



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpretation

Translation and Interpretation in English Programme

**A COMPARATIVE ANALYSIS OF THE CHALLENGES  
ENCOUNTERED IN LITERARY AND AUDIOVISUAL  
TRANSLATION OF SCIENCE FICTION:  
A CASE STUDY ON *READY PLAYER ONE* BY ERNEST CLINE**

Ahsen AY

Master's Thesis

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## KABUL VE ONAY

Ahsen AY tarafından hazırlanan "A Comparative Analysis of the Challenges Encountered in Literary and Audiovisual Translation of Science Fiction: A Case Study On *Ready Player One* by Ernest Cline" başlıklı bu çalışma, 19/06/2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



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Ahsen AY

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## ETİK BEYAN

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**Arş. Gör. Ahsen AY**

*To my beloved husband and daughter Vera...*

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## ÖZET

AY, Ahsen. *Bilim Kurgu Eserlerinin Yazınsal ve Görsel-İşitsel Çevirilerinde Karşılaşılan Zorluklar Üzerine Karşılaştırmalı Bir Çalışma: Ernest Cline'in Ready Player One Adlı Eseri*. Yüksek Lisans Tezi, Ankara, 2019.

Bilim kurgu, günümüzde hem yazın alanında hem de görsel işitsel alanda, geçmiş yıllara nazaran daha popüler bir tür haline gelmiştir. Ancak literatürde bilim kurgu eserleri üzerine yapılan çalışma sayısı oldukça fazla iken, bilimkurgu eserlerinin çevirisi, özellikle de Türkçeye çevirisi, üzerine çok az çalışma bulunmaktadır. Bu noktadan hareketle, bu çalışma *Ready Player One* adlı romanın Taylan Taftaf tarafından yapılan yazın çevirisi, aynı isimli filmin Ayca Soner tarafından yapılan profesyonel altyazı çevirisi ile Hasangdr & X@nder rumuzlu çevirmenler tarafından yapılan fan altyazı çevirilerine odaklanmaktadır. Çalışmanın öncelikli amacı, bilim kurgu terimlerinin çevirisinde çevirmenlerin karşılaştığı zorlukları saptamak ve bilim kurgu terimlerinin Türkçeye aktarımında yararlanılan çeviri stratejilerini analiz ederek çevirmenlerin genel eğilimlerini belirlemektir. Çalışmanın bir diğer amacı ise çevirmenlerin strateji seçimlerindeki farklılıkları ya da varsa sistematik benzerlikleri ortaya koyarak, aldıkları kararlarının arkasında yatan olası nedenleri saptamaktır. Bu amaçla, toplam 30 bilim kurgu teriminin çevirisi, Cintas ve Remael' in (2007) altyazı çeviri stratejilerinin ışığında incelenmiş ve çevirmenlerin aldıkları kararların değerlendirilmesinde ise Pedersen'in (2011) ileri sürdüğü yönelim normları kuramsal çerçeveyi oluşturmuştur. Yapılan detaylı çözümleme sonrasında, yazın çevirmeni, profesyonel altyazı çevirmeni ve fan altyazı çevirmeninin bilim kurgu terimlerinin çevirisinde kaynak metin odaklı yaklaşım sergiledikleri sonucuna varılmıştır. Ayrıca, çalışmanın sonunda görsel-ışitsel çeviri metinleriyle uğraşan fan alt yazı çevirmenlerinin, profesyonel altyazı çevirmeni ile yazın çevirmenin tabi oldukları bazı profesyonel normlara tabi olmadıkları ve bu yüzden de daha erek odaklı çeviriler ortaya koyabileceği saptanmıştır. Son olarak, beklenenin aksine, görsel-ışitsel metinlerin benzer kısıtlamalarla karşı karşıya kalmalarına rağmen iki altyazı çevirmeni arasında daha az benzerlik görülmüş, buna karşın profesyonel altyazı çevirmeni ile yazın çevirmeninin uyguladıkları çeviri stratejilerinin daha fazla paralellik gösterdiği saptanmıştır.

**Anahtar Sözcükler:** bilim kurgu, görsel-ışitsel çeviri, yazın çevirisi, fan altyazı, profesyonel altyazı, *Ready Player One*, altyazı çevirisi.

## ABSTRACT

AY, Ahsen. *A Comparative Analysis of the Challenges Encountered in Literary and Audiovisual Translation of Science Fiction: A Case Study on Ready Player One by Ernest Cline*. Master's Thesis, Ankara, 2019.

The genre of science fiction has relatively been very popular in literary and audiovisual fields in recent years. However, the academic literature related to the science fiction genre is rich in terms of the number of published articles but those which are related to translation, especially into Turkish, are very few. In this regard, this study primarily focuses on the literary translation of Ernest Cline's *Ready Player One* by Taylan Taftaf, the fan subtitle translation of the film *Ready Player One* into Turkish by Hasangdr & X@nder, and professional subtitle translation by Aycan Soner. This thesis primarily attempts to shed light on the challenges that the translators encounter while translating the science fiction terms, to analyze the translation strategies to map out the overall translation orientations of the translators, to reveal any differences or possible systematic preferences that the translators exhibit, and to detect the possible justifications and motivations behind the translators' decisions. To that end, the translations of 30 science fiction terms are analyzed in the light of Cintas and Remael's (2007) subtitling strategies, and then the translational decisions of the translators are evaluated within the theoretical framework of the orientation norms put forward by Pedersen (2011). Ultimately, it has been found that the literary, professional subtitle and fan subtitle translators have adopted a source oriented approach when transferring the science fiction terms. However, the study has also found that the fan subtitle translators might produce more acceptable translation since they generally do not need to translate in accordance with the professional rules followed by the professional subtitle translator and literary translator. In conclusion, contrary to the general assumption despite the similar constraints, the lower rate of similarity has been found between the translation strategies of the fan subtitle translator and professional subtitle translator while the higher rate of similarity has been detected between the translational decisions of the literary translator and the professional subtitle translator.

**Keywords:** science fiction, audiovisual translation, literary translation, fansubs, professional subtitles, *Ready Player One*, subtitle translation.

## TABLE OF CONTENTS

<b>KABUL VE ONAY .....</b>	<b>i</b>
<b>YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI.....</b>	<b>ii</b>
<b>ETİK BEYAN .....</b>	<b>iii</b>
<b>DEDICATION .....</b>	<b>iv</b>
<b>ACKNOWLEDGMENTS .....</b>	<b>v</b>
<b>ÖZET .....</b>	<b>vi</b>
<b>ABSTRACT .....</b>	<b>vii</b>
<b>TABLE OF CONTENTS .....</b>	<b>viii</b>
<b>LIST OF ABBREVIATIONS .....</b>	<b>xi</b>
<b>LIST OF TABLES .....</b>	<b>xii</b>
<b>LIST OF FIGURES .....</b>	<b>xii</b>
<b>INTRODUCTION .....</b>	<b>1</b>
<b>CHAPTER 1: SCIENCE FICTION .....</b>	<b>14</b>
<b>1.1. DEFINITION OF SCIENCE FICTION.....</b>	<b>14</b>
<b>1.2. BRIEF HISTORY OF SCIENCE FICTION LITERATURE.....</b>	<b>17</b>
<b>1.3. HISTORY OF SCIENCE FICTION FILM.....</b>	<b>20</b>
<b>1.4. HISTORY OF SCIENCE FICTION IN TURKEY.....</b>	<b>24</b>
<b>CHAPTER 2: LITERARY AND AUDIOVISUAL TRANSLATION OF SCIENCE FICTION WORKS.....</b>	<b>29</b>
<b>2.1. WHAT IS AUDIOVISUAL TRANSLATION? .....</b>	<b>29</b>
<b>2.2. AUDIOVISUAL TRANSLATION IN TURKEY.....</b>	<b>31</b>

<b>2.3. AUDIOVISUAL TRANSLATION AS A PROMISING BRANCH OF TRANSLATION STUDIES .....</b>	<b>33</b>
<b>2.4. TYPES OF AUDIOVISUAL TRANSLATION.....</b>	<b>34</b>
2.4.1. Dubbing .....	34
2.4.2. Subtitling .....	35
2.4.2.1. Intralingual subtitling .....	35
2.4.2.1.1. Subtitling for the hard- of- hearing and the deaf.....	36
2.4.2.1.2. Subtitling live or in real time.....	36
2.4.2.1.3. Surtitling for the opera, theatre and conference etc.....	36
2.4.2.2. Interlingual Subtitling.....	36
<b>2.5. PROFESSIONAL SUBTITLE TRANSLATION AND FAN SUBTITLE TRANSLATION.....</b>	<b>39</b>
<b>2.6. COMPARISON OF PROFESSIONAL SUBTITLE TRANSLATION AND FAN SUBTITLE TRANSLATION.....</b>	<b>43</b>
<b>2.7. SUBTITLE TRANSLATION AND LITERARY TRANSLATION .....</b>	<b>46</b>
<b>2.8. COMPARISON OF THE CONSTRAINTS OF SUBTITLE AND LITERARY TRANSLATION .....</b>	<b>48</b>
<b>2.9. TRANSLATING LITERARY AND AUDIOVISUAL SCIENCE FICTION WORKS .....</b>	<b>51</b>
<b>CHAPTER 3. THEORETICAL BACKGROUND .....</b>	<b>57</b>
<b>3.1. THEORETICAL FRAMEWORK.....</b>	<b>57</b>
<b>3.2. ORIENTATION NORMS BY PEDERSEN (2011).....</b>	<b>59</b>
<b>3.3. SUBTITLING STRATEGIES BY CINTAS AND REMAEL (2007)...</b>	<b>60</b>
3.3.1. Loan.....	60
3.3.2. Calque.....	61
3.3.3. Explicitation .....	62

3.3.4. Substitution .....	62
3.3.5. Transposition .....	63
3.3.6. Lexical Creation .....	63
3.3.7. Compensation .....	64
3.3.8. Omission .....	64
3.3.9. Addition .....	65
<b>CHAPTER 4. ABOUT <i>READYPLAYER ONE</i> .....</b>	<b>66</b>
<b>4.1. INTRODUCING THE BOOK .....</b>	<b>66</b>
<b>4.2. THE STORY OF THE BOOK .....</b>	<b>67</b>
<b>4.3. FILM ADAPATION OF <i>READYPLAYER ONE</i> .....</b>	<b>71</b>
<b>4.4. DIFFERENCES BETWEEN THE FILM AND NOVEL.....</b>	<b>73</b>
<b>CHAPTER 5. CASE STUDY – TRANSLATING SCIENCE FICTION TERMS IN <i>READYPLAYER ONE</i> .....</b>	<b>77</b>
<b>5.1. THE TARGET TEXTS OF THE STUDY .....</b>	<b>77</b>
5.1.1. The Target Text I: The Literary Translation .....	77
5.1.2. The Target Text II: The Professional Subtitles .....	78
5.1.3. The Target Text III: The Fansubs .....	78
<b>5.2. LITERARY AND AUDIOVISUAL TRANSLATIONS OF SCIENCE     FICTION TERMS IN <i>READYPLAYER ONE</i> .....</b>	<b>78</b>
<b>CHAPTER 6. RESEARCH FINDINGS AND DISCUSSION .....</b>	<b>139</b>
<b>CONCLUSION .....</b>	<b>153</b>
<b>BIBLIOGRAPHY .....</b>	<b>162</b>
<b>APPENDIX 1. Originality Report .....</b>	<b>171</b>
<b>APPENDIX 2. Ethics Board Waiver Form .....</b>	<b>173</b>

## LIST OF ABBREVIATIONS

Audiovisual Translation	:	AVT
Science Fiction	:	SF
Source Text	:	ST
Source Culture	:	SC
Source Language	:	SL
Target Text	:	TT
Target Culture	:	TC
Target Language:	:	TL

**LIST OF TABLES**

<b>Table 1.</b> Comparison of the Fansubs and Commercial Subtitles (Manchón, 2013, pp. 15-16).....	<b>44</b>
<b>Table 2.</b> Translation Strategies by Orientation.....	<b>59</b>
<b>Table 3.</b> Planet Names in <i>Ready Player One</i> and their translations .....	<b>129</b>
<b>Table 4.</b> Character names in <i>Ready Player One</i> and their translations.....	<b>136</b>
<b>Table 5.</b> A Summary of Translation Strategies used in the Target Texts .....	<b>140</b>
<b>Table 6.</b> Percentage Distribution of Translation Strategies by Orientation..	<b>142</b>

