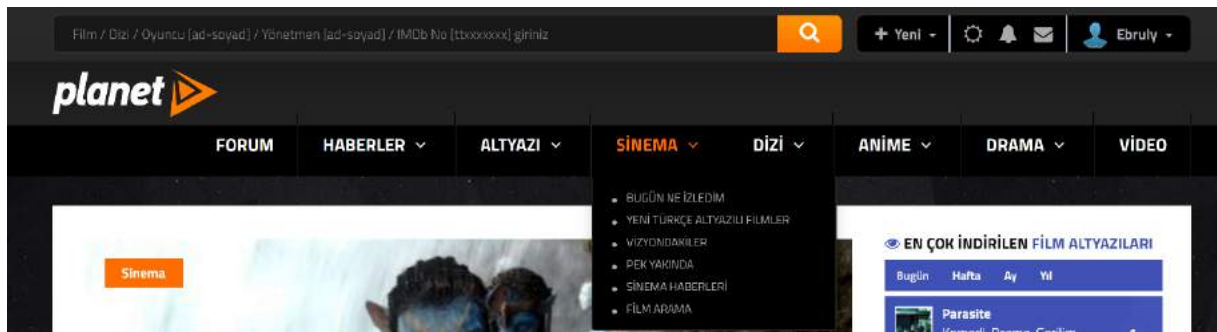
Since more detailed analysis and information will be provided about the Forum section in the next part, the screenshots will continue starting with the News tab.



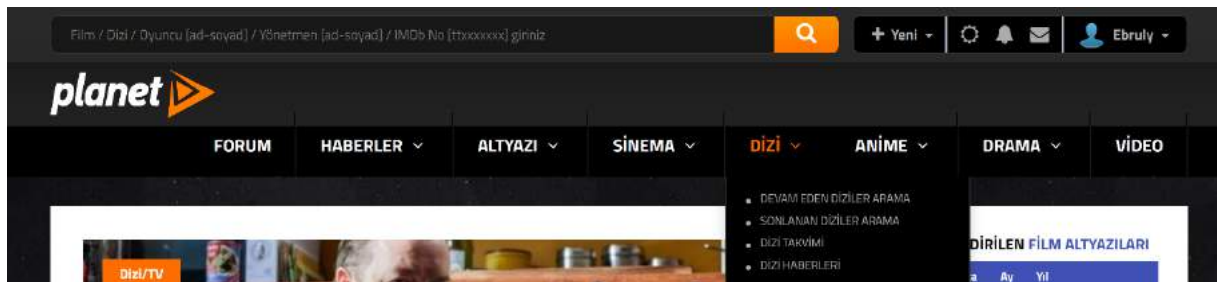
**Figure 21:** News: What appears under this tab is news and the option to navigate the various news sources and content by offering an advanced search screen with the type of news, headings, tags, etc. The news consists of news regarding series, films, actors, directors, and so on from all over the world.



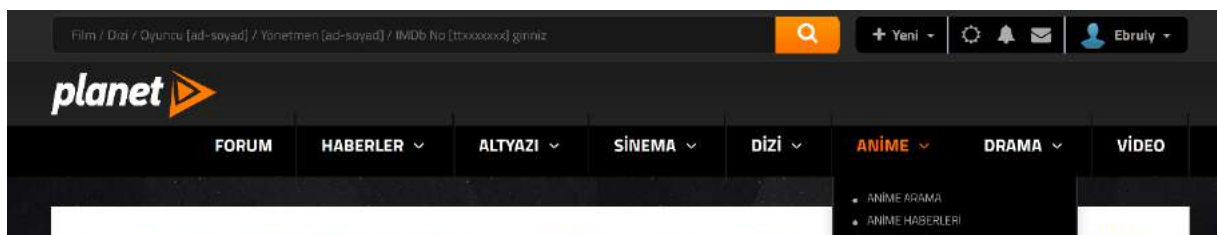
**Figure 22: Subtitles:** In this tab there is a list of New Subtitles, Announcements of Translations, Most Downloaded Translations, Table of Expected Subtitles, New Film Subtitles, New Series Subtitles, New Anime Subtitles and New Drama Subtitles.



**Figure 23: Cinema:** In this tab, there are sections such as What I Watched Today, New Turkish Subtitled Films, Movies in Theatres, Coming Soon, Cinema News, and Film Search.



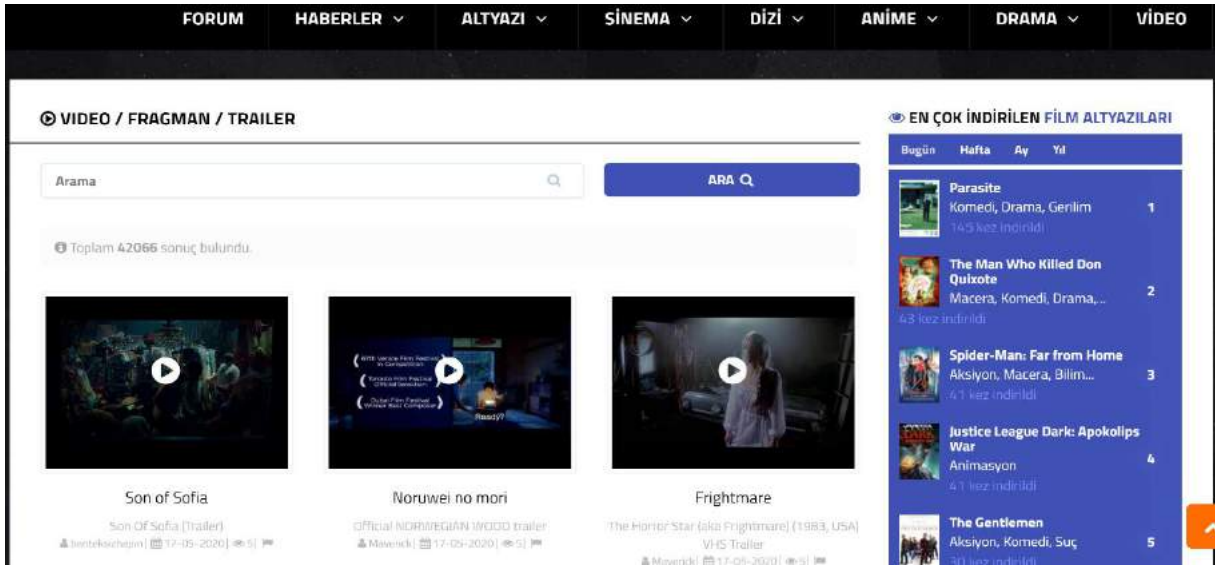
**Figure 24: Series:** Search Continuing Series, Search Finished Series, Calendar of Series, and Series News.



**Figure 25:** Anime: Anime Search and Anime News.



**Figure 26:** Drama: Drama Search and Drama News.



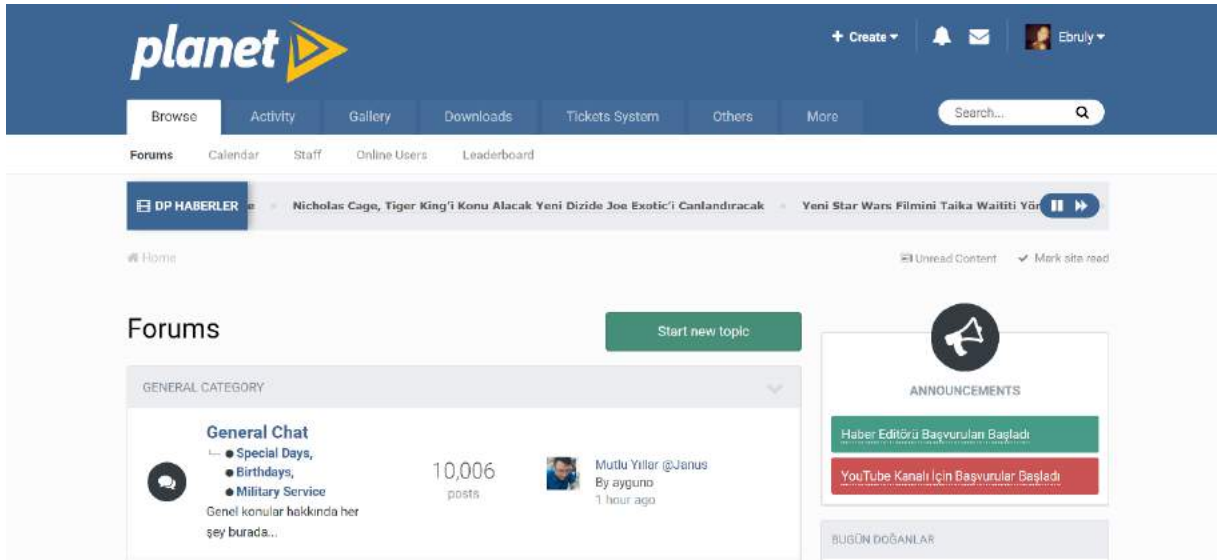
**Figure 27:** Video: In this part, various videos appear, including meaning trailers and special videos made on productions.

### 5.2.1. Forum Section<sup>28</sup>

Plantdp.org has a forum platform that directs visitors to a whole new tab. As mentioned above, there is an option for English on the forum section so the screenshots given on this part will not require translation of the headings.

<sup>28</sup> <https://forum.planetdp.org/>





**Figure 28: Browse:** This section, as it appears in the above screenshot, is the first tab of the forum platform where viewers and members can search the database. As subheadings, there are calendars, staff, online users, and leaderboard.

Here the main focus of the analysis will be Forums, which holds the section where the whole of the interaction occurs.<sup>29</sup>The subsections of this part with their headings are as follows:

**General Category:** General Chat (Special Days, Birthdays), Beginners, Quiz

**Cinema:** Cinema General, Cinema News, Surveys of Cinema, Movies in Theatres, Movies Coming Soon, Outdated Movies, TV Movies, Reviews of Movies, Criticisms& Comments, Cult Movies.

**TV Series:** General Topic, Surveys of TV Series, Ongoing TV Series, Special Series Forums, New Series, Mini-Series, Finished Airing, Cult TV Series, Turkish TV Series.

**Subtitles:** General Topic, Turkish Subtitles for Deaf, Subtitles Requests, Translators, Translations, Activities.

**Shopping:** Shopping General, Shopping Guides, Garage Sales, Announcement of the Campaigns.

**P2P:** General Topic Torrent.

<sup>29</sup> <https://forum.planetdp.org/index.php>

**In Life:** Culture and Art, PC Tech, Human Sciences, Internet Service Providers, Sports, Auto, Travel.

**Anime-Manga:** Anime General Topics, Manga General Topics, Series of Animes & Mangas.













**Comics:** Comics General Topics, Reviews and Comments, Surveys of Comics, Comics News.

**Storage:** Surveys, Tests.

**Planetdp.org Admin:** News, Messages.

The abovementioned headings hold a vast database, not only in subtitles but also in every aspect of life, and there is no doubt that this rich content attracts many members and viewers. Some of the distinctive features of this website are that it places a great deal of significance on addressing the personal needs of its members by catering to their hobbies, and making them feel special by acknowledging their birthdays among other personalized features.

Such immersive content reveals the effectiveness of online interaction and how it enhances translation competence with its supportive tools and constant guidance. Facilitated collaborative dialogue in the forum section encourages more members to be involved in the translation process by providing a sense of belonging to a community.

SUBTITLES			
	<b>General Topic</b> Altyazı hakkında her şey...	1,933 posts	 VOD Üzerinden Altyazı Ripl... By Lizozom Thursday at 09:35 PM
	<b>Turkish Subtitles for Deaf People</b> We are creating subtitles to Turkish movies and series for deaf people	45 posts	 Youtube de bulunan Türk di... By dasovic April 3
	<b>Subtitle Requests</b> Tercümesinin yapılmasını istediğiniz yapımlar için...	909 posts	 Jacquot de Nantes (1991) By Zaszozyt 18 hours ago
	<b>Translators</b> Çevirmenler için sohbet ve yardımlaşma...	977 posts	 En Yeni İran Filmlerine Al... By ismuta Yesterday at 01:42 AM
	<b>Translations</b> ● Movies Translation, ● TV Series Translation, ● Anime Translations, ● Documentary Translations, ● Asian Translations Kim ne çeviriyor, ne çevirdi...	23,497 posts	 devam ediyor Puppert Master 4 (1993) By Avant-Garde 13 minutes ago
	<b>Activites</b> Çoklu katılımı yapılan çeviriler...	556 posts	 Endeavour Aktivitesi 4. Se... By ErenYıldız Friday at 09:09 PM

**Figure 29: Subtitles:** Above all, the most relevant part is Subtitles- also shown above.

In the General Part, all information related to subtitles can be found. There are informative guidelines, Subtitle Control Group evaluation criteria, guidelines of the Subtitle Workshop, Frequently Asked Questions about subtitles, justifications for unapproved subtitles, Synchronization of Subtitles with images and with a detailed guide, issues regarding subtitle upload, Subtitling for Deaf and Hard of Hearing, Subtitle Edit Program and so on.

The overall impression of this platform is that one can find all information and support during the subtitling process regardless of whether one is an active translator or only a member. Additionally, anyone can initiate a new chat by opening a new entry.

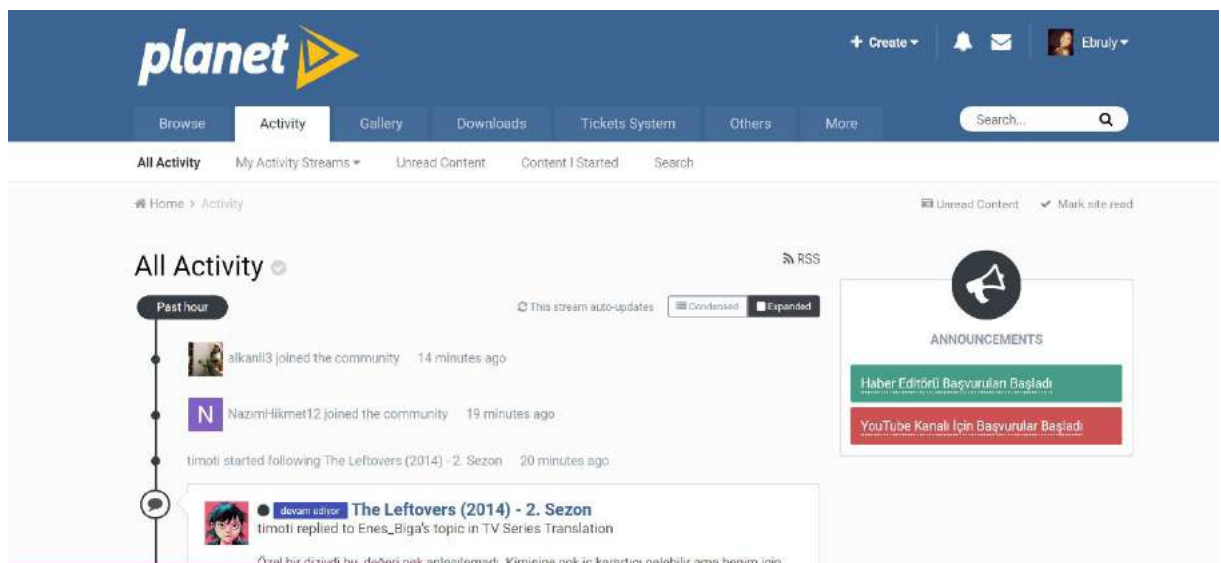
By harnessing the capacity of technology, specifically the internet, the planetdp.org community empowers the potential of collaboration and continues growing while maintaining a positive reputation.

There is no doubt that these kinds of collaborative online community maintains its existence by using the beneficial traits of technology and finding ways to connect with broader audiences.

Among online collaborative translation groups, Díaz Cintas and Muñoz Sánchez also express their observation by taking fansubbing communities as a sample:

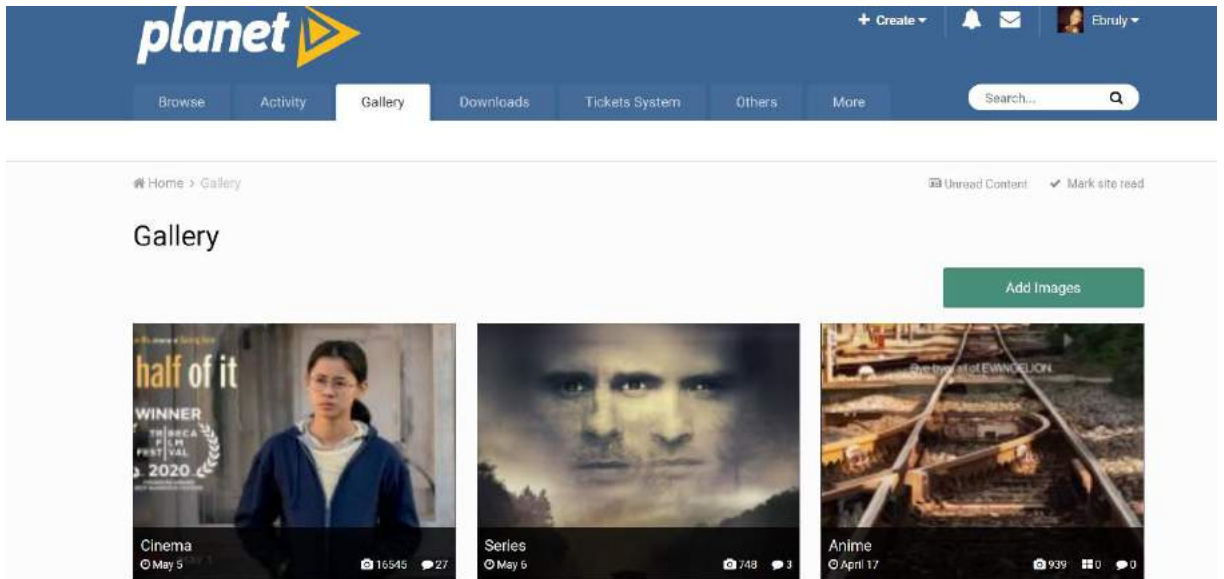
‘It would be no exaggeration to state that fansubs are nowadays the most important manifestation of fan translation, having turned into a mass social phenomenon on Internet, as proved by the vast virtual community surrounding them, such as websites, chat rooms, and forums (2006: 37-38).’

In this large virtual community, it is certain that support and collaboration are valued from various perspectives. There is also a tab which refers to all the translation work done collaboratively. One member can open a new thread and offer a translation job to be divided. Afterward, the activity is shared and distributed among interested individuals willing to take part in the completion of the work.

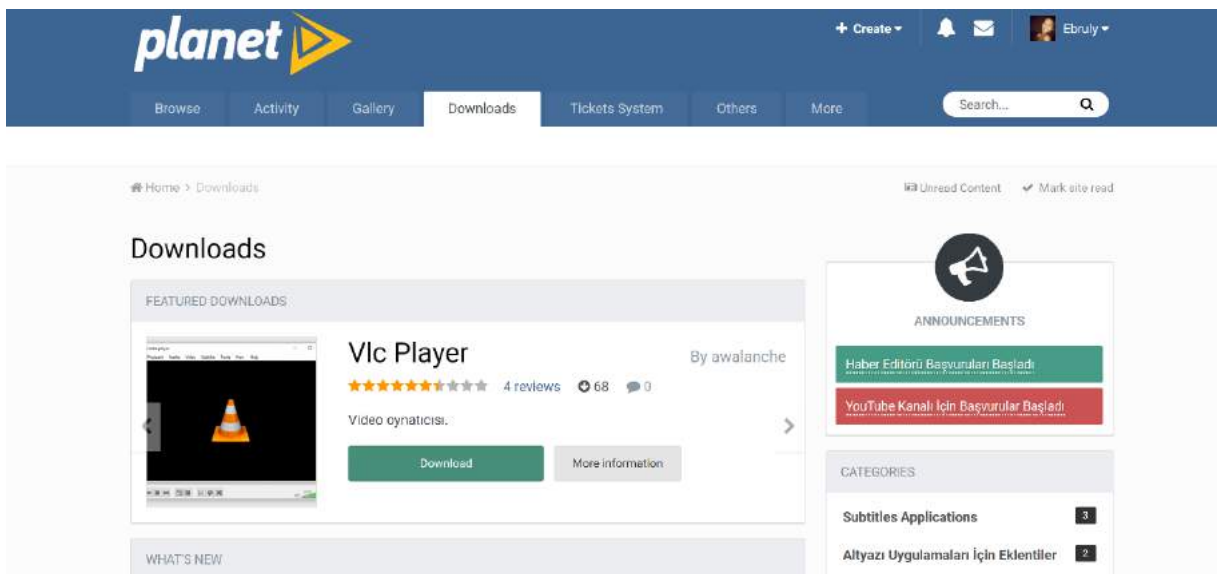


**Figure 30: Activity:** Here all the recent shared posts are displayed chronologically.

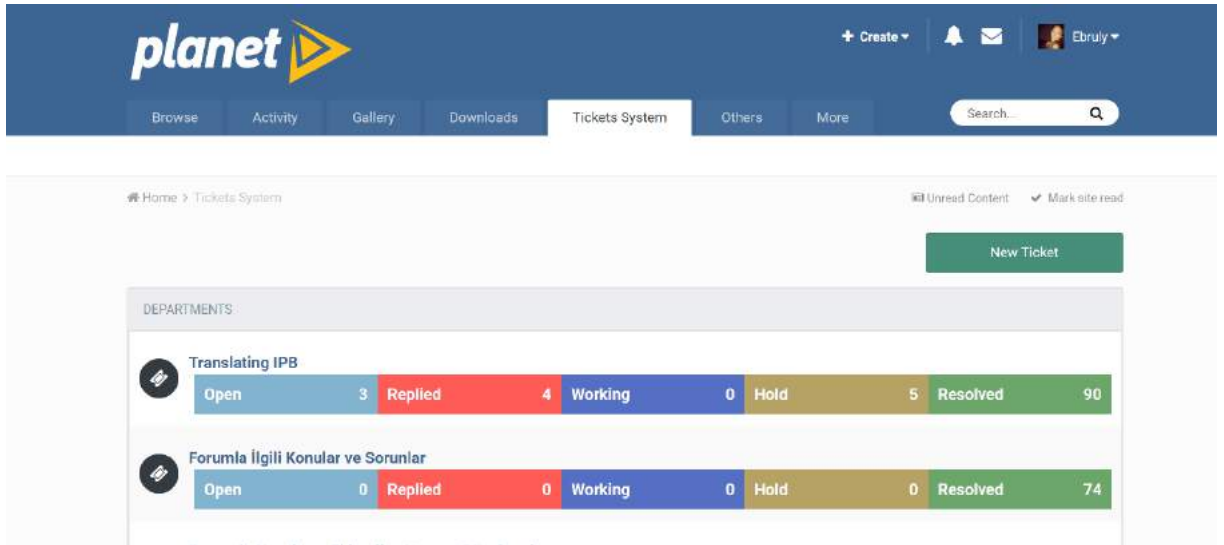
There is an option that presents a more advanced search by offering the content that the member himself/herself initiated in the forum platform.



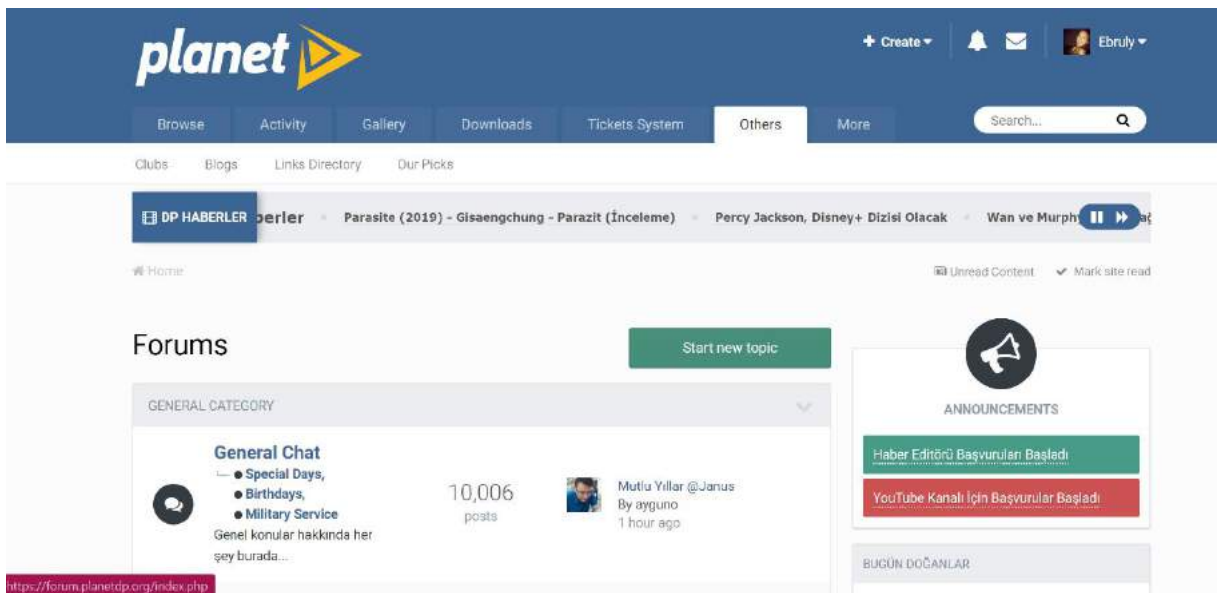
**Figure 31: Gallery:** As understood by its name, this part holds all the visual materials related to films and TV series.



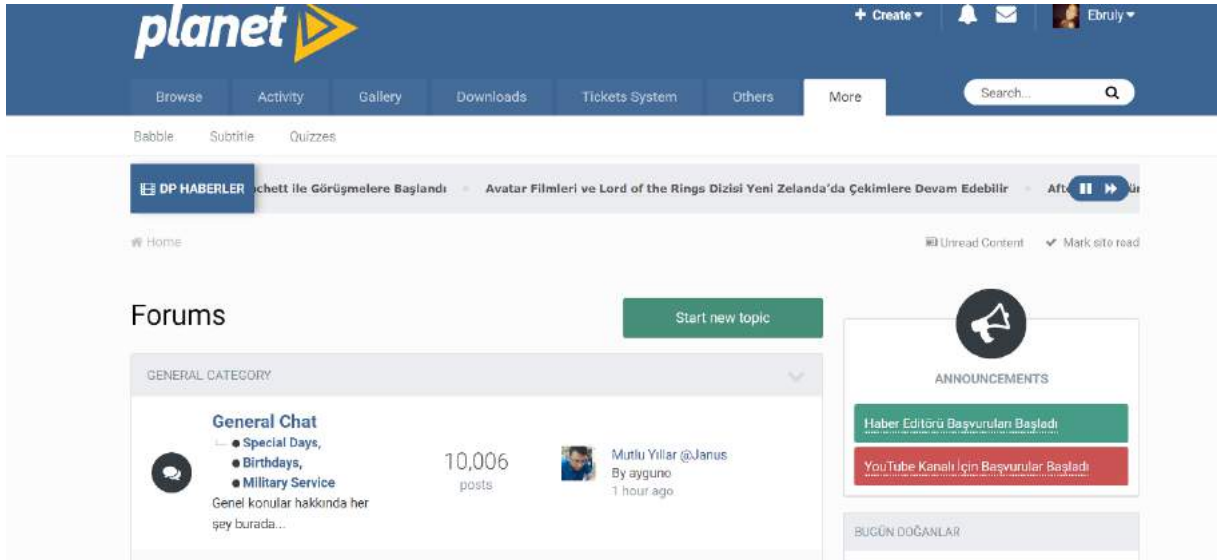
**Figure 32: Downloads:** In this tab, the content provides relevant guidance regarding all types of downloads, from players and programs to subtitle specific applications that will be quite beneficial for volunteer translators in the translation process and also for viewers during their viewing experience.



**Figure 33: Tickets System:** As seen in the above screenshot image, the ticket system is a support structure and service where all members can consult with one another for technical and other related issues on the website by opening a new ticket and inquiring the glitch.



**Figure 34: Others:** This section is an appropriate sample to demonstrate the importance paid to every individual by valuing their interests. Under the main tab, there are subsections, including clubs (where there are various clubs such as a book club, YouTube club, Turkish National Football Team club, History club, Space club, and so on.), blogs, links directory, and our picks (where the most discussed or liked posts of the forum are shared).



**Figure 35: More:** In this tab as is shown above, there are some kinds of free time activities for entertainment purposes for the members. Quizzes are related to Series, Films, and Animes. The subtitle section directs members to the main page where all the available subtitles exist.

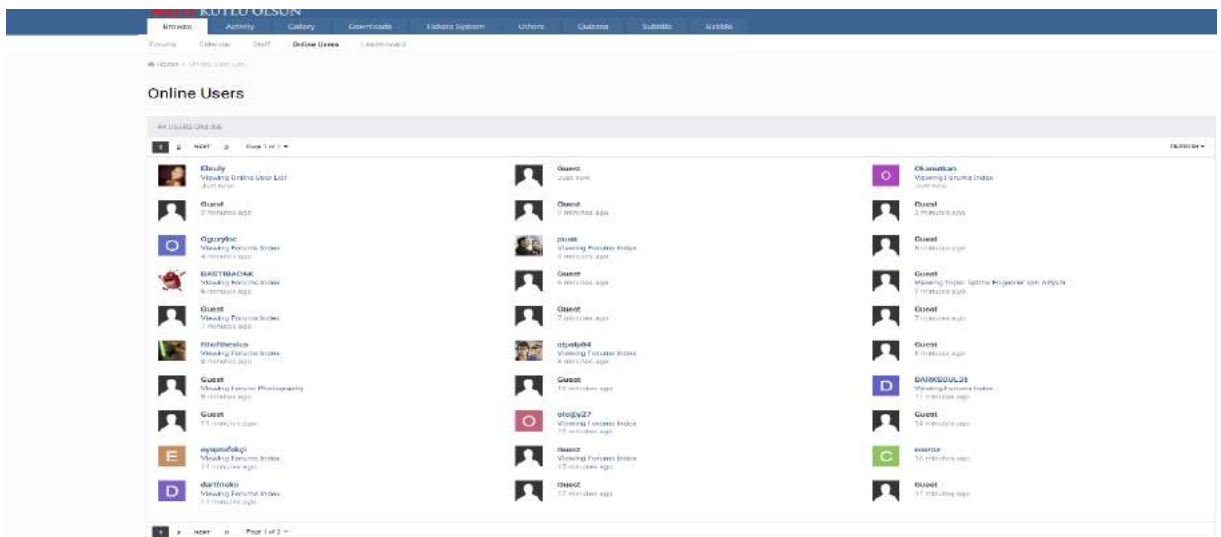
### 5.2.2. Profile of the users/ members

With technological developments, collaborative virtual communities have continued growing and today, through the process of creating their own content, these communities maintain their existence and keep their organizations operating smoothly. The created collection of knowledge provides mutual benefit for both consumers and producers.

‘User-generated knowledge is consumed by others who, simultaneously or in turn, produce their own content. This situation causes another boundary shift. The classical one-to-one interaction as in dialogues, and one-to-many discourse as in the case of literary work, extend to cover a typical many-to-many communication, and trigger a new type of user-generated content, namely collaboratively created products (Lewandowska-Tomaszczyk and Bogucki, 2016:4).’

All the users, whether they actively contribute to the content or not; mostly stay engaged in communication via the forum platform. In another section, data on the contributors is given and the most popular ones are displayed according to the past week, month, year, and of all time. This giving appraisal on the main page of the forum motivates users to be involved more often. The newest member is also publicized on the main page.

In this highly dedicated online community, currently, <sup>30</sup>93,846 registered members are actively involved. Similar to the previously analyzed website (turkcealtyazi.org) the members are from various professions and have different motivations to become involved in this community.



**Figure 36: Online Users:** <sup>31</sup> In the ‘online users’ option as can be observed above, there are also guest users who are not officially registered but who are roaming on the website for various reasons. In this section, it is worth mentioning that under each user name, the information regarding where they are currently roaming on the website and what they are viewing also appears. (e.g. viewing forum index, viewing Topic: X, using personal messenger, logging in, creating a topic, and so on.) In the image above we see 44 online users.

<sup>30</sup> <https://www.planetdp.org/#> the information obtained on 19th May, 2020.

<sup>31</sup> Accessed on 19th May, 2020.

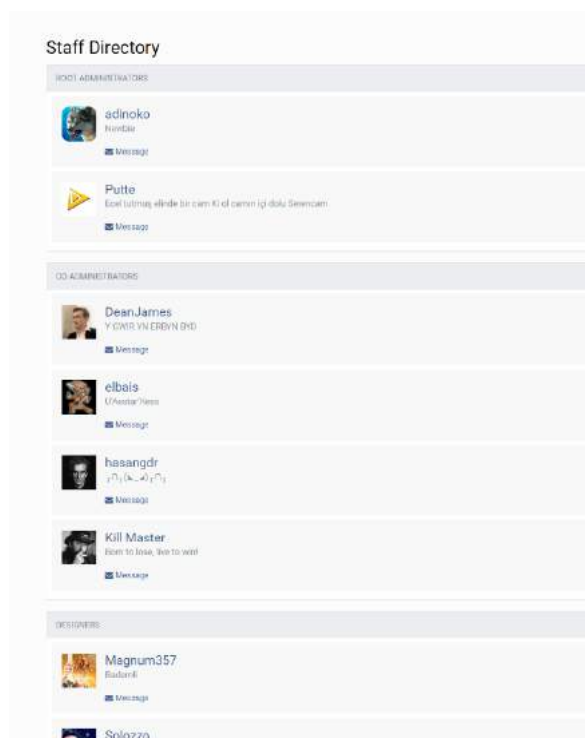


### 5.2.3. The workflow in the website

All these collaborative experiences existing in a virtual environment foster mutual recognition among its members and certain roles are shared during the process of subtitling. The most fundamental characteristic of this online volunteer translator community is the absence of a hierarchical structure amongst the members. There is always a support mechanism and those who have more control or responsibility for the organization of the workflow are the ones who are either administrators or who are more experienced members.

‘Much like in a social insect colony, individuals contribute to the bigger picture by adding or editing the elements that make up the “building.” But roles are generally not hierarchically assigned, and users can volunteer according to their availability and their level of expertise (Perrino, 2009: 58-59).’

As with planetdp.org, the member profiles demonstrate a great range of variety and the spirit of teamwork also applies in the case of this website.



**Figure 37: Staff Directory:** Above in the section of the staff directory, the tasks and different responsibilities shared by member groups are shown. Root administrators /Co-

administrators/ Designers / Moderators/ Co-moderators/ Subtitle Control Group (SCG). All members appear with their names and photos along with the direct message option to make communication easier and quicker.

#### **5.2.4. Subtitle translation and editing process**

In the process of producing subtitles, the team of plantdp.org ensures that all the members included in the process receive credit for their efforts. Every volunteer translator has his/her own way of subtitling. However there are many common steps that are quite similar to the previously discussed community at turkcealtyazi.org.

First of all, on this website, translators also use *Subtitle Workshop*. There are even some translators that translate for both websites. Some prefer to only translate on the source text, which is generally English subtitles extracted as closed captions and obtained on the internet. Video material is not always available, therefore some work only on the text, paying close attention to linguistic adequacy instead.

Interestingly, some translators prepare a Translator's Note in order to offer the best meaning and comprehension possible for the target audience. Upon completing the translation, the next step is to synchronize the cues with the image. Since the translation is done solely on the text, the translator then corrects the errors while working with the video material in the program. In this step, subtitle merging and cutting occur.

Having completed the synchronization, a technical errors report is taken (e.g. unnecessary dot, too long line, duplication, overlapping, etc.) and this allows the translator to act on these errors and edit them.

For the orthographical check, the file is copied on a Word file. As the fourth step, the translator watches the whole subtitle translation and after getting acquainted with the context, it becomes easier to spot idiomatic errors and untranslated parts in the source. For instance, text

messages, signs, newspapers, computer screen information, and so on which can then be spotted before uploading the subtitle on the website.

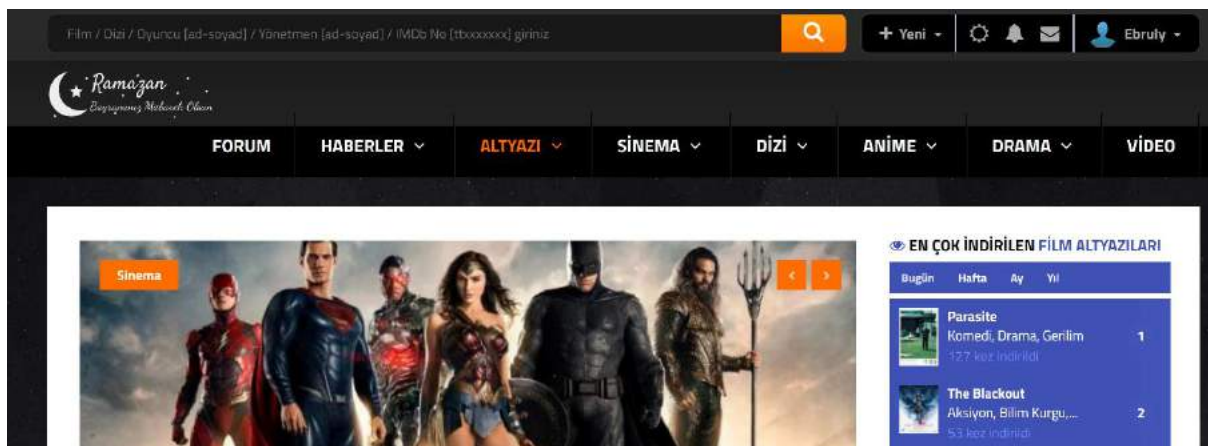
Once the subtitle translation file is uploaded onto the website, the translator can always go back and edit his/her translation. Some translators prefer to translate popular productions, while others only work on TV Series and take on all the seasons of a show. Once they have a mark (reliable translator designation) they can lock the whole season and no other translator can translate that series.

The websites to download the source video and texts are similar to the ones mentioned previously regarding [turkcealtyazi.org](http://turkcealtyazi.org). The sources are usually DVDRip, BluRay, TVRip (from American cable channels) NetRip (from Internet sites such as Netflix, Amazon), WEB, WEBRip, WEB-DL, etc.

Every group on the website has different tasks and the subtitle control group revises the translations, presenting an error report upon request. In cases such as plagiarism (when the translator steals another translator's work and writes his/her name on it), the translation is deleted and the member is warned. If the same misbehavior repeats the member is expelled.

The Admin group acts as an authority. The administrator of the website is an expert in computer programming and works on solutions regarding issues of the forum/portal and the whole organization in order to ensure that everything runs smoothly.

Among the most prominent characteristic features of this collaborative voluntary basis website, the sense of community, and devotion to the task among members appear as their strong suits. In the following figure, it can also be observed that the national and religious holidays are remembered by giving a message to all members and viewers of the website.



**Figure 38:** Screenshot from the main page – accessed on 26th May 2020 – shows that in the upper left corner there is a message of celebration for Eid Mubarek, which is a religious holiday in Turkey.

All in all, it is noteworthy to mention the similarities of the above-mentioned websites in terms of the learning process of the social constructivist approach. These two widely used volunteer subtitling websites follow a similar pattern to Kiraly’s social constructivist approach by being transformationist, collaborative, experiential, learning-centered, student-centered, project-based, and involving the authentic participation of the members in the community.

The first website is:

**[www.turkcealtyazi.org](http://www.turkcealtyazi.org)** <sup>32</sup>

The role of creating a **collaborative** environment plays a crucial part in the Forum platform. The section titled ‘Cine Square’ has a heading called TA Sine Mutfak<sup>33</sup> (TA CineKitchen) meaning that all collaborative work among the translators is mentioned here. <sup>34</sup> For instance, in 2017, with the participation of 53 users, some projects, where the users share their film suggestions and contribute to the project by reviewing the suggested film, such as Andrei Tarkovsky Special File were completed. Besides subtitle translations for films and TV series,

<sup>32</sup> <https://www.turkcealtyazi.org/>

<sup>33</sup> <https://www.turkcealtyazi.org/index.php?f=73>

<sup>34</sup> <https://turkcealtyazi.org/viewtopic.php?t=44678>

translators or just volunteer members of the site also collaboratively prepare files of the best films/ actors/ series, etc. of the year on this platform.

In Kiraly's words: True collaborative learning does not mean simply dividing up the work on a task, a mere division of labor. It is instead the joint accomplishment of a task with the dual learning goals of meaning-making on the part of each individual group member.

**Experiential** learning occurs inside the forum platform leading towards a "holistic experiential" pedagogy (Kiraly, 2012) that reveals translator education as an emergent phenomenon (Kiraly, 2013) in which "[...] translators are not trained, they emerge. In fact, they co-emerge with their fellow learners, their teachers, the institutions they attend, and the entire community of translation practice with which and whom they interact" (Kiraly 2012: 87).

Upon closer examination of the forum section from a pedagogical perspective, we can clearly see that in the community that they created, there is an obvious interaction among members and that they are not trained in a traditional way where direct knowledge is given and received in a classroom setting. Beginners learn how to do subtitle translation by experiencing it and by getting support and assistance from their peers. When there is a specific phrase that creates doubt in terms of the target language, the translator (user) writes under the title 'Help' in the forum section, and after that other users respond with their ideas by giving references of their claim and research. For example, the user asks what the right way of saying one specific target language phrase would be to avoid creating any incoherency <sup>35</sup>(e.g. Seninle benim aramdaki temel farklılık... / Seninle benim aramızdaki temel farklılık..) and from there discussion occurs when responders provide other instances, mention the reasoning behind it and justify comments regarding grammar points.

---

<sup>35</sup> <https://turkcealtyazi.org/viewtopic.php?t=1627>

There is also a guide available that presents the factors that need to be paid attention to in the subtitle translation process.<sup>36</sup> In this section, a user who would like to start doing subtitle translation may find examples of common mistakes, where to start translating, some suggestions regarding useful online dictionary sources, some tips on the Subtitle Workshop program, and so on.

For decades, in the field of education, there has been a discussion that stems from the efficiency of **student-centered** classrooms over having an authoritative figure present at all times. The student (learner) centered approach can also be defined as the learning-centered approach that sees the lecturer as a guide and a facilitator. In the process of learning, students have the right to choose what to learn, as well as actively take part in decision making. In translation education, to which Kiraly calls attention and notes; there is a shift from teacher-centered to student-centered instruction. (Kiraly: 1995).

On the website, it can also be observed that a member can decide what material to translate, and can upload the subtitle of whichever series or film he/she wants. Even if there is already another subtitle file for the same TV series or film, the member still has the right to upload his/her own file for revision. Following this process, all the files are kept on the website. For instance, a TV series called *Big Little Lies* has various Turkish subtitles provided by different subtitlers (users).<sup>37</sup>

As it concerns **authentic participation in the community**, Kiraly (2006) mentions: On the basis of a social constructivist view of learning, I have proposed an ‘**empowerment**’ approach to translator education revolving around ‘authentic project-work’. The specific goal of this approach is to help students achieve a semi-professional level of autonomy and expertise through authentic experience.

---

<sup>36</sup> <https://turkcealtyazi.org/viewtopic.php?t=135>

<sup>37</sup> <https://www.turkcealtyazi.org/mov/3920596/big-little-lies.html>

When we look at the website, it is quite obvious that there is a feeling of community where all shared and collaborated materials are from the real media market, like TV Series and films that are viewed worldwide. In the group of volunteer subtitlers, there is no obligation to complete work and translators are not forced to do the work unwillingly. By collaborating on a film or series, volunteer translators create an environment where members have a chance to gain authentic experience. In this way, through them taking responsibility for their own personal learning while doing the work, their level of professionalism improves. There are examples of subtitlers who start voluntarily on the website and after a while, start working for TV channels or agencies professionally. The most appropriate example can be considered as the presence of once volunteer and currently professionally working translators. ( e.g. *Dr. Jivago*)

**[www.planetdp.org](http://www.planetdp.org)**<sup>38</sup>

This second website mentioned above, planetdp.org, was founded as a continuation of the website called divxplanet (2004). After that, it continued as altyazi.org, and currently, it continues with the name of planetdp.org. Divxplanet had a vast subtitle database full of various genres from all over the world. Moreover, all the user comments on the other online platforms such as ‘*Ekşi Sözlük*’, a very popular collaborative hypertext dictionary where the users can collaboratively comment on many different subjects colloquially, included positive feedback among users regarding the attitude and communication throughout the website.<sup>39</sup> Among those comments, users talk about divxplanet.com as an honest and very successful website with a great design that very quickly provides Turkish subtitles for viewers.

---

<sup>38</sup> <https://www.planetdp.org/>

<sup>39</sup> <https://eksisozluk.com/divxplanet--890750>

Planetdp.org has a very important feature regarding the website's language setting because it has an option between Turkish and English. In its user-friendly layout, the very active forum platform has a section for newcomers titled *For Beginners*<sup>40</sup>. In this part, there are other sub-sections created by the users of the website to consult on any issues about subtitle translation or other general topics to request technical or lingual assistance which include, members who want to do subtitle translation, a guide on how to upload a subtitle file, a user guide for the forum, and also many other titles.

The process of editing and confirming subtitle files is structured in a way that translators can revise their file or can contact editors directly to consult or discuss errors or learn the reasons why a translation was not accepted. In this evaluation process, the editor group looks at any technical errors as well. Lastly, the editors write a note to the translator detailing grammatical and technical errors. After revision, the translator also has the chance to compare both files.

One of the features that helps translators improve is the constant assistance from users in the Forum. Under the title FAQ, there are threads about various aspects of translation such as the reasons for the refusal of a subtitle file, the rules and guidance to follow and so on, can be found. What is really interesting is the fact that in this section the questions come from the users directly and are all personal questions and concerns. All negative and positive comments, questions, and feedback are there as they are written, and the responses coming from the admin group are remarkably respectful and include detailed information to help resolve issues, while making an effort to provide sufficient information and make the user feel special.

The feeling of community is also apparent on the website's forum section where all members share their birthday, daily life and personal experiences. They celebrate each other's birthdays and also share general news about the cinema and TVseries. This atmosphere creates the feeling of belonging to a community and encourages collaboration among the users.

---

<sup>40</sup> <https://forum.planetdp.org/index.php?/forum/7-yeni-ba%C5%9Flayanlar/>



Planetdp is also quite advanced in terms of connecting with other internet sources. For instance, it has a very active YouTube channel<sup>41</sup> and members can subscribe to be updated about everything happening on the channel. On this channel, members can find videos including trailers of new releases, information, and hands-on guidance about the usage of the website, uploading subtitles, searching for a specific translator or subtitle file, opening a subtitle translation announcement, creating a personal album in the gallery and so on.

The subheading, Translation Activities, includes collaborative subtitle translations, and this is also the area where users can open another conversation topic to suggest any film or series for subtitle translation.

When it comes to comparing the common features of the Social Constructivist Approach with the forum section of the website, here again, **experiential** learning aspect is observed with the instances of learning by doing and experiencing. Translators on the website do not receive structured education, but, guidance is provided within the website. In Kiraly's words:

‘If I had to identify a key term that summarizes my approach today, it would be holistic-experiential, emphasizing the proactive role of learners in coming to know through inter-personal experience (Kiraly, 2012).’

The aim of providing this experience is for students to take responsibility for their own learning and by doing so, gain confidence in a social, interactive, and collaborative environment. In contrast with traditional learning, the influence of experiential learning in one's acquisition of knowledge in a required field and also one's improvement in practice is observed in these online communities.

---

<sup>41</sup> [https://www.youtube.com/channel/UCTDoIGxwf2qopVzlhQouY3A?sub\\_confirmation=1](https://www.youtube.com/channel/UCTDoIGxwf2qopVzlhQouY3A?sub_confirmation=1)

‘Learning is the process whereby knowledge is created through the transformation of experience’ (Kolb, 1984: 38).’

Moreover, while considering the benefits of experiential learning, one of the most important points, which also provides a strong stimulus for volunteer subtitle translators, is the fact that experiencing the subject personally gives a certain motivation to the learner. As Kolb mentions, experiential learning assists students’ learning by helping them have the learning experience in a way that they come to see its relevance personally and the motivation to learn becomes promoted. (Kolb, 1984).

On this specific website (planetdp.org), the positive aspect of experiential learning and its impact on creating an environment that enhances motivation can be observed, and to exemplify this case, the section on the forum where users share ideas and also receive messages, could be taken into consideration. To detail this further, when we look at the profile of the translators, we see that they have different titles obtained based on the number of downloads of their own work, as well as the likes and, comments they receive from users. At times, there may be incidences of them not having received any likes, but actually, on the contrary, having received negative feedback. Then, the user, who makes improvements, later, goes back to their previous subtitle files and updates them by correcting their mistakes in order to maintain their status on the website. The points accumulated from all these likes and comments are called ‘reputation’. All in all, the existence of this personal space gives the translator the feeling of belonging, and this feeling grows even more with the influence of feedbacks coming from the world outside the sphere of the website.

There is also a support mechanism that encourages translators who would like to start from zero. I have encountered a conversation on a forum between a new beginner and a very experienced volunteer translator. In this conversation the latter mentions that there is nothing to be scared of and once they start experiencing the process, they will learn and get better by

doing and living the process. There are many more examples that point to the fact that in this platform learning happens through motivation, experience, and support.

Kiraly's social constructivist approach to translator education brought along a new perspective, as he looked at translation studies from a different point of view. However, a constructivist and learner-focused approach in education, as an alternative to the traditional teaching method, has been followed for a long time. In their article Hannafin and Land start by saying:

‘Recent emphases in student-centered approaches have revitalized interest in alternative teaching and learning perspectives. The most closely-studied differences have been between “traditional” directed-teaching methods and learner-centered constructivist approaches (1997: 167-202).’

According to Hannafin and Land, the **student-centered** approach has also become easier to apply with the improvement of technology and computer usage by providing an atmosphere where electronic sources become manageable. (1997).

Teacher-centered and direct methods have been commonly used in pedagogical history. Being on the other side of the spectrum in the process of teaching and learning, students have the opportunity to be heard and actively participate by taking an active role in this process. Li's empirical study on the learning needs of translation students concluded that: the curriculum should be designed by taking students' needs into consideration and giving them an active role while the learning objectives are being formed (Li, 2002: 523).

On the website, planetdp.org, instead of the existence of an authority, all the guidance and objectives are created among users (learners) themselves. There is also peer work and peer assistance<sup>42</sup> during the process of the practice. In other words, on the forum platform a similar model of student-centered learning exists in a way that allows users to learn, take responsibility for their learning, support one another, and do all these things outside of a traditional teaching-learning atmosphere.

**The project-based** model, which is one of the most significant identifiers of Kiraly's social constructivist approach, also appears on this website. Planetdp.org offers a platform to the users whereby they can choose what to translate, and either work on it alone or collaboratively in a group. On the forum section, each user is free to open a new heading to suggest a translation project such as doing subtitle translation of a film or TV series together with other people who would like to participate. In this period of time, members decide on the timing and support continues throughout the whole project.

Project-based learning allows learners to be active participants in their own development and with the help of technology, interaction among learners becomes more accessible and easier. As is clearly seen on these volunteer platforms, users keep in contact online and through support mechanisms they are able to sustain their motivation during the process of subtitling activity.

'Project-based learning (PBL) projects incorporate a good deal more student autonomy, choice, unsupervised work time, and responsibility than traditional instruction and traditional projects (Thomas, 2000).'

---

<sup>42</sup> <https://forum.planetdp.org/index.php?/topic/15-ufak-tefek-%C3%A7eviri-yard%C4%B1mla%C5%9Fma-ba%C5%9Fml%C4%B1%C4%9F%C4%B1/&tab=comments#comment-114>

The feature of **authentic participation in the community** also exists in this online volunteer organization. Having a peer support system under the section called *Help* on the forum section where the user translators can consult others, allows users to be involved in a translation process that stems from the idea of collaboration and participation of their own free will. As can be witnessed on the volunteer subtitling translator website, users form a community where they stay in contact all the time with the help of technology and the online world they have created. This type of learning and improving experience in subtitling creates an authentic environment. In line with Kiraly's claims about the social constructivist approach, in translator education, engaged learning (Hung et al., 2006) also promotes the idea of making learning an authentic experience. Authenticity is directly related to personal interest. Engaged learning is described as:

‘Engaged learning is grounded on recent notions of active learning where learners take responsibility for their own learning. Learners are responsible for their own learning when they are actively developing thinking/learning strategies, and constantly formulating new ideas, and refining them through their conversational exchanges with others (Hung et al., 2006).

It is observed that there is an ongoing exchange mechanism in the forum section of the website among the user translators and this, together with working with others in a community leads to developing a sense of belonging to a group whilst also keeping their own interest involved in the process of creating subtitles. The users deal with the appearance of problems by interacting on the platform. They often form a new title or they are able to search with any key term for anything that they need assistance with. There is a section called ‘Altyazı Genel

(Subtitle General)' <sup>43</sup> and here users who are active translators or not, can reach information regarding general subtitle errors, FAQs, the process of subtitling with Subtitle Workshop, various guidelines related to the process of subtitling and so on.

All in all, being collaborative and student-centered while creating an online platform where experiential and authentic learning occurs, these two volunteer translator websites seem to carry certain characteristics that are in line with the principles of the social constructivist approach. The users benefit from this process by transforming themselves into learners who improve in the process of volunteer subtitle work and gain self-confidence and, autonomy with their involvement in an online community with others, and who experience the work first hand. They keep the motivational attitude towards the work they are doing and they all stay in continuous contact with one another without the appearance of an authoritative figure.

## **Chapter 6. The Overview of sample translated products**

The combination of all the features on these volunteer translator organizations has granted translators unlimited support by providing them with all resources and assistance available. The dissemination of this phenomenon contributes to the increase in motivation among members.

Concomitantly, the subtitling process and the workflow on the website create an effective learning environment. The seemingly ever-changing nature of translation enables these platforms to attract more members and grow day by day.

From the standpoint of the target culture, there is no doubt that the prominence of audiovisual media also allows for the growth of such collaborative subtitling websites. Thanks to the advantages made possible by technology and specifically the internet, members who

---

<sup>43</sup> <https://forum.planetdp.org/index.php?/forum/34-altiyaz%C4%B1-genel/>

would like to volunteer as subtitle translators may easily start practicing within this collaborative environment and with the ample support they receive from their peers, develop their skills.

Along the same lines, Gambier points out the fact that technology affects the translation process, and fansubbing has a role in learning. He aptly notes that:

‘...training is becoming further complicated by technological advancements resulting in new types of content and in new tools to facilitate the translation process. Fan translation forms a potentially highly effective learning environment.’ (Gambier, 2012:55)

With the appearance of a more versatile range of programs and networking, these online volunteer translator organizations have gradually gained potential. In this chapter, the development of volunteer translators on both websites ([turkcealtazi.org](http://turkcealtazi.org) & [planetdp.org](http://planetdp.org)) will be handled from an educational perspective by comparing their novice translations with their recent ones completed having had practice on the website.

By taking the guidelines as a basis, the translated products will be examined from both technical and grammatical dimensions in order to present the improvement made by the volunteer translators.

### **[turkcealtyazi.org](http://turkcealtyazi.org)**

On this website, the most common mistakes predominantly occur because of technical inadequacies such as:

- Duration of the subtitle appearance on the screen is too long
- The line is too long
- More than two lines
- Unnecessary, extra blanks
- Incorrect splitting of the sentence between two lines

Grup Bilgileri						
Grup adı:	Çevirmen Grubu					
Grup açıklaması:	Çevirmen Grubu					
Grup üyeliği:	Bu kapalı bir grup, yeni üyelik almıyor					
Özel Mesaj	Kullanıcı Adı	İletiler	Şehir	E-Posta Adresi	Web sitesi	Seç
<b>Grup Yöneticisi</b>						
üm	Aventador	3641			site	
<b>Grup Üyeleri</b>						
üm	AlaZi	1138		eposta		
üm	Anoblist	442				
üm	Aweless	181	Izmir			
üm	Cem İtir	341	Istanbul			
üm	cemocem	3				
üm	dejavu2008	295				
üm	emis	373	Bize her yer Trabzon :)		site	
üm	eşekherif	45				
üm	ferio	118			site	
üm	gitarisyen	1245	Hiçbir Şey Ülkesi	eposta	site	
üm	homosapiens	389	Gotik Diyanı ^^	eposta		
üm	HuseyinYilmaz	20				
üm	Irmak	233				
üm	İsmuta	829				
üm	juliet	3136				
üm	Kari Vaara	824	Istanbul			
üm	kefiranesi	1170	404 Error - Not Found			
üm	Laktikasit	191	ankara		site	
üm	Mert Yıldız	944	Mersin/Kayseri (Erciyes Üniversitesi)			
üm	nano	1085	Izmir			
üm	neco_z	96	Istanbul	eposta		
üm	Nehirin-	766	İzmir			
üm	polyannahayris	118				
üm	Raho	76	Izmir			
üm	rexothek	191	Antalya	eposta		
üm	samet_419	221				
üm	sinyorladyas	556	Aydin	eposta		
üm	Utku Akar	570	Izmir	eposta		
üm	x@nder	206				

**Figure 39: The list of the translators on the website:** As appears above, the list of translators with the number of their posts, city, and email address can be found under the translators group in the forum section.

In this closed group, the existing translators are the ones who have a mask, meaning, they have completed a certain number of subtitle translations, most of their translations have been approved as adequate and after the editing process by the subtitle control group.



The screenshot shows a user profile for 'dejavu2008' with the title 'ÇEVİRCİ'. The profile includes a user avatar, a registration date of 29 Ekim 2008, and a last login date of 18 Mayıs 2020. The user has 64250 posts. The profile features several sections: 'Son Çevirileri' (Hitmen), 'Izleme Listesi' (1155), 'Arkadaşlar' (3), 'Son Yorumları' (8), and 'Çeviri Duyuruları' (9). The right sidebar contains 'Film Altyazıları' and 'Dizi Altyazıları' lists.

**Figure 40: Translator Profile:** Above is a screenshot of a member’s profile. The highlighted areas show (1) the nickname of the member (2) the title of the member (in this case ‘translator’) according to the group he/she belongs to. (3) the date of their first registration and the date of the last login (4) the latest translations of the translator (5) with the order from the top – viewer biography, his/her translations, his/her subtitles (with the number), comments posted by the translator, posts in the forum by the translator, his/her votes the films or series, his/her film posters, filmstrips, a list of films or series followed, compare with IMDB Top 250, compare with TA Top250 (6) the list of followed films or series (7) friends (8) the latest comments (9) the translation announcements.

The right column in Figure 40, also appears on the main page and shows the film translations, series translations, and ones that will come soon on a daily, weekly, monthly, yearly basis and the final part is from the previous year.

Sıra	Film Adı	Çevirmen	Release	İndirime
351	Home Movie (2008)	dejavu2008	NODLASS	438
352	Baki (2008)	dejavu2008	VOMIT	557
353	The Seamstress (2009)	dejavu2008	BestHD	382
354	Endless Summer (2009)	dejavu2008	VOMIT	1531
355	Stan Haling (2008)	dejavu2008 & eynupdayi	BULLDOZER	1144
356	Imago mortis (2000)	Anonim	Republic	96
357	Children of the Corn (2009)	DVDRip	iFN, DUQA	71
358	Seventh Moon (2008)	dejavu2008	DOMINO, LGDHD	502
359	Diamant 13 (2008)	dejavu2008	LAP	586
360	The Human Contract (2008)	dejavu2008	VH-PROD, TEO	675
361	Jerichow (2008)	dejavu2008	GENEL	277
362	Yankiers Joe (2008)	Anonim	LIMITED, MOH	188
363	Fugian (2009)	dejavu2008	GENEL	296
364	Frankenhood (2005)	dejavu2008	DEWISE, DVSKY	518
365	El cãrtel (2009)	dejavu2008	DEWISE	285
366	The Collective (2008)	dejavu2008	GAYOAY	608
367	Never Surrender (2009)	dejavu2008	ARIGOLD	1841
368	Il becco fiere (2008)	dejavu2008	DOMINO	73
369	Big Game (2008)	Xcc	ELIA	701
370	Summer Scars (2007)	Xcc	VOMIT	102
371	Immortally Yours (2009)	dejavu2008	TFE	836
372	Small Town Folk (2007)	dejavu2008	M14CHD	98
373	Martyis (2008)	DVDRip	X264-FHD	90
374	Zeitgeist: Addendum (2008)	Zeitgeist Türkiye	MeH	1263
375	Parson Ivy: The Secret Society (2008)	SunBagle	BuSdinx	3352
376	American Dadi (2005)	dejavu2008	XDR	234
377	Bati (2008)	Darkopal	STG	1102

**Figure 41:** A list of translations done by the translator. The first column has the name of the film or series and the second is the name of the translator, the third is the release and the last column is the number of times the subtitle file has been downloaded.


The screenshot shows the film 'Never Surrender' (2009) on a website. The page is divided into three main sections:

- Section 1:** Film details including the poster, rating (4.6/10), director (Hector Echavaria), and cast members (Hector Echavaria, Patrick Melady, James Russo, George S. Hart, Heath Herring).
- Section 2:** Subtitle management options: 'Gönder', 'Listeye Ekle', 'Altyazı Takibi', 'İzledim', 'Listeye Ekle', 'İzledim', 'Takipçilerim'.
- Section 3:** A table of available subtitles for 'Never Surrender'.

Türkçe Altyazılar	Dil	CD	Çevirenler	Fps	İndirme	Gönderen
Never Surrender ARIGOLD	TR	1	dejavu2008	23.976	1.841	dejavu2008
İngilizce Altyazılar	Dil	CD	Çevirenler	Fps	İndirme	Gönderen
Never Surrender ARIGOLD	EN	1	DVDRip	23.976	111	lycan
Never Surrender SecretMyth	EN	1	DVDRip	25	67	Wow!Signal

**Figure 42:** Screenshot of the film screen of the film called 'Never Surrender'. The highlighted areas show (1) All the tabs above the poster from left Films details, Trailer, Visuals, Comment, Recommendation, Cast, and The Subtitles. (2) Send subtitle, add to my list, Subtitle follow, Watched, Add a recommendation, To be watched. (3) In this part, available subtitles both in Turkish and English appear with the columns of Translator, the number of downloads and the member who sent the subtitle.


**Never Surrender alt yazı** (124238)



**Never Surrender (2009)**

[Çevirmene teşekkür et](#)  
Hata Bildir

**1**

Altyazı Dili:  Türkçe

Çevirmen: dejavu2008 **2**

Fps: 23.976 fps

Cd Sayısı: 1 CD

Sürüm: ARIGOLD


Dosya Türü: SubRip

İndirme: 1,841

Boyut: 21 kB

Gönderen: **dejavu2008**

Kontrol Eden: Altyazı Kontrol Grubu



Değerlendirme:  Filmi izlemek için yeterli değil.  
Ciddi çeviri hataları, Ciddi teknik hatalar, Ciddi imla hataları





İşitme Engelliler için: **Hayır**







Açıklama:  
Tam eksiksiz çeviri.

[Altyazı içeriğini göster](#) **3**  
**ALTYAZIYI İNDİR**

**Never Surrender Altyazıları** **4**

Türkçe Altyazılar	Dil	CD	Çevirmen	Fps	İndirme	Gönderen
 Never Surrender ARIGOLD		1	dejavu2008	23.976	1.841	dejavu2008 11 yıl önce

İngilizce Altyazılar	Dil	CD	Çevirmen	Fps	İndirme	Gönderen
 Never Surrender ARIGOLD		1	DVDRip	23.976	111	tyrean 11 yıl önce
 Never Surrender SecretMyth		1	DVDRip	25	57	Wow!Signal 11 yıl önce

 İyi  Yeterli  Yetersiz  Değerlendirilmedi  Kaynak Altyazı Bekleniyor  Arşiv **5**

**Figure 43:** Screenshot of the subtitle page of the film. The highlighted areas show (1) Thank the translator and report an error (2) Subtitle language, translator, number of CDs, release/version, type of file, number of downloads, file size, the member who sent, the member who edited the subtitle, evaluation, availability for the deaf and hard of hearing, explanation (3) show the subtitle content and download the subtitle (4) subtitle files available for the film (5) explanation of the evaluation with the colors: green: good, orange: adequate, red: inadequate, grey: not been evaluated, purple: source subtitle file is pending, blue: archive.

In Figure 43 above, the evaluation part should be highlighted in order to call attention to the description that the Subtitle Control Group uses after the revision process of subtitle files uploaded by any translator on the website. In this specific case, the translator *dejavu2008* has a red mark on his translation meaning that it is inadequate to watch with the film. In the highlighted part (2) the reasons are shown such as serious translation errors, serious technical errors, and serious spelling errors.

### **Examples of translations errors**

**The translator: dejavu2008** – registration date is 2008 and he has been a member of the website since then. *Never Surrender* is a translations that he did 11 years ago. Given the amateur nature of his first translational practice, mistakes tend to occur more often in his subtitle translations.

Let us now take a look at some of the errors that have had an impact on the evaluation process of his translation.

### **Examples on the basis of technical errors:**

- Unnecessary, extra blanks or no blank after the punctuation
- Dash before each person's sentence must be put when there are two people speaking

00:02:13,445 --> 00:02:14,935

Hadi !

Tekmele onun kıçımı!

- Duration of the subtitle appearance on the screen is too long

00:01:34,776 --> 00:01:37,006

- Hadi,hadi başlıyoruz!

- The line is too long

00:26:27,592 --> 00:26:31,254

ve çok çabuk,doğu dünyasının en tehlikeli dövüşçülerinden biri oldu.

00:53:56,785 --> 00:53:59,844

Kıskançmısındır, Seifer? Senin bundan daha büyük bir adam olduğunu düşünmüştüm.

- No space in between words and wrong usage of the capital letter

00:05:42,438 --> 00:05:44,703

Daha fazlasınıAradan sonra,

00:05:44,774 --> 00:05:46,708

Diego Carter'dan dinleyeceğiz.

#### **Examples on the basis of linguistic errors:**

- Grammar mistake: the suffix for question -misiniz, -mısınız, -mi, -mı must be written separated from the verb.

00:05:55,918 --> 00:05:57,817

Hey, çocuklar birşeyler yemek istermisiniz?

00:06:02,324 --> 00:06:03,984

Bir fotoğrafını alabilirmiyim?

- The exclamation expressions must not be translated.

00:53:35,964 --> 00:53:39,231

- Sana ne?

- Aw.

01:22:02,912 --> 01:22:04,938

- Ow!

- Ooh,evet.

- Misspelling and usually writing in the spoken form of the word.

00:26:19,318 --> 00:26:22,808

Crusher,savaş suçu iddiasıyla (must be *iddiasıyla*)

görevininden alındı,

00:31:18,828 --> 00:31:21,126

Burda (must be *burada*) bunu anlamam kolay değil, Diego.

- Leaving untranslated words

00:47:38,335 --> 00:47:40,929

Anlaştık öyleyse! Last one to the pool

has to wear their bathing suit.

00:56:58,153 --> 00:57:01,246

So, Diego adamım,

İyimisin?

- Wrong meaning: the word *autograph* means *signature* in Turkish which is *imza*. However, in the example above, probably caused by the similarity of the word, the translator translated *autograph* as *photograph*.

1. 00:06:02,324 --> 00:06:03,984 (Source subtitle text)

Can I have **an autograph**?

00:06:02,324 --> 00:06:03,984 (Target subtitle text)

Bir **fotoğrafını** alabilirmiyim?

- In the second example below, the wrong usage of a phrasal verb is given. *To hang out with somebody* in Turkish (*takılmak*) means to spend time with someone but here the translator chooses a word with the equivalence of *to flirt with someone*.