## LIST OF FIGURES

<b>Figure 1.</b> Front cover of A.E. van VOGT's <i>The Voyage of the Space Beagle</i> published by Macfadden Books.....	<b>26</b>
<b>Figure 2.</b> Front cover of the Turkish Translation of <i>The Voyage of the Space Beagle</i> by Çağlayan Publishing.....	<b>26</b>
<b>Figure 3.</b> Image of Sixer (Screenshot from <i>Ready Player One</i> ).....	<b>80</b>
<b>Figure 4.</b> Image of Oologists (Screenshot from <i>Ready Player One</i> ).....	<b>84</b>
<b>Figure 5.</b> Image of Unit (Screenshot from <i>Ready Player One</i> ).....	<b>86</b>
<b>Figure 6.</b> Image of Omnidirectional Treadmill (Screenshot from <i>Ready Player One</i> ).....	<b>90</b>
<b>Figure 7.</b> Image of Railgun (Screenshot from <i>Ready Player One</i> ).....	<b>93</b>
<b>Figure 8.</b> Image of Cataclyst (Screenshot from <i>Ready Player One</i> ).....	<b>99</b>
<b>Figure 9. and 10.</b> Images of Distracted Globe (Screenshots from <i>Ready Player One</i> ).....	<b>101</b>
<b>Figure 11.</b> Image of Rig (Screenshot from <i>Ready Player One</i> ).....	<b>108</b>
<b>Figure 12. and 13.</b> Images of Orb of Osuvox (Screenshots from <i>Ready Player One</i> ).....	<b>110</b>
<b>Figure 14.</b> Image of Easter Egg (Screenshot from <i>Ready Player One</i> )...	<b>112</b>
<b>Figure 15.</b> Image of Gunters (Screenshot from <i>Ready Player One</i> ).....	<b>117</b>
<b>Figure 16.</b> Image of Inventory Selection Screen (Screenshot from <i>Ready Player One</i> ).....	<b>119</b>
<b>Figure 17.</b> Image of Art3mis running out of inventory (Screenshot from <i>Ready Player One</i> ).....	<b>120</b>
<b>Figure 18.</b> Image of IOI Abbreviation of Innovative Online Industries (Screenshot from <i>Ready Player One</i> ).....	<b>121</b>
<b>Figure 19.</b> Image of the Iron Giant (Screenshot from <i>Ready Player One</i> ).....	<b>124</b>
<b>Figure 20.</b> Image of Mechagodzilla (Screenshot from <i>Ready Player One</i> ).....	<b>126</b>
<b>Figure 21.</b> Image of Haptic Gloves and Visor (Screenshot from <i>Ready Player One</i> ).....	<b>131</b>
<b>Figure 22.</b> Image of Avatar (Screenshot from <i>Ready Player One</i> ).....	<b>133</b>



<b>Figure 23.</b> Numbers of ST and TT oriented translation strategies in the literary translation.....	<b>141</b>
<b>Figure 24.</b> Numbers of ST and TT oriented translation strategies in the professional subtitle translation.....	<b>141</b>
<b>Figure 25.</b> Numbers of ST and TT oriented translation strategies in the fan subtitles.....	<b>142</b>
<b>Figure 26.</b> Translation strategies adopted by the literary translator .....	<b>144</b>
<b>Figure 27.</b> Translation strategies adopted by the professional subtitle translator.....	<b>146</b>
<b>Figure 28.</b> Translation strategies adopted by the fan subtitle translator .....	<b>147</b>
<b>Figure 29.</b> Translation strategies: comparative overview of the three target texts.....	<b>149</b>

## INTRODUCTION

This chapter introduces the general overview of the thesis. It starts with the general remarks on the subject of the study, and continues with the motivation of the study, choice of book, problem statement, significance, strength, limitation and objective of the study, research questions, methodology, and outline of the study.

### **General Remarks**

The science fiction genre has a long history as a literary genre and has recently been very popular in literary field. After audiovisual translation started to gain an important place within translation studies in the 1990s, the growing popularity of translating audiovisual products has led translation studies into a turning point, in which the translation of the science fiction genre has expanded from literature to audiovisual texts, as well. The generic conventions and characteristics of science fiction that were published on the pages of literary texts have moved on to the audiovisual mode of the genre, too. Therefore, translation of science fiction is in no way a new phenomenon.

Translation of literary science fiction texts bears a combination of scientific and literary translation. For instance, a science fiction novel, as a work of both imagination and science, not only functions as a literary text, but also has some characteristics of a scientific text. That is, although science fiction works are imaginative, there are also some parts based on science in them such as logically justified explanations of potential scientific phenomena or descriptions of the events on some alien universes or some imaginary but attainable technological devices. Moreover, even ordinary dialogues in science fiction stories can include some scientific, technological or technical vocabulary. Thus, translating science fiction poses some challenges due to its own nature in comparison to other genre types. Among of these challenges, the translation of science fiction terms, which have to be transferred to the target language (TL) in

a clearly comprehensible way, is probably the most outstanding one. Moreover, the science fiction genre often uses highly technical terms related to cutting edge technology or futuristic technological developments which do not even exist yet, and therefore no comparable texts can be used to verify meaning or terminology (MacLean, 1997, p.14). The invented scientific and technological terms in science fiction, in addition the way they are combined with real science, creates additional challenges for the translators, as well.

As for the audiovisual translation, since the advent of DVDs, the demand for subtitles in many languages has notably increased. However, people do not have to wait for the official international release of films any more due to the technological advances. The Internet has made it easy for people to reach the films they want to watch. As a result, people around the world have an easy access to films online without needing to wait for international release dates. Some non-professional individuals have adopted the role of translators and started to distribute the translated version of the film through the Internet to help other TL fans who do not know the source language (SL). In an attempt to reach much more audiences, these individuals have gathered in groups to translate subtitles from different languages. In recent years, therefore, translation studies has started to pay more attention to non-professional subtitle translation in addition to professional subtitle translation.

Taking into account this situation, the study firstly intended to discuss the differences among the literary translation and the two types of subtitle translation from English into Turkish in general. However, it soon became clear that greater focus was needed. Then the science fiction genre was preferred due to its generic characteristics, which distinguish itself from other genres. However, there is a shortage of previous studies on the science fiction translation and especially on the science fiction subtitling, which has been a challenge since all aspects of the research could not be constructed on previous researches. However, on the other hand, pioneering this unique subject has motivated the study. Studying science fiction subtitles, in

comparison to literary translation, is quite fascinating as subtitling distinguishes itself from the other modes of science fiction translation and creates additional challenges for the translator due to its certain constraints. Additionally, there are only few studies on translation of audiovisual science fiction works. There are already some studies on the translation of literary science fiction texts and on the dubbed version of science fiction films; however, the comparison of the professional and nonprofessional subtitle translation and literary translation of the genre is still a very new territory to be explored and deserves to be comprehensively investigated. The topic hopefully will attract more interest in the future and promote new students and scholars to study on it.

### **Motivation of Studying the Science Fiction Genre and the Choice of *Ready Player One***

Nowadays, people always seek to find a way to escape from the stressful conditions of today's world; hence, prefer to spend time in activities that make them enjoy every minute of their leisure times and forget about their anxieties in the real world. As an imaginative genre that often broadens our imagination, science fiction is always entertaining since individuals not only watch films or read books but also become a part of the story. Hence, due to the influential technological and scientific developments that have deeply affected the humanity in recent years, science fiction works have attracted the interests of the consumers of different ages. Moreover, since films or books are the most outstanding options among the common entertaining activities due to their easy accessibility and relatively low costs, the consumers of science fiction are not only adults or teenagers but also children. Therefore, translators have to produce a good quality of translation to address individuals of all ages, which creates much more challenges and makes the translation process more difficult.

Secondly, use of different topics such as rapidly developing technologies, unprecedented or unexpected results of natural disasters, world-changing futuristic events like world wars, aliens, robots, life in other planets and space

wars has made science fiction an imaginative genre. Hence, the readers or audiences want to feel the strangeness of that world. To meet the expectations of their consumers, the authors and screenwriters of science fiction tend to create new vehicles, names, worlds, planets, devices, and etc. Thus, they often create their own science fiction terms that are assumed to give the genre its unique context and flavor. The target readers or audiences of science fiction works want to feel the same effect as the ST author creates on the SL readers or audiences. Thus, the effects of the science fiction terms in the ST need to be recreated in the TL, which makes the translation process more challenging. To sum up, it can be claimed that the science fiction genre already bears its own constraints for translation, which makes it unique to be studied in translation studies.

As for the choice of *Ready Player One*, several science fiction works are usually independent productions. That is, they are often not based on literary works. However, the film *Ready Player One* is based on the same name novel of Ernest Cline. Additionally, since when a literary work is transferred to the screen, some inevitable deviations from the story can occur. Thus, whether the films that are transferred to the screen from literary works should be considered intersemiotic translation, transadaptation or adaptation has been a controversial issue in translation studies for a long time. Therefore, to disregard this potential limitation to some extent, a film one of whose screenwriters is also the author of the book is particularly chosen.

Considering that the science fiction genre has a long history, canonized science fiction works have already been studied many times in different fields such as cinema, literature, linguistics, education, and translation studies. However, both the novel and film *Ready Player One* are among the most recent science fiction works and Ernest Cline is a new generation author, which makes his work valuable to study.

## **The Problem Statement**

Translation of science fiction genre has several unique characteristics which distinguish it from translation of other genres. Hence, it has been a subject of several studies in literary or audiovisual translation fields. However, literary translation and subtitle translation have different rules to be followed due to their differences in their form and content constraints. Moreover, subtitle translation seems to differ substantially in strategies depending on whether they are produced by nonprofessional translators for internet distribution (fan subtitles), or by professional translators for DVDs. While the literary translators and professional subtitle translators generally adhere to some professional norms, the fan subtitle translators generally break down these norms.

The challenges that translators encounter while translating the science fiction works are different in subtitling and literary translation. Hence, the alternative strategies applied to translate the science fiction terms in literary translation are more diverse than in subtitle translation due to the certain constraints of the audiovisual works. However, although the translation strategies used in subtitling might be similar to the ones in literary translation, the aforementioned constraints of audiovisual translation may lead to differences in the translators' preferences among these strategies.

In an attempt to approach the issues involved in translating science fiction films and literary works, the main focus of this study is to put forward a detailed investigation of the challenges encountered in translating science fiction terms and to highlight the differences in translation strategies employed by literary, fan subtitle and professional subtitle translators.

## **The Significance of the Study**

Audiovisual translation is a relatively new research area in translation studies. Many scholars from the Western world such as Gottlieb, Cintas, Pedersen, Delabastita, Gambier, Ivarsson, Karamitroglou, and etc. have recently carried out several studies on the audiovisual translation. Additionally, some of these scholars have suggested translation or namely subtitling strategies to be used in the studies on audiovisual translation. As can be inferred, there has been already a number of research concerning the audiovisual translation. Based on theoretical precedent studies, this study intends to build on previous studies through identifying the challenges encountered in literary, fan subtitle and professional subtitle translation, focusing on the science fiction genre in particular. However, the challenges a study of this kind can encounter might be expected from the very beginning since there are solely few studies on the comparison of the translations of a literary work and its film adaptation in translation studies. Furthermore, considering that fan subtitle translation is a relatively new field that emerged only in 1980s, there is undoubtedly a shortage of research in the field. Consequently, this study will contribute to fill a part of the existing gap in this field of translation studies.