2. 00:06:51,569 --> 00:06:54,129

And if I show up,

everyone will **hang out with me.**

00:06:51,569 --> 00:06:54,129

Eğer şimdi görünürsem,

herkes bana **sarkacak.**

- Idioms and colloquial usage. The meaning given in Turkish below has a different meaning from the English saying: *This is our style.*

00:08:11,709 --> 00:08:14,075

We're just **playing around.**

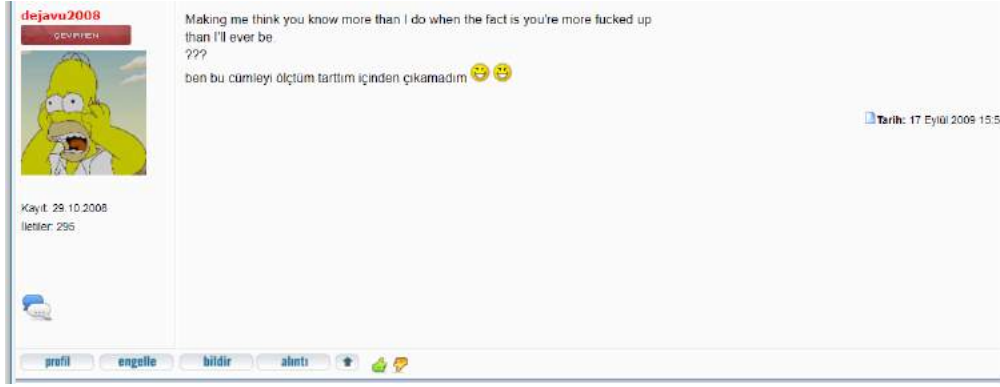
00:08:11,709 --> 00:08:14,075

Bizim tarzımız böyle.

By producing and releasing their amateur work, volunteer translators start learning through doing and the forum platform encourages the active participation of members either in collaborative work or in the forum by replying to inquiries.

The contemporary consumer of audiovisual media supported by all the technology available follows productions of both films and TV series very closely. Therefore, demand is growing for the chance to be able to watch their favorite films or shows as soon as possible after they are released. In this case, members who would like to volunteer as translators sometimes find themselves on a tight schedule, in order to be able to keep up with the demand and to remain among the popular volunteer translators with many followers and whose translations are downloaded more often in large numbers.





**Figure 44:** In the screenshot taken from posts by *dejavu2008* on the forum, the statement here exemplifies the support mechanism on the website. Here, *dejavu2008* asks for help by giving an expression, saying that he has been thinking about how to translate it, but that he could not come up with a solution and was unable to translate it. Under this post, including this specific inquiry, there are a total of 2065 messages from members. Some warn the translator about punctuation, some give examples from different contexts, some even explain the grammar rule of ‘noun clauses’ in order to help him to better understand the sentence.



**Figure 45:** In the screenshot above the translator again asks for help to translate the three sentences. He says that if anyone would be willing to help him, he would be very happy and he thanks them in advance.

Support through the forum platform is represented in figures 44 and 45.

### Examples of improvements



The screenshot shows a forum post for 'Hitmen altyazı' (758917). The post includes a cover image for 'Hitmen (2020)' and a list of technical details:

- Altyazı Dili: Türkçe
- Çevirmen: dejavu2008
- Fps: 25 fps
- Cd Sayısı: 1 CD
- Sürüm: GalaxyTV / LINKLE
- Dosya Türü: SubRip
- İndirme: 58
- Boyut: 10 kB
- Dizi Bilgileri: Sezon 01 x Bölüm 05
- Gönderen: dejavu2008
- Kontrol Eden: Altyazı Kontrol Grubu
- Değerlendirme: ✔ Filmi izlemek için uygun.
- İşitme Engelliler İçin: Hayır

Below the details, there is a button 'Çevirmene teşekkür et' with a count of 4, a 'Hata Bildir' link, and a green button 'ALTYAZIYI İNDİR'. At the bottom, there is a table of subtitle files:

Türkçe Altyazılar	Dil	Dizi	Çevirmen	Fps	İndirme	Gönderen
<span style="color: green;">✔</span> Hitmen HD GalaxyTV / LINKLE	<span style="color: red;">🇹🇷</span>	S01   E05	dejavu2008	25	58	dejavu2008 2 hafta önce

**Figure 46:** The screenshot (taken on the 31<sup>st</sup> May 2020) is of the translator's latest subtitle, which was uploaded 2 weeks ago and received green (means adequate to watch with the series).

### Examples on the basis of technical improvements

- The blank is placed after the punctuation.

00:01:09,594 --> 00:01:11,472

Sırf ailesini değil, dostum.

Ailesini, evcil hayvanlarımı...

- A dash included before each speaker's utterance in the case of a dialogue.

00:01:48,425 --> 00:01:51,728

- Hani Colin'le birlikteydin.

- Ona çoktan yol verdim.

- The duration of the subtitle appearance on the screen seems reasonable, not too long.

00:02:05,238 --> 00:02:08,354

Buna bakmak istersin herhalde.

- The lines follow a quite efficient length

#### **Examples on the basis of linguistic improvements:**

- Grammar mistake: the suffix for question -misiniz, -mısınız, -mi, -mı must be written separated from the verb. This error was especially repeated in prior translations.

00:13:42,193 --> 00:13:46,302

- Bu işte çok yalnızsın.

- Ciddi misin?

- Exclamation expressions shouldn't not be translated.

00:01:30,893 --> 00:01:32,777

- Er, Fran?

- Mm-hm.

00:01:30,893 --> 00:01:32,777

Fran?

- Misspelling or writing as in the spoken form of the word. In his novice translation, this mistake existed with '*burda*' which is a spoken form of the word.

Here it is corrected as '*burada*'

00:09:07,816 --> 00:09:11,630

Bu gece **burada** kalırız.

Annie'yi haklayacaksak zinde olmalıyız.

- Leaving words untranslated was not encountered.
- Using the wrong or inappropriate meaning of a word in line with the context was not found.
- In the second example below, the usage of a phrasal verb is correct, unlike the previous mistake made. *Get back in there* is translated appropriately by saying 'you should start dating again'.

00:01:42,346 --> 00:01:44,375

You're single. You've  
got to get back in there.

00:01:42,346 --> 00:01:44,375

Bekarsın. Gönül işlerine  
yeniden başlamalısın.

- Idioms and colloquial usage. The meaning given in Turkish is adequate and used correctly by giving the meaning of *you know best* as a translation of the expression, *suit oneself*.

00:03:40,654 --> 00:03:43,049

- No.

- Suit yourself.

00:03:40,654 --> 00:03:43,049

- Olmaz.

- Siz bilirsiniz.

## **planetdp.org**

The consolidation of this volunteer subtitling group also results in a collaborative environment during the process of subtitling. On this website, there is also a section of common mistakes in the forum platform and the distinctive feature of this website is that this section is very detailed with specific examples.<sup>44</sup> A senior member puts forward several examples in terms of words with mistaken meanings and ambiguity in the meaning of whole sentences caused by linguistic errors, such as incorrect usage of connectors, translating exclamatory expressions, and so on. In the beginning, he notes common mistakes without exposing the names of any members, and he invites other members to assist and share their feedback and examples on this matter. Many comments from other members with their nicknames mentioned at the end of each comment are made. In total there are 55 replies, all including different suggestions and examples and 4,154 views on this specific topic.

There is also another post that includes idioms and their translation.<sup>45</sup> With this different topic, the same senior member again invites all members to collaborate in order to offer examples regarding idioms and their translation into Turkish. This post has 163 replies and 5,490 views in total.

Thus, the aim is to assist new beginners and to provide answers for common translational issues. This type of post also fosters a collaborative and communal spirit on the website.

Once translators gain a positive reputation with their translations, they earn a mask, meaning that their translations are trustworthy to download. However, there are some prerequisites to earning the mask and these are as follows:

---

<sup>44</sup> <https://forum.planetdp.org/index.php?/topic/162-%C3%A7evirilerde-s%C4%B1k%C3%A7a-yap%C4%B1lan-hatalar/> accessed on the 5th of May, 2020

<sup>45</sup> <https://forum.planetdp.org/index.php?/topic/148-ingilizce-t%C3%BCrk%C3%A7e-deyim-%C3%A7evirileri/> accessed on the 5th May, 2020

- To have at least 20 subtitle translations for films (in the case of series, 2 episodes are equivalent to 1 film)
- The number of unapproved translations should not equal more than 10% of their total translations
- On the website, in the forum section, the translator must have initiated a thread for a translation announcement.
- Inside the forum, the attitude of the translator should be in the frame of fair play.
- In the final analysis, the admin group makes the decision of whether the translator should have the mask.

There is no doubt that from the standpoint of the members, the available support mechanism on the website is quite beneficial and encourage them to continue their translation practice. The upshot of this situation is that more members join the community each passing day.

Compared with the previous website [turkcealtyazi.org](http://turkcealtyazi.org), on this website, both guidance and the participation of the members seem greater. Hence, the data on the forum section is more detailed and the topics are more diversified.

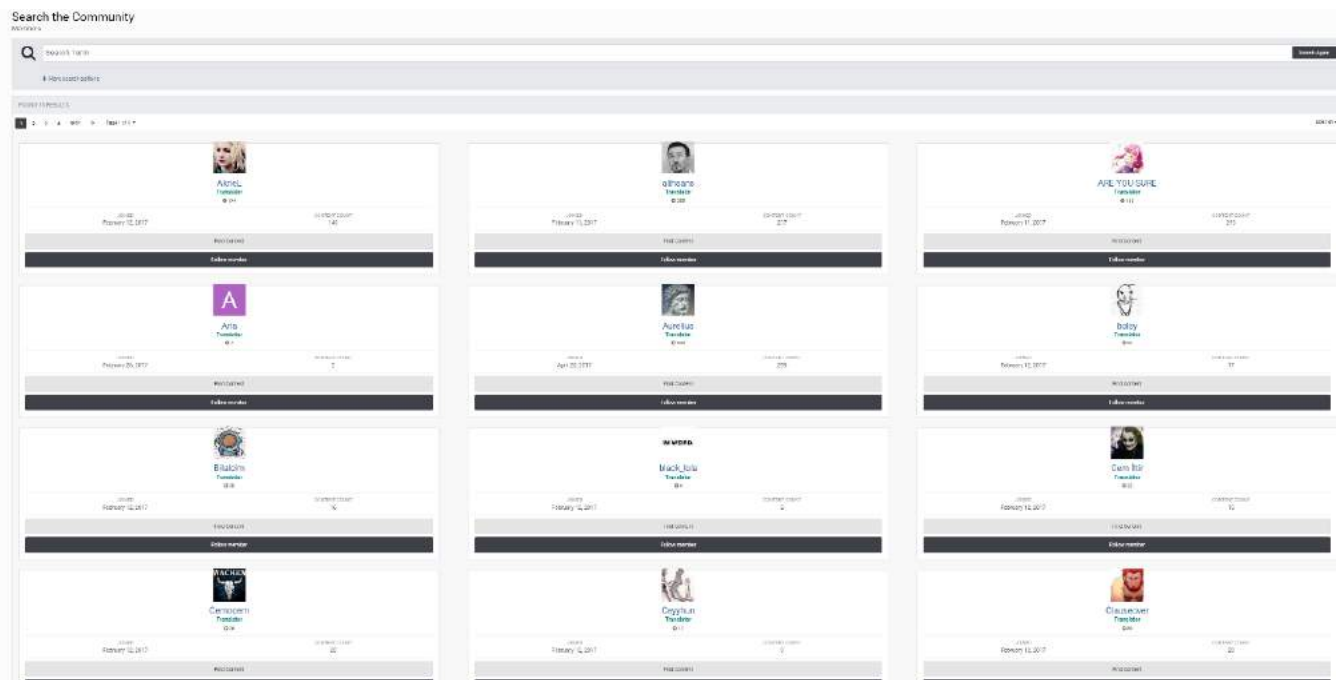
The subtitle control group notes that there are some common mistakes seen in novice translations and they are stated as:

#### **Common Mistakes**

- More than 2 lines
- The duration of the appearance of the subtitle on the screen is too short (depending on the word count, e.g. 1 word stays on the screen 900 ms.)
- Overlapping
- A single line starting with a ‘long/em dash (—)’
- The maximum length of the line (should be 45 characters) being exceeded

- During dialogue between 2 speakers, not using ‘long/em dash (—)’
- In consistency with the usage of ‘long/em dash (—)’, and, ‘...’
- Long or repeatedly short explanations embedded into subtitles.
- In the case of having too many notes, the translator should send an information note with the subtitle file.
- Leaving a space before "? ! , ."
- OCR error: L looking like a roman numeral I
- Many lines left untranslated
- Not translating embedded captions (hardsub)
- Having the source text (e.g. lyrics) with the subtitled text

It should be noted that there is also a criterion for English subtitles which are provided via different channels through the process called ‘ripping’



**Figure 47: The list of translators on the website:** Above is a screenshot of the list of translators with the first date they joined the website, their content count, and their total reputation rating.

## **Chapter 7. Methodology**

In this chapter, I present the methodological framework of my study. In this study, I explore how volunteer subtitle organizations can be a model for a Social Constructivist Approach in translator training and by drawing on the notions of the approach, how these communities can serve as a pedagogical tool in the praxis of subtitle translation among volunteer translators. In order to do that, I analyze how the teaching approach (Social Constructivist Approach) introduced by Donald Kiraly in the area of translation can be found in the forum of online volunteer subtitle organizations and how the online community functions in helping the volunteer translators improve their subtitle translation skills.

Primarily, on the basis of the starting hypotheses that triggered my research, I denote the form of the study along with the methods used to gather and analyze the data. Undoubtedly, the notion of collaboration encompasses not only the idea of working collaboratively but also transforms learners into active participants by providing a platform where learning and improvement occur among the members of the community. Significant features of this didactic aspect of the social constructivist approach, specifically by focusing on the communication and collaboration that occurs in the forum section, are presented within examples of how to produce good subtitling guidelines presented in the selected websites.

Allied with the main hypotheses of the research, it is worth revisiting the sub-hypotheses mentioned below:

- With reference to a Social Constructivist Approach to Translator Training, the concept of collaboration has an impact on translators' improvement and also the actual translation process by creating a supportive atmosphere.

- Online volunteer translator communities play a highly beneficial role in the field of translator training, specifically in the field of subtitle translation training as to the continuity of



effort, dedication, motivation, improvement, interaction, and collaboration among volunteer translators as well as to the structure and workflow in their organization.

- Problems in the translation process are more likely to be resolved in a more autonomous way, without the presence of an authoritative figure, through guidelines provided and through the support on forum sections.

The way this empirical study presents qualitative results is based on a very detailed data analysis focusing on interaction and collaboration within the Social Constructivist Approach and the two websites. The data obtained from the approach is complemented with results from the latter.

These meaning-making practices of existing online data are largely based on observable outcomes. The connections between the Social Constructivist Approach, Kiraly's interpretation of this approach, and the forum platform of the websites allowed for detection of the connections and application of the gathered data with a considerable amount of sampling within this framework.

Since communication and collaboration are fundamental concepts of the research, the samples delineate the whole picture by allowing all of the data to be gathered in such a way as to be able to test whether the online community of volunteer translators shows progress after the constant interaction occurring in the forum platform, in the same way as the social constructivist approach applied in translator training.

To obtain an accurate assessment of the relationship and the specific patterns between the approach and the forum platforms of the two websites, key items were chosen carefully prior to gathering samples. Careful examination of the existing data on the websites led to a qualitative analysis.

Potential limitations such as having difficulty reaching the translators' work or inability to discover sufficient sampling to prove my hypotheses were foreseen. However, pursuing my methodology led to findings that can easily be applied in a framework set forth with carefully chosen items, cases, and subjects.

The focus of the sampling process is twofold. First, upon cross-referencing with the significant features of the social constructivist approach, the samples are outlined in the framework of the good subtitling guidelines provided on the website. Secondly, in order to present how volunteer translators learn subtitling, each sample is mulled over by taking Kiraly's teaching model as the focal point whilst grouping the samples by juxtaposing the main characteristics of the approach along with the good subtitling items.

### **7.1. Sampling in the framework of good subtitling guidelines and Kiraly's teaching model (SCA)**

It is worth reiterating the main aspects that paved the way to answering the question of how the key tenets of the Social Constructivist Approach itself lay in the nature of the online volunteer community. To demystify the answer to this question, in the sampling and sample analyzing process, the below table serves as a framework for the classification of the findings obtained from the digital platform of the online volunteer community within the framework of the approach before then intertwining it with the good subtitling items supporting the learning process of the volunteer translators.

<b>Social Constructivist Approach (Kiraly’s Teaching Model)</b>	<b>Items of the Good Subtitling Practice</b>
<ul style="list-style-type: none"> <li>• Communication and Collaboration (mutual construction of the knowledge)</li> </ul>	<ul style="list-style-type: none"> <li>• Linguistics (Orthographic rules, e.g. proper names, the abbreviations)</li> </ul>
<ul style="list-style-type: none"> <li>• Authentic participation in a community</li> </ul>	<ul style="list-style-type: none"> <li>• Technical Requirements (Subtitle Workshop, Line treatment)</li> </ul>
<ul style="list-style-type: none"> <li>• Scaffolding (peer support mechanism, peer-correction &amp; evaluation)</li> </ul>	<ul style="list-style-type: none"> <li>• Cultural/Local Idioms or Terms and Expressions (wordplay, humorous expressions)</li> </ul>
<ul style="list-style-type: none"> <li>• Learner/student- centered, and Learner- autonomy (Self-autonomy), Socio-Cognitive Apprenticeship</li> </ul>	<ul style="list-style-type: none"> <li>• Specific linguistic issues (song lyrics, filling words, and exclamation remarks)</li> </ul>
<ul style="list-style-type: none"> <li>• Situating/ Experiential learning Project-based learning (acquisition, reflection, co-emergent)</li> </ul>	<ul style="list-style-type: none"> <li>• Revision and Editing Process</li> </ul>

**Table 1.** *Summary of the evaluation criteria for the analysis of the samples*

The above-mentioned items are grouped to specifically relate the existing items to my research objectives, the key items from Kiraly’s teaching model, and the perspective of the forum platform of the websites by basing the data analyzed on the good subtitling items.

In Chapter 2, specifically 2.2., where Kiraly’s Social Constructivist Approach was presented in detail, the first and the foremost fundamental feature of the approach that Kiraly emphasized was the necessity for collaboration and interaction in an educational setting. How the collaboration and the interaction are done is through changing the traditional, conduit approach in which the teacher conveys their knowledge to the students in a one-way transfer, and by bringing instead a revolutionary way of teaching which gives the learners the opportunity of being active through taking responsibility for their own learning, sharing and building their knowledge with peers, learning together through experience.

The same means of collaborative and interactive learning described in Kiraly’s approach exists in the forum section of the websites by providing a platform of constant interaction through the creation of new posts or through direct messaging with other volunteer translators. With the support of this connection, collaboration in their work is also enabled, much like the

emphasis learning through collaboration found in the Social Constructivist Approach. Specifically, focusing on Donald Kiraly's understanding of the approach applied in translator training, we observe such features as;

- mutual construction of knowledge,
- learning from each other in a collaborative environment,
- having the support mechanism through receiving feedback and consultation,
- the positive effect of being in a community also puts an emphasis on **communication/ interaction, collaboration.**

In chapter 2.1, again in discussing the key notions of the Social Constructivist Approach, scaffolding was defined as the support system provided by parents, teachers, peers, sources, and all the outside helpers that encourage and enhance the development of the learner. Again, under the topic of Kiraly's principles in the same approach in 2.1.1., he refers to the concept of *scaffolding* by underlining the term within the teacher's role as a tutor assisting learners to discover and build meaning while working with their peers in a group, sharing work through interaction. According to Kiraly, for an effective learning environment to be created, what needs to be done is place the learner in an active position, thereby changing the traditional dynamic of one-way teaching.

The same model emerges in online volunteer organizations with the engagement of volunteers in a group of members by creating a similar support mechanism among peers, by consulting and afterwards receiving feedback on completed work from more experienced members, and finally by learning and creating together in their online community.

Shifting back to the specific features existing within the characteristics like **scaffolding, learner/ student-centered, peer correction & evaluation** mentioned in Chapter 3, to help achieve learning with regard to subtitling best practices, the volunteers on the website provide

several video tutorials and guidelines on the forum platform. These guidelines consist of technical specifications and style, lexical recommendations, and many suggestions regarding the dictionaries to be used. To relate this feature with Kiraly's view of the Social Constructivist Approach and also the approach itself, *scaffolding* can be put forward as one of the distinctive features of the approach found within both online platforms. Again, as mentioned in detail in Chapter 2, the support mechanism from peers, particularly that of receiving support from more knowledgeable peers, encourages the development of the learners. Supporting this point of view, Kiraly again emphasizes the significance of autonomous learning and as the consequence of this developmental way of learning, through collaboration, support is provided among peers in a group.

In chapter 2.1, another characteristic of the Social Constructivist Approach, situational learning was explained under the title of project-based learning and also as experiential learning, meaning that learners get involved in a real-life project through working collaboratively with their peers. The work is shared by everyone in the group and unexpected problems are handled by receiving help from each other. This is also the method of teaching that Kiraly advocates. Actually, as was explained in chapter 2.2. in discussing his project given to his students in a translation class at Johannes Gutenberg University, Mainz, Germany, Kiraly proposes that this way of teaching through an authentic experience enables learners to become active participants in the process.

Nearly the same approach is also observed in the forum section of the online volunteer subtitle translator organizations. The translators collect this type of collaborative subtitle translation under the title of activities in the forum section. There is no actual teacher or any authoritative figure who is teaching. However, there is a guideline presented and there is always an opportunity to consult one another through direct messaging or by opening a new title in the

forum section. Overall, the elements of **situational /experiential learning** and **project-based learning** (acquisition, reflection, co-emergent) operate with in the same group.

Referring back again to Chapter 2, as Kiraly puts forth, the socio-cognitive apprenticeship, the definition of which was discussed under the subheading of **socio-cognitive apprenticeship** (2.2.1.3.), is another significant feature of the social constructivist approach in education and transforms translator training a great deal by placing importance on the learners' autonomy and the role of the teacher as merely a guide in the learning process.

In Figure 1, Kiraly's classroom model is presented and through integrating the outside world and the classroom environment, Kiraly emphasizes the socio-cognitive construction of meaning through a collaborative, interactive classroom that consists of learners who gather around a purpose assigned to each member in the group.

A similar atmosphere is witnessed in the online volunteer translators' group where they work voluntarily in a group and by being social, interactive, and collaborative on this platform, they construct meaning together. Moreover, they develop **self-autonomy** by taking responsibility for their own way of learning, sharing, and taking on an active role in a community.

Reflecting back again to Chapter 2, while defining the Social Construct Constructivist Approach and its principles as the basis of the idea of scaffolding, Vygotsky's theory of *Zone of Proximal Development* was put forward in order to refer to the developmental aspect of the approach. According to Vygotsky, the zone of proximal development is defined as the distance between the actual development as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers.

What we actually observe in these online volunteer translator organizations is both types of **problem-solving skills**, meaning that whilst members deal with the problems they encounter independently, they also rely on the more experienced members and benefit from their knowledge and experience. Therefore, they benefit from **the peer support mechanism**. They either take advantage of the forum platform where they may discover the same problems and their solutions from previous posts, or open a new thread themselves, or consult available guidelines and supportive materials on the forum section so that they may grapple with the problems encountered on their own thereby developing their problem-solving skills. In cases where they feel inferior or shy, they can always reach the subtitle control group and any senior member via direct messaging or asking for a report that offers a detailed explanation of the errors in their translations in detail. This information is given specifically in the forum section.

Ultimately, members are fully aware of the presence of various support mechanisms in place as well as the constant guidance available within the forum section; from the guidance section to a wide range of posts regarding the consultations on different problems.

To follow the process and collect the data, the methodology was formed in such a way that some important items from the good subtitling guidelines of the websites were singled out in order to have them as a baseline to demonstrate the improvement of the translators. These items are:

- 1. Humorous expressions:** (Wordplay especially in expressions carrying the feature of humor) Basically, when there is wordplay in the source language, differences in the language structure and parts of speech between Turkish and English directly affects the way in which the meaning is conveyed in the target language. This is something often discussed and a topic on which help is sought in the forum.

- 2. Abbreviations:** How to treat abbreviations in subtitle translation has also been discussed amongst members of the website. There is no specific rule, however, feedback (sample given below) guides translators and assists them in finding the best possible meaning in the target language.
- 3. Linguistics (orthographic rules):** In order to avoid confusion, treatment of names in writing is one of the fundamental rules. Also, in the subtitled text, if a proper name appears, it must start with a capital letter.
- 4. Line Treatment:** Under the guidelines, there is a technical segment where the translators are informed of how to actually prepare subtitles. In general, the required information is based on the software program Subtitle Workshop. One of the most crucial rules is that subtitles cannot consist of more than 2 lines. The reason for this is explained as being because the negative impact on the image's visibility and thus the viewing experience that 2 lines has.
- 5. Cultural/ Local idioms or Terms/ Expressions:** Local idioms require special attention and proper research should be conducted to ensure, the translation conveys the best possible meaning in the target language.
- 6. Filling words and Exclamation remarks:** Filling words such as Hmmm, or exclamations like Uh! Oh! Shh! must not be translated. This item also appears within the guidelines for good subtitling practice and is mentioned in the forum section as well.



**7. Song lyrics:** How to include song lyrics in the subtitle translation is also one of the points that has been discussed in the forum platform. Beyond merely how to incorporate the lyrics, is the question of whether or not the lyrics should be translated at all. A consensus is arrived at and the sample is given in a more detailed framework among the following samples.

**8. Technical requirements:** (from the Subtitle Workshop and a detailed guide for new beginners) As mentioned in part 5.1.4., in the actual subtitling process, on both websites, volunteer translators are recommended to use the free software program called Subtitle Workshop®. It appears that there are a number of posts, information under the guidelines, and discussions in the forum aiming to provide assistance on the issues that the volunteers face during subtitling practice when using this program.

**9. Revision/ Editing process:** Another point that is discussed quite frequently in the forum is the revision/ editing process. This item emphasizes the significance of the process of revision before uploading the subtitled text onto the website. There are various suggestions especially coming from members of the Subtitle Control Group. In addition, members, especially the new beginners push for feedback from their more experienced peers.

The reason behind the choice of the particular items above is due to the frequency of the errors mentioned by the subtitle control group. The preponderance of obvious repeated errors and the observation of the discussions in the forum platform contributed to the process of

choosing the above-mentioned items to be examined during the analysis of different volunteer subtitle translators.

Why are these items important? Because, from the perspective of both the platform's subtitle control group and the existing guidelines, in the process of subtitling, through the phases of synchronization, translation, revision of subtitles by checking the grammar points and until its approval by another more experienced volunteer user, these items are the most encountered ones as errors and also the ones discussed most in the forum platform. Therefore, it seems logical to place emphasis on these repeated errors with the aim of highlighting improvement in these particular areas.

All the above items are related to different aspects of good subtitling standards from linguistics to technical features of the software program used in subtitling. They serve as crucial points that directly affect the fluidity, ease of comprehension of the subtitles and, following of the subtitles from the position of the viewer and, from the translator's perspective, the subtitling itself. The issue of wordplay is very important in certain genres like comedies since they carry humor, and to have that type of knowledge can be regarded as a criterion of having language faculty.

Under the category of linguistics, issues related to local idioms are also crucial. In subtitled speech these types of culturally specific words must be translated considering any cultural issues in hand. This item is mentioned throughout the website's guidelines and also by several translators in the forum.

Initially, in this study, these items are used to set the baseline for the analysis of the translators' learning through the process of subtitling. The rationale behind this search was to prove that volunteer subtitling activity can contribute to translators' development in subtitling praxis by playing a role as an educational tool.

Along the same lines, one of the most relevant tenets of Kiraly's Social Constructivist Approach is the creation of a learning environment with collaboration at its center. Students are encouraged to develop self-autonomy by taking initiative and by seeking consultation with their peers in a group where they continuously interact. In such communities, students can increase their competency while constructing the necessary knowledge by experiencing it. In this website, the same interactive environment and development of the translators can be seen in the forum platform.

Evidence of the improvement of the translators will be tracked by taking samples from their own work and these samples will be intertwined with the notions of Kiraly's Social Constructivist Approach in translator training. Since the whole subtitle translation is done online, the data will also be collected via observation and analysis of the website from both the forum platform and the translators' profile. While doing so the steps taken are as follows:

1. The data demonstrating consultation will be collected from the forum platform to prove that support is received and that there is a positive change in terms of learning.
2. Posts from various translators will be examined from the discussion in the forum platform.
3. The items mentioned in the forum and seen in the translation work will be presented by focusing on the change.
4. Overall, the learning and the improvement will be spotted based on the discussions in the forum and the aspects from the good subtitling practice guidelines that are used by the translators and remain available on the forum.

The mentioned items are taken from the translators' forum posts. All the translator posts that are posted in the forum are available on the translator's profile. These discussion points can be considered as issues to which the translators need an answer. Therefore, through research of the issue being discussed, as well as the film or the series that has the associated issue, items

can easily be tracked down for analysis. Finally, acting on the feedback arising from the discussion, the translator continues and completes the work.

Additionally, the other end of this equation is the forum platform where exchanges are made possible and valuable feedback is provided among the members of the website. This connects with the fact that volunteer translator communities allow members to improve themselves through getting help, guidance, and finding assistance whenever they need it. The members consciously keep learning and the way that the network operates helps them correct their errors.

The items described above exist in the guidelines of the website and are also discussed in the forum section by various volunteer translators. After these discussions, it is observed that there is a decrease in related mistakes in the following translations and the translators feel more confident and encouraged to continue their work by taking into consideration the advice and feedback coming from their peers through the forum platform.

There are many items in the guidelines for good subtitling as mentioned in Chapter 3, However, those chosen in analysis of the forum platform phase are the most common and most discussed ones in the forum. Therefore, the data gathered through analyzing the forum is only from the ones that have been discussed openly by some translators. Since the main objective of this study is to detect the obvious improvement in terms of good subtitling praxis, it is appropriate at this stage to draw a chronological picture of the phases starting with the translation works containing errors, followed by the consultation and collaboration on the forum platform, and finally the self-correction of the errors in later translations.

Regarding receiving of feedback from their peers in the collaborative environment of the forum, Kiraly includes references to its developmental function of feedback and collaboration in the experience of learning from mistakes and he says:

‘Learners need feedback if they are to learn from their mistakes. It need not be solely the teacher’s job to provide that feedback, however. Peer assistance can also be drawn into the editing and proofreading stages of a computer-based translation exercise class to provide students with feedback, and to help those providing feedback to recognize problems in translations and thereby focus on improving their own work (Kiraly, 2014: 137).’

There is a great diversity in terms of the techniques used by translators and there are also limitations in accessing novice translations of novice translators, since they continuously update their work once they have learnt from their experiencing and mistakes. It is worth remembering that, in Chapter 5, where the workflow on the websites is presented, it was mentioned that once the translator receives a non-adequate label (orange or red color) from the Subtitle Control Group, he/she has a chance to ask for a detailed report on the mistakes. Therefore, revising and editing can also happen after this report.

Even so, this fact presents a challenge in reaching the translators’ primary work, but through direct messaging, translators were contacted and could at least be asked precisely about their translation process.

In addition to having been active participants in the collaboration, throughout the process of subtitling the volunteer translators have guidelines that include the rules for good subtitling available on the forum section of the websites. The samples presented in this section are designed to ensure that the improvement and the learning of translators can be easily seen from both the linguistic and technical dimensions via relating these samples to these good subtitling items and also through consultation and getting feedback from their peers. After that, the last step is witnessing the consulted issue solved and applied in the actual translation uploaded on the website.

## 7.2. Sampling, and the Explanation of the Findings

Baker reflects upon the advantages of globalization and technology in the emergence and fast proliferation of collaborative communities by stating that:

‘Globalization has brought with it a major technological revolution that has enabled the emergence of a non-hierarchical, participatory culture in which numerous individuals, both translators, and non-translators, collaborate to produce free translations for public consumption (2014: 21).’

Similarly, online volunteer translators’ websites can be perceived as collaborative communities. In this part of the chapter, selected samples from both websites will be correlated with the good subtitling items of the online volunteer translator organizations and the key tenets of the Social Constructivist Approach. The aim is to fill in the theoretical framework with concrete samples that will support the starting point of this thesis, which is the hypotheses that volunteer subtitle translators organizations can be a model for the Social Constructivist Approach.

My reflections, proceeding from an analysis based on the notion that common features from both platforms of online volunteer translator communities and the Social Constructivist Approach and through appending items from the good subtitling practice section of both Turkish websites’ forums, in order to classify all the samples in a more coherent manner, are quite important in paving the way to demonstrate how learning actually occurs. The online volunteer translator communities that are chosen represent how Internet technologies keep the members of these communities actively engaged in knowledge sharing and producing. In the same vein, all samples gathered show continuous communication among the volunteers and also their contributions to the content of the website from their being supported in the process

of the translation experience together with the improvement of each member through their journey in the volunteer experience.

As Orrego-Carmona notes:

‘The ubiquity produced by the Internet and the tools produced by information technology make possible easier and more stable connections and enable constant communication among individuals with similar interests, values, and goals (2015: 11).’

It is worth starting with a sample that uses the forum platform as the main intermediary in interaction and communication so that the pioneering feature of the social constructivist approach, being actively involved in a collaborative environment can be observed in the virtual communities through the workflow on the website. Online volunteer translator organizations are among the most prominent manifestations of *virtual communities* as they appear to consist of a group of people ‘who may or may not meet one another face to face, and who exchange words and ideas through the mediation of computer bulletin boards and networks.’ (Rheingold, 1993: 1)

The forum section of the online volunteer translator website called [turkcealtyazi.org](http://turkcealtyazi.org) was explained in part 5.1.1. and below is an example of how a connection and feeling of a virtual community are established through the forum platform on the website and the creation of content that forms a special bond among the members of the online community through sharing personal stories, experiences, and interests.