Finally, there have been only few studies on the translation of the science fiction genre in translation studies although the genre has a long history. Moreover, since the field of audiovisual translation has developed as a branch of translation studies only after middle of the nineteenth century, audiovisual translation of science fiction works has not received much attention in the academic field, yet. Nonetheless, since dubbing, as a type of audiovisual translation, leads to much more deviation from the ST, it has attracted much more attention of the scholars from translation studies. Moreover, literary translation, professional subtitle translation, and fan subtitle translation have their own translation constraints. Thus, they are different in many aspects. Whether this situation will lead to different or similar strategies has not comprehensively been studied, especially in the Turkish and English language

pair. This thesis, as one of the few studies focusing on literary and audiovisual translation of the same work, will probably be the first one that combines literary translation and audiovisual translation from Turkish to English (including both professional and fan subtitle translations). Additionally, this thesis will be probably the first study which presents a comprehensive and comparative analysis of the translations of the science fiction terms in professional subtitles, fan subtitles and literary work.

To sum up, the present study will pave the way for future studies and shed light on the translation challenges encountered in literary and audiovisual translation of science fiction works and their possible solutions. In the light of these points, it can be said that the findings of this thesis can hopefully make a meaningful academic contribution at both a theoretical and practical level, as well as motivate other scholars for future studies.

### **The Strength of the Study**

The study compares the strategies employed in translating science fiction terms on a solid theoretical and practical foundation. A variety of theoretical sources has been used as base for the discussion and has been practically applied in the course of analysis. This thesis has yielded both theoretical and practical findings applicable to future studies on literary and audiovisual translation of the science fiction genre. Additionally, choice of more than one subtitle translation in addition to the literary translation would also be beneficial, for it would broaden and deepen the analysis allowing for different translation strategies to be more comprehensively investigated.

### **Limitation of the Study**

While the study will make a contribution to translation studies by providing an understanding of challenges encountered in translating science fiction terms in the literary and audiovisual materials, it remains limited by the following factors.



To start with the data of the study, the author of the book is one of the screenwriters of the film; however, there are still some differences between the storyline. Even though the number of the science fiction terms in the book is higher than three hundred, the number of the common terms between the film and the book is approximately fifty. The underlying reason for this decrease might be that some elements had to be condensed for time limitation at two hours twenty minutes. Moreover, the novel densely includes nostalgia-triggering pieces from video games, films, anime, television shows, comics, toys and music from the 1980s, but also from earlier and later eras, and some of these references had to be omitted due to the copy rights. Also, some of the science fiction terms included in the book were transferred to the screen by using visuals. As a result, the number of the noteworthy examples analyzed in this study is limited.

Secondly, the selected examples from the only one science fiction novel and film honestly are not large enough to make generalizations about the challenges encountered in translating science fiction terms.

Thirdly, the contexts of the STs based on which the three different target texts (TT) will be compared may appear different at first. This might be accepted as a limitation. However, the study is dwelled on the translation of terms and the terms and scenes remain the same in the both STs. Therefore, since the meanings of the terms to be analyzed do not differ in the both STs, some parallelism in strategies can be found.

Additionally, some language pairs such as English and Chinese or Arabic etc. are from different language families, and hence have distinct linguistic features. Different source languages and cultures undoubtedly affect the translation strategies applied in translating science fiction terms differently. Therefore, the findings of this thesis, as a study focusing on translation strategies applied in

transferring science fiction terms from English into Turkish, cannot be generalized to all the language pairs.

Finally, as this study concentrates on a single genre, the translation strategies preferred by the translators are clearly specific to the science fiction genre. Thus, judgments about the strategies used in the literary, fan subtitle and professional subtitle translation might not be generalized to other genres.

### **Objective of the Study**

The main focus of this thesis is the translation of science fiction terms, which, despite its popularity, has not been investigated comprehensively in translation studies. The topic, which is discussed from a theoretical point of view, has generally been recognized by various scholars as one of the most controversial translation issues, not only in the field of literary translation but also in the audiovisual translation in general.

More specifically, this thesis will attempt 1) to shed light on the challenges that the literary, professional subtitle translator and fan subtitle translator encounter while translating the common science fiction terms in Ernest Cline's novel and the film *Ready Player One* into Turkish, 2) to analyze the translation strategies to map out the overall translation orientations adopted by the translators while transferring these science fiction terms, 3) to detect the possible justifications and motivations behind the translators' decisions, and 4) to reveal any differences or possible systematic preferences that the translators exhibit. Moreover, why certain translation strategies have been preferred to others will also be explored.

## Research Questions

In line with the purposes of the present study, the research questions of the thesis are as follows:

1. What challenges are faced by the professional subtitle, fan subtitle and literary translators while translating the science fiction terms?
2. What are the overall translation approaches adopted in the translations of the literary translator, professional and fan subtitle translators?
3. Which translation strategies proposed by Cintas and Remael (2007) are adopted by the professional subtitle, fan subtitle and literary translators in rendering these science fiction terms?
4. What are the possible justifications and motivations behind the translators' decisions?
5. Are there any systematic similarities or differences in the translation strategies of the literary translator, professional and non-professional translators?
6. If any, what are the possible justifications and motivations behind the systematic similarities or differences in the translation strategies?

## Methodology

The material of this study consists of the Turkish translation of the the novel *Ready Player One* and DVD subtitles and fansubs of the film *Ready Player One*. For the purpose of this thesis, a descriptive study will be conducted on the transfer of science fiction terms in the novel and film *Ready Player One* into Turkish. In this study, as materials of audiovisual works, DVD subtitles and fan

subtitles are used for analysis. The DVD is available at libraries, local bookstores and internet shops and it includes subtitles in both SL and TL while fansubs are easily accessible on the websites. The subtitles of the official DVD release are used as the ST and the TT and while fan subtitles were downloaded from the subtitle website titled *Turkce Altyazi*. The subtitles are offered in word format and ready for comparison. Moreover, images can also be extracted from the film to be presented on paper. These advantages eliminate two of the main handicaps in the audiovisual translation research – difficulty in accessing original subtitles, and in transferring visuals into written research papers for a more effective explanation. The name of the professional and fan subtitle translators were displayed in the end of the film. The ST of the literary material was the 2018 edition of *Ready Player One* and the TT was the fifth edition of *Başlat* (2018). The translator of *Ready Player One* novel, Taylan Taftaf, is presented on the first page of the book.

As for the analysis, first, all the science fiction terms in the novel will be detected and the ones that are transferred to the film within the same context will be chosen. The common scientific terms and expressions to be analyzed are numbered and presented in bold and accompanied by the sentences in which they occur. The offered vocabulary is firstly explained according to the context of the *Ready Player One* taking into consideration the interpretation of these vocabularies by the ST author and then defined using online dictionaries or Internet sources. Secondly, in order to analyze the translation strategies adopted by the translators during the transfer of science fiction terms the subtitling strategies put forward by Cintas and Remael (2007) will be utilized: loan, calque, explicitation, substitution, transposition, lexical recreation, compensation, omission and addition, as well as transfer by Gottlieb (1992). Additionally, Pedersen's (2011) orientation model is proposed as a theoretical framework that helps in understanding and explaining the overall orientations of the translation strategies.

## **Outline of the Study**

The present study is divided into six chapters. The chapters are briefly related to the following functions:

The thesis starts with a short introduction to the study. It continues with the motivation of the study, choice of book, problem statement, significance, strength and limitation of the study, objective of the study, research questions, methodology, and outline of the study.

**Chapter 1** starts with the background information about the science fiction. After providing its established definitions, the chapter presents key terminology concerned with science fiction. Then it offers brief historical outline of science fiction literature and cinema in the Western World and Turkey. It also reviews the previous studies on translating science fiction. In the last part, this chapter investigates the challenges that are characteristic to the translation of the science fiction genre, in particular science fiction terms.

**Chapter 2** looks at the audiovisual translation in detail. This chapter sets out to view the scholarly literature on audiovisual translation and its forms, concentrating on subtitling in particular. It also addresses definitions of audiovisual forms and focuses on two types of audiovisual translation: professional subtitle translation and fan subtitle translation. Additionally, it touches upon features, constraints and technical aspects of the fan subtitle translation, professional subtitle translation and literary translation.

**Chapter 3** elaborates the methodology of the study. The interlingual subtitling strategies introduced by Cintas and Remael (2007) are discussed in the light of the purpose of this study. In addition, the model of orientation norms put forward by Pedersen (2011) will also be adapted to determine overall orientations of the translation strategies employed in the TTs. In the last part of the third chapter, the subtitling strategies will be defined in detail.

**Chapter 4** presents detailed information about the book and film *Ready Player One*. The differences between their stories are provided in order to draw a clearer picture.

**Chapter 5** dwells on an in-depth and comprehensive analysis of the data which consists of science fiction terms extracted from the translations of novel and film *Ready Player One*. Firstly, brief information about the translators and the TTs is provided. Then several noteworthy examples are analyzed with references to the subtitling strategies presented in chapter three in order to reveal what strategies have been resorted to translate science fiction terms from English into Turkish and to determine their frequency, too.

**Chapter 6** summarizes the empirical data and draws the main conclusions and implications of the results. It also discusses and interprets the findings of the case study with regards to theoretical frameworks.

Lastly, the conclusion part presents an overview of the main findings and evaluates how fully the research questions, aims and objectives have been addressed. The subsection of this chapter suggests potential research areas for further studies.

## CHAPTER 1: SCIENCE FICTION

### 1.1. DEFINITION OF SCIENCE FICTION

The genre of science fiction (generally abbreviated as “Sci-Fi”, “sci-fi”, “SF” or “sf”) has become very popular in different media forms in recent years. That is, although today SF is commonly accepted as a branch of the literature, which speculates about the human race in the light of scientific progress and rapid technological developments resulting in the great changes in human life, it is not only a genre of literature or films anymore. Use of different topics such as rapidly developing technologies, natural disasters, world-changing events like world wars, aliens, robots, life in other planets and space wars has made SF also a part of today’s TV series, computer games, visual arts, comics, advertisements or even internet posts. Based on speculations or possible alternatives, SF might suggest alternative futures for humankind that might not have been considered before, offer creative solutions for the problems of the today’s world and guide people for their future. Even though SF is occasionally considered quite radical with its predictions at first sight, upon seeing the oldest predictions of SF partly took place or at least were made into realistic dreams on the screens, people start to discuss about the reality of the SF genre. Thus, it has been a subject of discussion from various perspectives. Any discussion of SF begins with its definition. Stableford, Clute, and Nicholls assert that it is nearly impossible to expect a workable definition for SF although there is a general agreement about what it looks like in its centre (1993, p.314).

As can be understood from the above, various authors, critics and scholars have argued about a working definition to reflect its specific characteristics and uniqueness. Bruce H. Franklin defines SF as the way people imagine space, time, the future, the macrohistory of humanity, and even our place in the cosmos (2009, p. 23). Hugo Gernsback, known as father of modern SF, defined “scientifiction” as “a charming romance intermingled with scientific fact and prophetic vision” (Latham, 2014, p. 51). Similarly, in an essay, Robert Heinlein

shortly defined SF as “realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method” (1959, p. 22). As it can be seen, while focusing on the scientific part of the term, they ignored the part concerning the human race. On the other hand, focusing on the life conditions of human race in the SF, James Gunn states that,

Science fiction is the branch of literature that deals with the effects of change on people in the real world as it can be projected into the past, the future, or to distant places. It often concerns itself with scientific or technological change and it usually involves matters whose importance is greater than the individual or the community; often the civilization or the race itself is in danger (2002, p.16).

SF includes fiction, human race and future; hence, it can be claimed that it is a genre of multiple elements from the real to the imaginative ones. It is not so simple to define SF without its relation to fantasy literature. Focusing on the elements of fantasy in SF, David Pringle considers science fiction a form of fantastic fiction, which makes use of the imaginative perspectives of modern science (1984, p. 9). On the other hand, accepting that fantastic elements is an integral part of science fiction, Mark Rose claims that science fiction does not exist if it does not differentiate itself from fantasy (1981, p.18).

Among the proposals for the definition of SF, a comprehensive one has been made by the famous science fiction critic Gary Westfahl. He defines science fiction as “all the forms of writing that have been regularly published under the aegis of science fiction” (1998, p. 299). Westfahl adds, the language of “science fiction” text should either describe or explain scientific facts, or reflect the processes of scientific thought and depicts developments, which do not exist at the time of writing (1998, p. 298).

As the genre has become more widespread, it has attracted the attention of several scholars, authors or critics from various fields. For instance, with Darko Suvin’s (1979) *Metamorphoses of Science Fiction*, science fiction became a legitimate field of academic research (Hassler, 1999) and literary scholars



started to study the genre. According to Carl Freedman, science fiction is the most appropriate genre for academic research, and he puts it above all other forms of literature owing to its analytical potential (Freedman, 2000). The genre has adopted more cultural, historical, and sociological factors within time. Adam Roberts claims that science fiction can be defined in a great number of ways since it is a “wide-ranging, multivalent and endlessly cross-fertilising cultural idiom” (2006, p. 2). He also asserts that it is not possible to define science fiction in one way because all the attempts to define it have their own problems (Roberts, 2006, p. 2). Hence, Roberts offers two different approaches to define science fiction. The first one is to define SF according to the shared characteristics among a variety of examples of SF, which is called “formalist approach” (Roberts, 2006, p. 2). The second one “historicist approach” is to define science fiction by analyzing the history of the whole genre, focusing on its “cultural contexts and effects” (Roberts, 2006, p. 2).

As it can be seen, there have been many attempts to put forward a definition that is consistent and coherent with its nature. Science fiction scholars have not reached an agreement on the definition of the genre in a clear way. That is, the subject is still fiercely controversial (Roberts, 2006, p. 37). However, the definitions of science fiction, though bearing some differences, have similar characteristics. SF owes its unique characteristics to its ability to offer its readers a vision of possible futuristic developments and to support sense of wonder with rationally justified scientific logic. Thus, it is commonly agreed that science fiction is about possible futuristic events and their consequences on the basic conditions of humanity. Moreover, anyone who is interested in science fiction, whether a scholar or a reader or a consumer, may have his/her own definition of the genre. Anyone has probably formed their general idea of science fiction based on a number of samples of SF that they have seen or read whereas scholars attempt to create a universal definition that will not leave room for questions and criticisms.

## 1.2. BRIEF HISTORY OF SCIENCE FICTION LITERATURE

As every genre in the literature, science fiction has also its own story. The story affects the way SF is defined and how the genre's historical identity is perceived (Kincaid, 2003, p. 45). Arthur B. Evans asserts that there exist three historical periods commonly accepted by science fiction historians regarding the origins of the genre: before the nineteenth century (beginning with Lucian Samosata, More or Kepler), from the nineteenth century (with Shelley, Poe, Verne or Wells), or from the beginning of twentieth century (with Hugo Gernsback, John W. Campbell, and the American pulp magazines) (Latham, 2014, p. 50). Although science fiction has become a more popular genre in different modes of media in the twentieth century, it actually has a much longer history in the literary works as a part of various other genres. Although there have been many attempts to trace its origins, the ideas about the origins of science fiction vary from one group of scholars to another. Despite different opinions about this controversial issue, it is generally accepted that SF emerged largely through the influence of the revolutions in science and technology of the eighteenth and nineteenth centuries and did not finally take shape until the beginning of the 20th century. Darko Suvin states that science fiction emerged with Lord Lytton's *The Coming Race* (1871) and George Chesney's *The Battle of Dorking* (1871) (1983, p. 387). According to Alkon, the history of science fiction starts with Mary Shelley's novel *Frankenstein* (1818) (2013, p.1). On the other hand, Hugo Gernsback states that the works of Edgar Allan Poe, Jules Verne and H. G. Wells were the earliest works of science fiction (Evans, 2014, p. 51). According to Baldick, therefore, Jules Verne, who was inspired by Poe's works can also be considered to mark the onset of true modern science fiction (1991, p. 200).

Thanks to the Industrial Revolution with its effects of technology on humanity, the nineteenth century witnessed the involvement of new themes of SF. By the end of the 1890s, Herbert George Wells became famous for his speculative fictional works. His works were largely the precursor for the shape of SF in the future and suggested possible new themes for the genre (Cuddon, 1998, p.

795). Wells' scientific romances introduced new themes which are also popular topics in today's science fictional works such as space travel, world wars, time travel, aliens, and alien intelligence. He is believed to have been the first writer to look at the past and to the future via new theories on evolution in his works. His most internationally known novel is *War of the Worlds* (1898), which is the first book to introduce the theme of alien invaders from Mars, triggering the notion that there was a certain form of intelligent extraterrestrial life on other planets.

In the period from the middle of 1920s to the late 1930s, also known as the pulp era, many types of science fiction stories such as lost-race stories, interplanetary adventure fiction, foolish invention stories, scientist stories, early aeronautics fiction and etc. were published in the pulp magazines (Attebery, 2003, p. 32) Thus, Hugo Gernsback, who is generally considered to have been the founder of the first science fiction magazine *Amazing Stories* (1926) and coined the word 'scientifiction' in 1926, then 'science fiction' in 1927, profoundly affected the genre through his view of science fiction (Luckhurst, 2005, p. 15). With the advent of science fiction pulp magazine, the period witnessed a decline in the number of novels. It can be undoubtedly maintained that Gernsback profoundly influenced the shape of SF in his era since he led to the whole SF magazine industry with his fixed criteria for SF stories in his magazine.

The term "science fiction" gained a general acceptance in 1950s thanks to John W. Campbell, who was firstly editor and later owner of the magazine *Astounding Science-Fiction*. Campbell encouraged young authors to produce science fiction works, which resulted in an increase in the number of SF writings in this period (Aldiss, 1988, p. 268). Thus, this period from the late 1930s to 1950s is often referred to the 'Golden Age of Science Fiction'. The wave of SF magazine led to a boom in the SF books between 1950's and 1960s, and the shift from magazine to book in SF attracted much more readers than ever before (Roberts, 2006, p. 61). While some writers created a future in outer space with unrealistic space operas, others were interested in the possible threats of

realistic technological future on human race. The dystopian theme in science fiction magazines of this period was so popular that this theme had also been used for the period of twenty-years in the novels. In the 1960s, in a reaction to the established conventions of the genre, a group of writers known as the New Waves including Michel Moorcock, Brian W. Aldiss, John Bruner and J. G. Ballard in the UK and Harlan Ellison, Thomas Disch, Ursula Le Guin, Octavia Butler, Samuel R. Delany in the United States appeared (Roberts, 2006, p. 62). In addition, in this decade, a number of American novels gained international fame such as Heinlein's *Stranger in a Strange Land* (1961) and Frank Herbert's *Dune* (1965). In the 1970s SF continued to grow and developed with the organizations such as The Scientific Research Association and the Science Fiction Foundation.

With the developments in the technology from the 1980s to today, people have started to see SF in films, TV, computer games and Internet, too. As the genre has become more accessible, the written works began to lose its impact. Hence, SF writers have attempted to adopt new developments in the world to their works. The attempts to catch up with the developments resulted in a new theme in SF: cyberpunk. Cyberpunk plots often deal with the agents such as hackers and virtual selves in a setting of near future Earth instead of far future galactic spaces and the online setting in cyberspace is the new boundary between actual and virtual reality. It can be said that the cyberpunk movement began with the William Gibson's debut novel *Neuromancer* (1984) (Clute, 2003, p. 67).

Besides cyberpunk, from 1980s to 2000s, the increasing interest appeared in the new space opera. The writings of new space opera resemble the classic space opera with its epic theme but also produce pessimistic stories about the future. The writers Alastair Reynolds, John Clute, Orson Scott Card and Kim Stanley Robinson made very important contributions to this sub-genre.

As for 2000s, it can be said that science fiction writers have combined science fiction with other genres such as fantasy, horror or feminist view. Moreover, if we look at the literary culture of the twentieth century, we can claim that the hybridity of science fiction and fantasy is dominant in the 2000s: J. K. Rowling's *Harry Potter* Series, Stephenie Meyer's vampire love series, Suzanna Collins' *Hunger Games* Trilogy.

With its evolutionary history, SF has been increasingly valued and its status has been enhanced with international organizations and societies that give various annual awards for the best science fiction and fantasy works. There are also many forums and conferences to promote the genre and follow the rapid and continuous changes in the world. Hugo Award named after Hugo Gernsback is one of the most prestigious awards for science fiction and given annually since 1955 for different categories of science fiction such as the best novel, best short story, best novella, best dramatic presentation, best editor, and best non-fiction book. John W. Campbell Award is given for best new writer, the Prometheus Award for best libertarian science fiction novel. The other famous science fiction award the Nebula Award recognizes every year since 1956 the best works of science fiction and fantasy in the novel, script for a film, short story, novella, and novelette categories.

### **1.3. HISTORY OF SCIENCE FICTION FILMS**

The science fiction genre in the literary field has been debated over the past few decades while it has also been discussed in film studies more recently. However, SF films started to appear very early in the history of film production. In order to study the history of SF films systematically and briefly; its history is chronologically separated into the decades.

It can be claimed that SF film emerged as a European genre since the earliest attempts were made by French filmmaker Georges Méliès. Inspired by the works of contemporary SF writers such as Jules Verne and H.G. Wells, Méliès

realized the fourteen-minute silent *A Trip to the Moon* (*Le voyage dans la Lune*) in 1902 (Roberts, 2006, p.186). With a story about a journey to the moon in a spacecraft, the space travel theme and its innovative visual effects, the film is believed to have been the first SF cinema. The other SF films produced before 1920s included many adaptations of existing literary works Jules Verne's *20,000 Leagues Under the Sea*, Mary Shelley's *Frankenstein*, HG Wells' *The First Men in the Moon*, Robert Louis Stevenson's *Dr. Jekyll & Mr. Hyde* (Roberts, 2006, p. 187). As for 1920s, German film-makers produced *Metropolis* (1926), probably one of the most influential films in the history of film production, and *Die Frau im Mond* (*The Woman in the Moon*, 1929), considered one of the first serious SF films, employing the imaginative elements (Roberts, 2006, p. 189). Thus, it can be asserted that different forms of American and European SF films were produced in 1920s. From the 1920s onwards, a steady stream of SF films has been produced. Films produced in the 1930s were used to escape from the poverty of Great Depression and now possessed a soundtrack. That is, there was a shift from the silent to the non-silent films with dialogues. In this period, several films, inspired by the SF writer Wells, were also produced including *The Island of Lost Souls* (1932), *Things to Come* (1936) and *The Invisible Man* (1933) (Seed, 2008, p. 262). This decade also witnessed the rise of space opera film serials such as *Flash Gordon* (1936) and *Buck Rogers* (1939) (Seed, 2008, p. 262).

After the slowdown in production following the World War II, as a reflection of the large increase in SF literature, a major increase in the number of the SF films took place in the 1950s, resulting in a Golden Age of Science Fiction (Langford, 2005, p. 185). In this decade, certain plots about aliens, alien invasion, monsters and space travel were popular. Some of the films of this decade were *Destination Moon* (1950), *Rocketship X-M* (1950), *Invaders from Mars* (1953), *The War of the Worlds* (1953), and *Invasion of the Body Snatchers* (1956) (Roberts, 2006, p. 221). In the 1950s there was also a tendency to the monster films such as the Japanese film *Gojira* (1954, *Godzilla*), American film *Them!*, and *Tarantula* (1955) (Booker, 2006, pp.12-13).

Compared to the 1950s, post-apocalyptic films that marked the 1950s came to an end in 1964 with Stanley Kubrick's *Dr. Strangelove* (Booker, 2006, p.12), and relatively few films were released in the 1960s. Although bearing a small number of the SF films, the 1960s hosted some of the most influential SF films of the motion picture film history (Booker, 2006, p. 12).

Previous subjects from the earlier decades also continued in the 1970s. Several films about a dystopian future such as *A Clockwork Orange* (1971) and *THX 1138* (1971) were produced (Booker, 2006, p.13). Manned trips to the moon and space adventures attracted attention in SF films in the 1970s.

In the 1980s, following the huge success of *Star Wars* in the box office, major studios started to produce SF films. There were also important SF productions in this decade: *Escape from New York* (1981), *Blade Runner* (1982), *E.T. the Extra-Terrestrial* (1982), *1984* (1984), *Dune* (1984), *The Terminator* (1984) and *Robocop* (1987) (Booker, 2006, pp. 15-16). By the end of the decade, SF films took a turn to the past and were inspired by their predecessors.