Türkçe Altyazı > Forum > Genel > Çeviri Duyuruları > Grup Aktiviteleri

Forumda Ara But

## Çevirmen Hikayeleri

yeni başlık cevap yaz 1. sayfa (Toplam 2 sayfa) [Bu başlıkta 20 mesaj bulunuyor]

Sayfa: 1, 2 Sonraki >

Yazar Mesaj

**Fügen Atasoy**  
Dünya Sineması



Kayıt: 19.06.2014  
İletiler: 1721  
Şehir: İzmir  
Yaş: 47

**Çevirmen Hikayeleri**

Çevirmen arkadaşlar merhaba,

Bu başlık altında çevirmenliğe ne zaman ve nasıl başladığımızı, başımıza neler geldiğini ve sıkıntılarımızı nasıl çözdüğümüzü paylaşalım istedik. Ben 3 yıllık deneyimimde neler yaşadığımı yazdım, siz de kısa veya uzun bu konudaki tecrübelerinizi paylaşırsanız, hem birbirimizi daha iyi tanırız hem de çevirmenliğe yeni başlayan arkadaşlarımızın tecrübelerimizden faydalanmasını sağlarız diye düşündük.

Çevirmenlik hikayenize aşağıdaki bilgileri de eklerseniz çok seviniriz.

**Çevirdiğiniz İlk Film**  
**Bu filmi seçme nedeniniz**  
**Bu çevirinin hikayesi**  
**Çevirinizde karşılaştığınız zorluklar**  
**Film hakkında kısa bir görüş (tercihen)**  
**Etkilediğiniz ya da size yol gösteren çevirmenler**

Henüz sizleri taglamadım, umarım bu başlığı görürsünüz, olmazsa özel mesajdan size ulaşacağım, kaçış yok 😊 Katılırsanız çok seviniriz.

Tarih: 22 Haziran 2017 14:15  
En son Fügen Atasoy tarafından 23 Haziran 2017 19:33 tarihinde değiştirildi.

**Figure 48- Sample 1:** Above is a screenshot (taken on 21 July 2020) of one of the first titles ‘The Stories of Translators’ which appears in the forum section under the heading of General/ Translation Announcements/ Group Activities. The date of the post is 22 June 2017 and the post belongs to a member named Fügen Atasoy. Unlike most members, she prefers to use her real name instead of a nickname.

The content of the post shows how members of the website are connected in a sincere manner and how they share their personal background information and stories of their journey in starting to perform subtitle translation voluntarily. The volunteer translator, Fügen Atasoy says that by opening this title she wanted to initiate a conversation in which volunteer translators can share how and when they all started subtitling, what happened and how they dealt with problems they encountered along the way. She adds that if they all share this type of information, they will get the chance to know each other more deeply and they may also aid new beginners to benefit from their experiences. In the end, she asks the translators to include the information below in their replies:



- The first film that you translated
- The reason why you chose that film
- The story behind this translation
- The difficulties you encountered during the translation process
- A short review of the film (optional)
- The translators that you are impressed with or you get guidance from

After guiding the translators in how to respond by writing these questions, Atasoy lastly says in a humorous way that in the case of not receiving any participation she may try to reach the translators by sending them direct messages and that there is no escape.

This post has a total of 20 replies, each very detailed, and despite requiring a detailed answer, all the translators who participated in this post interact in a familial manner that exhibits a certain degree of closeness.

The personal information from various volunteers consists of many interesting stories. Atasoy herself, answers the post first. It is worth mentioning here that she cites another website ([ekşisözlük.com](http://ekşisözlük.com)) that is a cultural portal, in referring to some positive comments about her translations. She also mentions that when she first started on this website, many more experienced translators helped her to get better and that she has progressed from submitting unapproved and mediocre subtitle translations to ones that could be accepted.

In terms of difficulties, she says that the absence of the source text makes the translation more difficult since the translator has to listen and translate. However, she advises the new beginners to, in spite of the hardships of the translation- not give up.

Another interesting point is that she says that someone contacted her to use her translation and that they wanted to pay her. She told them that she does subtitle translation for enjoyment and she is not interested in the financial benefit of it. Afterward, she told them to

donate the money to a charity and they did so. They even sent her a document in her name saying that the money was donated to The Red Crescent. For her, this is an unforgettable moment in her life as a translator.

Along with building a close relationship among the members, this type of knowledge sharing brings the members closer and increases motivation. The similarities among their stories and the shared advice which others find personally relevant make interaction and collaboration stronger.

This first sample covers one of the basic tenets of the Social Constructivist Approach as being evidence of the sense of community, and it touches upon the essential concept of collaboration by representing the potency of the forum section in the interaction among the members of the virtual community. Therefore, Sample 1 sets the base for the coming samples by exemplifying the atmosphere that enables the fusion of collaboration and learning.

Avant-Garde  
Posted March 12 (edited)

Konuyu açmam doğru oldu mu bilmiyorum ama emin olmak için buraya yazayım dedim.  
Güneş ile ilgili bir belgeselin altyazısını çeviriyorum ama element isimlerinde emin olamadım.  
Hidrojen, Helyum, Demir vb element isimleri geçiyor. Bunları özel isim gibi mi kullansam daha iyi olur?

KIDEMLİ ÜYE

Member ID: 6875  
Followers: 8  
Post Count: 549  
Posts Per Day: 0.46  
Joined: 03/28/2017  
Last Activity: 1 hour ago  
Birthday: 03/27/1989

Originally Presented in IMAX® Theaters

### Solarmax (2000)

IMDb 6.9/236

Unknown Movie

Rating: 0/0

Director: John Welley  
Writer: John Welley  
Release Date: Sep 15, 2000  
Country: Australia  
Language: French, English, Mandarin, Norwegian, Japanese, Cantonese, Spanish, Danish  
Genres: Short, Documentary  
Cast: Alex Scott (Narrator)

Solarmax is a 40-minute giant-screen documentary that tells the story of humankind's struggle to understand the sun. The film will take audiences on an incredible voyage from pre-history to the leading edge of today's contemporary solar science.

Written by Anonymous

tt0177240 USD 13M gross 1 award

Updated Sunday at 03:57 PM

Edited March 12 by Avant-Garde

**Figure 49- Sample 2: (taken on 23.06.20)** Above is a screenshot of a sample of a post by one of the translators nicknamed @Avant-Garde and here he specifically mentions that he is currently translating a documentary about the Sun. In the documentary, there are terms related

to elements like Hydrogen, Helium, Iron, etc. and he is asking if he should treat those words as proper names.



**Figure 50- Sample 3:** As shown in the screenshot, on the same day, the translator receives an answer to his question along with the guidelines that may help him to widen his knowledge regarding spelling rules, orthographic rules, and all types of translational issues. In response, the other translators say that there is no need to treat the names of the elements as proper names and he should use them as regular names such as a car, mountain, rock, and so on.

**Sample 4:** The answer above is posted by one of the members in the Subtitle Control Group and by referring to the other guidelines he assists the translator in terms of the larger context. The main title of this sample is 'The Titles You Must Read' and they are as follows:

- The Ones Who Would Like to Translate
- Form a Personal Album
- Information Regarding Masks

-PlanetDP Reporting System

-Shortcut to the Subtitle Search through IMDB or to a Topic in Forum

-Guidelines to Upload Subtitles and the Points to Consider While Uploading

-SCG Evaluation Criteria for the Technical Infrastructure

-Frequently Encountered Reasons for Unapproved Subtitles

-Portal Setting- Ordering Subtitles Arbitrarily

Looking back to the original post, at **the linguistic level**, the rule is that there is no need to treat the names of the elements as proper names, so they are not written starting with a capital letter. Therefore, in the translation, @Avant-Garde translates those words (written in bold) as follows:

00:14:41,813 --> 00:14:44,577

Güneşimiz en çok **hidrojen**

ve **helyumdan** oluşmuştur.

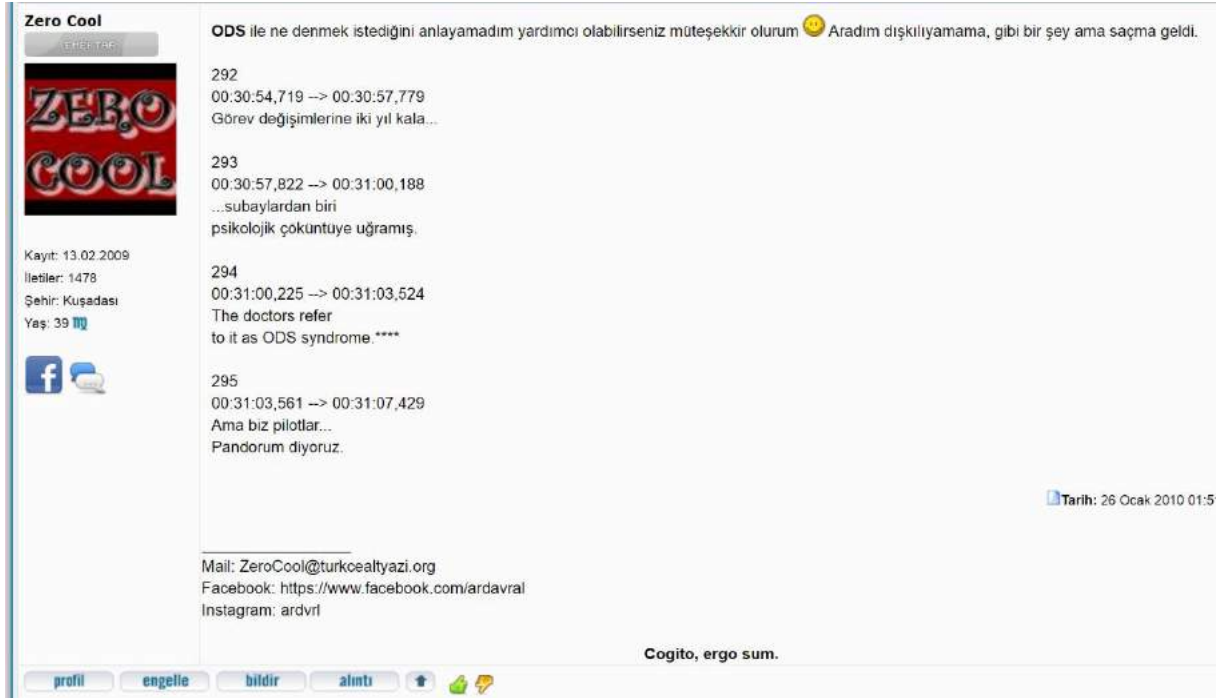
00:14:44,816 --> 00:14:47,685

Bir miktar **karbon, demir** ve

diğer elementlerle birlikte.

@Avant-Garde, having received such feedback, in his following translations gets a great deal of assistance from both the guidelines addressed in the forum section and the feedback coming from his peers.

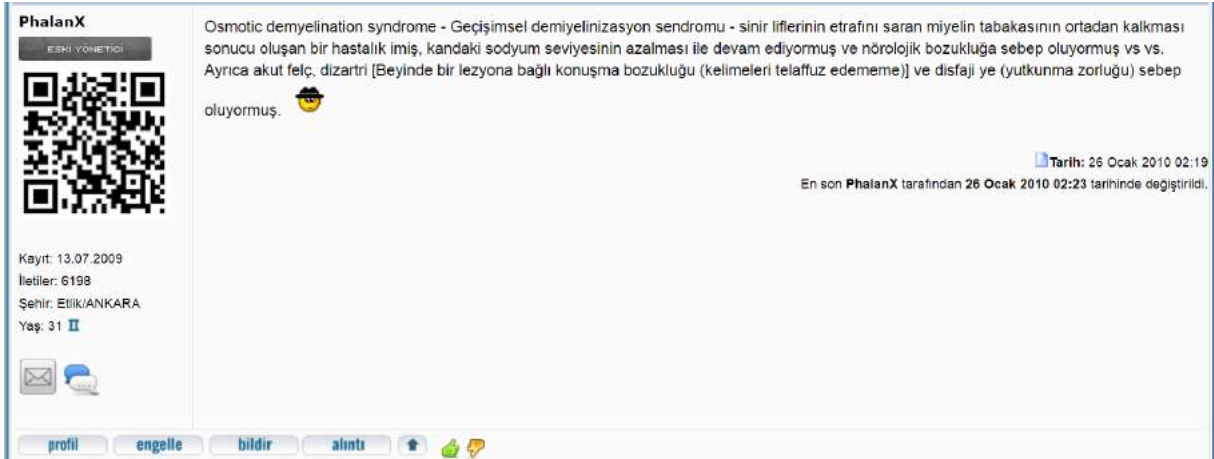
In the above samples from planetdp.org, the way the learning how to do subtitling occurs is important since it is representative of the aforementioned points of **scaffolding, learner/student-centered, peer correction & evaluation**. On the same website, the following sample affirms that these features are put into practice in the digital platform.



**Figure 51- Sample 5:** As it appears in the screenshot above (taken on 23.06.20) the translator nicknamed @Zero Cool consults with peers about the abbreviation, ODS syndrome, asking for assistance in order to translate it in the proper context with proper meaning without hindering the viewers' understanding. The date of this post is 26.01.2010.

On the same day, on his topic, there are a total of 10 posts and all are advising on the meaning of **the abbreviation**, which is a type of disease, in the context of the film. Therefore, Sample 5 is linked to **the abbreviations (linguistic dimension)** of good subtitling practice. Additionally, in the post, he mentions his concerns regarding how to give an explanation of this disease in the subtitle translation since there is a limitation of space available for the subtitled text. In line with this issue, Sample 5 touches upon **the terms/ expressions** as well.

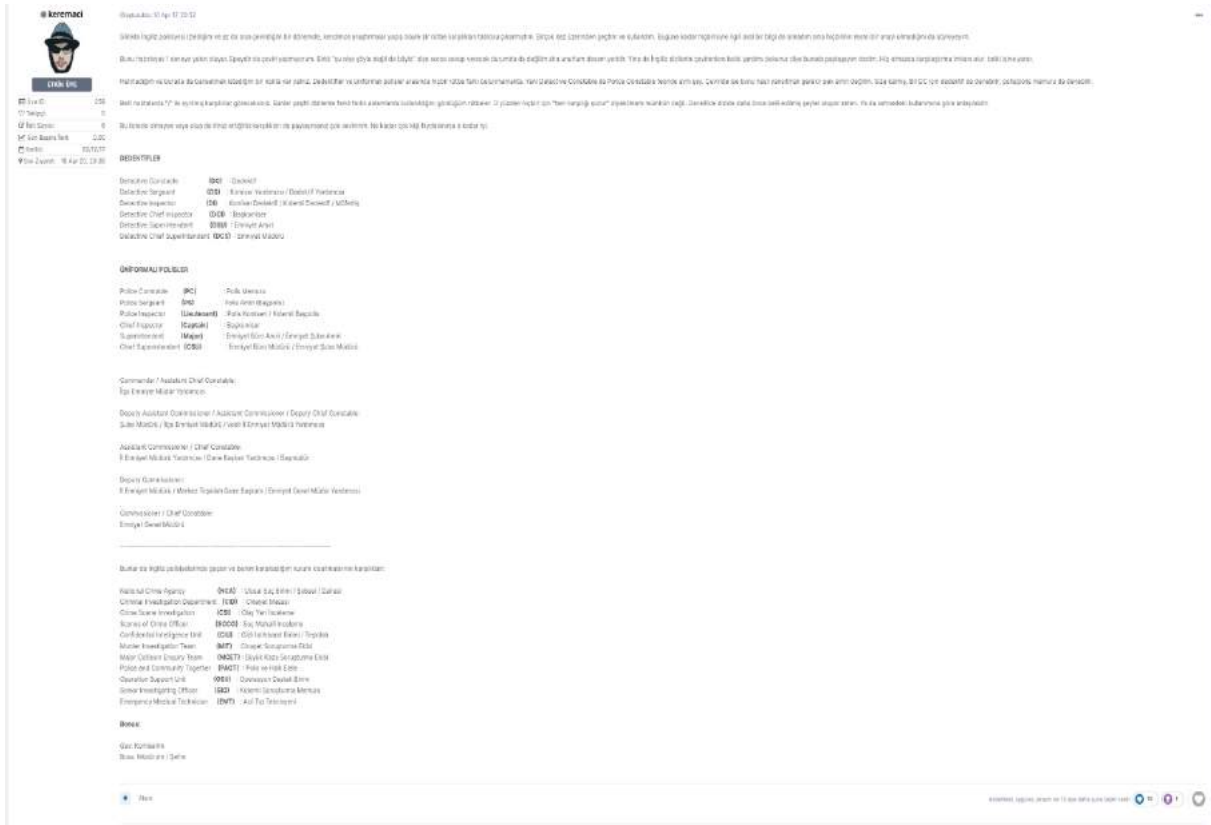
## Sample 6



**Figure 52- Sample 6:** This is a screenshot of the response from the translator nicknamed @PhalanX where he gives a detailed definition of the disease, called Osmotic Demyelination Syndrome (ODS), and after this conversation he suggests writing a Translator’s note so that viewers can have a piece of detailed information which will help them to more effectively comprehend the scene.

Sample 6 appears as a sample on how to treat **abbreviations** and how to deal with them while conveying necessary information to the target audience as comprehensively as possible. As a result, in the framework of good subtitling praxis, Sample 6 covers the decision-making process upon facing **abbreviations** that represent certain **terms/ expressions** significantly affecting the comprehension of viewers.

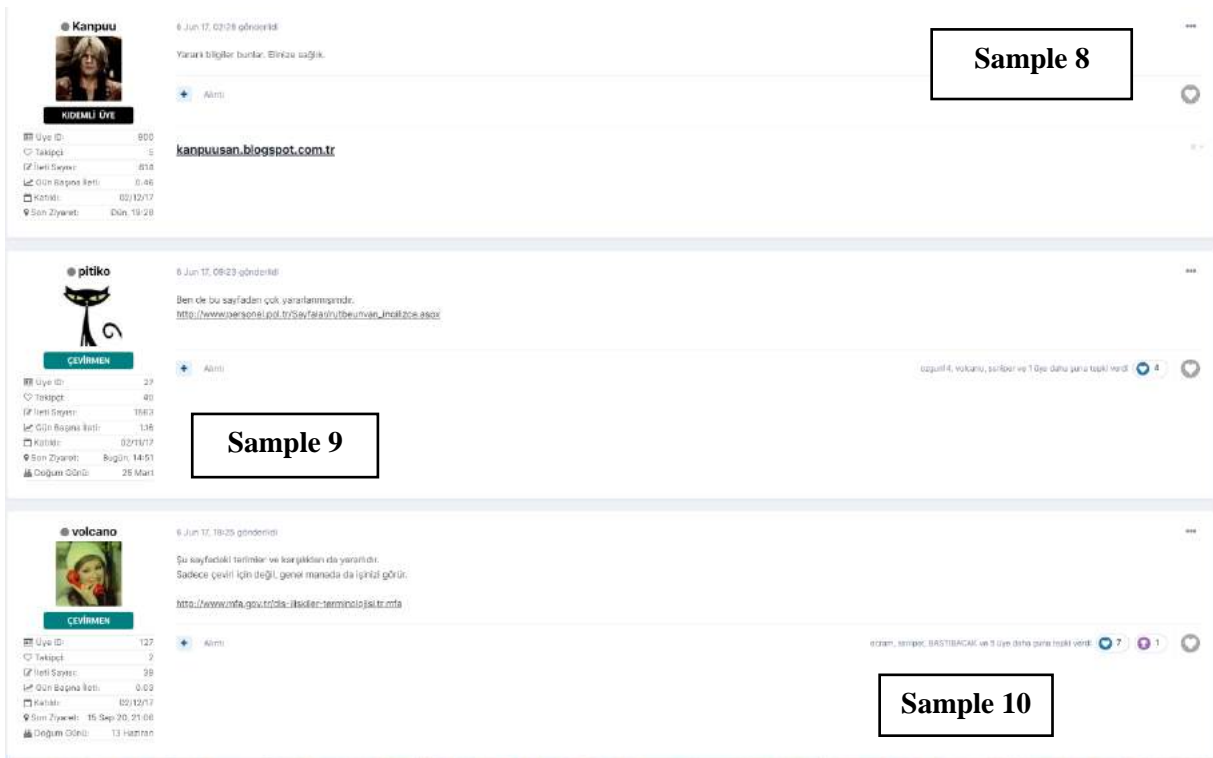
**Sample 7**



**Figure 53- Sample 7:** This screenshot of the post above (taken on October 16, 2020) represents another example of **abbreviations** and **special terms and expressions**. The member nicknamed @keremaci posted the sample above on April 10, 2017. He mentions: ‘During the time I was frequently watching and translating an English crime series, I researched on the Turkish equivalents of the ranks and prepared a table on them. I revised and used this table many times. Until now I haven’t received any information that is contrary to what I wrote but I can’t say that they are officially authorized either. It has been almost a year since I prepared this table. I have been doing translation for a long time. If someone asks me why I chose one word and not another, I may not answer now since I may have forgotten the reason. However, I wanted to share this table here so that the translators who translate English series may benefit from it. At least they can do a comparison and these words may work for them. There is one issue that I remember and would like to mention here. There is no difference in rank between

the detectives and the police in uniform. In other words, Detective Constable and Police Constable are the same in theory, but I am not quite sure about how to convey this in translation. It is up to you. For DC you may use the detective or the police officer. In some parts, you will see the words separated with ‘/’ in between and it means that those are the ranks that I have seen in different series used with their different meanings. For this reason, it is not possible to say that they are the one and only equivalent of the words. Generally, you may understand it from the context in the series or the use of language in the specific scene. I would appreciate it if you could share the terms that are included in this table that you think are not the correct equivalent of the terms. The more people can benefit from this table the better.’

In addition to this comment, he also presents all **the abbreviations** used for the different ranks of detective, the ranks of police officers in uniform, and with the title of *Bonus* as a final note, he puts forward the Turkish equivalents of the ranks that he commonly came across during his translation process while subtitling for the British detective series.





**Figure 54- Samples 8, 9, and 10:** The screenshot above was taken on October 16, 2020, and all the samples included in this screenshot are posts written as a response under the same title in the forum section that was mentioned previously in Sample 7. Again these samples are related to **the abbreviations** and **the special terms and expressions** parameter. The first one is Sample 8 and a senior member nicknamed @Kanpuu shows his appreciation and also suggests another link that he believes can be useful for other translators. The next sample, Sample 9 is posted by a volunteer translator, @pitiko, who is also involved in Subtitle Control Group and he suggests another link to find Turkish translations of the ranks in English. The last one, Sample 10 is a post by @volcano and he recommends a link to the Turkish Foreign Ministry where there is a list of all the ranks and their Turkish translation. As a final remark, he mentions that the information on the official page of the foreign ministry is also valuable and applicable information for everyone in general.

To sum up, all 3 samples represent the feature of **scaffolding** by exemplifying the support mechanism that occurs in reciprocal knowledge sharing among the members.

**Sample 11**

The screenshot shows a forum thread with three posts. The first post is by user @kanpuu, dated Oct 16, 2020, at 19:00. It contains a list of military ranks and their Turkish translations:
 

- OFİSİEL:
  - BEK - Chief of Staff - Başbakan
  - ODU - Chief of Staff - Başbakan
  - ŞTA - Chief of Staff of Army - Başbakan
  - ŞTB - Chief of Staff of Navy - Başbakan
  - ŞK - Chief of Staff of Air Force - Başbakan

 The second post is by user @pitiko, dated Oct 16, 2020, at 19:00. It contains a list of military ranks and their Turkish translations:
 

- OFİSİEL:
  - BEK - Chief of Staff - Başbakan
  - ODU - Chief of Staff - Başbakan
  - ŞTA - Chief of Staff of Army - Başbakan
  - ŞTB - Chief of Staff of Navy - Başbakan
  - ŞK - Chief of Staff of Air Force - Başbakan

 The third post is by user @volcano, dated Oct 16, 2020, at 19:00. It contains a list of military ranks and their Turkish translations:
 

- OFİSİEL:
  - BEK - Chief of Staff - Başbakan
  - ODU - Chief of Staff - Başbakan
  - ŞTA - Chief of Staff of Army - Başbakan
  - ŞTB - Chief of Staff of Navy - Başbakan
  - ŞK - Chief of Staff of Air Force - Başbakan

 A red box labeled 'Sample 12' is overlaid on the right side of the screenshot.

**Sample 13**

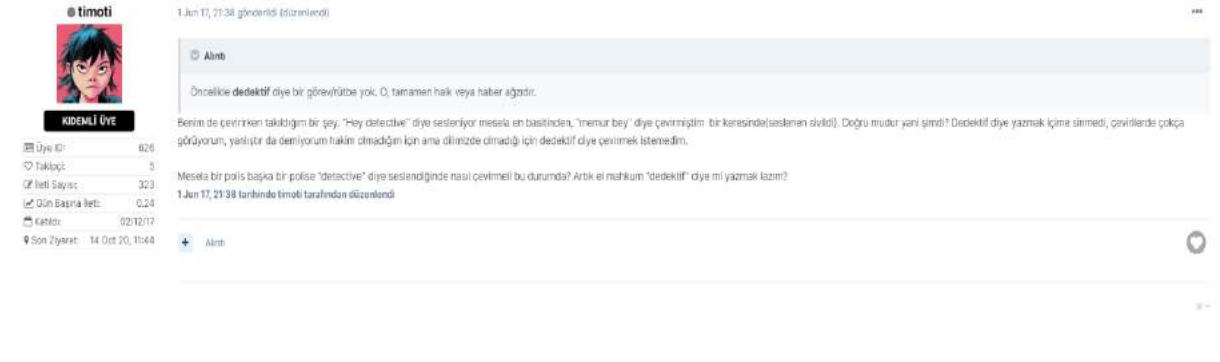
**Figure 55: Samples 11, 12, and 13:** As appears in the screenshot above (taken on October 16, 2020), all three samples can be classified under the item of **abbreviations and specific terms and expressions**. All 3 samples are posts under the title of ‘Abbreviations Encountered Commonly in Translation’. In Sample 11, the volunteer translator who initiated the conversation is nicknamed @ssniper and the date of the post is 27.02.2017. He says his reason for starting the current conversation is to help all translators with common abbreviations and he leads the way for other members to add more samples or explanations that they think may be helpful. He even suggests a format like *The Abbreviation= English Explanation= Turkish Translation*. Furthermore, he focuses on the possibility of clarifying differences in meaning by recommending translators to check the meaning and search again if they think it is not appropriate in the context of the film or series. Before closing, he even suggests a link for an online dictionary (<http://acronyms.thefreedictionary.com/>) where the translators can easily do their research on abbreviations/ acronyms.

On the same day, another post by a member nicknamed @ozgun14 quotes one of the ranks (DA- District Attorney) and asks for other similar ranks such as SA, DA, and GA by mentioning that he translates them in a certain way and he is wondering if he is translating correctly. Upon this question, in Sample 13, @ssniper responds by adding more examples and explaining that both are similar and only differ according to seniority, in other words depending on the length of service in each rank.

In the framework of the above-mentioned samples, the feature of **scaffolding** is being characterized in the online translation practice among the volunteer translators. All members act by responding to their peers with the aim of helping them and also presenting more resources to guide them in the process of the translation. In addition, as it can be seen, there is an

atmosphere where **communication and collaboration** occur while constructing knowledge in a mutual manner.

### Sample 14



### Sample 15



**Figure 56- Sample 14 and 15:** In the screenshot above (taken on October 16, 2020), another sample of **specific terms and expressions** is observed. In Sample 14, on June 1, 2017, a senior member nicknamed @timoti asks about an issue that he often comes across and expresses his concern in translating the word ‘*detective*’ since in Turkish this is not a profession that exists. Therefore instead of translating it as *dedektif* into Turkish, he prefers translating the word as ‘*a police officer= polis memuru*’. He adds that translating a specific term into Turkish when the viewer doesn’t have the equivalence of it in their culture doesn’t sit comfortably with him. He wonders if this is the correct course of action. As a final question, he asks about how he should translate a specific scene where two police officers refer to one another as ‘*detective*’.

As a response on 6 June, the translator nicknamed, @volcano, says that he specifically mentioned that culturally there is no equivalence in Turkish, however in films, the profession of detective has been used for quite a long time, so he leaves the final decision to the translator, mentioning that it can be used in this way depending on the context.

Overall, from the perspective of the social constructivist approach, these specific above-mentioned samples represent how the volunteer translator learns to deal with a problem caused by lack of knowledge in the field of subtitling, and by its definition, these samples delineate the feature of **scaffolding** as the support mechanism from peers along with allowing the learners to be in the center and by facilitating the rise of an interactive learning environment whereby the teacher takes on the role of guide.

### Sample 16



The screenshot shows a forum post by user @bluemaniam. The user's profile information includes a registration date of 24.06.2009, 194 likes, a location of Ankara, and an age of 47. The post content is as follows:

- I'll do you a hang sandwich.  
Sana bir Ham sandviç yapacağım.

- What's a hang? Hang is a verb. It's not a sandwich.  
Ham nedir? Ham sıfattır, sandviç değil.

Şeklinde çeviriyi biraz değiştirdim. Bu diyalog İrlanda'lı ve Amerikalı arasında geçiyor. Çeviri yaparken birebir mi çevirmeliyim yoksa **hang** yerine benzer olan türkçe kelime **ham** kullanmak yanlış mı olur?

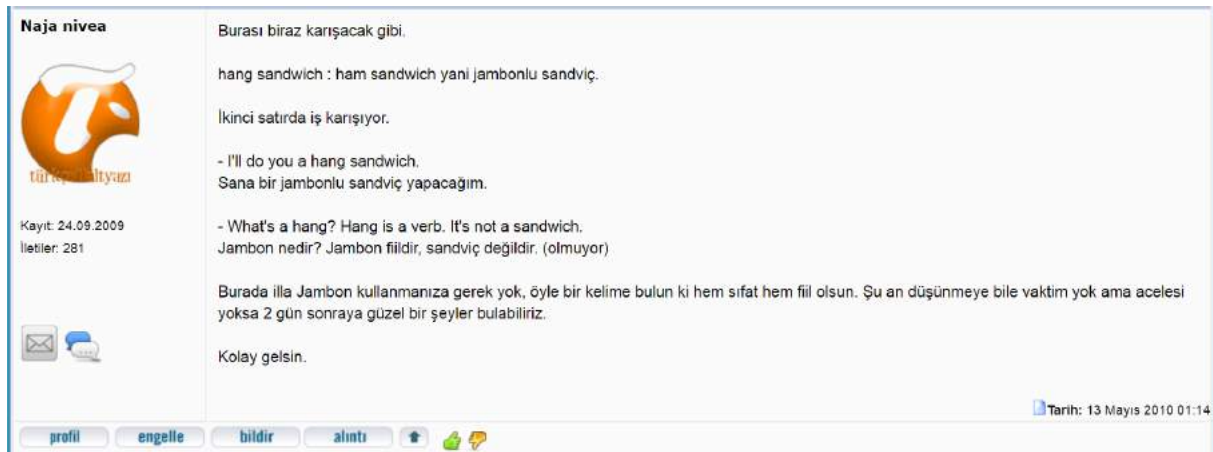
The post is dated 13 Mayıs 2010 00:41. At the bottom of the post, there are navigation buttons: profil, engelle, bildir, alıntı, and a thumbs up/down icon.

**Figure 57- Sample 16:** In the screenshot above (taken on 26.06.20), the translator nicknamed @bluemaniam opens a topic related to **wordplay** in translation. As is seen in the dialogue, there is wordplay with the verb 'hang' and 'sandwich'. He asks if he should stick to the word for word translation, or if he can use a similar sounding word, 'ham' which also has a connotation with food. The date of the post is 13.05.2010.

It may therefore be concluded that Sample 16 is interrelated with the item of **humorous expressions (wordplay)** from the aspect of good subtitling. On a linguistic level, the post also includes the issue of how to treat this type of specific expression while translating so as not to lose the element of humor in the translated text.

Sample 16 encompasses the feature of **peer-correction /evaluation** by exemplifying the request for assistance from peers. It is also worthy of mention that the **learner-centered** approach is observed in allowing the volunteer translators to develop **self-autonomy** by benefiting from the communicative environment and peer-support mechanisms created in the forum section by the volunteer translators.

### Sample 17



The screenshot shows a forum post by a user named 'Naja nivea'. The post is in Turkish and discusses the translation of the phrase 'hang sandwich'. The user points out that the second line of the translation is complicated because the first word 'hang' has to be a verb. The user asks another user, '@bluemaniam', if it is acceptable to wait for a couple of days before uploading the translation in order to find a more creative wordplay in the target language Turkish.

**Naja nivea**  
Burasi biraz karışacak gibi.  
hang sandwich : ham sandwich yani jambonlu sandviç.  
ikinci satırda iş karışıyor.  
- I'll do you a hang sandwich.  
Sana bir jambonlu sandviç yapacağım.  
- What's a hang? Hang is a verb. It's not a sandwich.  
Jambon nedir? Jambon fiildir, sandviç değildir. (olmuyor)  
Burada illa Jambon kullanmanıza gerek yok, öyle bir kelime bulun ki hem sıfat hem fiil olsun. Şu an düşünmeye bile vaktim yok ama acelesi yoksa 2 gün sonraya güzel bir şeyler bulabiliriz.  
Kolay gelsin.

Kayıt: 24.09.2009  
İletiler: 281

Tarih: 13 Mayıs 2010 01:14

profil engelle bildir alıntı

**Figure 58- Sample 17:** The first response to his post comes on the same day from another member nicknamed @Naja nivea and he points out that in the second line it gets complicated because the first word has to be a verb. After that, he asks @bluemaniam, if it is acceptable to wait for a couple of days before uploading the translation in order to find a more creative wordplay in the target language Turkish.

However, at the end of the conversation, @bluemia mentions that he could not wait, and uploaded his translation with the literal meaning. After this response, @Naja nieva explains that in subtitle translation, in such cases where the translator needs to be creative while conveying the meaning and keeping the humor, there is no need to feel bad about being loyal or not to the source since the viewer will enjoy the film only if that humor is maintained and its best possible translation is achieved.

In this sample from @bluemia, the feature of **collaboration** is supported again and assistance from another member in the community is apparent. Any advice given in the forum platform is followed by the translator and answers the issue confronted during the subtitling process.

On the same website, the support mechanism is clearly observed and the following samples prove that there is constant assistive knowledge available on the forum section and through constructing some of the basic knowledge required in subtitling, there is a great deal of encouragement for beginners who would like to start subtitling as well.

The following samples 18, 19, and 20 also reflect the item of **cultural/ local idioms**. Yet again, these examples provide evidence of one of the ad hoc characteristics of online volunteer organizations aligning with the social constructivist approach from the collaborative and communicative perspective, also representing the peer support mechanism of the website and its **learner-centered** environment through encouraging autonomous learning and reinforcing **problem-solving skills**.

## Sample 18

**jacksparrow602** Posted 16 May 18, 00:26

iyi geceler iyi ramazanlar 😊

"Damn! Somebody eat all the fucking mac and cheese?"

bu cümle bir kutlama ya da o tarz bir şeyde aşçı gibi birine yöneltiliyor. " mac " tam olarak ne olduğunu bulamadım acaba ne olduğunu bilen ya da nasıl çevirebilirim acaba 😊

Member ID: 302  
Followers: 0  
Post Count: 213  
Posts Per Day: 0.16  
Joined: 02/12/2017  
Last Activity: Bugün, 14:45  
Birthday: 01/16/1992

KIDEMLI ÜVE

+ Quote

**dpka** Posted 16 May 18, 00:38

Peynirli makarna. "Macaroni and Cheese"

Member ID: 5982  
Followers: 0  
Post Count: 416  
Posts Per Day: 0.32  
Joined: 03/13/2017  
Last Activity: Bugün, 14:45

UZMAN

+ Quote

jacksparrow602 1

## Sample 19

**YBKenkaya** Posted 17 May 18, 03:27

On 5/16/2018 at 12:26 AM, jacksparrow602 said:

iyi geceler iyi ramazanlar 😊

"Damn! Somebody eat all the fucking mac and cheese?"

bu cümle bir kutlama ya da o tarz bir şeyde aşçı gibi birine yöneltiliyor. " mac " tam olarak ne olduğunu bulamadım acaba ne olduğunu bilen ya da nasıl çevirebilirim acaba

[http://tureng.com/en/turkish-english/macaroni\\_and\\_cheese](http://tureng.com/en/turkish-english/macaroni_and_cheese)

Member ID: 34847  
Followers: 0  
Post Count: 4  
Posts Per Day: 0.00  
Joined: 05/07/2018  
Last Activity: 6 Oct 19, 19:45  
Birthday: October 24

ÜVE

+ Quote

## Sample 20

**Figure 59- Sample 18, 19, and 20:** The screenshot above taken on 15 September 2020 appears under the category of **cultural items**. In sample 18, a member nicknamed @jacksparrow asks about the translation of ‘mac’ in the phrase ‘mac and cheese’ and in sample 19, a member

named @dpka responds with the full version of the phrase as in ‘Macaroni and Cheese’ by also giving the Turkish equivalent ‘Peynirli makarna’. These two posts above were shared on the same day; 16 May 2018. In Sample 20, the following day, another member, named @YBKenkaya quotes the question and responds with a link from an online dictionary.

All three samples above represent the characteristics of a **peer support and collaboration**. Volunteer translators seek help from peers in order to solve the issue that they encountered during the process of subtitling. By initiating a post and openly asking for help from more experienced peers, the member acquires certain knowledge that he didn’t have before. By mutually constructing the knowledge required, members support the other volunteer translators in the community as well. In the same vein, it is appropriate to mention that **scaffolding** also appears in this online community. Whoever needs this type of information can readily access it in the forum section. Apart from answering the specific question, the members also help each other by providing the sources that they use and find beneficial in their own translation process. Therefore, each member gets a chance to improve his/her **problem-solving** skills.



## Sample 21



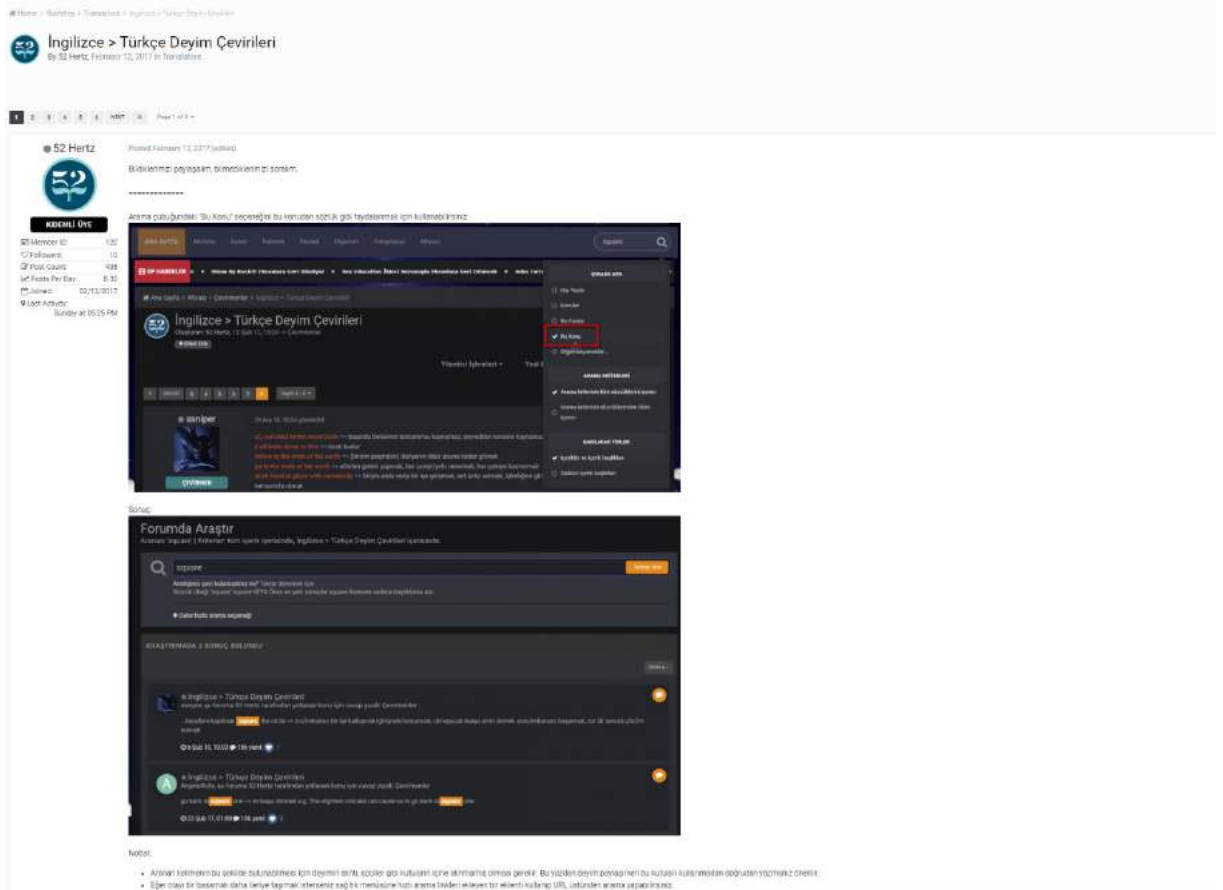
## Sample 22

**Figure 60- Sample 21 and 22:** The screenshot above was taken on 20 September 2020, and again the samples exemplify how the volunteer translators request help upon facing a translational issue regarding **cultural idioms**. On 1 December 2018, the member, @star123, shares the numbered lines and asks for the translation of line 627 that consists of the idiom ‘take something/ someone for granted’ and on the same day, @ssniper answers with the translation of the sentence.

In this regard, on the same website, the samples below correspond with the item of **cultural/ local idioms**. It appears that this issue is one of the most consulted about among the volunteer translators.

Sample 21 and 22 can be classified under the characteristics of **peer support mechanism** and, **scaffolding** as well, by showing the fact that the learner consults his/her peers in the case of a problem. Translation practice appears as a **communicative and collaborative** endeavor in this user-generated content of the forum section.

## Sample 23



**Figure 61- Sample 23:** Above is a screenshot (taken on 22 July 2020) of a post under the general topic of ‘SUBTITLES’ with the subheading of ‘Translator’, titled as ‘From English to Turkish Idioms Translation’. A member nicknamed @52 Hertz wrote this post and the date of the post is 12 February 2017.

This sample provides very strong confirmation of the **peer support** mechanism on one of the most encountered issues on a linguistic level and that is the challenge of translating **idiomatic expressions**, since it entails a knowledge of the cultural aspect of a language.

In the post above the member who is a senior member, guides others on how to use the feature of navigating on the website in order to reach the bank of idiom translations, and

also invites other members to add new idioms under the post to create their own type of dictionary.

He opens his post by writing that ‘Let’s share the things we know and let’s ask for the things we don’t know’. This post has a total of 163 replies and 5.494 views.

### Sample 24

**pitiko** Posted February 12, 2017

**You can not teach an old dog new tricks.**  
Eski köpeğe yeni numaralar öğretemezsin. [YANLIŞ]  
Ağaç yaşken eğilir. [DOĞRU]

**Time is money.**  
Zaman paradır. [YANLIŞ]  
Vakit nakittir. [DOĞRU]

**Between the devil and deep sea.**  
Şeytan ile derin deniz arasında. [YANLIŞ]  
Aşağı tükürsen sakal, yukarı tükürsen bıyık. [DOĞRU]

**It is never too late to mend.**  
Onarmak için asla geç değildir. [YANLIŞ]  
Zararın neresinden dönersen kârdır. [DOĞRU]

**Two heads are better than one.**  
İki tane kafa bir taneeden iyidir. [YANLIŞ]  
Akl akıldan üstündür. [DOĞRU]

**Many hands make light works.**  
Birçok el, ışığı yakar. [YANLIŞ]  
Bir elin nesli var, iki elin sesi var. [DOĞRU]

**Where there is life there is hope.**  
Hayatın olduğu yerde umut vardır. [YANLIŞ]  
Çıkmadık candan ümit kesilmez. [DOĞRU]

**Once thief, always a thief.**  
Bir defa hırsız olursa, her zaman hırsızdır. [YANLIŞ]  
Alışmış kudurmuştan beterdir. [DOĞRU]

**Walls have ears.**  
Duvarın kulağı vardır. [YANLIŞ]  
Yerin kulağı var. [DOĞRU]

**As you make your bed, so you lie on it.**  
Maden yatağını yaptın, şimdi üzerine yat. [YANLIŞ]  
Kendi döşen ağlamaz. [DOĞRU]

**The apples on the other side of the wall are the sweetest.**  
Duvarın diğer tarafındaki elmalar daha tatlıdır. [YANLIŞ]  
Komşunun tavuğu komşuya kaz görünür. [DOĞRU]

**A burnt child dreads the fire.**  
Yanmış çocuk ateşten korkar. [YANLIŞ]  
Sütten ağzı yanan, yağurdu üfleterek yer. [DOĞRU]

**All his geese are swans.**  
Önün bütün kazları kuşudur. [YANLIŞ]  
Kuzguna yavrusu şahin görünür. [DOĞRU]

**Give a dog a bad name and hang him.**  
Bir köpeğe kötü isim tak ve onu idam et. [YANLIŞ]  
Adamın adı çıkacağına canı çıksın. [DOĞRU]

**Figure 62- Sample 24:** Above is a screenshot (taken on 22 July 2020) of a post that is written as a reply to the previous post (Figure 58) to add more idioms. The member who wrote this post, nicknamed @pitiko is one of the most active members and the date of the post is on the same day, 12 February 2017.

Bound by the **collaborative and supportive aspect** of this community, the way the forum platform works contributes a great deal to new beginners developing the somewhat crude subtitling skills for new beginners and also widening the necessary knowledge to be used in the case of a problem occurring.

The member @pitiko even writes the **definitions for each idiom**, providing the right (meaning the equivalent of the idiom in Turkish culture) and the possible wrong translation (word-for-word translation) of the idioms caused by the lack of the cultural knowledge required in the translation process.

With the information available on both the forum platform and also via direct messaging to any member of the online community, members can reach a solution and get support from more experienced peers.


In the forum section of the website, there are innumerable posts which assist members in case of issues encountered during subtitling in a manner that dovetails with the social constructivist ideology. Some of these posts are titles as follows:

- Turkish Equivalent for Police Rank
- The names of elements and chemicals
- Spelling Rules in Turkish
- Nautical Terms in Translation
- Turkish Words that are often written incorrectly
- Should we translate song lyrics in subtitles?
- Abbreviations encountered very often in translations
- British/American Military Ranks Translations
- The usage of have/has been in translations
- Tips for Proper Translation

As appears in the samples 23 and 24, the website, planetdp.org draws attention to the issue of **cultural/ local idioms** and in the forum, as the examples below make clear, there is a vast array of content from both the discussion part and also as guidelines.

It appears that **specific terms** in particular genres are among the most-discussed items and based on this fact the samples below can be put forward in order to exemplify **the peer-support mechanism, scaffolding**, and collaboration that occurs in cases where specific knowledge is required.

**Sample 25**



**BASTIBACAK** Posted March 6, 2019 (edited) Report post

EMEKİNİZ İÇİN TEŞEKKÜR EDERİM.

Kafama takılan birkaç soru var: Filmin önemli yerlerinde hem şarkı hem de konuşma var. Alt yazıyı ayarlarken şarkı sözünü ve alt yazıyı nasıl ayarlamalıyım? Alt yazıya şarkı sözü yazarken hangi sembolü veya işareti kullanmalıyım?

Ayrıca, noktalama işaretleri kafamı kurcalayan başka bir konu. Bu konu hakkında da bilgilendirme yaparsanız sevinirim.

Edited March 6, 2019 by BASTIBACAK

Quote

Avant-Garde reacted to this

**Figure 63- Sample 25:** In the screenshot above, (taken on 27.06.20) the translator nicknamed @BASTIBACAK is asking how to treat **song lyrics** in the scene where the song carries an important role. He is specifically asking how he should choose the font, or a symbol indicate that the subtitle is a translation of the song lyrics. Following this question, he also asks for further explanation regarding the punctuation. (date of the post-March 6, 2019)

Sample 25 correlates with the trait of **scaffolding** by representing the environment in which the learners support each other without an authoritative figure. In the virtual space of the forum section, the members direct their questions to more experienced peers and receive responses in a mutually constructive learning environment. Drawing on the notion of scaffolding, it's noteworthy that a **peer support mechanism** exists in the same platform as well.

## Sample 26

The screenshot shows a forum post by user 'pitiko' on March 6, 2019. The user's profile is visible on the left, showing a member ID of 27, 54 followers, 1,384 posts, and a birthday of March 25. The post itself is a response to a question about how to format song lyrics in subtitle translations. The user explains that lyrics can be formatted as normal text or italics, and discusses the use of symbols like asterisks (\*) or tildes (~) for emphasis, which can cause coding issues. The user shares their own experience of switching from asterisks to hash symbols (#) after receiving a warning. The post includes a quote button and a reaction from 'Avant-Garde'.

Member ID: 27  
Followers: 54  
Post Count: 1,384  
Posts Per Day: 1.13  
Joined: 02/11/2017  
Last Activity: 1 hour ago  
Birthday: March 25

Posted March 6, 2019 (edited)

On 3/6/2019 at 4:46 PM, BASTIBACAK said:

Emeğiniz için teşekkür ederim.  
Kafama takılan birkaç soru var. Filmin önemli yerlerinde hem şarkı hem de konuşma var. Alt yazıyı ayarlarken şarkı sözünü ve alt yazıyı nasıl ayarlamalıyım? Alt yazıya şarkı sözü yazarken hangi sembolü veya işareti kullanmalıyım?

Kimisi düz metin yapıyor, kimisi italik yapıyor, kimisi \*, ~ işareti koyan var, kimi arkadaş nota işareti kullanıyor ama onlar da ANSI kodlamada problem oluyor. Şarkı sözünü bir şekilde belirgin yapmak hem izleyen hem de onaylayan için kolaylık. Şarkı çevirmeyi seven biri olarak eskiden \* işareti kullanırdım ama birkaç yıl önce uyardılar, şimdi # işareti kullanıyorum.

Gelelim çeviri içinde ayarlanmasına. Normal halini geçiyorum. Zaten belli. Metin içine karıştı mı sorun olabilir. Şarkı sözleri bazen dizi/filmin ya da karakterin ruhunu yansıtır ve çevirilmesi çeviriye katma değer olur. Bu veya başka bir sebeple çevirmek istiyorsanız:

- Süre izin veriyorsa, bir satır şarkı, bir satır konuşma. Her ikisinin de ne olduklarına dair belirleyici işaret koyun derim (# ve -).
- Şarkı metin altında devam ediyorsa ve konuşmanın uzunluğu, sürenin kısalığından imkan yoksa, şarkıdan vazgeçin. Aralara sıkıştırmak, okunmaz derecede kısa değerler vermek izleyiciyi zorlar, biz de teknik hata vermek zorunda kalırız. Genel olarak alt yazı metni esastır, şarkı ikincil plandadır. Tabii istisnai durumlar olabilir. Mesela konuşma giderek zar zor duyurulur hale geldi ve şarkı güçlendi. O zaman da şarkı birinci planda olacak, metin ikinci.

\*\*6 saniye üstü istisna açısından bu ikisini ADG olarak anlamak zor.  
Edited May 18, 2019 by pitiko

Quote


Avant-Garde reacted to this

**Figure 64- Sample 26:** The screenshot above, Sample 26, appears as a response to the question asked in Sample 25 (how to treat song lyrics in subtitle translation). The translator and a member of the Subtitle Control Group, @Pitiko, replies on the same day and explains that he can either leave it as a normal line or he can use italics for the lyrics. He also adds that some translators use certain symbols such as an asterisk (\*) or a tilde (~), but some of these symbols can create a problem with coding. He adds that he used to use an asterisk but he was warned and he changed it to a number sign (#). How to place it with the subtitle lines on the screen is apparently up to the translator to decide but he/she must be very careful to avoid confusion. For this reason, if time allows, the lines can be separated by including the symbol (one line as speech the other line as lyrics). Otherwise, if time is too tight then the translator must sacrifice the song. Failure to do so will create an obstacle for the viewer and this error can be referred to as a technical error. The subtitle text is always counted as the priority. In some exceptional cases, such as in a scene where, the song is particularly loud and the speech cannot be heard, then the song holds the primary position and the text of the speech becomes secondary.

After this explanation and the feedback received, the translator takes action and learning occurs, based on the guidance from the peer. The support mechanism on these voluntary-based online communities derives from collaboration instead of one way learning from an authority. The screenshot below is further evidence of the enthusiasm and the **self-autonomous learning** coming from the act of constructing meaning together, just as the social constructivist approach defines.

### Sample 27

**il cattivo**



Kayıt: 23.05.2013  
İletiler: 15  
Yaş: 28

**İrrikler nasıl çevrilir?**


Arkadaşlar arka fonda çalan bir soundtrack var ve sözlerini eşzamanlı olarak çevirmek istiyorum, bu durumda yazı tipinin, fontunun vs. değişmesi gerekiyor mu, bu bir kural mı? Arada görüyoruz çünkü italik vs. yazımları, bilgisi olan var mı?

Tarih: 02 Ağustos 2013 15:35

profil engelle bildir alıntı

### Sample 28

**Kari Vaara**  
İskandinav Sineması



Kayıt: 05.05.2013  
İletiler: 625  
Şehir: İstanbul  
Yaş: 26

**Her satırın başına ve sonuna "#" sembolünü koymanız ve yazı tipini, şarkı sözlerinin geçtiği satırlardaki, italik olarak yapmanız yeterli olacaktır.**

Tarih: 02 Ağustos 2013 16:36

profil engelle bildir alıntı

## Sample 29



**Figure 65- Samples 27, 28, and 29:** The screenshots of the posts above were taken on October 16, 2020, and the post in Sample 27 is the first post (on the date of 02 August 2013) that initiated the conversation around the question asked by the member nicknamed @il cattivo. The member says that he would like to translate the lyrics of the soundtrack as well and in that case, the font type must be changed adding that he sometimes comes across translated lyrics and they are written in italics.

Sample 28 is the response written on the same day by another member nicknamed @Kari Vaara who explains the rule and says that at the beginning and the end of the sentences the number sign symbol, '#', must be included and the lines that are song lyrics must be written in italics.

Sample 29 is again on the same day and it is a thank you message from @il cattivo who also mentions that this response significantly helped in the process of translation.

The above-mentioned samples in Figure 65 represent the treatment of **song lyrics** as well by exemplifying how **the peer support mechanism** enables an environment where volunteer translators can receive knowledge from each other and in time improve themselves by applying mutually learned knowledge to their praxis. Receiving responses from more experienced members and highlighting information learned in the forum section also provides beneficial tips to be learned by other members of the community so that in time they all become



autonomous learners by consulting with one another regarding the available knowledge when necessary.

With these samples, it is possible to witness the aspect of the translators' learning by becoming self-competent and **autonomous learners** and implies that learning does not solely occur in the classroom environment. Socio-cognitive construction of meaning involves learners who gather around a shared purpose, demonstrate commitment to the community they are in, continuing their learning process socially as well.

Looking closely at the forum section of the websites, and considering both the topics discussed and the knowledge shared, it wouldn't be wrong to say that members like to take an active role by producing translation and preparing content to lead the way as guides working collaboratively so that learning occurs in a social environment.

Self-autonomy can be considered as intertwined with the capability for self-assessment through the guidelines available and also through social knowledge building that is also a part of the social constructivist approach. Ultimately, the forum platform embodies many of the principles that appear in the social constructivist approach.

## Sample 30

The screenshot shows a forum section titled 'SUBTITLES' with a dropdown arrow on the right. The forum is organized into several categories, each with a speech bubble icon and a list of posts. The categories and their details are as follows:

Category	Description	Post Count	Recent Post
General Topic	Altyazı hakkında her şey...	2,188 posts	TV-Rip'ler ve TV-Rip İstek... By Oldspider 14 minutes ago
Turkish Subtitles for Deaf People	We are creating subtitles to Turkish movies and series for deaf people	48 posts	Karakomik Filmler 2 (Deli ... By careem June 28
Subtitle Requests	Tercümesinin yapılmasını istediğiniz yapımlar için...	922 posts	Reprisal (2019) By Kill Master June 29
Translators	Çevirmenler için sohbet ve yardımlaşma...	1,016 posts	Ufak Tefek Çeviri Yardımla... By Bozgn July 7
Translations	● Movies Translation, ● TV Series Translation, ● Anime Translations, ● Documentary Translations, ● Asian Translations Kim ne çeviriyor, ne çevirdi...	24,075 posts	devam ediyor "After War Gundam X" (1996... By Akuma_Blade 14 hours ago
Activites	Çoklu katılımla yapılan çeviriler...	589 posts	"Stargate SG-1" (1997-2007... By DeanJames Wednesday at 05:37 PM

**Figure 66- Sample 30:** Above is a screenshot (taken on 21 July 2020) of one of the sections in the forum titled ‘SUBTITLES’, and under this topic, under the ‘General Topics’, there is a note saying, ‘Everything about the subtitle’ and there is a total of 2,188 posts.

The second title from above is ‘Turkish Subtitles for Deaf People’ and directly under this title volunteer translators share the subtitles/captions provided for Turkish movies and series for the deaf and hard of hearing.

The third one is, ‘Subtitle Requests’ and in this part, the members have the opportunity to mention the productions for which they want subtitles to be produced for.

The fourth is the title ‘Translators’ that includes various kinds of topics under the title ‘Petty Titles for Translation Cooperation’. In this part, there is a total of 1,016 posts. The translators chat and also consult with one another about the issues they find difficulty in solving.

Subsequently, in the 'Translations' section there appear translations for different genres, and also the names who translated these products are mentioned.

Lastly, under the 'Activities' title, one can find all the subtitle translations done by multiple volunteer translators as projects.

All in all, Sample 30 epitomizes the significant characteristics and their implications of this online community of volunteer translators. Starting from the first topic, **collaboration and communication** can be observed in many aspects of the subtitle translation process by presenting all the guidance needed under the title of 'Everything about the subtitle'.

With the section for 'Translators', the **support and cooperation** among the volunteer translators become obvious. **Authentic participation in a community** is delineated by creating an atmosphere where the translators can chat, share knowledge, and mutually support each other.

The 'Activities' section represents the feature of **project-based** learning by articulating the content that includes subtitle translations done by multiple volunteer translators upon sharing the workload and collaborating in order to complete a task together.

### Sample 31

**bserdogan** Posted May 20, 2017

**B**

Merhaba ismin Burak İngilizce öğretmenliği son sınıfım , yıllarca dizi izledim birazda ben yardımcı olayım diyorum sizlere ama nereden başlayacağımı bilmiyorum. Programı indirdim , tanıtım videoları vs izliyorum şuan tavsiyeleriniz var mı ? Şunu yap bunu yapma vs ? Yakında rastgele yeni bir film seçip deneme yapacağım filmi indirmem şart mı yoksa direk İngilizce çevirisi üzerinden mi çalışma yapayım?

Quote

Member ID: 10484  
Followers: 0  
Post Count: 7  
Posts Per Day: 0.01  
Joined: 05/20/2017  
Last Activity: June 6, 2017

**rabiadelpueblo** Posted May 20, 2017

**rabiadelpueblo**

Öncelikle çeviriye başlamadan önce bu başlıkları okumanızı tavsiye ederim.  
[Çevirilerde Yapılan Sıkça Hatalar](#)  
[Düzenli Çeviri Yapmanın Puf Noktaları](#)

Kendi çevirilerimi nasıl yaptığımı anlatarak yardımcı olmaya çalışacağım.

- Önce Türkçe altyazısı olmayan çevirmek isteyeceğim bir film buluyorum.
- Düzenli bir İngilizce kaynak altyazı ve o altyazıya uygun sürümü buluyorum, filmi indiriyorum.
- Ardından İngilizce altyazı ile filmi baştan sonra izliyorum.
- Sonra Subtitle Workshop ile çeviriye başlıyorum.
- Çevirim bittikten sonra önce teknik düzenleme ve kontrolü yapıyorum. (Tabii bu sırada filmi neredeyse bir kere daha izlemiş oluyorum.)
- Sonra çevirimi baştan sona kadar okuyarak anlam bütünlüğünü sağlıyorum, fark ettiğim hatalarımı düzeltiyorum.
- Bitti 🎉

Kolaylıklar dilerim.

Member ID: 232  
Followers: 20  
Post Count: 712  
Posts Per Day: 0.57  
Joined: 02/12/2017  
Last Activity: Friday at 11:33 PM  
Birthday: 06/30/1995

### Sample 32

**Figure 67- Sample 31 and 32:** Above are the screenshots (taken on 21 July 2020) of two posts that exist under the same topic of ‘Translators’ and titled, ‘I want to translate too’. The member who opened this thread is a new member nicknamed @bserdogan and the date of the post is 20 May 2017.

He says that he is studying at the department of English Language Teaching and it is his senior year. He has been watching foreign TV Series for a long time and now he thinks that it is time to be involved in the process of producing and giving back by helping others. He says that he doesn’t know where to begin. He downloaded the program for subtitling and he also watched the guidance videos and he asks for suggestions that may help him, such as, do this or don’t do this and so on. Lastly, he says that he will soon download one film and will start translating.

Following this post, on the same day, the member nicknamed @rabiadelpueblo answers by suggesting two links also from the forum titled ‘The Common Mistakes Made in Subtitling’ and ‘The Tips for Proper Subtitle Translation’. She also includes the steps that she follows during subtitle translation, saying that it may help him.

These two samples (31-32) reflect the point of **technical requirements** in the form of a guide on how to start translating. The beginner level translator seeks support on how to proceed after downloading the Subtitle Workshop software. Therefore, before starting the journey of translation, it is seen that the more experienced member leads the way for the less experienced one in the subtitle translation process through sharing his own experience and his own method by giving the specific steps he takes one by one in a detailed way. In the end, he also presents tips for **the revision/ editing process** by mentioning that, before uploading his final work, he always revises and edits his translation in terms of both the linguistic aspects (coherency) and the technical errors that may appear.

Both samples represent the notion of **collaboration and interaction** on the forum from the perspective of the willingness of helping one another by sharing experiences and also knowledge. It would be no exaggeration to state that these posts carry the role of instructional tools and support members in their journey towards becoming competent in subtitling.

This technologically available atmosphere derives from enthusiastic users who gather around one common goal. As mentioned in Chapter 5, this type of consumer is called *prosumers* (O’Hagan, 2009) and, while consuming the content, they also create content and work in a collaborative environment. What is seen in this platform is the fact that there is a constant interaction made possible by the forum section, and it is not a one or two-way mode of communication.

As Bogucki postulates:

‘User-generated knowledge is consumed by others who, simultaneously or in turn, produce their own content. This situation causes another boundary shift. The classical one-to-one interaction as in dialogues, and one-to-many discourse as in the case of literary work, extend to cover a typical many-to-many communication and triggers a new type of user-generated content, namely collaboratively created products (2016: 4).’

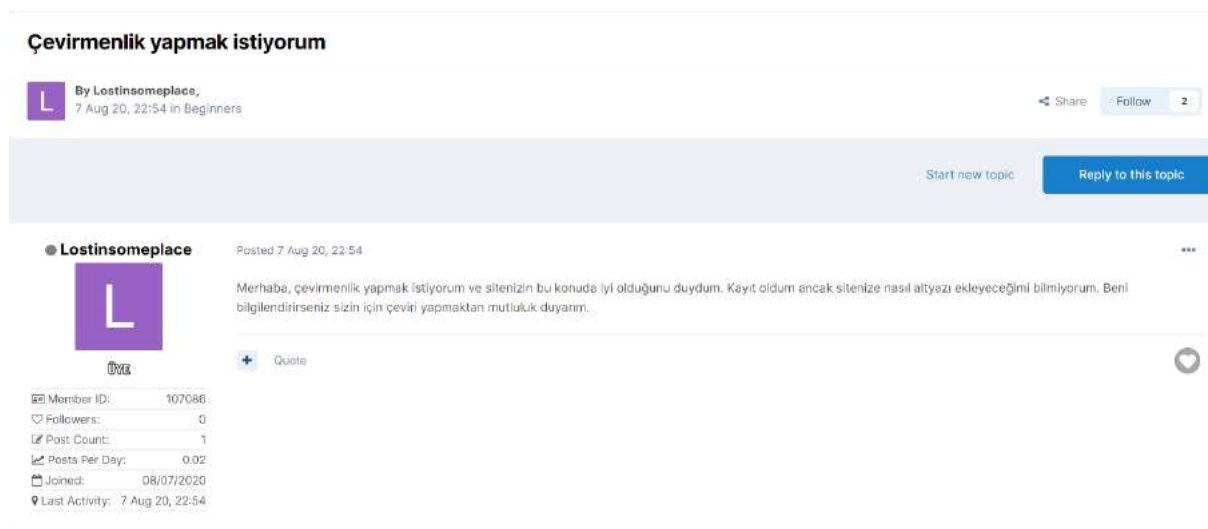
In these volunteer-based communities, members are fully and actively engaged in the process of learning through experiencing the practice collaboratively. The members constantly engage when they are working together and participate in peer interaction in a community where mutual understanding and knowledge building is happening naturally.

Collaboration seen in the forum section proves that there is a certain support mechanism that leads to problem-solving together and eventually learning collaboratively.

‘Collaborative learning is a learning strategy which involves groups of learners working together to solve a problem, complete a task, or create a product. Using this approach in learning requires students to be active participants in the learning processes in which they assimilate information and relate the new knowledge to their cognitive structure for future utilization and subsequent task (Adolphus et al., 2013: 95-96).’

Moreover, the examples given delineate the collaborative atmosphere that is among the most significant features of the Social Constructivist Approach.

## Sample 33



**Figure 68- Sample 33:** Above is a screenshot (taken on 19 September 2020) of a very recent post that is shared with the initiation of a new topic called, ‘I Want to Translate’, and it appears under the category, ‘Beginners’. The member, who shared this post is nicknamed as @Lostinsomeplace, and the post was shared on 7 August 2020. The member says; ‘Hi, I would like to translate and I heard that your website is good for this topic. I have registered on your website, but I do not know how to add subtitle translations on the website. I would be very happy to do a translation for you if you inform me.’

In Sample 33 above, the shared post is a request from a beginner level volunteer translator and the member mentions his lack of knowledge regarding how to upload subtitles on the website. Therefore, this sample covers the item of **technical requirements** in good subtitling guidelines.

In Sample 33, a vital role of **peer-support** is observed since guidance is sought from other members via the forum platform. **Authentic participation in a community** is represented here as well by demonstrating the fact that there is a member who is genuinely willing to do subtitle translation and is asking for guidance from other members of the community. In

addition, the newly registered member expresses that he/she would be happy to do subtitle translation for this community.

### Sample 34

Posted 9 Aug 20, 07:34

@Lostinsomeplace

Merhaba, hoş geldiniz. Şu konuyu ve o konu içindeki bağlantıları inceleyiniz. İmzamda da benzer hususlar hakkında bağlantılar mevcut. Daha sonra aklınıza takılan bir şeyler olursa özel mesajı veya buradan yine sorabilirsiniz.

Çeviri Yapmak İsteyenler  
24 Aug 17, 07:27

Sevgili yeni üyelerimiz: Sıkça aldığımız bir soru: "Çeviri yapmak istiyorum ama nasıl yapacağımı bilmiyorum. Yardım eder misiniz?" En basit haliyle yazıyorum: Çeviri yapacağınız filmi ve o filmle u...