In the 1990s, the trend of using of special effects reached to such a high level that it triggered the production of several big budget films including *Jurassic Park* (1993), *Stargate* (1994), and *Independence Day* (1996), and *Starship Troopers* (1997) (Booker, 2006, p.17). The 1990s were also the years of the sequel films of the 1970s and 1980s. Additionally, since the 1990s were hugely under the influence of the newly spreading internet and computer technology, the themes about cyber reality, virtual space, disaster, and virtual reality became the focus of the SF (Booker, 2006, p. 17). Many films were produced with these themes.

In the 2000s, it became more difficult to categorize a film as pure science fiction since contemporary science fiction writers started to combine science fiction with other genres such as fantasy, romance, horror, detective fiction or feminist views. This tendency would also be seen in films produced in the 2010s. In the

2000s, science fiction productions abandoned the popular 'space travel' themes and turned to the themes like the near future, fantasy, superheroes and dystopian future as a result of disasters or technological advances out of control (Booker, 2016, p. 266). Thanks to the developments in computer simulation in this decade, super-heroes from comic books and popular games were also adapted to screen. Besides, some films that drew upon the previous classic science fiction films were also produced.

The 2010s has seen new sequels of several science fiction films that combine science fiction with other genres such as comedy, romance and action. The superhero film boom has also continued through films and *The Avengers* (2012) became the fourth-highest-grossing film of all time. Further into decade, several films including *Interstellar* (2014), *The Martian* (2015), *Arrival* (2016), *Passengers* (2016), and *Blade Runner 2049* (2017) have been produced. These films have addressed recent matters such as space travel, climate change, and artificial intelligence. Alongside these original films, many adaptations have also been produced, especially within the young adult dystopian fiction subgenre, popular in the early part of the decade.

As can be seen, SF film promises to continue to be one of the significant forces for cinema. The continuous efforts for more realistic and more spectacular special effects in SF films will undoubtedly continue to lead to important technical advances in the films industry and the screen's most memorable films. Meanwhile, the projected worlds of SF cinema promise to offer film audiences a framework for the exploration of some of the most challenging and thought-provoking ideas to be found in the coming century.



#### 1.4. SCIENCE FICTION IN TURKEY

The novel genre first appeared during the Tanzimat period in Turkish literature through translations from the Western languages and soon became an accepted genre, leading to the different subgenres such as detective, romance, adventure, and etc (Andı, 1993, pp.11-18). Andı adds that fenni roman (scientific novel) was also added to among these subgenres within time (1993, pp. 11-18). He further claims scientific novels in the Ottoman period can be accepted as earliest examples of today's SF works (Andı, 1993, p.18) Similarly Uyanık, in her book entitled *Osmanlı Bilim Kurgusu: Fennî Edebiyat*, asserts that the emergence of the scientific novel as first examples of the SF novels resulted from the attempts of bringing the Western's science and technology to the Ottoman Empire (2013, p. 24). She further adds that 'fennî roman' as a concept was first observed in Mehmed Celal's work entitled "Osmanlı Edebiyatı Numuneleri" (1894) (2013, p. 47).

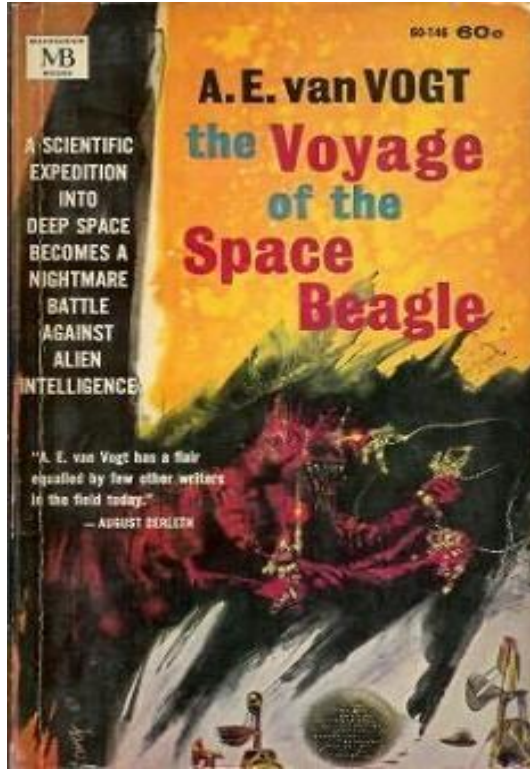
As can be seen, the SF genre has a very long history in the Ottoman and Turkish literary system. Hence, different terms for the genre such as scientific novel (fenni roman), imaginative science (hayal-bilim) and fiction science (kurgu bilim) were offered in Ottoman and Turkish literary systems (Koçak and Aydın, 2017, p. 33) until the present name for the genre 'science fiction' was coined by Orhan Duru in 1973 (Reyhanoğulları, 2012, p. 2184).

As for the studies on the history of SF in Turkey, one of the most recent studies carried out by Müge Işıklar Koçak and Elif Aydın on the SF genre in Ottoman and Turkish maintains that the genre entered into Ottoman and Turkish through translations in the nineteenth century (2017, pp. 32-33). Similarly, Ayşe Banu Karadağ, in her article, states that the era from the Tanzimat Period to the II. Meşrutiyet Period witnessed the translations of different kinds of novels such as science-fiction novels, historical novels, detective fiction novels and etc. from Western languages into Ottoman Turkish (2012, p. 46). Reyhanoğulları, in his article entitled, *Türk Edebiyatının İlk Bilim Kurgu Öyküleri ve Orhan Duru*,

mentions that the wave of translating western science fiction novels started with Jules Verne's works (2012, p. 2187). Uyanık also claims that while the Ottoman Empire was trying to catch up with the developments in the western world during the late 19th century and the early 20th century, Ottoman intellectuals tended to write about time travel or alternate history while imagining their future in the west's today (2013, p. 43). As a result of these attempts, the first indigenous works of science fiction emerged (Uyanık, 2013, p. 43). Uyanık's study further displays that Verne and Wells were accepted as the first representatives of science fiction and the genre entered into Turkish through translations.

The first wave came through the translation of Jules Verne's *The Adventures of Captain Hatteras* (1864) in 1877. The other translations of Jules Verne included *Journey to the Center of the Earth* (1864) in 1886, *Around the World in Eighty Days* (1873) in 1875, *Five Weeks in Baloon* (1863) in 1889, and *Twenty Thousand Leagues Under the Sea* (1870) in 1889. As claimed by Koçak and Aydın, however, there were much more science fiction translations than indigenous text and more retranslations than translations from 1875 until the 1950s (2017, p. 34). Koçak and Aydın further found that the number of the translated or retranslated SF works was forty four while there were only seven indigenous novel in the period from 1875 until the 1950s (2017, p. 34).

It was the 1950s that first witnessed the publication of SF series. The translations of ten SF novels of various authors including Robert Heinlein, Edmond Hamilton, Isaac Asimov and Murray Leinster were published under the name of *Yeni Dünyalarda Serisi* (New Worlds Series) by Çağlayan Publishing between 1948 and 1953.



**Figure 1 and 2** Front covers of *The Voyage of the Space Beagle* published by Macfadden Books and its Turkish translation published by Çağlayan Publishing

The 1950s also witnessed, probably first, indigenous SF film *Tarzan İstanbul'da* (1952). The second film of the decade was *Görünmeyen Adam İstanbul'da* (1955) based on H. G. Wells' novel *The Invisible Man*.

Among the films of the 1960s, the most striking one probably was *Baytekin Fezada Çarpışanlar* (1962) inspired by *Flash Gordon* (1936). In an attempt to domesticate it due to ideology of the period, Gordon became Baytekin and blond characters were given darker hair so that they could look more Turkish. Additionally, Gordon was also adopted as a national hero.

In the 1970s, Okat Publishing Company published the translations of sixteen SF novels of different authors including Philip K. Dick, Ray Bradbury, Isaac Asimov, and Robert Heinlein under the series of *Uzay* (Space). In this period, Altın Kitaplar also published nine books under the series of *Uzay Yolu* (Star Trek).

Besides, in 1971, the first SF magazine *Antares*, was founded by Sezar Erkin Ergin (Bayar, 2001, p. 189). The second magazine *X-Bilinmeyen* (1976-1981) was established by the SF author Selma Mine ([www.xbilinmeyen.org](http://www.xbilinmeyen.org)). Several indigenous films were also realized in the 1970s.

In the 1980s, the translations of twenty five SF books of different authors including H.G. Wells, Isaac Asimov, Arthur C. Clarke, and Ray were published by Baskan Publishing under the series Kurgu Bilim (Fiction Science). Although some indigenous SF stories were written by Orhan Duru such as *Harita* (1980) and *Yoksullar Geliyor* (1982), these stories could not gain popularity in the 1980s.

The journey of SF continued with the help of the journals in the 1990s. Metis Publishing published a series titled Bilim Kurgu (Science Fiction) of thirty six books by several authors such as Thomas Disch, Ursula K. Le Guin, Heinlein, Kurt Vonnegut, and a Turkish writer Müfit Özdeş.

Even though most of the retranslated works were published by five publishing houses under the SF series while there were also a great number of translated novels which were published outside the series by different publishing companies such as Remzi (1927), İnkılap (1927), İş Bankası Kültür (1956), and Bahar (1988) in the period between the 1950s and 1990s. Although there were quite a few before the 1980s, it was only after 2000s that indigenous SF works began to flourish.

As for the indigenous SF films, it can be said that quite a few films were made in the 2000s including *G.O.R.A.* (2004), *Gen* (2005), *Dünyayı Kurtaran Adamın Oğlu* (2006), *A.R.O.G.* (2008), and *Arif v 216* (2008).

As can be seen from the above, the genre not only entered but also ensured its place in the Turkish literature through translations or retranslations. The study of

Koçak and Aydın revealed that the number of retranslations was higher than the number of first translations and that the number of retranslations together with the number of the reprints occupied a big proportion of the total number from 1875 to 2013 (2017, p.35). Thus, it can be claimed that the number of translations of SF novels has always outnumbered the number of indigenous ones until now and the genre has achieved to survive mostly through retranslations or reprints. These translations and retranslations have later paved the way for Turkish authors to produce indigenous novels especially after 2000s.

## **CHAPTER 2: LITERARY AND AUDIOVISUAL TRANSLATION OF SCIENCE FICTION WORKS**

This chapter mainly aims to investigate the field of audiovisual translation (AVT) in general, subtitling in particular. It starts with the definition and development of AVT. It then touches upon the place of the AVT in translation studies. This is followed by an investigation of the types of AVT with emphasis on subtitling. The chapter also looks into subtitling, with special focus on its types, parameters, process and technical aspects. Finally, the last part compares the audiovisual translation and literary translation in general, and literary and audiovisual translation of science fiction in particular.

### **2.1. WHAT IS AUDIOVISUAL TRANSLATION?**

In today's world, cultural exchanges between different countries are becoming more frequent as a result of the rapid globalization. Hence, film, as a type of popular worldwide entertainment that depicts social and cultural values of societies, is started to be accepted as both a commercial and a cultural medium, and an intercultural communication tool in people's daily lives. Consequently, the demand for translations of films has increased as the most common way to help an audience properly understand cultural differences between the source and target cultures, which, in return, resulted in the emergence of the study of AVT as a new branch of translation studies. Since then, AVT is undoubtedly one of the most common types of translation that is consumed in an increasingly expanding market.

Cintas points out that the last decade of the twentieth century is the critical point in the history of audiovisual translation studies (2004, p. 56). Since the 1990s, however, AVT in general and subtitling in particular have been systematically researched.

Among the issues involved in AVT, the most outstanding one has been the unsettled discussion on how to name the field. A number of terms like 'cinema translation', 'constrained translation', 'screen translation', 'multimedia translation', and 'film translation' are proposed by many scholars to refer to the translation of audiovisual materials. However, each of these terms entails its own limitation.

In the history of media development, film is the main type of translated products. Therefore, in the beginning, scholars preferred to refer this particular field of study as 'cinema translation'. The term 'constrained translation' coined by Tifford (1982) and further developed by Mayoral et al. (1988), focusing on the complexity of AVT, maintains that the translator's task is constrained by the interaction of several elements such as dialogue, music, images, etc.

The term 'screen translation' covers materials that are distributed through the screen such as cinema, television, and computer screen (Cintas, 2003, p.194). Still, Orero (2004) admits that this term paves the way for inclusion of the translation of products such as computer games and web pages. However, most research in AVT that has been dedicated to the field of screen translation, is specifically understood to refer to the translation of films and other products for cinema, TV, video and DVDs.

'Multimedia translation' covers those products in which the message is transmitted through multiple media and channels (Cintas and Remael, 2007, p.12) such as interactive games for PCs and consoles. In this kind of translation, it is underlined that it is necessary for the translator to pay special attention to visual and acoustic virtual reality created in the game and so on.

According to Cintas (2003, p. 194), the term 'film translation' was the first one to be used in the field of AVT. However, the term 'film translation' referred to only films and, thus, did not include other audiovisual materials such as series and documentaries (Delabastita, 1990, p. 105). The first studies, which were

regarded as film translation, were too restrictive and the term would not encompass the translation of a wide range of audiovisual content including video games, animation, opera, documentaries, videos and soap operas. When the field of study was extended to include all television and video materials, the term audiovisual translation was coined and started to be continuously used by several scholars such as Karamitroglou (2000), Cintas and Remael (2007), and Orero (2004). These scholars agree on the use of the flexible term 'audiovisual translation' as it encompasses all varieties of audiovisual material including DVDs, films, TV programs, online, and mobile videos.

This difference in terminology clearly indicates the changing times and nature of the field, and reflects a certain amount of indecision with respect to the term (Orero, 2004). AVT was firstly ignored by scholars, but thanks to the expansion and distribution of audiovisual materials within the last decades, it has deserved visibility (Cintas and Remael, 2007) and it cannot be denied that great efforts have recently been made in the study of AVT.

## **2.2. AUDIOVISUAL TRANSLATION IN TURKEY**

As for the development of audiovisual repertoire in Turkey, since cinema sector entered into Turkey through foreign productions, it can be claimed that audiovisual works entered into Turkish through translations. In 1914, the first movie theater, Ali Efendi Sineması was founded by Seden brothers and started to import foreign films. In addition to Ali Efendi Sineması, Pathé cinema which was established in 1911 contributed to AVT through suggesting new ways to translate films (Kaya and Okyayuz, 2017, p.75). Even though there were earlier examples, it was first in 1922 that cinema, both Turkish and foreign, really became more widespread after the establishment of Kemal Film. In the period between 1920s and 1930s, dubbed and adapted foreign films were the main types of the audiovisual translations until the Turkish cinema developed enough to produce its own products. Moreover, another important figure of this period is Muhsin Ertuğrul who was known for his adaptations from the works of French



and German theater and cinema and Russian cinema (Kaya and Okyayuz, 2017, p.75).

Arpad claims that Turkish cinema grew as a stand-alone sector not only dependent on translations, but also indigenous productions in the 1947–1953 period (as cited in Kaya and Okyayuz, 2017, p.78). However, The dominance of translations and adaptations from the West reached its peak in the 1960s and the following years until 1977 (Scognamillo, 2014, p. 117). Scognamillo further claims that the 1960–1986 period was one of significant growth periods for the cinema sector in Turkey (2014, p. 111).

The establishment of state owned television channel TRT in 1968 can also be accepted as an important development in the history of AVT in Turkey. Çankaya states that the number of foreign programs increased as the technical capabilities of TRT developed and further asserts that the productions like Westerns, Sci-Fi, family movies, American musicals and action series were imported from the West (1992, p. 11).

As for 1980s, there was a decrease in the numbers of cinema going public with the arrival of private TV channels but also a dominance of foreign subtitled films over indigenous productions and this dominance of subtitling resulted in collapsing of the local cinema sector in the 1990s (Okayuz, 2017, p.128).

With the turn of the millennium, several significant developments took place such as the advent of Internet and DVD and the emergence of diverse subtitling practices. As a result, the demand for translated audiovisual products grew substantially. Today, a great number of foreign AV products are transferred into Turkish through translations (subtitling, dubbing or remakes even of the same product). Moreover, export of indigenous works is also growing an AVT sector where Turkish translators translate into languages such as English, French or German which are then translated into the local languages of countries where Turkish AV products are aired (Okayuz, 2017, p.130).

### **2.3. AUDIOVISUAL TRANSLATION AS A PROMISING BRANCH OF TRANSLATION STUDIES**

Until the emergence of the audiovisual materials, translation commonly meant to transfer of written text from a foreign language to a great number of target readers through a text created in the TL. The text types such as literary, political, sociological, and technical have been translated for a wider audience for a long time. However, in recent years, translations of the audiovisual works have also been accounted for a great deal of translation activity. This increase can be attributed to two reasons: first, audiovisual materials easily and immediately reach a great number of people mainly through the television, cinema or Internet. Secondly, the number of audiovisual products such as documentaries, films, news, interviews, shows, discussion programs, series and cartoons which are now transferred to different cultures is constantly increasing. Thus, many studies on AVT have been carried out by various scholars such as Gottlieb, Delabastita, and Karamitroglou in recent years. According to Delabastita, AVT has been ignored in academic field in spite of the increasing interest in translation of mass media (1989, p. 193). Delabastita also claims that the number of individual studies on AVT has recently increased while criticizing the lack of a comprehensive approach (1989, p. 193). With the aim of creating a comprehensive bibliography on subtitling, Gottlieb has tracked more than a hundred works published between 1930s and 1990s, most of which have recently published. The subjects cover mainly interlingual subtitling and other AVT methods such as voice-over and dubbing (Cintas, 2003, p. 192).

As for the the place of the AVT in translation studies, Karamitroglou mentions about debates in the field of AVT such as the discussion about whether translation studies can actually include audiovisual translation (2000, p.10). Since audiovisual media is generally considered less prestigious than canonized literary works, it has often been considered a secondary activity to literary translation.

In recent years, the great efforts undertaken to improve AVT have resulted in positive domino effect, turning this field into a dynamic academic discipline which can be taught and in which research can be carried out. In addition, the increasing number of audiovisual translators, scholars and students interested in it demonstrates that technological advances have altered literary oriented translation studies towards audiovisual oriented translation studies, which has also made AVT one of the most promising and dynamic branches in translation studies. Thanks to numerous conferences and the increasing volumes of journals published by the scholars in AVT, the field has rapidly changed from a minor area within translation studies to a specific academic discipline in universities.

## **2.4. TYPES OF AUDIOVISUAL TRANSLATION**

Although it has a short history, the great amount of research has been carried out in AVT. However, it seems that there is not a common agreement on the number of AVT modes since it constantly adds to its existing types. For example, some scholars such as Chaves (2000) and Luyken (1991) could only name 5 AVT modes or some scholars could name up to 10 modes (Cintas, 2001; De Linde and Kay, 1999; Gambier, 1996), while Gambier (2003) claims that some could list up to 13 modes (as cited in Cabrera and Bartolomé, 2005, p.92). Based on the abovementioned different classifications, AVT can be categorized into two major modes: subtitling and dubbing. Since the focus of this study is subtitling, dubbing will be briefly mentioned and then subtitling will be discussed in depth. For the purpose of this thesis, the emphasis will be on professional subtitles and fan subtitles.

### **2.4.1. Dubbing**

Dubbing is used broadly to cover different transfer methods: voiceover, narration and free commentary. Luyken et al. (1991, p. 73) and Cintas (2003, p. 195) cite that in dubbing the original soundtrack containing the actors' dialogue is replaced by a TL recording that reproduces the original message, while

ensuring that the sounds in the TL and the actors' lip movements on the screen are more or less synchronized at the same time.

According to Burgess (1980, p. 299), dubbing does not only mean to add sound to an audiovisual product, but also to modify the original sound track partially or totally. He further states that many factors such as quality equipment, talented actors, and high standard sound engineering in addition to language transfer play a crucial role in the dubbing process. Although dubbing has some advantages in terms of undivided focus and audiences' literacy, Cintas argues that, dubbing is experiencing the least growth because of its higher costs compared to other forms of AVT and limited use. On the other hand, subtitling is flourishing and it seems that such a trend will continue since it is the quickest and the most economical method of AVT (Cintas, 2003, p. 193).

#### **2.4.2. Subtitling**

Subtitling, as one of the most common AVT types, has only recently started to attract the attention of scholars in the translation studies. Hence, the history and scope of its literature are less extensive than that of translation. Nonetheless, many definitions of subtitling have been put forward so far. The common feature of these definitions is their categorization of subtitling into intralingual and interlingual subtitles.

##### **2.4.2.1. Intralingual Subtitling**

Intralingual subtitling deals with the translation of oral dialogues in the SL into TL through written equivalents. Gottlieb (2005, p. 247) names it vertical subtitling, which means changing mode but not language and taking speech down in writing in the original language. "Subtitling for the hearing impaired, audio description for the blind, live subtitling and surtitling for the opera and theatre are four main types of intralingual audiovisual translation" (Denton and

Ciampi, 2012, p. 401). Since audio description for the blind is not a kind of subtitling, the focus will be on the other types.

#### **2.4.2.1.1. Subtitling for the hard-of-hearing and the deaf**

Ivarsson and Carroll maintains that subtitles for the hard-of-hearing and the deaf are produced particularly for people with hearing problems (1998, pp. 129-133). However, these subtitles are slightly different from translated ones in terms of their different norms for reading speed and additional information like as of who is saying what and all the paratextual information.

#### **2.4.2.1. 2. Subtitling live or in real time**

This kind of intralingual AVT involves the transcription of spoken words, sound effects, and important musical cues with special chord keyboards to keep up in the real time. This type of subtitling enables deaf or hard-of-hearing people to follow a live audiovisual programme (Ivarsson and Carroll, 1998, p. 133).

#### **2.4.2.1.3. Surtitling for the opera, theatre and conference etc.**

In general, they are the translated or transcribed lyrics projected above the scene. They may be used to transcribe lyrics that may be difficult to understand in the sung form. They are usually displayed using a supertitling machine above the stage (Ivarsson and Carroll, 1998, pp. 19 - 20).

#### **2.4.2.2. Interlingual Subtitling**

Interlingual subtitling is one of the AVT types, which has only recently attracted the interest of the scholars. It has become one of the most dynamic and rewarding branches within translation studies. To start with the definition of subtitling, Luyken et al. define subtitling as the translation of the spoken SL material in an audiovisual work, like dialogues in films, into a written text in the

TL, which is embedded into the visual of the original product, generally at the lowest part of the screen (1991, p. 31). Cintas suggests a more comprehensive definition and describes subtitling as:

A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off) (2007, pp. 8-9).

Gottlieb defines subtitling as “a written immediate, additive, synchronous and poly-medial form of translation” (1992, p.162). Taking these definitions into account, subtitling can be generally defined as the transfer of verbal auditory elements of the SL material into the written TL text, which is simultaneously displayed on the bottom of the screen.

These definitions might lead to the notion that a subtitle translator has to deal with some technical issues in order to create comprehensible subtitles. Therefore, the constraints such as textual differences, space, time, and etc. need to be adjusted to readability level of audiences, and subtitles should be as brief as possible so as to keep the attention of the audiences on the screen. Thus, it can be claimed that various technical constraints are of great importance in subtitling and translators should pay attention to these constraints to produce quality subtitles.

To better appreciate the unique and different nature of the subtitle translation, it is necessary to comprehend certain constraints that distinguish subtitle translation from other types of translation. The constraints related to this present study resulting from its very nature can be divided into three categories: synchronization, time or duration, and space.

First and foremost, the constraints mentioned above mainly result from the stylistic and structural differences between spoken and written language forms and are accepted as the major challenges that subtitle translators face when translating a verbal dialogue into a written form. A written text has a more formal style while the other one has always a more informal language. Consequently, converting spoken words into a written text is one of major problems for subtitle translators (De Linde and Kay, 1999).