5 65 replies

Quote

**OKUMANIZ GEREKEN BAŞLIKLAR**

- Çeviri Yapmak İsteyenler
- Galeride Kişiyi Özel Albüm Oluşturma
- Masklar Hakkında Bilgilendirme
- PLANETDP Raporlama Sistemi
- IMDb ile Aranan Altyazı Sayfasına veya Forum Konusuna Kısa Yoldan Ulaşmak
- Altyazı Yükleme Rehberi, Yüklemede dikkat edilecek hususlar
- ADG Teknik Altyazı Hataları Değerlendirme Kriterleri
- Sıkça Raslanan Onaysız Altyazı Gereksinimleri
- Portal Ayarları - Altyazıları İsteğe Göre Sıralama

Twitter IMDb MAL MDL

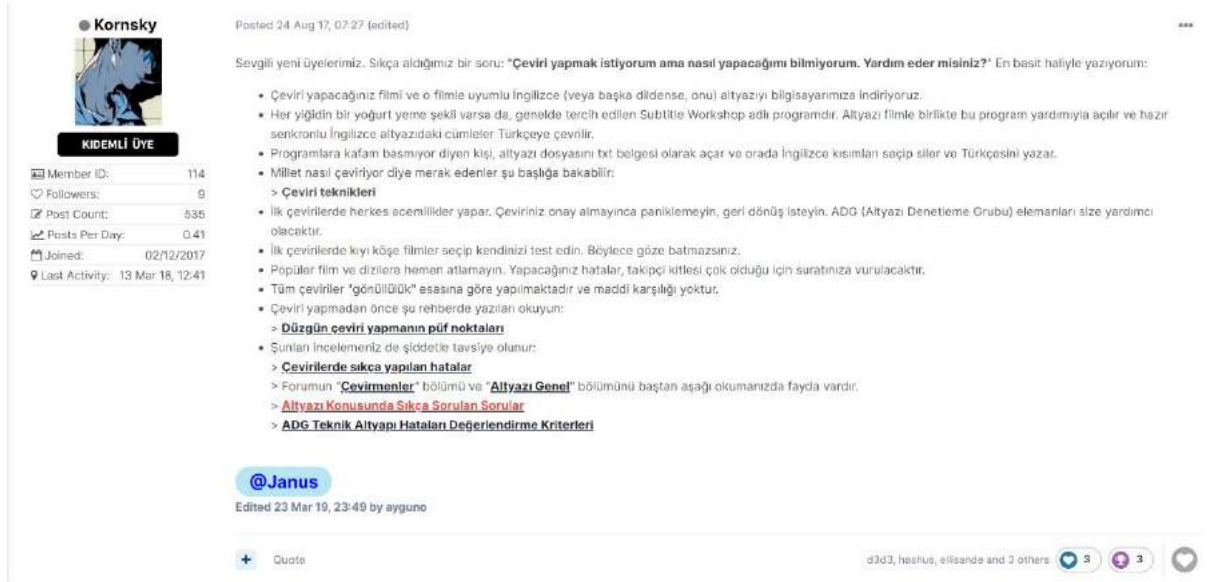
**Figure 69- Sample 34:** The screenshot above (taken on 19 September 2020), is posted by a member from the Subtitle Control Group nicknamed @Samet\_419 and he mentions another post (given as Figure 70- Sample 35) that includes very detailed information and provides detailed guidelines for new beginners, and he also mentions that if any other questions occur, the member can send a private message or share the issue on the forum platform. It is also important to note that, under the post as his signature he also shares the same guidelines given in Sample 4.

Sample 34 and 35 are linked to **the technical requirements** by representing the response for Sample 33 and it stands as evidence that the members are willing to support new beginners by leading them towards the beneficial content that is available on the forum section. To evaluate in the framework of the social constructivist approach, samples above represent the trait of **collaboration and scaffolding** and, **the peer-support mechanism** in the case of one new member who is searching for help to begin his/her translation practice from zero, and a



more experienced member responds by referring to the pertinent and informative content available on the forum section and offers to guide the member in the subtitle translation process.

### Sample 35



**Kornsky**  
KIDEMLİ ÜYE

Member ID: 114  
Followers: 9  
Post Count: 535  
Posts Per Day: 0.41  
Joined: 02/12/2017  
Last Activity: 13 Mar 18, 12:41

Posted 24 Aug 17, 07:27 (edited)

Sevgili yeni üyelerimiz. Sıkça aldığımız bir soru: "**Çeviri yapmak istiyorum ama nasıl yapacağımı bilmiyorum. Yardım eder misiniz?**" En basit haliyle yazıyorum:

- Çeviri yapacağınız filmi ve o filmle uyumlu İngilizce (veya başka dildense, onu) altyazıyı bilgisayarımıza indiriyoruz.
- Her yığdın bir yodurt yeme şekli varsa da, genelde tercih edilen Subtitle Workshop adlı programdır. Altyazı filmle birlikte bu program yardımıyla açılır ve hazır senkronlu İngilizce altyazıdaki cümleler Türkçeye çevrilir.
- Programlara kafam basmıyor diyen kişi, altyazı dosyasını txt belgesi olarak açar ve orada İngilizce kısımları seçip siler ve Türkçesini yazar.
- Millet nasıl çeviriyor diye merak edenler şu başlığa bakabilir:  
> **Çeviri teknikleri**
- İlk çevirilerde herkes acemilikler yapar. Çeviriniz onay almayınca paniklemeysin, geri dönüş isteyin. ADG (Altyazı Denetleme Grubu) elemanları size yardımcı olacaktır.
- İlk çevirilerde koyi köşe filmler seçip kendinizi test edin. Böylece göze batmazsınız.
- Popüler film ve dizilere hemen atlamayın. Yapacağınız hatalar, takipçi kitlesi çok olduğu için suratınıza vurulacaktır.
- Tüm çeviriler "gönüllü" esasına göre yapılmaktadır ve maddi karşılığı yoktur.
- Çeviri yapmadan önce şu rehberde yazılanı okuyun:  
> **Düğün çeviri yapmanın püf noktaları**
- Şunları incelemeniz de şiddetle tavsiye olunur:  
> **Çevirilerde sıkça yapılan hatalar**
- Forumun "**Çevirmenler**" bölümü ve "**Altyazı Genel**" bölümünü baştan aşağı okumanızda fayda vardır.  
> **Altyazı Konusunda Sıkça Sorulan Sorular**
- > **ADG Teknik Altyazı Hataları Değerlendirme Kriterleri**

**@Janus**  
Edited 23 Mar 19, 23:49 by ayguno

+ Quote

3d3, heshus, elisande and 3 others

**Figure 70- Sample 35:** The screenshot above was taken on 19 September 2020 and represents guidelines given to the members who would like to start translating. The post is shared by a 'Kıdemli Üye (Senior Member)', nicknamed @Kornsky, and this post is edited by another member called @Janus. The target audience of the post is newly registered members and the question answered here is, 'I would like to translate but I do not know how, can you help?'. He mentions that he is writing the steps simply in the post. Here, it is worth remembering that these steps were handled in a detailed way in chapter 5.1.4. Subtitling Process.

Moreover, the links from the forum platform are given under the titles: points for proper subtitling, common mistakes in translations, translators, subtitle in general, frequently asked questions about the subtitle and subtitle control group criteria for evaluating the technical infrastructure. Noteworthy in this sample is that all the titles mentioned under the post act as guidance for newly-registered members who would like to start subtitling. In terms of good subtitling items, the sample above can be evaluated in terms of **technical requirements**,

**editing, and revision process** by providing information related to the criteria of the Subtitle Control Group and the points that need to be considered to produce a proper subtitle translation.

To further our reflection on the sample in the scope of the Social Constructivist Approach, the concepts of **collaboration, communication, scaffolding, and self-autonomy** can be observed since the sample demonstrates the collaborative nature of the online volunteer translator community.

### Sample 36

The screenshot shows a forum post by a user named WhiteJAWS, posted on February 12, 2017. The post is titled "All Subtitling Steps with Subtitle Workshop" and is part of a thread. The user's profile information is visible on the left, including their member ID (128), 14 followers, 387 posts, and a join date of 02/12/2017. The post content includes a welcome message and a list of subtitling steps. The steps are organized into several categories: GENEL AYARLAR, EPS DEĞİŞİMİ, ALTYAZI-FİLM SENKRONİZASYONU, ALTYAZI LARİ BİRLEŞTİRME, ALTYAZI AYIRMA, ALTYAZI DÜZELTME, and SIK SORULAN SORULAR. The list includes specific tasks such as "Frame Bazlı Altyazılarda EPS Dönüştürme Mantığı", "1. Yöntem - Giriş vs Çıkış Divaloklarına Göre", "2. Yöntem - Manuel İleri-Geni Alma", "3. Yöntem - Farklı Bir Altyazıdan Senkron", "1. Teknik Düzeltme", "2. İmla Düzeltme", and "3. Çevirmen Modu ve İleri Düzey İşlemler".

**Figure 71- Sample 36:** Above is a screenshot (taken on 21 July 2020) of a post that exists under the general topic of ‘Everything about Subtitling’ and titled ‘All Subtitling Steps with Subtitle Workshop’. The member who opened this thread is a new member nicknamed @WhiteJAWS (uploader) and the date of the post is 12 February 2017.

The member here mentions that this post is an edited version of the guidelines prepared by the member nicknamed @alavraza and the guideline consists of information on subtitle synchronization, how to divide the subtitle into two lines, spelling rules and how to organize subtitles.

Sample 36 is related to more than one item mentioned under the good subtitling rules. It appears that the information given with each link has been prepared in an attempt to support newly registered peers who would like to start translating.

It is mentioned by the member that the content of this post is prepared to provide answers to all possible questions. He also includes a link for the 'Format of the Subtitles', which is under a different post. Then he provides a verified link that is safe to download the Subtitle Workshop program. Lastly, he provides the index prepared for the information followed in the post.<sup>46</sup>

This post also includes visuals of screenshots taken from the operational standpoint of the program in order to guide translators. There is a total of 9,868 views and 212 replies under the post that show appreciation for the practical and beneficial guidelines provided, as well as some additional questions related to the program.

All in all, Sample 36 covers the items of **line treatment** (by giving information on how to merge or separate subtitles), **the revision/ editing process** (by presenting the methods how to edit the subtitle technically – e.g. correcting the length of the line or the time elapse automatically, correcting the orthographic issues), and **the technical requirements** (by providing the information on various methods of synchronization, updates).

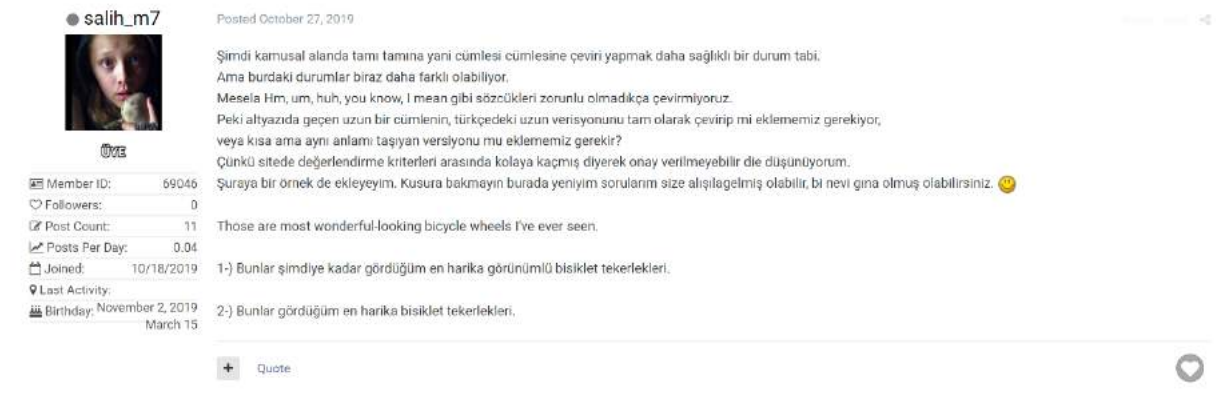
Furthermore, the last link puts forth information gathered from frequently asked questions section so that when problems occur, the member has the opportunity to go through the issues previously discussed. In this way, the volunteer translators get a chance to develop their **problem-solving** skills and become **self-autonomous**.

---

<sup>46</sup> <https://forum.planetdp.org/index.php?/topic/132-subtitle-workshop-ile-t%C3%BCm-altyaz%C4%B1-i%C5%9Flemleri/>

Considering the fact that the content is generated by the other members on the website, it is safe to say that there are notions of **peer support** and **scaffolding** taking place within this online community.

### Sample 37



**Figure 72- Sample 37:** The screenshot above (taken on 02.07.2020) dates back to October 2019, was posted by the member nicknamed @salih\_m7. This example illustrates the issue of **line treatment** encountered during the subtitling process and here he mentions that in a written translation, the translation can easily be done word-for-word but in subtitle translation, the case is different. For example, **filling words or exclamation remarks** such as ‘Hm, um, huh, you know, I mean’ are not translated. Then, when there is a long sentence in the source text, he wonders whether it should be translated word-for-word again or shortened in order to add it to the screen? He continues, ‘Because what I think is that when my translation has short sentences it may not be approved on the grounds that I am taking the easy way out. Please forgive me if I have had many questions, but I am new here. I am leaving an example below.

Those are the most wonderful-looking bicycle wheels I've ever seen.

1-) Bunlar şimdiye kadar gördüğüm en harika görünümlü bisiklet tekerlekleri.

2-) Bunlar gördüğüm en harika bisiklet tekerlekleri.’

In Sample 37, the prominent implications of the Social Constructivist Approach are illustrated such as **collaboration, scaffolding, learner-centered approach, and peer-support mechanism**. With the explicit remit of guiding and supporting the less experienced member, the more experienced ones play the role of tutoring. In this way, the volunteer translators find it beneficial to ask for help from their peers by posting their questions in the forum section. Rather than having only one authoritative figure with the required knowledge, the members construct the knowledge mutually in the community by receiving constant guidance and support from their peers.



**Figure 73- Sample 38:** (Screenshot taken on 02.07.20) The day after the post, the member nicknamed @Lizozom responds and says that the second option renders the meaning so there is no need to leave the sentence long and exaggerated. Therefore, this sample represents a good subtitling example of the **line treatment** by guiding the member in terms of how to treat long sentences in the process of subtitle translation.

Upon this answer, the translator gives thanks and says that he used the second option. The reason that the translator asks for forgiveness for his questions is that he has also asked some other questions related to the subtitle translation, such as the use of punctuation. As a result, in Sample 38, from the social constructivist aspect, the feature of **peer-support and collaboration** is evident. With the volunteers' own initiation, the forum platform is effectively used to assist each other and create content that will be available for everyone in the community.

## Sample 39

The screenshot shows a Twitter thread from user @pitiko. The thread discusses the quality of translations and the importance of context. The user @pitiko explains that a translation is not just about word-for-word accuracy but also about the meaning and context of the text. They mention that a translation should be faithful to the target text, not just a literal translation. The thread includes several replies and retweets, with the user @pitiko providing detailed explanations and examples. The thread is in Turkish and discusses the challenges of translating from one language to another, particularly in the context of subtitles for films and series.

**Figure 74- Sample 39:** (Screenshot taken on 02.07.20) Here is the illustration of another response coming from the volunteer translator nicknamed @pitiko. He responds by quoting his previous question and says that he followed @salih\_m7's posts but it was not a convenient time to answer. As one of the members of the Subtitle Control Group, @pitiko presents very detailed information, explaining that being faithful to the target text does not mean that the translator has to do a word-for-word translation. Instead, the translator should avoid incoherency with the translated text. In cases such as this example, according to the scene, the decision can be taken. However, the guide warns him not to write his script. In the two options given, both are possible but usually cutting the sentence occurs when the time or the character count (45) does not allow the sentence to be left as it is.

Finally, @pitiko also advises @salih\_m7, the new translator, making an inquiry, when he asks about a part from the film or series, and whether it is always better to give some details regarding the scene and the theme, otherwise, the suggestions may not be appropriate. As final

remarks, @pitiko leaves the links of the guidelines for **technical errors** and also for good subtitling praxis criteria.

In summary, Sample 31, other than corresponding to the issue of **the line treatment** on a linguistic level, also serves the knowledge of **technical requirements** by responding to the issue with links that not only explains various steps of the Subtitle Workshop but also support the translator with guidance for a better translation from the perspective of good subtitling.

The samples below (Samples 40 and 41) are taken from the website, [turkcealtyazi.org](http://turkcealtyazi.org), and they are also based on the feature of **peer support** in the process of subtitling through guiding a member starting from zero ability. Regarding the good subtitling items, Sample 40 has content that guides volunteer translators in terms of **technical requirements and linguistics** since it has the necessary knowledge on Turkish spelling and orthographic rules. It also advises how to use the Subtitle Workshop software program with a guide consisting of information on subtitle synchronization and arrangement.

**Sample 40**



**Splash**  
HÜCRİM

Merhabalar, buradaki adımları izlerseniz sıfırdan altyazı oluşturmak için gerekli bilgileri edinebilirsiniz.

« Splash » yazdı:

- 1) Çeviri Yaparken Dikkat Edilecek Noktalar
- 2) Türkçe İmlâ Kuralları
- 3) Yazım Kuralları
- 4) Yeni başlayanlar İçin Subtitle Workshop
- 5) SubtitleWorkshop'la Altyazı senkronlama ve Düzenleme Rehberi
- 6) Türkçe'de Bitişik ve Ayrı Yazılan Birleşik Kelimeler

Kayıt: 28.05.2013  
İletiler: 5891  
Şehir: Antalya  
Yaş: 28

Tarih: 07 Augustos 2015 23:37

**Figure 75- Sample 40:** Above is a screenshot (taken on 21 July 2020) of a post that is under the heading of 'General' and titled, 'Help', and is a reply to a question about how to start subtitling from zero. The member who wrote the answer is a member nicknamed @Splash and the date of the post is 07 August 2015.

In this post, the member gives all the links to relevant posts regarding basic guidelines.

They are as follows:

- The points to Pay Attention to During Translation Process
- Spelling Rules in Turkish
- Orthographic Rules in Turkish
- Subtitle Workshop for Beginners
- The Guidelines for Subtitle Synchronization and Forming with Subtitle Workshop
- Turkish compound words written together or separate in Turkish

There are many other posts with topics ranging from technical support to linguistic support in posts discussing many issues, such as the rules on how to use triple dots, the difficulties encountered in Turkish grammar, and problems and errors with Subtitle Workshop.

Considering the main components of the social constructivist approach, in Sample 40 the model of **peer-support mechanism and scaffolding** seems apparent. In other words, a member shares knowledge by preparing content that may be applicable for other, less experienced peers. Therefore, any new beginner has the opportunity to start from zero by following the steps that have been shared in the forum section. In a **learner-centered** atmosphere, the volunteer translators provide constant support for one another in order to help their peers to acquire the necessary knowledge and learn how to start subtitling.



## Sample 41

Türkçe Altyazı Forum Genel Yardım Forumda Ara Bul

Çeviri Yardımlaşma ve Dayanışma Derneği ©

yeni başlık cevap yaz 1. sayfa (Toplam 138 sayfa) [Bu başlıkta 2067 mesaj bulunuyor] Sayfa: 1, 2, 3, ..., 136, 137, 138 Sonraki »

Yazar Mesaj

**Marvel**  
ESN YÖNETİCİ

Çeviri Yardımlaşma ve Dayanışma Derneği ©  
Çeviriye başlayan arkadaşların tecrübeli arkadaşlardan yardım alması için...

Hepimiz çeviri yaparken, bazen basit, bazen zor şeylere takılabiliyoruz. Birimize zor gelen bir çeviri, birimize basit gelebiliyor. Teknik konularda sıkıntı çekebiliyoruz. Çevirirken takıldığımız yerleri bu başlık altında paylaşırsak, daha kolay sonuca ulaşabiliriz diye düşünüyorum. Böylece akımıza takılan yerlerde fikir alışverişinde de bulunabiliriz.

Tarih: 19 Ağustos 2009 14:36

" There's no dark side of the moon, matter of fact it's all dark. "

Kayıt: 18.11.2008  
İletiler: 4434  
Şehir: Harikalar Diyarı  
Yaş: 32

Twitter Email Messenger

**Figure 76- Sample 41:** Above is a screenshot (taken on 21 July 2020) of one of the first titles ‘Help- The association of translation aid and solidarity’, which appears in the forum section under the heading of General/ Help. The date of the post is 19 August 2009.

This post is another example of how collaboration and interaction occur on the website. The member nicknamed @Marvel who is a previous administrator of the website starts his post with the title of Help by adding that the aim of this post is to assist members who are new to translating by creating a space for them to receive help from more experienced members.

He explains the idea behind this post and says that all of them come across several problems while subtitling (such as **the technical requirements** depending on the software program they use, **the linguistic rules, cultural/ local idioms or terms/expressions, humorous expressions** that mostly require specific knowledge on the translator’s side.) and these problems may seem difficult or simple. Further, one translation may seem hard for one translator while the same translation may seem very easy for another -they may solely have difficulties about technical issues. Finally, if they share these difficulties during their translation process in the provided space on the forum, they can reach solutions more easily and everyone can share ideas.

In this post, the number of total messages is 2067 and there are 138 pages. Insights from this sample are quite meaningful for the reason that this type of collaboration and interaction falls in line with the feature of collaboration and interaction happening in the Social Constructivist Approach, that is to say there is no traditional learning environment where the teacher is conveying the knowledge to the students. On the contrary, the learners as members, take the opportunity of being active in the process through sharing and building the knowledge with their peers and learning together by experiencing.

The vast data in this post enables volunteer translators to feel more confident and supported in their translational practice. With the constant interaction, consultation, communication and collaboration these volunteer communities grow exponentially.

Another important point to be underlined here is that in this sample post, there exist plenty of discussion points ranging from cultural issues to linguistic and technical issues. The first question posted under this sample is a question regarding a passage from a literary piece from Romeo & Juliet and the member nicknamed @Kod56 consults with others about how to translate this passage or where to search for the modern English version of the same passage. There are many replies ranging from suggesting a translation or just guiding the member's research towards the modern version of the source text.

These countless issues encountered and shared under this post illustrate the usefulness of the forum platform, showing that it serves the purpose of being a platform where interaction and collaboration occur.

Again on the same website, another post given below puts forward the aspect of **peer-support** and as well as a general overview of the mindset of members of this volunteer community.

## Sample 42

**BASTIBACAK** Posted April 26 Report post

**ETKİN ÜYE**

Member ID: 44136  
Followers: 0  
Post Count: 145  
Posts Per Day: 0.24  
Joined: 11/04/2018  
Last Activity: June 17

Merhaba,

Çevirisini yaptığım ilk film 1984 idi. Tahmin edeceğinize üzere pek çok hata vardı. İlk teknik hataları bir tarafa koyarsak -ilk zamanlarda ricamı kırmayıp teknik hatalarımı tek tek açıklayan @pitiko'ya gönül borçluyum- sakın sakın izlediğimde hatalarımı fark edince şoke oldum. Bunun dışında bazı çevirilerimde basit bir kelimenin anlamını verirken anlam bozulmasa dahi "Aslında bu kelimenin yerine şu kelimeyi kullansam daha mı iyi olurdu?" diye düşünürüm.

Her ne kadar uğraşı için çeviri yapan biri olsam da kırtıplı bir çeviri yapmak istemem. Kendi adıma gönül rahatlığıyla söyleyebilirim ki; çevirisini yaptığım herhangi bir film, dizi, animede gözünüze çarpan herhangi bir hata gördüğünüz zaman lütfen kaynak gösterip uygun bir üslupla doğrusu böyle olmalıydı, diye beni uyarırsanız minnet duyarım. Birlikte hem beşin fırtınası yaparsız hem de seyircilerin seyir zevkini katlarız.

Saygılarımla...

+ Quote

You, pitiko and AykQ reacted to this

**Figure 77- Sample 42:** Screenshot taken on 01.07.2020. The post above is by the same translator nicknamed @BASTIBACAK. The date of the post is April 26. It is a recent post and it demonstrates the willingness of a volunteer translator to receive feedback from peers while performing a translation and how positively those comments and feedback are received.

(Translation of the post) : Hello, The first film that I translated was '1984.' As you can guess, I made many mistakes. Firstly, setting aside the technical errors -I owe a special thanks to @pitiko who kindly responded to my request and explained each and every one of my technical mistakes. When I rewatched my translation and saw all those mistakes of mine, I am in shock. In my other translations, even if it is a simple word, I always think should I use that instead of this. Although I do subtitle translation as a hobby, I do not want to do a mediocre translation. I can say this with peace of mind that when any of you come across a mistake in any of my film, series, or anime translations, I will appreciate it if you can make suggestions by that it would be better like this, and show the resource. This way, we can all brainstorm and double the pleasure of the viewers.

Here, Sample 42 can easily be classified under the feature of **the peer support mechanism** by representing the aspect of openness, and the need for feedback from more experienced peers. It is worth noting that Sample 11 can appear under the issue of **the technical requirement** and **the revision/ editing process** since the member here specifically points out that another member, @pitiko, assisted him, not only regarding technical issues but also by providing very detailed information on the errors. This way of assistance provides very crucial and valuable information leads others in the process of revision and editing.

In addition, the content of Sample 42 shows that feedback received from another member guides a volunteer translator in the decision-making process by enabling him to improve the skill of **self-autonomy** in his learning process.

In the same vein, the following sample is also a representative of **the peer support**

### mechanism.

#### Sample 43

hidden

Çevirilerim hakkında düşünceler

Merhaba arkadaşlar.

Son zamanlarda fırsat buldukça çevirisi yapılmamış filmlerin çevirisi ile ilgileniyorum. Genel olarak yaptığım çevirileri izlemiş olan kişilerden, eğer varsa eleştirisini almak istiyorum.

Yaptığım çeviriler:  
<https://www.turkcealtyazi.org/mov/0034027/pimpernel-smith.html>  
<https://www.turkcealtyazi.org/mov/4685428/1-buck.html>  
<https://www.turkcealtyazi.org/mov/2123884/3-nights-in-the-desert.html>  
<https://www.turkcealtyazi.org/mov/7312940/singularity.html>  
<https://www.turkcealtyazi.org/mov/5814592/the-party.html> (Anonim olarak yayınladım ancak çeviri bana ait)

"Şurada sıkıntı var, şu kısmı yanlış yapıyorsun" dediğiniz veya başka tür nedenlerden her eleştiriye açığım.

Özellikle 'Pimpernel Smith' çevirime çok özen harcamama rağmen, çeviri altyazı kontrol ekibi nedeniyle "yetersiz" bulundu.

Bu nedenle kendimi geliştirmek için, öncelikle altyazı çevirilerimle filmleri izleyen kişilerden, daha sonrası siz üyelerden herhangi bir eleştiri ya da öneri bekliyorum.

\*Konuyu eğer yanlış yere yazdıysam lütfen ilgili bölüme taşıyın.

Tarih: 25 Temmuz 2018 22:48

profil engelle bildir alıntı

## Sample 44

motion112233  
HÜCRE/İN

Kayıt: 09.05.2019  
İletiler: 630

Konunun uzmanı değilim ama yine de gözüme çarpan bazı hataları söyleyebilirim. Tüm alt yazılarımızı incelemedim bu arada. Sadece **'Pimpernel' Smith** filmi için yaptığımız çeviri özelinde konuşacağım. Başlıca hataları maddeler halinde sıralamaya çalışacağım.

- 1- **Tire işaretiyle başlayan satırlar.** Bildiğim kadarıyla tire işareti iki kişinin diyalog halinde olduğu durumlarda başvurulan bir işaret.
- 2- **Uzun Satırlar.** Örneğin 6 satır. Bu satır şöyle olmalıydı:  
6  
00:02:52,701 --> 00:02:55,412  
❌ mesajı aldığından biri hep bir şeyler duyuyor. (yanlış, çünkü satır çok uzun)
- 6  
00:02:52,701 --> 00:02:55,412  
✅ mesajı aldığından biri (doğru, çünkü satırlar yeterince kısa)  
hep bir şeyler duyuyor.
- 3- **Üst üste binen satır süreleri.** Örneğin 9. ve 10. satırların süreleri çakışmış. Şöyle ki:  
9  
00:02:59,165 --> 00:03:00,000  
-- Kimden?  
10  
00:03:00,000 --> 00:03:02,252  
-- Sadece mesaj, kimden bilmiyorum.  
Bu iki satır arasında belli bir zaman farkı olmalı. Aksi takdirde bazı playerlar iki satırı da aynı anda gösterecektir ki bu da istenmeyen bir durumdur.
- 4- **Kısa görüntülenme süresi.** Örneğin 122 satır. Bu satırda karakterlerin saniyeye oranı 28. Bu oran en az 25 olmalı diye biliyorum.
- 5- **Başka bir satırda devam eden cümleler.** Örneğin 17 satır 16 satırın devamı niteliğinde. Bu yüzden de 16 satır üç nokta ile sonlandırılıp 17. satıra da üç nokta ile başlanmalı. Bu satırların olması gereken hali şu:  
16  
00:03:10,802 --> 00:03:13,096  
Yani Nazilerin...  
17  
00:03:13,305 --> 00:03:14,389  
...erişemeyeceği yere  
işlerini birlikte gideceksin?  
6- Yazım hataları:  
886. satırda "de" bağlacı ayrı yazılmıyordu.  
208. satırda "arkeoloji" kelimesi düzgün yazılmamış.  
328. satırda "profesör" kelimesi düzgün yazılmamış.  
319. satırda "alacak" değil "alacak" şeklinde yazılmıyordu.  
240. satırdaki kolime "olabilir" şeklinde yazılmıyordu.  
vb.  
Dediğim gibi uzmanı değilim ama yine de subtitle edit ya da subtitle workshop gibi altyazı düzenleme programlarından birini kullanırsanız, hataları bulup ayıklama noktasında işiniz epeyce bir kolaylaşacaktır diye tahmin ediyorum. Ayrıca çeviriyi bitirdikten sonra çevirinin tamamını word benzeri programlarda taratırsanız Türkçe yazım hatalarını ayıklama şansınız da olabilir. Son olarak, altyazınızdaki hataları ayıklayıp, açıklama kısmına da "güncel" diye yazarak tekrar gönderirseniz, yetersiz bulunan eski altyazınız silinir ve güncel olanı kalır.

@hidden

Tarih: 26 Temmuz 2018 13:33

Yaklaş... Yaklaş ve düşlerini gör... Daha da yaklaş ve benim düşlerimi gör.

profil engelle bildir alıntı

**Figure 78- Samples 43 and 44:** The two screenshots above were taken on October 17, 2020.

They both appear as a representative of **the support mechanism**.

In Sample 43, on July 25, 2018, a member nicknamed @hidden opens the post with the title of 'Thoughts on My Translations'. The member mentions that he has recently been interested in doing subtitle translation for films that have not been translated yet and, giving the links for the translations that he has done, he asks for feedback from his peers. He adds that he is open to any criticism such as: you have a problem like this or you should improve yourself in this area and so on. He specifically points out that his subtitle translation for the film called 'Pimpernel Smith' received an 'inadequate' designation from the Subtitle Control Group even though he had put a great deal of effort into it. Therefore, in order to improve himself, he wants

to receive feedback and suggestions, firstly from the members who have watched the films with his subtitles and then from all members on the website.

Sample 44, as in the second of Figure 58 is a response written by another member nicknamed @motion112233. This member says that despite not being an expert, he would like to mention some points that he noticed. He puts forward that he has checked all the translations done by @hidden, and, he will give feedback by presenting the main errors on the translation of the film ‘Pimpernel Smith’ item by item. He then continues by listing specific samples from the subtitles, such as:

- Lines starting with a ‘-’ dash (This punctuation must only be used when two people are talking)
- Long Lines (The lines mustn’t be too long- he gives two examples of this by writing the wrong version in red and a correct version in green)
- Overlapping lines (because of the time codes the lines overlap, there has to be enough time between the cues)
- The subtitles’ appearance on the screen is too short (e.g. line 122: The ratio of the characters to the second is 28, however it has to be 25)
- Continuing sentences between lines. (e.g. line 17 is a continuation of line 16 so line 16 must end with three dots and line 17 must start with three dots.

@motion112233, upon explaining the rules, presents the correct version of the mistakes. He gives specific examples of linguistic errors by pointing out the spelling mistakes of certain words such as conjunctions. Lastly, he postulates some suggestions, saying that using the programs, Subtitle Workshop or Subtitle Edit during the revision and the editing process of the translation, would be really helpful in finding out errors to then resolving them. Moreover, by transferring the subtitle translation to a Word file, the translator can easily see the spelling errors in Turkish. As a final note, he suggests that if the translator uploads the translation after revising

and mentions that it is ‘updated’ then the Subtitle Control Group can delete the inadequate one and replace it with the revised version.

Reflecting on Sample 43 and 44 it is worth mentioning that this specific sample also shows how volunteer translators are open to receiving **support**, and under the categorization for **the technical requirement, linguistics, line treatment, orthographic rules, and the technical requirements** this sample can easily be placed and analyzed.

**Sample 45**

**BASTIBACAK** Posted April 24, 2019 (edited)

Merhaba,

Her gün siteye birçok alt yazı yükleniyor. Alt yazı denetleme grubundaki üyeler bir alt yazı denetlerken hangi aşamalardan geçer? Bu kadar alt yazının altından nasıl kalkıyorsunuz? Örneğin,

1. Sürüm bilgisine göre filmi indirmek,
2. Çevirmenin alt yazısını indirmek
3. Sonrası kontroller...

Ek olarak, yüklediğimiz alt yazılar denetlenmesine rağmen bazen gözden kaçan ufak tefek hatalar olabilir. Bunu fark ettiğimizde alt yazı yeşil görünse bile hatalarımızı düzelterip siteye tekrar yüklersek hangi aşamalara tabii tutulur?

Sıkıntılı bir iş gibi görünüyor. Kolaylıklar dilerim.

Edited April 24, 2019 by BASTIBACAK

Member ID: 44136  
Followers: 0  
Post Count: 161  
Posts Per Day: 0.26  
Joined: 11/04/2018  
Last Activity: 2 minutes ago

**Sample 46**

**Figure 79- Sample 45 and 46:** Above is a screenshot (taken on 21 July 2020) of two posts that appear under the general topic of ‘Everything about Subtitling’ and titled ‘Subtitle Control Group’. The member who opened this thread is nicknamed @BASTIBACAK and the date of the post is 24 April 2019.