When it comes to the synchronization, as an obligatory element of subtitling, the translator should precisely match sound with subtitle, and content with image in subtitling process. Hence, the translators should also retain the synchronization for additional dialogues. Secondly, synchronization between subtitles and dialogues is probably the most important factor influencing the audience's perception about a translated text (Cintas and Remael, 2007). If subtitles appear too early or disappear too late, they distract the audiences; hence, the audiences lose their interest and get bored. Nevertheless, Cintas and Remael (2007) claim that perfect synchrony may not always be possible. For instance, asynchrony can be allowed to some extent especially when it is difficult to reduce or omit information without compromising on the quality of the TT.

Secondly, subtitles' appearance and disappearance time and audience's exposure time that should be long enough for the audiences to read the subtitles comfortably also create a challenge for the translators. As Cintas and Remael states, when subtitle appears too fast to read, the audiences may not completely concentrate on the film (2007, p. 89) since they have to follow the images and read the subtitles on the screen simultaneously. Additionally, when a subtitle is displayed on the screen for a longer time than the time actually needed to be read, the audiences have a tendency to read it again (Cintas and Remael, 2007, p. 89). Moreover, Georgakopoulou (2009) states that no matter how perfect a subtitle is, it will not achieve its goal if audiences do not have enough time to read it. Although confined by time restrictions, a subtitle translator should attempt to create simple subtitles for audiences who are not

used to reading subtitles, and thus may not consequently follow the images or the subtitles at the same time. As a solution, the subtitle translator can either condense the ST or adjust the speed at which the information is to be presented. However, it is not always possible to adjust a reading speed that will be suitable for all audiences. Bogucki (2004) states that it is crucial to understand who the target audience is and what the potential average reading speed is since these factors influence both the subtitles' exposure time and the translator's vocabulary and syntax choices. Cintas and Remael (2007) add that besides the audiences average reading speed, the subtitle translator has to take into account that audiences have to be given sufficient time to be able to scan the images, which also play a crucial role in determining subtitle translation strategies.

The constraints regarding spatial dimension are related to the features such as typography, the number and position of lines on the screen, and the number of characters in each line. Cintas and Remael claim that maximum two lines can be used per subtitle (2007, p. 82). They also state that subtitles are positioned at the lowest part of the screen since then subtitles do not block out the visual (2007, p. 82). They further maintain that the maximum number of characters should be 37 in each line (2007, p. 82). However, theory and practice do not always coincide.

## **2.5. PROFESSIONAL SUBTITLE TRANSLATION AND FAN SUBTITLE TRANSLATION**

Translation, as many practices, is affected by the rapidly changing and unstable nature of the world. To give an example, technological advances have changed even the notion we had about translation thirty years ago. While these advances have reshaped the previous modes of translation, they have also created new fields and new needs for translation practice, widening the scope of translation studies. Audiovisual translation, for instance, was a product of developments in cinematographic technology. Motion pictures created the



different types of AVT. Firstly, intertitles were embedded into silent films. Then after soundtracks were added to the films, subtitling and the re-voicing techniques we use today emerged. Since then, the developments in AVT techniques have never stopped. Additionally, as Cintas states, the field has experienced significant changes in a relatively short period of time (2005, p.1). Towards the end of the last century, two major technological changes had a significant impact on the AVT: the Internet and the DVD technology.

The advent of DVDs is one of most important developments in the audiovisual translation studies (Cintas, 2005, p. 18) since it has significantly influenced not only the translation practices but also the upcoming developments in translation studies. It created a huge demand for subtitling, which led to a professional job named as professional subtitle translator. Pym (2012) depicts a professional person as anyone who can provide a service for money to the clients who cannot carry out that service themselves. Clients make only payments to the translators for their job. Since they do not generally have specialized information about how to translate efficiently, they solely trust the work provided by the translators. Professional translators can be differently described such as specialists who have deep theoretical and practical knowledge in translation, allowing them to call themselves translators or individuals who have academic education in translation that assigns them a professional translator, and individuals who are members of translator associations (Pym, 2012). Education, specialized knowledge, monetary award, association or a combination of these criteria can grant translators a professional title and could also be used to distinguish professional translators from non-professional ones.

With the latest developments in information technology trends, various types of audiovisual products from different countries have reached millions of audiences through the Internet, which has led to the emergence of a non-professional branch of AVT: fansubbing. 'Fansubbing' refers to the subtitles that are produced in order to make film and television productions from another culture accessible for target audiences through the Internet. Fansubbing as

subtitled versions of Japanese animes done by fans actually emerged during the explosion of anime production during the 1980s in Japan (Cintas and Sánchez, 2006). To put it simply, fansubbing may be used as a general term for any type of subtitling not carried out by professional translators (Cintas and Sánchez, 2006). As can be seen, even its definition significantly differs from the professional subtitles.

The term currently refers to any subtitling activity that is carried out by fans for fans, and distributed through the Internet, generally without demanding any financial gain. Thus, one of the motivations might be to make the film or TV product easily accessible to a wider range of target audiences. Another motivation might be to make that audiovisual product almost immediately available since it might take some time to reach the professionally dubbed or subtitled version of official release. This subtitle translation activity, also known as non-professional translation, carried out by people who engage in voluntarily or without any specialized training has grown considerably in recent years.

As can be seen, the concepts of professional subtitle translation or fan subtitle translation are quite complex. In this study, monetary reward has been used as the criteria to distinguish the professional subtitle translator from fan subtitle translator since it is generally assumed that professional DVD translators are paid for the task they perform while fan subtitle translator are not motivated by any financial profit. The monetary reward is preferred because it is probably the one that best describes the current situation of subtitling market: professional translators are generally hired and paid for their works while fan subtitle translators do not get paid for their translations. It can be claimed that other rewards might motivate non-professional translators.

Modern fan subtitle translators have been so highly organized groups of people that this peculiar situation has attracted the interest of scholars from translation studies, and the nonprofessional sphere of translation began to be studied from various perspectives. As a result, the number of the studies on non-professional

subtitling or fansubbing has significantly increased. One of the earliest studies might be by Cinema Professor Nornes (1999) who sees fansubbing as 'abusive subtitling' since it deviates from the translation norms that have been generally agreed upon. Scholars mostly in the field of AVT have studied this topic from the mid-2000s, focusing on the products and the communities: Cintas (2004, 2005), Sánchez (2004); Kayahara (2005), Cintas and Muñoz (2006), and Gonzalez (2007). Cintas, as one of leading researchers in AVT, carries out the studies both on the development on the latest technologies such as DVD and the Internet, and on the fansubbing phenomenon. In his research with Sánchez, Cintas investigates the agents and process involved in the fan subtitling process of Japanese animation and the legal and ethic issues about fan subtitling, and mentions about the works of fan subtitle translators and their characteristics based on the work done by fansubbers. Kayahara (2005) enlarges the borders of non-professional subtitling by claiming that it is not limited to Japanese animes. Pérez-González (2007) investigates the specific differences between non-professional subtitling and professional subtitling through one of the first empirical studies on fan subtitle translation.

Some studies have also compared professional subtitles to non-professional ones and found that the non-professional subtitles have lower quality (Bogucki, 2009). Studies on non-professional subtitling have mostly focused on the subtitles and the fan subtitle translators. However, there are also few studies on the reception of non-professional subtitles.

As can be seen from the brief review, the studies on professional and fan subtitle translation generally focus on just one type of AVT work in terms of the quality, strategies, agents, mistakes or reception. However, it is also of great importance to state that there is no research especially focusing on the comparison of fan subtitling and professional subtitling in the Turkish language. Moreover, the number of the studies that concentrate on professional subtitle translation, fan subtitle translation and literary translation at the same time is almost none.

## 2.6. COMPARISON OF PROFESSIONAL SUBTITLE TRANSLATION AND FAN SUBTITLE TRANSLATION

In her article titled *The Fansubs: The Case of Translations (Not So) Amateur*, Martínez, created a table that compares professional subtitles with fansubs (2010, p. 22). Manchon (2013, pp. 15-16) adapted that form based on classifications of Simó (2005). The following table compares the characteristics of fansubs and commercial subtitles across several features:

<b>Feature</b>	<b>Fansubs</b>	<b>Commercial subtitles</b>
<b>Dialogue</b>	Extracted from audio or translated from original language transcripts	Dialogue lines provided by the studio.
<b>Access to video files</b>	Yes.	Not usually.
<b>Character Constraints</b>	No.	Yes. Up to 37-39 characters per line, depending on studio (Cintas, 2007).
<b>Typography</b>	Free choice. Can use different typefaces or colors for each character.	Standard typography: Arial or Times News Roman 12 pt (Cintas, 2001, p.114).
<b>Line constraints</b>	Up to 4 lines. Can include translator notes and extra information.	Two lines maximum per subtitle. No translator notes or extra information allowed.
<b>Adaptation by translator</b>	No.	Yes.
<b>Proofreading</b>	Not always.	Usually, although some studios skip it due to costs (Cintas, 2001, p.81).
<b>Edition</b>	Yes. Image titles (letter, signs etc.) are modified and translated.	Yes. Image titles (letter, signs etc.) content appears in subtitle.
<b>Hardcoded subtitles</b>	Not usually. Subtitles are a	Yes.

	separate file.	
<b>Quality check</b>	Not always.	Always.
<b>Deadline</b>	Not official, although fansubbers strive to have them ready hours after original airtime.	Yes.
<b>Distribution</b>	Internet downloading.	Official distribution channels.
<b>Identity of translator</b>	Known. Internet pseudonyms appear at the end of subtitles. However, actual personal identities are usually difficult to find.	Unknown. Not stated in commercial DVD materials. Theatrical releases sometimes superimpose a translator credit at the end of the movie.

**Table 1.** *Comparison of the Fansubs and Commercial Subtitles* (Manchón, 2013, pp. 15-16)

From the table above, it can be clearly seen that Manchón (2013), analyzed the differences between fan and professional subtitles from various aspects in detail. Although this table is based on the subtitling activities in Spain, it can be claimed that these features are common in most countries. However, for the scope of this study, some features need to be mentioned in detail.

Different from professional subtitle translator, fan subtitle translators are often not professional (Manchón (2013)). Hence, they feel less confined in their style of language use. Broadly speaking, some fan subtitle translators may prefer to reflect their own feelings to the translation. For example, for the sake of more amusing and colloquial subtitles, some fan subtitle translators may tend to alter the content of the dialogues or use online slangs.

Many fan subtitle audiences claim that a fan subtitle translation is more acceptable than a professional translation since fan subtitle translators do not

need to translate in accordance with the certain rules followed by their professional counterparts. Hence, the fan subtitle translation is generally more colloquial, which makes it closer to the audiences. The fan subtitle translators closely know their audience and therefore, they know better what their audiences expect. However, there are also some fan subtitle audiences claiming that the excessive manipulation might have a negative effect on their interpretation of the story.

DVD subtitle translators incline to stay closer to the SL than fan subtitle translators. The reason might be that most of the clients demanding subtitle translation for DVDs are not usually subtitling expertise and have little experience with translation. Hence, “They feel that the more literal a translation is, content-wise and formally, the better it is, claiming that this is also what the viewers prefer” (Cintas and Remael, 2007, p. 57).

Professional subtitle translators attempt to create subtitles that are easy to read, follow and understand. Hence, professional subtitle translators need to translate within the scope of certain rules. For instance, the subtitles should be embedded into the lowest part of the screen, and the text should be positioned in the middle. Maximum two lines can appear at the screen. Each line should include approximately 35 characters (Karamitroglou, 1998).

Unlike professional subtitles, the subtitling format preferred by fan subtitle translator is not generally determined by a set of rules. Fan subtitle translator may use a different font in subtitles. Some may prefer to choose different colors for each character, to make their audiences easily distinguish who is speaking.

To conclude, the conventions of subtitling imposed on fan subtitle translator and professional subtitle translator are quite different even though translation is carried out from the spoken ST to the written TT in both types of AVT. The constraints imposed by DVD companies on the professional subtitle translator

and the expectations of the fan subtitle audiences can lead to different translation preferences in the translation process.