These two posts represent an example of mutual learning and the teaching process among members and present key information regarding **the revision/ editing process**. @BASTIBACAK is asking about the steps of the evaluation phase starting from the

downloading of the translated film according to its version, downloading the subtitle translation, and after that applying all the criteria of the subtitle control process on the file. He also says that sometimes even if a translator receives a green mark on his/ her translation, there are times that the translator realizes a couple of errors that went unnoticed by the Subtitle Control Group. In such cases, when the translator realizes this, then edits and updates the translation, what types of actions are to be taken regarding the updated version?

@pitiko, a member of the Subtitle Control Group, answers by saying that he mostly checks the translation of films and series that he follows himself. If he is not familiar with the translator, he prefers to watch a film or a series with a translation by the same translator before evaluating his/her translation. While watching, he takes some notes, and if necessary, by uploading the translation on the Subtitle Workshop program, he checks for technical errors. Depending on the frequency of the errors, he then evaluates the translation.

As a final remark, he says that when translators update their translations, they must label it as, 'updated' and, to make the work of the group easier, the translator can also write a short explanation regarding the update, mentioning that a few spelling errors were corrected, for example. If the updated translation is labelled with an orange or red mark, then he says that to evaluate the quality of the translation he uploads the translation on the program again and compares the first version with the updated one.

What is witnessed in samples 45 and 46 above is again **the peer support mechanism, scaffolding, and collaborative** aspect of learning among peers through the formation of an environment that entails openness to being in constant interaction and taking every opportunity to support and learn reciprocally.



In the website, [turkcealtyazi.org](http://turkcealtyazi.org), from where the samples in Figure 76-77 were taken, in the spirit of the overall commitment to working collaboratively in their community, this group of volunteer translators provides several video tutorials and guidelines in order to support the learning process of the translators.

Instead of a single authoritative figure, the evaluation process of the uploaded subtitles is done by the group called the Subtitle Control Group, group that consists of the more experienced members of the group.

As in the other website ([planetdp.org](http://planetdp.org)), there are also a significant number of instructional posts and guidelines to lead new beginners regarding how to work with the subtitling program and how to deal with unexpected problems in [turkcealtyazi.org](http://turkcealtyazi.org). Contrary to traditional learning, all guidance and the evaluation process is completed as a shared work. In other words, it is the same members who produce the subtitles and also prepare the content of these guidelines and the criteria for good subtitling. The following sample is representative of this collaborative environment.

Sample 47


Türkçe Altyazı Forum Genel Kılavuzlar Forumda Ara  Bul

## Bir Filmin Çeviri Süreci (Görüntülü Anlatım)



yeni başlık cevap yaz 1. sayfa (Toplam 1 sayfa) [Bu başlıkta 11 mesaj bulunuyor]

Yazar Mesaj

**gitarisyen**  
ÇEVİRİMEYİ



Kayıt: 10.04.2010  
İlettiler: 1248  
Şehir: Hiçbir Şey Ülkesi  
Yaş: 51

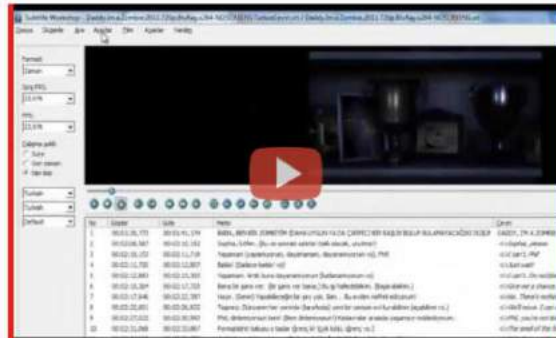
**Bir Filmin Çeviri Süreci (Görüntülü Anlatım)**  
Subtitle Workshop (Alt Yazı Düzenleme Programı) ile Bir Çeviri Sürecinin Çeşitli Aşamaları.

Bugüne kadar **çeviri** hakkında söyleyeceklerimi hep yazılıya anlatmışım. Bugünse **bir çeviri** sürecinin temel anlarını görüntülü olarak göstermek istedim. Kısa **bir** şey olacağını düşünmüştüm ama 20 dakikalık **bir** video çıktı ortaya.

**Bir** çeviriyi (kendi yöntemlerimle) nasıl yaptığımı göstermek ve bu konuda **çeviri** yapmak isteyenlere **bir** fikir vermek amacıyla; çevirisini yaptığım "*Papá, soy una zombi (2011)*" filmi üzerinden hazırladığım videoyu aşağıda izleyebilirsiniz.

Bu işte (video hazırlama ve videoyu hazırladığım Camtasia Studio programının kullanımı konusunda) biraz acemi olduğum için hatalarımın hoş görülmesini ve kusuruma bakılmamasını rica edeceğim.

İşte karşınızda "**Subtitle Workshop (Alt Yazı Düzenleme Programı) ile Bir Çeviri Sürecinin Çeşitli Aşamaları**" adlı sanatsal(!) çalışmam...



Tarih: 14 Aralık 2014 00:41

**Figure 80- Sample 47:** Above is a screenshot (taken on 22 July 2020) of a post found under the topic of ‘Guidelines’ and titled, ‘The Translation Process of a Film (Visual Explanation)’, and the subheading of the post is ‘Various Steps of a Film Translation Using Subtitle Workshop’. The member who opened this post is another volunteer translator nicknamed @gitarisyen, and the date of the post is 14 December 2014.

He mentions that he has been trying to support other translators by writing about subtitling in different posts. However, he decided to record a 20-minute video to give an idea to his peers in the group about his method of subtitling. He says that he prepared this video on a film that he translated and the film is called "*Papá, soy una zombi (2011)*".

He presents his work humorously calling it a work of art, and asks for forgiveness if there are any mistakes. This post has been read 5054 times and the video has been seen 13,468 times.

<sup>47</sup> There are many comments expressing appreciation for the video.

Sample 47, a detailed guide on how to do subtitle translation using the software program Subtitle Workshop, also acts as an enabler for supporting new beginners. This visual guide also serves to exemplify the potency of technology when it comes to sharing knowledge in an online community. Here, Sample 47 can be boiled down to the items of **technical requirements** and **the revision/ editing process** from the perspective of good subtitling. It covers facets of the subtitling process and, knowledge gained through experience is given by another member of the online community.

It appears here that not only the notion of **collaboration** but also **scaffolding** takes place in the forum part of this digital platform. By the volunteers' own initiative and participation, learning takes place among members. Built on the findings from sample 47, the more experienced member acts as a tutor and guide, and by taking advantage of the potential offered by digital technology, he uses the forum platform like a virtual classroom, as well as a library of sorts where the students can discuss certain issues and also, whenever required or needed, all have access to the stored knowledge that is constructed again through communication and collaboration.

---

<sup>47</sup> [https://www.youtube.com/watch?time\\_continue=328&v=vkwSqInQQ2E&feature=emb\\_title](https://www.youtube.com/watch?time_continue=328&v=vkwSqInQQ2E&feature=emb_title)

Türkçe Altyazı Forum Genel Çeviri Duyuruları


Forumda Ara Bul

## Altyazı Onay ve Kalite Kuralları

yeni başlık başlık kilitti 1. sayfa (Toplam 1 sayfa) [1 Mesaj]

Yazar Mesaj

**Dra7m**



Kayıt: 11.11.2008  
İletiler: 681  
Şehir: İstanbul

Altyazı Onay ve Kalite Kuralları

Türkcealtyazi.org bünyesinde görev yapmakta olan "**Altyazı Kontrol Grubu**" olarak, son zamanlarda kullanıcılarımızdan gelen yoğun raporlamalar ve bilgilendirme istekleri nedeniyle onay ve kalite değerlendirmesi konusunda kapsamlı bir açıklama yapmak istedik. Bilmeniz gereken bazı önemli noktalar:

- 1- **Türkcealtyazi.org**, onay ölçütlerine uyan her altyazıyı çevirmen ayrıntı yapmaksızın **ön yargısız** bir biçimde belirli bir değerlendirme sürecinden geçip yayınlır.
- 2- Sistemize, aynı filmin veya dizi bölümünün farklı çevirmenlere ait birden fazla altyazısı yüklediğinde, bu altyazıların her biri için ayrı ayrı kalite değerlendirmesi yapılır.
- 3- Onay ve kalite değerlendirme süresi, **AKG** üyelerinin uygunluğuna, gelen altyazının çeşitli özelliklerine (*dilin yani anlatımın ağır veya hafif olması*), altyazı gönderim yoğunluğuna ve Türkçe altyazıların diğer dillerde eklenen altyazılara göre öncelik durumu uyarınca değişiklik gösterebilir.
- 4- Altyazının onay ve kalite değerlendirilmesi hakkındaki görüş, öneri ve sorularınızı herhangi bir **AKG** üyesi arkadaşımıza özel mesaj atarak, yükleme hatası, yetersiz çeviri, yanlış senkron gibi uyarılarınızı da altyazı sayfasındaki raporlama seçeneğini kullanarak bize iletebilirsiniz.
- 5- Onay veya değerlendirme sırasında gözden kaçan hatalarımızı sizlere ilettiğiniz takdirde uygun görülecek gerekli düzenleme tarafımızdan hızla yapılacaktır.

### Onay Ölçütlerimiz

Gönderdiğiniz altyazıların onaylanması, site yönetimi tarafından belirlenen bazı kurallar çerçevesinde yapılmaktadır. Bu kurallardan dışında gönderilmiş altyazılar, silinme sebebi gönderene belirtilerek sistemden kaldırılır. Altyazıların sistemden kaldırılması sonucunu doğurabilecek belli başlı bazı durumlar:

- 1- Altyazı dosyasının sizden önce gönderilmiş veya site üzerinde zaten bulunuyor olması.
- 2- Çevirmeni tarafından altyazıda güncelleme yapılması.
- 3- Altyazı dosyasının belirtilen film veya diziyeye ait olmaması.
- 4- **Fps** bilgisinin yanlış olması.
- 5- Gönderilen dosyadaki dil seçeneğinin yanlış olması.
- 6- Paket haline getirilen altyazı dosyaları.
- 7- Dosyada belirtilen **sürüm bilgisinin** yanlış olması.
- 8- İçerisinde senkron yapan kişinin ismini barındırıyor olması.
- 9- Altyazı bilgilerinin yanlış veya yetersiz bir şekilde doldurulmuş olması.
- 10- Yükleme esnasında altyazı dosyasını gönderen kişinin yaşadığı bağlantı sorunu ve buna benzer teknik sorunlar nedeniyle sisteme yüklenmesi tamamlanamamış bozuk dosyaların bulunması.
- 11- Çevirmen bilgisinin hatalı olması. Bugünlerde sıkça karşılaşılan **sahte çevirmen** isimleriyle ve **çalıntı altyazılarla** mücadele edebilmek için bu konudaki uyarılarımızın bizim için çok değerli olduğunu lütfen unutmayın.
- 12- Altyazı dosyası, çevirmen notu dosyası veya altyazı isminin **reklam** içeriyor olması. Altyazı içerisinde bulunan altyazı sitelerine ait web sitesi adresleri reklam nedeniyle dosyanın sistemden kaldırılmasına neden olur. Mail adresleri için aynı durum söz konusu değildir.
- 13- Türkçe ve İngilizce hancinde başka bir dile ait olan altyazılar, belirtilen iki dilde yeterli seviyeye sahip herhangi bir altyazı yüklediğinde sistemden kaldırılır.
- 14- Çeviri izlenmeyecek derecede kötü ve okunmakta dahi güçlük çekiliyorsa kalite değerlendirmesine girmeksizin silinir.
- 15- Sitemizde **googletranslate** çevirilerine onay verilmemektedir.

Bu maddelerde belirtilen hataları içermeyen ve kurallara uygun olarak yüklenen dosyalar değerlendirilmeden ardından onaylanarak sitede yayınlanır.

Ayrıca, altyazı gönderiminde bulunan üyelerimiz herhangi bir altyazıyı silindiğinde, ana sayfadaki profil panelinde bulunan [Altyazılarım](#) bölümünden altyazının silinme sebebini öğrenebilirler.

**Not:** Özellikle son zamanlarda sürümü bilinmeyen bütün altyazılar genel ifadeyle gönderilmekte. Bu nedenle kullanıcılarımızdan çok fazla şikayet raporu almaktayız. Altyazı yükleyen arkadaşlardan ricamız, sürümünü bilmediğiniz altyazılar için en azından uyumlu film veya dizinin boyutunu yazmanızdır.

**Figure 81- Sample 48:**<sup>48</sup> Above is a screenshot (taken on 22 July 2020) of a post that is given under the topic of ‘Translation Announcements’ and titled, ‘The Rules of Subtitle Approval and Quality’. The member who opened this post is another volunteer translator nicknamed @Dra7m and the date of the post is 25 February 2009.

<sup>48</sup> <https://turkcealtyazi.org/viewtopic.php?t=330>

This post has been visited 12,760 times by other members. In this very detailed post, the member puts forward the fundamental rules of good subtitling praxis by presenting very detailed knowledge of the criteria used by the Subtitle Control Group. Since it is built on information that helps translated products to be approved, the key criteria given in Sample 48 appear as a strong example to guide volunteer translators, especially on **the revision/ editing process**. Hence, Sample 48 concludes that work done by the translators is to be dealt with meticulously and any translator can check this post to go over their translation before uploading it on the website.

Primarily, he starts by explaining the reason for the creation of this post mentioning that, as a member of and on behalf of the Subtitle Control Group, in light of numerous requests regarding receiving reports and information, in other words, feedback on their translations by the volunteer translators and as a group, this informative post aimed to explain some fundamental points as follows:

1. The ‘Subtitle Control Group’ operating within turkcealtyazi.org, evaluates, and posts, in an unbiased way, each translation that fulfills the acceptance criteria in an unbiased way.
2. When there is more than one translation of the same film or series by different translators, each translation is evaluated separately.
3. The time for approval and quality evaluation varies depending on the availability of group members, the features of the subtitle (heavy or simple language), the density of subtitles coming in and the order of priority is given to the Turkish subtitles compared to subtitles in other languages.
4. When members have any further questions, opinions, or suggestions regarding the process of subtitle evaluation, they can always send a direct message to any group member. In the case of warnings such as errors in uploading the subtitle file,

inadequate translation, and synchronization, errors can be notified of by using the 'Reporting' section.

5. If members inform us of mistakes that we may have overlooked, we will immediately take the necessary action.

Afterwards, to support the process with more detailed information there are more titles about approval criteria, quality criteria, common errors, technical errors, spelling errors, and so on.

For learning and improvement, as was seen in the Social Constructivist Approach, scaffolding, learner-centredness, and peer evaluation give the learner the responsibility and the learner actively takes part in the process of learning. There is a mutual process of both learning and teaching happening at the same time.

On the level of the social constructivist approach, the above-mentioned samples draw upon the basic tenets of the approach by denoting an atmosphere that enables **interaction**, **collaboration**, and **experience**. Also **the support mechanism** permits feedback and consultation, serving the purpose of creating learners who are **self-autonomous** and good at **problem-solving** in an environment that provides learning from each other in collaboration.

These samples can also be classified under the characteristic of **experiential learning** citing the sample of a member who shares the knowledge from his own experiences and helps other members to construct the knowledge that will also be beneficial for other members of the community.

## Sample 49



**Figure 82- Sample 49:** The above-given sample (screenshot taken on 20 September 2020) appears under the title of ‘Common Mistakes in Translation’ and the member, @CinTonik, shares this post on 23 February 2017.

This post in sample 49 can also build upon the post in sample 37 shared by @salih\_m7 regarding line treatment. @salih\_m7 specifically gives an example of a case and mentions that **filling words and exclamation remarks** such as ‘Hm, um, huh, you know, I mean’ are not translated. He draws attention to this rule while allowing others to benefit from his own knowledge gained on the same website.

In addition to mentioning the rule for **filling words and exclamation remarks**, this issue appears in sample 49 above and addresses common mistakes in order to set an example for similar cases. @CinTonik says that, unless the subtitle translation is done for the hard of hearing, exclamation remarks such as ah, uh, oh mustn’t be translated since they refer to obvious feelings like pain or relief.

In the above-mentioned examples, the collaborative characteristic of the forum appears as a medium for the creation of an environment that fosters learning in the volunteer translator community.

The potential questions that volunteer translators may have in both technical and linguistic dimensions of the subtitle translation process are found an answer on the forum platform, either via posts with similar problems, posts initiated by a translator who is having the problem, or through the guidelines presented on the forum section under the heading of guidelines.

The forum section of this online volunteer translators website, planetdp.org, was also explained in detail in part 5.1.2. and, here the emphasis will be placed on the specific items related to communication/ interaction and collaboration.

Another basic tenet of the Social Constructivist Approach, **Project-Based learning** appears in the samples below. This sample specifically represents the interactive environment in the forum platform by exemplifying the eagerness and the initiation of volunteer activities by members of the online community.

### Sample 50

Seygilli arkadaşlar, bahar yorgunluğunu atmış ve orama biraz hareketlendirmek için yeni sistemde ikinci bir aktivite düzenleyelim istedik. Bu amaçla daha fazla bir iş olsun diye eskilerin, uçun satırın bir film seçti. Comedy üdeyen, eski günleri yad etmek isteyen, genç, yaşlı tüm sinemaserverlerin katılımını bekliyoruz. Beklediğimizi ben de bekliyorum. Kaynak aşağıdaki 1,36 görselini tıklayın lütfen.

Kaynak altyazı: <https://www.planetdp.org/subtitle/hail-the-conquering-hero-sub125058>

Redaktör: Durak SAHİN

Teslim tarihi: 30 Nisan

- 001-100 İhsançide
- 101-200 Yoğurtçu Helvacı
- 201-300 İsmet
- 301-400 Nazım
- 401-500 Theims
- 501-600
- 601-700
- 701-800
- 801-900
- 901-1000
- 1001-1100
- 1101-1200
- 1201-1300
- 1301-1400
- 1401-1500
- 1501-1600
- 1601-1700
- 1701-1800
- 1801-1900
- 1901-1942 Durak SAHİN

Enthalp 10, 2018 by İhsançide





**Sample 51**

**Figure 83- Sample 50 and 51:** Above is a screenshot (taken on 21 July 2020) of a post under the general topic of ‘SUBTITLES’ and titled, ‘Activities’ that refer to subtitle translation done with the participation of multiple translators. The first member who initiated the activity is @buraksahin, and the date of the post is 10 April 2018.

Here he proposes a translation activity of a film called ‘*Hail the Conquering Hero*’ and jokingly he says that, with the aim of getting rid of spring fatigue and pepping up the atmosphere a bit, he would like to organize a second translation activity on the website. Keeping in mind this objective and to leave a long-lasting mark, he mentions that they have chosen an old film with long lines. He adds that they are expecting participation from all members who miss translating, are old or young and would like to take a trip down memory lane. Lastly, he says that he will take over the editing process and he writes the lines, inviting the translators to this shared work, noting that the deadline is 30th of April.


Amazingly, this post receives 6,446 views, and 64 replies with the completion of the task division by the translators who was willing to take part in the project and even with suggestions for a further project.

The samples above demonstrate the completed task division among volunteer translators and this sample delineates the notion of working collaboratively in a different sense through allowing peers to work altogether on one project. The **project-based and experiential** feature of the social constructivist approach is well-illustrated here. The volunteer translators cooperate in yet another way in their own collaborative and communicative online community.

From a general perspective, collaborative translation occurs when two or more agents work cooperatively in some manner in order to translate; in a narrower sense, two or more agents translate one work unitedly. (O'Brian, 2011: 17)

Below, there are more samples from turkcealtyazi.org and these have been selected because they represent the notion of **project-based learning**. As one of the pioneering characteristics of the Social Constructivist Approach, sharing work and collaboratively working on one translation can be clearly observed in the following samples.

**isilwen**



Kayıt: 21.08.2012  
İletiler: 2

**Ortak Çeviri**

Nereye açmam gerektiğine karar veremedim ama burası uygun göründü. Eğer yanlış yere başlık açmışsam şimdiden özür dilerim.


Hem daha hızlı hemde daha eğlenceli olacağını düşündüğüm için birlikte çeviri yapabileceğim birini arıyorum. Şuan çevirdiğim herhangi bir şey yok, sizin hali hazırda çevirdiğiniz bir şey varsa ona katılabilirim yada beraber yeni bir çeviriye başlayabiliriz. Daha önce yaptığım çevirilere isilwen A. olarak aratıp, bakabilirsiniz. İlgilenen olursa buraya cevap yazarak ya da özel mesajla bana ulaşabilir.

Tarih: 22 Ağustos 2012 01:16

**Sample 52**

profil engelle bildir alıntı

**mrclever**



Kayıt: 17.12.2014  
İletiler: 8

Merhabalar,

Altyazı izdivacı gibi olacak ama anlayışınıza sığmıyorum.

Türkçesi düzgün, dil bilgisi kurallarına riayet eden, altyazıyı bir an önce bitirelim diye sıkıştırmayacak, tercihen altyazı âleminde hafiften yıllanmış, içine sinmediği işi yayınlamayacak kadar ikeli bir çeviri ortağı arıyorum.

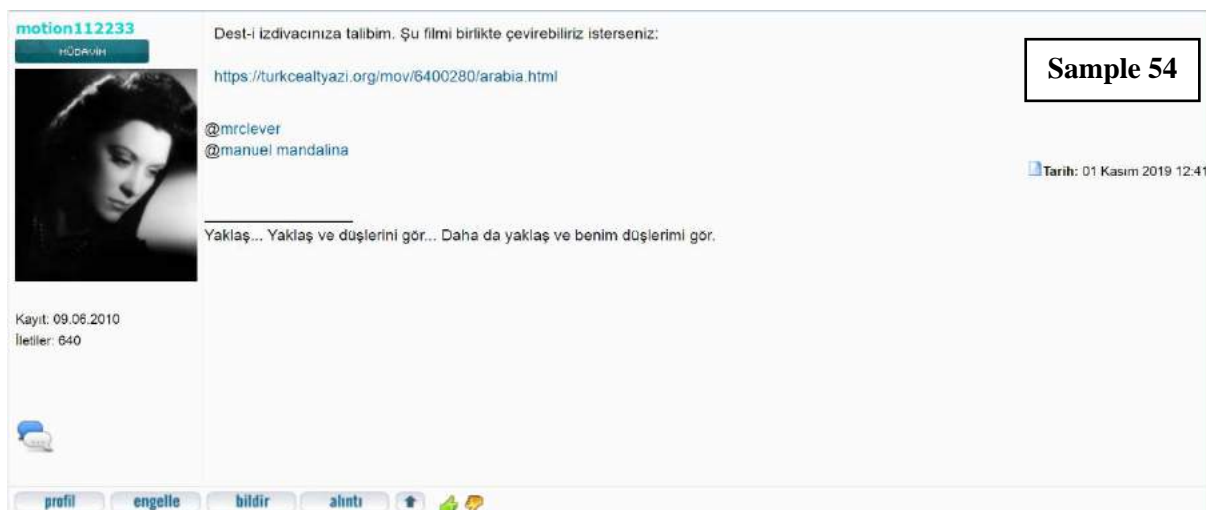
Hatta benim gibi işinde gücünde olursa halden anlar diye düşünüyorum. Film türü önemli değil, izlerken keyif alalım yeter. Gözümü diktığım bir yapım yok. Oturulur karar verilir.

Taliplerimi bekliyorum.

Tarih: 31 Ekim 2019 22:02

**Sample 53**

profil engelle bildir alıntı



**Figure 84: Samples 52, 53, and 54:** Above is a screenshot (taken on 17 October 2020) of posts under the general topic of ‘HELP’ in the forum section titled, ‘Common Translation’, referring to subtitle translation done by various volunteer translators sharing parts of a movie or series.

The first member who initiated the conversation by opening a new thread is a member named @isilwen (Sample 52) and the date of the post is 22 August 2012. The member starts the post as a call or invitation to a common translation activity and says that she is looking for someone with whom she can work on a subtitle translation since she thinks that translating in this way would be faster and more fun. She adds that she is currently not working on any translation and that she is open to getting involved in any translation that is currently being produced, or can translate a new project together with someone willing to work with her. She also mentions that if anyone would like to check her previous work they can search the name Isilwen A. If there is anyone interested they can reply to this post or they can reach her through a direct message.

The second post (Sample 53) was posted under the same heading by the member nicknamed @mrclever, and the date of the post is October 31, 2019. Here he puts out a call for a common translation project, comparing this common job to matrimony, and he says that he is looking for someone who has proper Turkish, who obeys grammatical rules, who prefers not rushing the subtitle translation; rather someone who has some experience in subtitle translation

and who has principles like not uploading any work that he/she is not comfortable with. He says that he doesn't have any specific genre preferences, however, he would like to enjoy watching the source product that he will translate, and adds that, with the member who is willing to work with him they can decide on the translation project together.

The third post (Sample 54) is posted by the member nicknamed @motion112233 on 01 November 2019 and this post is a response to the second post by @mrclever. Here the member suggests a film and also tags another member to invite him/her for this project.

Reflecting on all the samples above, subtitle translation in an online volunteer translator community appears as a collaborative endeavor that exemplifies the process of knowledge construction by learning from peers with more expertise and also of developing autonomous learning characteristics via benefiting from a collaborative atmosphere in the virtual world.

As concluding remarks, whilst, the above-presented samples can be recognized as samples demonstrating the feature of project-based learning in the frame of the social constructivist approach. They can also be viable in showing how a project can be an intermediary to create the necessary digital platform where volunteers have the opportunity to be involved in **experiential learning**.

In this specific experience, **actively involved learners (volunteers)** have the chance to apply all the knowledge gained from the available guidelines whose aim is to lead volunteer translators in the process of good subtitling, starting from the beginning via providing mutually constructed knowledge regarding **technical requirements, linguistics (cultural/ local idioms, the abbreviations, song lyrics, humorous expressions)** and **the revision/ editing process**.

## **Chapter 8. Summary of the Findings**

### **8.1. Preliminary Remarks**

In order to assess the data gathered through the analysis and selection of samples from both websites, it was necessary to find samples based on the two different worlds as in the key principles of the Social Constructivist Approach by Kiraly and Volunteer Subtitle Translator Organizations ([turkcealtyazi.org](http://turkcealtyazi.org) and [planetdp.org](http://planetdp.org).)

The intention is to propose an overall picture that contains a process of hybridization where these two different worlds collide. Additionally, the samples provided with the figures from the forum section represent the significant aspects of both platforms.

Hence, in line with the previous chapter ( Chapter 7), this chapter evaluates and presents the data from the analysis chapter more briefly. The included samples were carefully chosen after meticulous inspection of the forum section among many topics that are discussed by the volunteer subtitle translators. In total there are 54 samples that delineate specific features of the Social Constructivist Approach along with good subtitling items.

On the face of it, Table 1 in Chapter 7 (Methodology) expresses the general view of the data on the samples from the perspective of the significant parameters that were dealt with as the evaluation criteria for each sample in the framework of both the Social Constructivist Approach and the good subtitling guidelines available on the forum section of the online organizations.

In the light of all the parameters in Table 1 that influence the subtitling practice and the learning process of the translators, the results deriving from the samples will be interpreted in such a way as to present each case under the selected items of good subtitling guidelines and the main tenets of the Social Constructivist Approach.

## **8.2. Good Subtitling Guidelines**

### **1. Linguistics**

It appears that, in the area of linguistics, there are a total of 20 samples included. Below, the number of samples is given under each characteristic. Some samples are from posts by members who request certain information on a problematic issue encountered during the translation process, while others contain the necessary knowledge, presented as a post by another member of the online community.

#### **a. Orthographic Rules**

. **Proper Names:** Sample 2 encompasses the issue of proper names by explaining how to treat the names of the elements in translation and the response found in Sample 3 stands for the way another member helps. In this example he directly responds to the other by presenting the information inquired.

. **Abbreviations:** Sample 5 is related to abbreviations by touching upon the requested knowledge on one term written in abbreviated form in the source text. Sample 6 is a post responding to that previous and collaboration here appears by him writing the definition of the abbreviation in a detailed manner. Additionally, the response also includes a suggestion telling the translator that he writes a Translator's Note so that the viewers can get the necessary knowledge to comprehend the scene more efficiently.

#### **b. Specific linguistic issues**

. **Song Lyrics:** Sample 25, 26, 27, 28, and 29 correspond with the case of how to render song lyrics in subtitle translation. All samples show how members respond to posts shared by other members of the community. In these samples, more experienced members present a direct explanation to a question asked by offering many choices so that the other translator, who asks the question, can select one of the options and apply it to his work. As a final remark, the more

experienced translator also shares his own method to set an example, and sometimes useful sources related posts in the forum section are shared and referenced.

Additionally, there is a long list of glossaries providing the basic vocabulary of specific terms and links that may enable the translators to have a database that can be consulted on a regular basis that may be therefore very helpful during the translation process.

**. Filling Words and Exclamation Remarks:** Sample 37 is an interesting sample on the notion of filling words and exclamation remarks and is also intertwined with the matter of line treatment. The member here mentions that these types of words can be easily removed during subtitle translation in order to cater to the requirement of character limitations in subtitle translation.

Sample 49 covers the necessary guideline on the topic of filling words and exclamation remarks and directly mentions that these types of words are not translated in subtitle translation.

### **c. Cultural/Local Idioms or Terms and Expressions**

The concept of cultural/local idioms is one of the most discussed topics in the forum platform. There are many posts that inquire about the meaning of certain idioms or terms.

In the above examples, Sample 20, 21, and 22 appear to delineate this item via the post's content, requesting information on very specific cultural expressions and idioms. Under this topic, as responses given by the others, Samples 23 and 24 represent the guideline created by various members with the aim of presenting the definitions for the most encountered terms and idioms.

**. Humorous Expressions (wordplay):** Sample 12 is directly linked to wordplay, and with his post, the member seeks a suggestion on how to translate a certain cultural word in order not to lose the feature of humor. Sample 17 comes as a response with feedback on the

translation of the member, and in justifying his comment, he suggests a way of thinking about the process of selecting the target words for the specific expression during translation.

### **1. Technical Requirements**

The findings and the samples, in general, suggest that there is a great demand for information on how to begin as a volunteer translator on the website. The members show interest in this specific topic, therefore, many posts exist with the focal point of helping beginners by explaining the technical requirements starting with the Subtitle Workshop software program and also offering support by sharing their own methods and knowledge on the process of subtitling.

. **Subtitle Workshop:** Samples 4, 7, 30, 31, 32, 33, 34, 35, 36, 39, 40, 41, and 42 can clearly be grouped under this category. All of these samples have the content of technical assistance on Subtitle Workshop either by presenting an index with links to related posts, or by offering the direct guideline which is already available on the forum section.

. **Line Treatment:** Sample 36 includes a guideline that explains all the details related to subtitle translation including line treatment, explaining it from a technical point of view as well. Sample 37 appears to be a post in which a member asks for help on how to translate one long sentence, and the responses come as in Samples 38 and 39 supporting the translator with very detailed information accompanied by extra titles that may help him.

### **2. Revision and Editing Process**

Samples 11, 31, 32, 36, 42, 45, and, 46 fall within the category of the revision and editing process by encompassing and focusing on the phase of revision and the editing phase just before uploading the translation to the website. Thus, in this part, the examples are included to illustrate the content of the criteria by the Subtitle control group, as well as the strategies, ideas, and experiences related to revising the work of the translator.



All in all, all items mentioned and taken as criteria in the analysis of the sample represent the basic features of subtitling practice. As in the social constructivist classroom model and the social constructivist teaching approach, guidance for learners is provided by their own peers, and thanks to constant collaboration and communication, knowledge is constructed mutually. In the case of volunteer translator communities, all these exchanges of information occurs in the forum section of the websites.

### **8.3. Kiraly's Teaching Model (Social Constructivist Approach)**

#### **- Communication and Collaboration (mutual construction of the knowledge)**

It's fair to mention that out of 54 samples (except for those representing only an inquiry for issues faced during the subtitle translation process), all that appear as responses illustrate this very basic tenet of the Social Constructivist Approach. Reflecting on the samples, it is worth reiterating that communication and collaboration are the concepts that enable the online community of volunteer translators to develop, by creating a commonly shared forum platform with content that supports the work produced among the members of the community and also keeps the website active with constant interaction.

In Samples 3, 17, and 38, it is seen that the member directly answers the question, but at times also offers alternative solutions or information that can be quite beneficial for the decision-making process of the translator.

Moreover, in Samples 4, 7, 33, 34, 40, and 38 the way that the member helps his/ her peer is through guiding them by providing a related resource on the forum section of the website.

### **- Authentic participation in a community**

Sample 1 specifically, can be classified under the feature of authentic participation in these virtual communities, by drawing upon the fact that the feeling of community is created with a special bond founded in the sharing of personal experiences. Volunteer translators are observed that by sharing many commonalities, and with the help of the forum platform, they interact and share through both initiating a conversation and participating in conversations that are already out there.

### **-Scaffolding (peer support mechanism, peer-correction & evaluation), Socio-Cognitive Apprenticeship**

Samples like 7, 45, 46 and all the samples that correlate with the revision and editing process can simply be handled under scaffolding, which is a rather broad concept in the approach.

### **-Learner/student-centered, and Learner- autonomy (Self-autonomy), Problem-Solving Skills**

Samples 10, 16, 18, 19, 20, 37, 40 and, 42 can be undertaken as representations of learner-autonomy, encouraging translators (especially beginners) on the way to becoming independent, by providing not only the requested information, but also directing them towards gaining a more in-depth knowledge so that they continue their journey while learning.

## **-Situating/ Experiential learning Project-based learning (acquisition, reflection, co-emergent**

The last samples 50, 51, 52, 53, and 54 are intentionally selected based on this very specific feature since they illustrate how volunteer translators sometimes work together on one project (either a translation of a film or different episodes of a series).

Again, projects like this example are carried on a voluntary basis and establishing communication via a forum platform.

As can be seen, the samples suggest there is ample evidence that the members are willing to volunteer their time, not only to translate but also to support the community through taking advantage of the potency and benefits of the forum platform.

The samples and the data obtained cover a remarkable spectrum of virtual worlds acting like the real-world through creating a classroom-like environment online with the use of technology which allows the members to form a forum section which acts as an intermediary among members in their learning process.

## **Chapter 9. Conclusions**

### **9.1. Recapitulation of purpose and findings**

The main argument of this study was based on the assumption that volunteer subtitle translator organizations can be taken as examples of a social constructivist approach in training translators. This thesis had the aim of exploring the forum section of two Turkish volunteer subtitle translator organizations in line with this purpose, and the research questions that triggered this study. In the following section, the research questions are revisited, providing answers for each within the context of the results obtained throughout the study.

## 9.2. Research Questions Answered

*In the framework of the Social Constructivist Approach and its implications in translator training, do these online communities, by creating a supportive atmosphere, have a similar impact on the improvement of the volunteer translators' translational skills and also the actual translation process?*

In the first research question, the influence of the social constructivist approach and its implications in terms of acquiring necessary skills in subtitle translation is being explored to discover if the online volunteer communities share a similar approach from an education perspective.

This first question was based on the hypothesis that *volunteer translators are affected positively in a supportive environment that is created around the tenets of the social constructivist approach*. This assumption was tested firstly through identifying the basic features of the social constructivist approach as well as the specific items from the good subtitling practice guidelines which appear on the websites. Subsequently, the data sets were brought into relation with each other, so that they could create a map to follow while selecting the samples from both online communities. I contend that volunteer subtitle translators show a major improvement as a result of this collaborative and supportive environment that exists in the forum section of both of the online communities. For instance, by reflecting upon the posts shared, most of the issues encountered during the translation process are solved by getting immediate feedback from more experienced peers.

As previously mentioned, among the most discussed issues and items, idioms, specific terms, and expressions from the aspect of linguistics, along with the technical support on how to use the subtitle translation software program, cover a significant portion of the content of the

forum. Volunteer translators ask for help by initiating a post, subsequently, upon receiving the help needed, they apply their newly required knowledge in their translation.

Considering the data found on these websites, it is safe to assume that the teaching-learning atmosphere of social constructivist classrooms shares many common characteristics with those that appear in the volunteer subtitle translator organizations. Initially, the data obtained through the samples of posts extracted from the forum section proved that there is a well-established support mechanism featuring the elements of collaboration and interaction, both which are the fundamental characteristics of the social constructivist approach.

*From the perspective of both the Social Constructivist Approach and the good subtitling guidelines available on the websites, how does actual learning among the learners/ volunteer translators occur?*

This question was posed in order to analyze and discover the way learning occurs in these communities based around volunteer subtitling and classrooms espousing the Social Constructivist Approach in translator education. The aim was to test the hypotheses that, *the volunteer subtitle translator organizations appear as a model for the social constructivist approach*. All the findings considered, it has been deduced that there is a strong correlation between the Social Constructivist Approach and the online volunteer translator organizations from the perspective of crucial points such as collaboration, interaction, peer-support, learner-centredness, and learner autonomy. The samples extracted from the posts in the forum section of the volunteer translators showed that there is a great deal of support and collaboration with constant interaction among the members of the community. In a total of 54 samples, the notion of collaboration is reflected in various forms from peer-support to constant knowledge sharing among the members of the online community.

*Do online volunteer translator communities play a highly beneficial role in the field of translator training, specifically in the field of subtitle translation training as to the continuity of effort, dedication, motivation, improvement, interaction, and collaboration among volunteer translators as well as the structure and workflow in their organization?*

One of the themes to emerge from the analysis was the fact that volunteer translators exhibit a great deal of eagerness, dedication, the sense of belonging to a community, and a clear preference for investing their time in their translational development through receiving and delivering the support needed in various stages of the subtitle translation process. All groups and members of both online communities were analyzed regarding the distribution of work, and volunteer translators' profiles were examined as well. The results showed that most of them have been translating on the website for significant periods of time and they still continue to do subtitle translation. Also of note, some volunteers even appear on both websites. They manage to dedicate their time to sharing their experience online with beginner volunteers. It is worth restating that there are volunteer translators who have started working as professionals after gaining experience in these volunteer communities.

The volunteer translator organizations are structured in a way that contributes to the training of the volunteer translators and manages to maintain their participation in the community by motivating and encouraging them. It is significant to postulate that data from the forum platform showed that viewers who remain as merely members of the online communities are a part of the translation process as well, since their comments play an important role in terms of translator motivation. In other words, the translators interact with the viewers, and their reactions and the frequency of the subtitles being downloaded are indications of the appreciation received from viewers.

*What is the importance of the forum platform in an online community from the viewpoint of collaboration, peer-support, and continuation?*

In this study, during the phase of data and samples collection, the forum section played the most vital role since it is the platform on which interaction is made possible among members of the community. In this virtual space, there are also other ways of communication, such as online chat and direct messaging; however, from an educational perspective, all available guidance can be found in the context of the forums. Insights from the posts shared and the samples obtained proved that the forum platform with its vast content contributes to the key principles of the social constructivist approach in terms of collaboration, peer-support, and continuation. This question is also related to the hypothesis: *Problems in the translation process are more likely to be resolved in an autonomous way through guidelines provided and through the support on forum sections.* This hypothesis is confirmed by the data gathered from the posts and the guidelines available on the forum. Regardless of their role or experience in the community, each member contributes to the content shared by providing knowledge sought, or merely by sharing their own experience.

*Among the tenets of the Social Constructivist Approach, which one of the key principles is the most important?*

I found that the notion of collaboration was a major perceived influence on the improvement and learning both in the approach and the online platforms. From the aspect of the Social Constructivist Approach, the impact of collaboration is explained in Chapter 2 in 2.2.1.1. while mentioning the key tenets of the approach based on Donald Kiraly's understanding of the approach. The teaching model characterized by the Social Constructivist Approach attempts to capture the collaborative kind of translation, which is also enabled in online spheres via the forum platform. Members of the online community view subtitle

translation as a collaborative endeavor, and this feature of the online volunteer websites is explained in detail in Chapter 5 by expounding both websites separately. Noteworthy in this result is that the participants in both areas show interest not only in their own learning but also in the development of their peers by being supportive and responsive to each other's needs without the need of an authoritative figure. As a result, another hypothesis in this question is confirmed. *Translators will be influenced in a positive way in their choices as a result of the support from their peers and will improve their translational skills.*

All in all, these results offer significant insight into the virtual world of volunteer translators, and offer a new way of looking at these communities by providing a closer look at the flow and function of these worlds.

What I found, was that the more I looked into these communities from the perspective of the characteristics of the Social Constructivist Approach, the more similarities I came across.

Thus, it would be appropriate to say that my hypotheses were confirmed regarding the Social Constructivist Approach to translator training as it functions in the online volunteer translator organizations. We observe in practice the concepts of collaboration, interaction, and support, each of which have a significant impact on translators' improvement, learning and also the actual translation process by creating a mutually-supportive atmosphere. All these concepts, which link the main components of both platforms to the social constructivist approach and the forum section of the two websites are explained in Chapters 2 and 5. In this same vein, Chapter 7 puts forward further scrutiny of the characteristics of the approach and their appearance in the online communities by presenting samples from two Turkish websites.

With advanced technologies available in a changing world, what is discovered in these online communities is data that is exceptionally vivid and rich, and with new posts and members accumulating every day, there is a constant growth of these virtual worlds that is hard to ignore.



Further, these results offer an opportunity of merging the virtual world with reality in a way that can be a valuable tool in the field of education.

My study offers suggestive evidence for the pedagogical role of online volunteer translator organizations in subtitle training by presenting an exploration of these virtual communities in the framework of the Social Constructivist Approach in translator training.

It appears that the current study would suggest that from an educational perspective, online volunteer organizations may be a significant factor to be considered. If the implications of the tentative conclusions of my research are confirmed by their application in a real educational setting, then there will be a case for a new model of translator training, one that resembles the virtual worlds of volunteer translators.

This study appears to invite more research and appears to contribute in the field of Audiovisual Translation, specifically non-professional subtitling, while also opening up the possibility for additional research moving forward.

Thanks to advanced technology, this very area of subtitling seems to be a promising and constantly growing research topic. However, I can say that volunteer subtitling remains unexplored from many perspectives and I hope my study will encourage and widen the scope of the research in Audiovisual Translation.

### **9.3. Relationship with Previous Research and Complementary Findings**

This section will present a brief overview of the findings of my research, their relationship to previous research in similar areas and how the findings complement those works.

All qualitative data obtained from online volunteer subtitle translator organizations can help advance both areas of volunteer translation and translator training since the data is analyzed in harmony with the Social Constructivist Approach in translator education.

Initially, this study has shown that by encompassing the key characteristics such as collaboration, interaction, peer-support, learner-centeredness, and so on, there are tremendous similarities between the virtual world of volunteer translators and the real classroom environment where the Social Constructivist Approach is applied.

My findings are generally compatible with the implications of the social constructivist approach that was introduced to the field of translation training by Kiraly. Additionally, the findings are broadly in line with widely known research in Audiovisual Translation field, specifically that on collaborative translation, which has been studied under various terminologies, including user-generated translation (O'Hagan 2009), social subtitling (Talavan 2016), non-professional subtitling (Orrego-Carmona and Lee 2017), fansubbing (Diaz-Cintas and Sanchez 2006), and volunteer translation (Olohan 2014).

Volunteer subtitling communities are growing, and are in great demand, spreading among thousands of actively involved members. Thus, to some extent, the findings gathered from this study appear to be complement similar research in the field of volunteer translation.

Various researchers have already undertaken studies in the area of volunteer translation from several perspectives like ethical issues in subtitling (O'Sullivan 2011), a reception study on non-professional subtitling (Orrego-Carmona 2016), volunteer motivation (Olohan 2013), and the collaborative aspect of online translation and crowdsourcing (Jiménez-Crespo 2017). However, little is known about the pedagogical side of the process of subtitle translation in the virtual world of volunteer communities. Using Turkish subtitling platforms as a case study, this research presents the very first insights into the volunteer world and the community in the Turkish language, and how the volunteer praxis and active support of the online community strategically contribute to the improvement of a wide array of translation skills.

It is safe to say that the samples and data from the analysis of these volunteer organizations proved to be useful in demonstrating the engagement of the members of the volunteer community and their improvement in the supportive environment, along with the encouragement initiated by the prevalence of the feature of support and the collaboration in the forum sections. All the samples gathered support the basic concepts of the approach by grappling with specific items such as the peer-support mechanism, interaction, project-based learning, and learner-centeredness along with some common aspects of good subtitling, including cultural expressions, linguistic and technical issues, all of which was explained in Chapter 8. The reason why all the samples are valuable in affirming the research hypotheses is that they are taken from the actual world of online communities and are up-to-date, and the attempt to classify the sampling process from two different aspects has demystified the triggering ideas of the study.

Overall, the findings run counter to the conventional view of translator training and fall in line with new patterns of behavior in the consumption of audiovisual materials and the advantages of fast-growing technology. As such, this study shows that there is a need for a change in translator training, as previously pointed out by Kiraly.

#### **9.4. Limitations of the research**

Forming the research design is a compelling phase of thesis writing. The methodology to be included plays a crucial role in setting up a harmonious and compact study along with a solid research design. I should stress that the selected methodology for my research primarily dealt with data that is already available on both websites, with the literature of the approach constituting the framework of the study.

The wide range of volunteer subtitling communities and the volunteer subtitle translators created challenges regarding the generalization of the findings. Therefore, my analysis has concentrated on two Turkish websites and the focus has been on the forum platform in order to define the role of these websites from the pedagogical point of view, encompassing the features of the social constructivist approach in translator training.

In an effort to perform a more time efficient study, I deliberately decided not to include interviews or surveys since all of the necessary data was readily available and served to sufficiently detail the content on both websites.

Looking back and considering the features of these websites as virtual worlds, the lack of face-to-face communication made it harder to reach the volunteer translators whenever specific information was required at some points in the analysis phase of the research.

The objective of my research was to approach the online volunteer subtitle translator organizations from an angle that supports the advocated idea of their carrying similar characteristics as the Social Constructivist approach. Therefore, it did not include an evaluation of the subtitled works in terms of their quality measurement. The nature of my data should not be taken as evidence for the assessment of the volunteer subtitle translations themselves. The samples should be read in the context of the analysis in the framework of good subtitling guidelines of the websites and the principles of the social constructivist approach as thoroughly postulated in Chapter 2.

I should stress that the items chosen from the good subtitling guidelines on the forum section of the websites have primarily been concerned with the most commonly mentioned posts which concentrated on problematic issues concerning subtitle translation from several perspectives. In line with this fact, in order to obtain solid samples from posts by members, the samples were limited to these specific areas from the guidelines.

Finally, the inherent limitation of this type of qualitative research needs to be recognized. I can safely argue that the decisions made while carrying out this qualitative research study proved correct at each step, as the samples gathered always tended to support my initial hypotheses. Although the nature of my data doesn't allow us to draw certain clear lines as with numeric results, the addressed issues can be evaluated within a certain framework by providing a different insight into online communities of volunteer translators.

### **9.5. Problems arising during research**

There are inevitably problems that come along with the nature of the research process. Primarily, meticulous work was needed in terms of the way the research design was defined. Therefore, extended periods of time were devoted to establishing the research design so that the study would have a sound basis. Along the way, it was necessary to repeatedly evaluate my design, specifically the methodology with the aim of maintaining a clear expression of the ideas and the implications of the objectives.

Another problem arose during the sampling phase, namely the difficulty of going over each sample and the respective data in the context of the forum platform. Initially randomly picked samples tended to lose focus until the items for the analysis were decided upon.

Considering the data gathered from the samples of two websites, it would not be considered inaccurate to say that the items and the notions selected from both worlds were so intertwined that it was hard to draw distinct lines between them. One possible factor could be that the samples fell into more than one category most of the time or both realms appeared to be quite similar in numerous ways.

Among endless samples and posts initiated by volunteer subtitle translators, at times I was drawn into gathering examples that could not offer useful data regarding the targeted concepts.

Another problem during data collection occurred concerning the constantly changing content of the websites. Volunteer translators share and exchange knowledge on a daily basis with great speed due to the endless opportunities for communication provided by the internet and technology involved. The freedom that the volunteer translators have in terms of editing their profile and their work whenever they desire causes the data to disappear or change in a very short period of time. Therefore, to form the corpus, firstly all the samples and the necessary data had to be gathered. During the period of sample selection and data collection, since all the information had to be handled meticulously, from time to time, when needed volunteer translators were contacted via direct messaging in order to ask specific questions or seek necessary information which would make a major contribution to the corpus.

The pursuit of specific data collection, until the targeted aspects were decided, complicated the research design and methodology. However, forming the methodology in a more coherent manner reduced the potential for error in having irrelevant and inconsistent data collection.

It should be borne in mind that like every research study, this one too had its own shortcomings and limitations. Due to the time spent on the first phases of research, time limitations emerged during the data collection period. The choice to implement qualitative research seemed more appropriate in the given circumstance and the preference was to rely on empirical data already in hand. The process of sample selection took a significant amount of time in order to gather the samples that would accurately reflect the characteristics of the research. This perhaps can be counted among one of the weaknesses of the qualitative research and exploratory study, but it is certain that this study suggests directions for further research.

## **9.6. Avenues for further research**

The present study explores Turkish volunteer translator organizations using empirical research and providing qualitative results. It focuses in particular on the improvement of volunteer subtitle translators in the virtual world in a very similar way to the Social Constructivist Approach.

Given the fact that the findings of my study appear to be feasibly applied to the field of translator training, future studies may investigate how the characteristics and the structure of these virtual worlds can be applied in a real classroom setting. Then, the results that come from the research of these perspectives can contribute to the didactics of Audiovisual Translation (Díaz Cintas 2008).

In addition, another avenue for further study would be research into the specific tenets of these virtual worlds from the aspect of the infrastructure of these worlds in the context of Turkish culture and politics, since censorship might also be a significant notion worthy of attention.

From the perspective of the improvement of the translational skills of volunteer translators, it is relevant to research both the non-professional and the professional worlds, taking into account one other valuable finding, viz. that there are many volunteer translators who currently work as professionals in the real world after honing their skills in these virtual worlds. I believe exploring these two spheres from a pedagogical viewpoint may provide interesting insights. Learning about these differences could also yield results that may add another layer of comprehension of these virtual communities.

Another possible area of investigation can be viewer perception of the subtitles produced by volunteer translators and the effect of the feedback provided by fans and viewers, since viewers themselves influence the popularity of the volunteer subtitlers on various platforms.

The concept of social presence and the relationship among the members in online communities can be another variable that would have a significant effect on the volunteer translation process from the psychological perspective.

Taking into account that this study provides results only in the Turkish context and samples from the two most popular websites therein, it may be developed further by investigating more volunteer translator websites in other contexts and a comparison of those may present further worthwhile results.

I believe these initial results can be supported and their scope can be widened in the future by adding quantitative results obtained through questionnaires. Also, these findings could be bolstered by adding research in translation assessment and translation quality.

Finally, my research will shed light on the field of Audiovisual Translation, and will lead the way for more topics worthy of investigation and, as it is such an intertwined area, translation studies may open in many new ways to be followed and enriched.

### **9.7. Autobiographical reflection**

Undertaking this research study has been a precious academic learning experience for me. The nature of the research process has confirmed the fact that on the whole, life doesn't turn out as planned. Even though the research and the dissertation phase can be frustrating at times, it is also very rewarding to reach the anticipated results and to observe that the chosen direction leads to a logical endpoint and can contribute a novel type of research to the field.

This research has provided results that are also applicable in my own professional life and presents many key ideas that can be explored in my future studies. My intention is to investigate this interesting virtual world of volunteer translators from other perspectives such as motivation, censorship, and visibility, among others.



Overall, this research process has encouraged me to look at my topic from a different point of view, triggering many ideas for future studies. I have started to see the value of the feeling of community in learning and the potency of support that comes with it in generating motivation for learners.

As my final words, the learning environment in online volunteer translator organizations can fundamentally create a powerful atmosphere that can be accepted as another modern way of training in subtitle translation.

## References

- Adolphus, T., Alamina, J., & Aderonmu, T. (2013). The effect of collaborative learning on problem solving abilities among senior secondary school physics students in simple harmonic motion. *Journal of Education and Practice*, 4(25), 95–101.
- Ayonghe, S. & Ategha, A. (2018). The Power of Film Translation in Cameroon: Dubbing or Subtitling? *International Journal of English Language & Translation Studies*. 6(4). 40-48.
- Bartoll, E. (2004): "Parameters for the Classification of Subtitles." Pilar Orero (ed.): *Topics in Audiovisual Translation*. Amsterdam/Philadelphia: Benjamins, 53-60.
- Bartrina, F., & Espasa, E. (2005). Audiovisual Translation. In M. Tennent (Ed.), *Translating for the New Millennium* (83–100). Amsterdam; Philadelphia: John Benjamins.
- Beck, C. And Kosnik, C. M. (2006). *Innovations in Teacher Education: A Social Constructivist Approach*. Albany: State University of New York Press.
- Bogucki, Ł. (2009). Amateur Subtitling on the Internet. In: Cintas J.D., Anderman G. (eds) *Audiovisual Translation: Language Transfer on Screen*. Palgrave Macmillan, London.
- Bogucki, Ł. (2004). The constraint of relevance in subtitling. *The Journal of Specialized Translation*, 1: 71–88.
- Boud, D. (1993). Experience as the Base for Learning, *Higher Education Research & Development*, 12:1, 33-44.
- Brown, J. S., Collins, A., & Duguid, S. (1989). Situated cognition and the culture of learning. *Educational Researcher*, 18(1), 32–42.
- Can, T. (2009). Learning and Teaching Languages Online: A Constructivist Approach. *Novatis Royal*, Research on youth and language. Vol:3 (1), 60-74.
- Costales, A. (2012). Collaborative Translation Revisited: Exploring the Rationale and the Motivation for Volunteer Translation. *Forum* Vol. 10. No. 1. 115–142.
- Clancey, W.J. (1995). A tutorial on situated learning. Proceedings of the International Conference on Computers and Education (Taiwan) Self, J. (Ed.) Charlottesville, VA: AACE.
- Collins, A., Brown, J.S., and Newman, S.E. (1989). "Cognitive Apprenticeship: Teaching the Craft of Reading, Writing, and Mathematics." In L.B. Resnick (ed.) *Knowing Learning, and Instruction: Essays in Honor of Robert Glaser*.
- Collins, A., Brown, J. S., & Newman, S. E. (1987). Cognitive apprenticeship: Teaching the craft of reading, writing and mathematics (Technical Report No. 403). BBN Laboratories, Cambridge, MA. Centre for the Study of Reading, University of Illinois. January, 1987.
- Collins, A., Brown, J. S., & Holum, A. (Winter, 1991) Cognitive apprenticeship: Making thinking visible. *American Educator*, 15(3), 6-11, 38-46.

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

Danan, M. (2004). Captioning and Subtitling: Undervalued Language Learning Strategies. *Meta*, 49 (1), 67–77.

Delabastita, D. (1989): "Translation and Mass-Communication: Film and TV Translation as Evidence of Cultural Dynamics," *Babel* 35-4, 193-218.

Dewey, J. (1938). *Experience and Education*. New York: Macmillan Company.

Di Giovanni, E. (2016) *The layers of subtitling*, Cogent Arts & Humanities, Volume: 3, Number:1.

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

Díaz-Cintas, J. (ed.). (2009). *New trends in audiovisual translation*. Bristol Buffalo Toronto: Multilingual Matters.

Díaz Cintas, J. and Fernández Cruz, M. (2008) 'Using subtitled video materials for foreign language instruction'. In J. Díaz Cintas (ed.) *The Didactics of Audiovisual Translation* (pp. 201–14). Amsterdam and Philadelphia: John Benjamins.

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

Dolmaza, J. M. (2012). Analyzing the Crowdsourcing Model and Its Impact on Public Perceptions of Translation, *The Translator*, 18:2, 167-191.

Dufresne, R.J., Gerace, W.J., Leonard, W.J. et al. *Classtalk: A classroom communication system for active learning*. *J. Comput. High. Educ.* 7, 3–47 (1996).

Dwyer, T. (2012). Fansub dreaming on Viki. *The Translator*, 18 (2), 217–243.

Fernández Costales, A. (2012). Exploring translation strategies in video game localization. *MonTI. Monographs in Translation and Interpreting*, (4), 385-408.

Fernández Costales, A. (2013). Crowdsourcing and collaborative translation: Mass phenomena or silent threat to translation studies? *Hermes*, 15, 85–110.

Ferrer Simó, M. R. 2005. "Fansubs y scanlations: la influencia del aficionado en los criterios profesionales". *Puentes* 6: 27-43.

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

Fuente, L.C. d. I., & Comas-Quinn, A. (2016). 5. Situated Learning in Open Communities: The TED Open Translation Project. In Blessinger, P., & Bliss, T. (Eds.), *Open Education: International Perspectives in Higher Education*. Open Book Publishers.

Fuente, L.C.d.I. (2015) 'Motivation to collaboration in TED open translation project', *International Journal of Web Based Communities*, Vol. 11, No. 2, pp.210–229.

Gambier, Y. (2012). The position of audiovisual translation studies. In: *The Routledge Handbook of Translation Studies*. Routledge Handbooks Online.

Ghefaili, A. (2003). "Cognitive apprenticeship, technology, and the contextualization of learning environments." *Journal of Educational Computing, Design & Online Learning* 4(Winter), 1–27.

Gokhale, A. A. (1995). Collaborative Learning Enhances Critical Thinking. *Journal of Technology Education*, 7, 22-30.

Gottlieb H. (2004). 'Subtitles and International Anglification'. In Dollerup, Cay (ed.): *Worlds of Words: A Tribute to Arne Zettersten*. *Nordic Journal of English Studies*. Special Issue, Vol 3, no 1.

Gottlieb, H. (1994). Subtitling: Diagonal translation. *Perspectives*, 2:1, 101-121.

Hagemann, S. (2015). Towards Authentic Experiential Learning in Translator Education, 1. *(Non-) Professional, Authentic Projects? Why Terminology Matters.:* 33-52.

Hannafin, M. J., & Land, S. (1997). The foundations and assumptions of technology-enhanced, student-centered learning environments. *Instructional Science*, 25, 167–202.

Hoover, W.A. (1996). The Practice Implications of Constructivism. *Southwest Educational Development Laboratory Newsletter*, 10 (3).

Hung D., Tan S.C., Koh T.S. (2006). Engaged Learning: Making Learning an Authentic Experience. In: Hung D., Khine M.S. (eds) *Engaged Learning with Emerging Technologies*. Springer, Dordrecht.

Hurt, C., & Widler, B. (1998). Untertitelung, Übertitelung. *Handbuch Translation*. Tübingen: Stauffenburg, pp.261–263.

Ivarsson, J., & Carroll, M. (1998). *Subtitling*. Simrishamn: Transedit.

Jiménez-Crespo, M. A. (2017). Crowdsourcing and online collaborative translations: *Expanding the limits of Translation Studies*. Amsterdam: John Benjamins Publishing Company.

Karamitroglou, F. (1998) 'A proposed set of subtitling standards in Europe'. *Translation Journal* 2(2).

Kiraly, D. (2014). From Assumptions about Knowing and Learning to Praxis in Translator Education' in: Piotrowska, Maria, Tyupa, Sergiy (eds.) *inTRAlinea Special Issue: Challenges in Translation Pedagogy*.

Kiraly, D. (2012). "Growing a Project-Based Translation Pedagogy: A Fractal Perspective." *Meta* 57 (1): 82–95.

Kiraly, D. (2006). Beyond social constructivism: complexity theory and translator education. *Translation and Interpreting Studies*. 6 (1): 68-86.

Kiraly, D. (2005). Situating praxis in translator education. In *New Trends in Translation Studies*, 117–138.

Kiraly, D. (2005). Project-Based Learning: A Case for Situated Translation. *Meta*, 50 (4), 1098–1111.

Kiraly, D. (2000). *A Social Constructivist Approach to Translator Education: Empowerment from Theory to Practice*. Manchester, St. Jerome.

Kiraly, D. (1995). *Pathways to Translation*. Ohio: Kent University Press.

Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development* (Vol. 1). Englewood Cliffs, NJ: Prentice-Hall.

<https://www.youtube.com/watch?v=-kQsGSkFsDM&t=2s> Kiraly, D.

Laal, M. et al. (2013). What do we achieve from learning in collaboration? *Procedia - Social and Behavioral Sciences*, 93, 1427-1432.

Lewandowska-Tomaszczyk, B., Bogucki, Ł. (2016). Volunteer translation, collaborative knowledge acquisition and what is likely to follow. In: Ł. Bogucki, B. Lewandowska-Tomaszczyk, M. Thelen (red.) *Translation and Meaning. New Series*. Vol. 2, Pt 2. (37-46). Frankfurt a. Main: Peter Lang.

Li, D. (2002). Translator Training: What Translation Students Have to Say. *Meta*, 47 (4), 513–531.

Liu, D. (2014). On the Classification of Subtitling. *Journal of Language Teaching and Research*, 5(5), 1103–1109.

McLellan, H. (1996). *Situated learning perspectives*. Englewood Cliffs, NJ: Educational Technology.

Nawaz, A., y Kundi, G. M. (2010). From objectivism to social constructivism: The impacts of information and communication technologies (ICTs) on higher education. *International Journal of Science and Technology Education Research*, 1(2).

Nornes, A. M., (1999) For an Abusive Subtitling. *Film Quarterly*, 52 (3): 17–34.

O'Hagan, M. (2009). Evolution of user-generated translation: Fansubs, translation hacking and crowdsourcing. *The Journal of Internationalisation and Localisation*, 1(1), 94-121.

O'Hagan, M., and Ashworth, D. (2002). *Translation-mediated communication in a digital world: Facing the challenges of globalization and localization* (vol. 23). Bristol: Multilingual Matters.

Olohan, M. (2014). Why do you translate? Motivation to volunteer and TED translation, *Translation Studies*, 7:1, 17-33.

Olshanskaya, N. (2003). "After [Isaac] Babel: Teaching Communicative Competence for Translation." In *Beyond the Ivory Tower: Rethinking Translation Pedagogy* (American translators association scholarly monograph series, vol. XII), edited by B. J. Baer and G. S. Koby, 173–190. Amsterdam: John Benjamins.

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

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

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

Orrego-Carmona, D. (2015). *The Reception of (Non)Professional Subtitling*. Doctoral Thesis. Universitat Rovira i Virgili.

Orrego-Carmona, D. (2014). Using non-professional subtitling platforms for translator training. *Rivista Internazionale di Tecnica della Traduzione*, 15, 129-144.

Ortabasi, M. (2007). Indexing the Past: Visual Language and Translatability in Kon Satoshi's Millennium Actress. *Perspectives*, 14:4, 278-291.

Osler, L. (2019) Feeling togetherness online: a phenomenological sketch of online communal experiences. *Phenom Cogn Sci* 19, 569-588.

Palincsar, A. (1998). Social constructivist perspectives on teaching and learning. *AnnuRev Psychol.* 49:345–75.

Pascoal, S., Furtado, M. & Chorão, G. (2017). Crowdsourcing translation and the threats/challenges to the profession: a Portuguese translator's survey. *Current Trends in Translation Teaching and Learning E*, 4, 229–263.

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

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

Pérez González, L. (2017). *Non-Professional Subtitling*. Orrego-Carmona, D. & Lee, Y. (eds.) Newcastle upon Tyne: Cambridge Scholars Publishing, 15-36.

- Pérez González, L. (2007). Fansubbing Anime: Insights into the ‘butterfly effect’ of globalization on audiovisual translation, *Perspectives*, 14:4, 260-277.
- Pérez González, L. (2009). Audiovisual Translation. In Baker, M. & Saldanha, G. (Eds.), in *Routledge Encyclopedia of Translation Studies*, London. 13-20.
- Perrino, S. (2009). User-generated translation: The future of translation in a Web 2.0 environment. *Journal of Translation*, 12.
- Peterson, T. E. (2012) Constructivist Pedagogy and Symbolism: Vico, Cassirer, Piaget, Bateson, Educational Philosophy and Theory, 44:8, 878-891.
- Powell, K. C., & Kalina, C. J. (2009). Cognitive and social constructivism: Developing tools for an effective classroom.
- Pym, A. (2009). “*Translator Training*.” In *The Oxford Handbook of Translation Studies*, ed. by Malmkjær Kirsten and Kevin Windle, 632. Oxford University Press.
- Remael, A. (2004). A place for film dialogue analysis in subtitling courses. In: Pilar ORERO, ed. *Topics in Audiovisual Translation*. Amsterdam/Philadelphia: John Benjamins, 103-126.
- Rheingold, H. (1993). “The Virtual Community: Finding Connection in a Computerized World.” Addison-Wesley Longman Publishing Co., Inc., USA.
- Rheingold, H. (1993). A slice of life in my virtual community. *Global Networks-a Journal of Transnational Affairs*, 57-80.
- Rica Peromingo, J. P., Albarrán Martín, R. & García Riaza, B. (2014). New Approaches to Audiovisual Translation: The Usefulness of Corpus-Based Studies for the Teaching of Dubbing and Subtitling. In Springer International Publishing Switzerland.
- Vanderplank, R. (1988). The value of teletext sub-titles in language learning, *ELT Journal*, Volume 42, Issue 4, 272–281.
- Slavin, R. E. (2010). Cooperative learning. In E. Baker, P. Peterson, & B. McGaw (Eds.), *International encyclopedia of education* (3<sup>rd</sup> ed.). Oxford, England: Elsevier.
- Slavin, R. E. (1996). Research on cooperative learning and achievement: What we know, what we need to know. *Contemporary Educational Psychology*, 21(1), 43–69.
- Stein, D. (1998). *Situated learning in adult education*. Columbus, OH: ERIC Clearinghouse on Adult, Career, and Vocational Education [ED418250]
- Su, C. (2017). "Crowdsourcing translation under translational eco-environment of Web 2.0." *International Journal of English Literature and Social Sciences*, vol. 2, no. 5.
- Surowiecki, J. (2004). *The wisdom of crowds: Why the many are smarter than the few and how collective wisdom shapes business, economies, societies, and nations*. Doubleday & Co.

- Spolidorio, S. (2017). Fansubbing in Brazil: Fan translation and collaborative production in light of Participatory Culture. *The Journal of Translation Studies*, 18 (4): 61-89.
- Talaván, N. and Ávila-Cabrera, J.J. (2016). Collaborative Networks to Provide Media Accessibility: the Potential of Social Subtitling. *Porta Linguarum, Monográfico 1*, 125-138.
- Thomas, J. W. (2000). A review of research on project-based learning. San Rafael, CA: Autodesk Foundation.
- Toffler, A. (1980). *The Third Wave*. New York: Bantam Books.
- Ültanır, E. (2012). An Epistemologic Glance at the Constructivist Approach: Constructivist Learning in Dewey, Piaget, and Montessori.
- Varney, J. 2009. "From Hermeneutics to the Translation Classroom: A Social Constructivist Approach to Effective Learning." *Translation & Interpreting* 1 (1): 27–43.
- Vygotsky, L. S. (1978). *Mind in society*. Cambridge, MA: MIT Press.
- Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity*. Cambridge University Press.
- Wood, D., Bruner, J. S., & Ross, G. (1976). The role of tutoring in problem solving. *Child Psychology & Psychiatry & Allied Disciplines*, 17(2), 89–100.
- Yang, L., and Wilson, K. (2006). *Second language classroom reading: A social constructivist approach*. *The Reading Matrix*, 6, 364-372.
- Yu, C. (2019) Negotiating identity roles during the process of online collaborative translation: An ethnographic approach. *Translation Studies*, 12:2, 231-252.
- Zabalbeascoa, P. (2008). The nature of the audiovisual text and its parameters. In J. Díaz Cintas (ed.), *The didactics of audiovisual translation* (pp. 21–37). Amsterdam: John Benjamins.
- Zhuang, X. (2014) *Social Constructivism in Translation Teaching and the Significance of its "Transformation"*. Proceedings of the Seventh International Symposium —Education Innovation, M& D Forum. (194-198)