## **2.7. SUBTITLE TRANSLATION AND LITERARY TRANSLATION**

The subtitle translator has to represent what is spoken in the film in the written mode (Hatim and Mason, 1997, p. 78). This unique characteristic of film subtitling – that is, dealing with more than one mode- distinguishes it from literary translation. Hence, the audiovisual works and literary texts have different conventions. This is also true for their translations since their different natures lead to two different modes of translation: the literary and audiovisual translation. The differences between the subtitle translation and literary translation mainly result from the differences between the channels used in the literary text and audiovisual text.

The coexisting different channels in audiovisual works have been a subject of many scholars' studies. Gottlieb claims that films as audiovisual works have four co-existing channels: the verbal visual channel, the non-verbal visual channel, the verbal auditory channel and the non-verbal auditory channel (1998, p. 245). Hence, according to Gottlieb's categorization, the audiovisual works are polysemiotic while the unillustrated literary texts, novels in the case of this study, are monosemiotic (1998, p. 245) He also categorizes subtitling as diasemiotic translation since the translator uses the different sets of channels that do not exist in the ST itself while literary translator does not alter the channel in the ST, which leads to isosemiotic translation (Gottlieb, 1998, p. 245).

Goethals maintains that the power of the visual elements may be strong; however, it is enhanced by the accompanying text in the audiovisual translation (2001, p. 46). Hence, when the subtitle translator deals with the different channels, s/he considers them to be equally important. In subtitle translation, there is the shift from the oral dialogues to written signs which results in additive

nature of subtitling; therefore, this shift undoubtedly affects the target audience's reception of TT and that of the original work differently (Gottlieb, 1998, p. 245). Thus, an audiovisual translator should pay special attention to the harmony of coexisting of image and text.

Cintas and Remael also join in the discussion by putting forward Delabastita's four channels that comprise the filmic sign (2007, pp. 46-47). They suggest that an audiovisual text is composed of visual and acoustic elements, each of which is again divided into subcategories: verbal and non-verbal elements (2007, pp. 46-47).

These four channels together compose a coherent film (Cintas and Remael, 2007, p. 47). Therefore, the existence of multiple channels creates alternative translation strategies that the subtitle translator can choose among. On the other hand, the existence of only one channel eliminates other translation strategies that non-verbal visual or auditory channels might offer. For example, literary translator has to keep and emphasize the science fiction terms in order to make the genre visible since s/he has no other alternative to reflect the expected estrangement. However, the subtitle translator can prefer to employ the omission strategy by excluding these terms from the subtitles if they are displayed in the visual on the screen as well.

The demands and needs of an audience or a reader are generally different due to the multimodal nature of audiovisual texts. The audiovisual works or literary texts are produced to meet the needs of their own followers while aiming to attract more people for financial profit. The purpose of meeting the needs of the different types of consumers surely influences the choices of the subtitle and literary translator differently.

The differences between cultures do not only affect the translation process in the literary texts but also in the audiovisual texts. Since images are cultural elements, their impact on an audiovisual work can be considered an influential



factor for a subtitle translator to focus on in addition to the dialogues in the source text (Cintas and Remael, 2007, p. 46). For the case of this study, the audiovisual translator should pay attention to the visual while choosing the translation strategy to be employed since the visuals sometimes might enhance the meaning in the subtitles or compensate for the meaning loss created by the time and space constraints.

According to Pedersen, the coexistence of auditory or visual elements can sometimes lead to the generalization strategy in subtitle translation (2011, p. 113). For example, the audiovisual translator may prefer to use a personal pronoun instead of character's name when the person is clearly visible on the screen. However, if this applied to the genre specific terms used in science fiction, the excessive generalization of these genre specific terms may, thus, adversely influence the level of the strangeness imposed on the audiences. Moreover, the audiovisual science fiction works are heavily based on special visuals to reflect fictional worlds. Hence, it can be said that the translator does not need to verbally depict these visuals in the audiovisual works as clearly as the literary translator would in her/his translation.

## **2.8. COMPARISON OF THE CONSTRAINTS OF SUBTITLE AND LITERARY TRANSLATION**

Translation process leads to shifts in the mode and language of an audiovisual work, which is described as diagonal by Gottlieb (1998, p. 247). On the other hand, since just the language is changed while the mode is retained, the literary translation is horizontal (Gottlieb, 1998, p. 247) Hence, the translation of an audiovisual translation work, contrary to the literary translation, may result in different translational decisions due to its multimodal structure.

Every genre has its own followers. The narrative components of the genre generally aim to respond to the specific demands of its followers, and the fans expect certain features from the genre. In the case of subtitle translation, the

omission of these elements, which give the genre its unique color and flavor, due to spatial or temporal constraints may negatively affect the reception of the subtitles by audiences who follow both the subtitles and the dialogues simultaneously. For example, the audiences of science fiction films recognize the science fiction terms in the ST and react if they notice that one is omitted from the subtitles. However, it is important to note that such a constraint is not valid for the translation of literary text since the ST is not usually presented to the target readers at the same time as the TT.

Any type of translation is somehow constrained and has its own difficulties. However, considering the other forms of audiovisual translation, the subtitle translation distinguishes itself as the most constrained one (Pedersen, 2011, p. 18). Pedersen mentions three types of constraints specific to the subtitle translation including the constraints resulted from the shift in the mode, the spatial constraints and the temporal constraints (2011, pp. 18-19).

The level of requirement to edit the text differs in audiovisual and literary translation process. According to Pedersen, the shift of the mode in subtitle translation makes editing an indispensable component of the translation process (2011, p. 11). When the literary translation is compared to the subtitle translation from this point of view, the existence of multiple channels in the audiovisual works, which is just one channel in literary translation, differently affects the level of editing. While subtitle translator can make use of the other channels in the editing process, literary translator cannot. There is also no shift from spoken mode of the ST to written text in the literary translation, which could affect the need for editing the text during the translation process.

The constraints regarding the time duration in subtitles are directly connected to the spatial ones. Subtitles need to be shown on the screen for a certain period of time so that the audiences can follow them (Pedersen, 2011, p. 19). Duration is determined in accordance with the average reading speed of target audiences and the TT nature. On the other hand, the literary translator does not

need to pay special attention to the reading speed. Moreover, for this study, complex lexis adds challenges to the reading. As the science fiction term can often be a neologism that audiences generally encounter for the first time, the reading speed may be influenced by its existence. In conclusion, the specific terminology influences the subtitling process of an audiovisual science fiction text in the spatial and temporal levels. Considering these constraints, it can be said that the amount of subtitles may sometimes be reduced substantially in the audiovisual translation of science fiction works. Therefore, all the auditory content of the ST cannot always be translated into the subtitles, and the audiovisual translator needs to edit ST message in order to express the same thing in fewer words in TT (Pedersen, 2011, p. 20) thanks to the visual support. Therefore, it can be claimed that it is easier for the subtitle translator to overcome the spatial and temporal constraints since the visual channel supports the verbal auditory content.

It is also necessary to note that in audiovisual translation, unlike literary translation, the audience cannot return to previous dialogues and read the subtitles again. Hence, the audiovisual translator has to generate a simple, intelligible and readable TT. Unlike readers of printed literary texts, audiences of audiovisual works are often from different ages and backgrounds. Thus, the audiovisual translator has to produce a certain TT which can be clearly comprehended by a wide variety of audiences.

Another point to be highlighted is that the subtitle translator has to create the texts that are coherent with the visual on the screen. This can be accomplished by only producing a text that is faithful to the original works in terms of the mood and language style. Moreover, subtitles should be long enough to be read and understood within the short time period they appear on the screen. They should not disturb the audiences' attention since their purpose is to make the audiences enjoy the film.

Multiple voices also create some challenges for the audiovisual translator. For example, if there is more than one person speaking at the same time, subtitle translator has to decide which information will be retained. On the other hand, as the literary translator is not confined by any spatial or temporal constraints as such in subtitles, s/he does not need to delete any part of conversations that are already given in order.

This paper aims to make an investigation related to the science fiction genre both in audiovisual and literary works in translation studies, which is a topic that has been often neglected or rarely studied. Firstly, a genre-oriented approach is not yet very popular within AVT studies. Secondly, the science fiction is generally regarded as second-rate topic in translation studies. Thus, it has tended to be an under-analyzed research area of the academic field. Moreover, the studies on the literary and audiovisual science fiction works often more concerned with its ontological dimension, dystopian and utopian visions, and gender or race issues. It can be claimed that science fiction in the literary or audiovisual materials is characterized by some specific and unique features that make it a dynamic research area in translation studies. Therefore, it seems quite necessary to continue with the following headline.

## **2.9. TRANSLATING LITERARY AND AUDIOVISUAL SCIENCE FICTION WORKS**

Science fiction, as all genres, is characterized by linguistic and textual elements that are specific to the texts of the genre. The genre-unique elements can be seen as inseparable parts of the genre that give its voice, flavor and uniqueness. Science fictional terminology is the most important feature of the genre that separates it from other genres.

The science fiction, as can be understood from the name itself, is a genre including both scientific and fictional elements. Thus, a literary translator who

translates a science fiction work should have a background in these fields. However, while translating an audiovisual work, a translator should be specialized not only in the science fiction topics but also in the technical issues and translation strategies used in audiovisual translation.

The scientific elements in a science fiction work may be either entirely fictitious or real. Fictional elements may be linked to almost anything imaginable while scientific elements, technologies or events are generally based on the logically and rationally justifiable theories. Hence, the translator should employ the same translation strategies of scientific elements into the TL as the ones that would be preferred in the translation of scientific texts. However, in the fictional side, the primary purpose of translator is not always to literally translate the ST. However, s/he may rather prefer to properly reflect the emotions and reactions of the ST to the TL audiences. This may result in indecision due to this contradictory situation. Thus, the translator should be careful about choosing among different translation strategies.

When a text is translated, the consumers of the translated text have some expectations based on the specific features of its genre (Neubert and Shreve 1992, p.126). In a literary or audiovisual science fiction work, a world is created, which estranges the readers or audiences from the real world. The audiences of a science fiction film or the readers of a science fiction novel expect to feel the strangeness of the world created in that work. That is, they expect some challenging realistic elements and possible new meanings that will receive in the future. Hence, the audiences or readers' expectations can be a rationale for the translator's choices in translating science fiction works and affect how the translator will approach a science fiction text in a foreign language

Additionally, the strategies that will be used in translating a certain genre are inevitably affected by the skopos (aim) of text (Pedersen, 2011, p. 127). As for science fiction works, as one of the main aims of science fiction works is to make audiences or readers feel the strangeness of that world with the help of its

specific terminology, the translator should choose to employ the translation strategies that will retain strangeness. Moreover, Tymoczko describes translation as a process including decisions taken by the translator, and further adds that these decisions might be influenced by the aim of the translator (Tymoczko, 1999, p. 41- 49). Hence, it can be claimed that different aims would lead to different choices such as to reduce or keep genre specific features of science fiction. It is also important to note that it is the translator's choice that will eventually influence how well science fiction terms are transferred to the TT.

There might also be several problems when science fiction terminology is translated for both literary and audiovisual texts such as generalization, aforementioned above, misunderstanding and insufficient background research. Firstly, generalization is sometimes preferred for the benefit of the reader or the audience to make the text more understandable. Secondly, it can be used because of the subtitling format constraints in case of the audiovisual works. Generalization often appears when the term in the ST has no direct correspondence in the TL. In the science fiction genre, this can be a neologism. When translating a neologism that does not have a correspondence in the TL, the translator may use a term with a more general meaning, which can also result in the loss of the feeling of estrangement.

Misunderstandings in translation of science fiction terminology can be considered another problem. Science fiction terms can sometimes be considerably complex and transferring them can be challenging for the translator without properly understanding the topic. Since some words gain new meaning in the science fiction world, the translator should firstly notice this and translate accordingly. If the translator misunderstands these words, the translation process results in a failure and may mislead the audiences.

Also, one of the most common problems in the translation of science fiction is the lack of background knowledge about the genre and the absence of any research on that subject. The science fiction works generally share common

themes such as aliens, space travel, natural disasters and technological developments. Hence, some words embedded in these works can be accepted as common in most of science fiction works. To properly understand the intended meaning and avoid any misunderstanding, the translator also needs to know the science fiction canon. It is a very important issue since many translators might be simply unaware of certain things when translating a science fiction work. A significant number of science fiction terms have established translations and these should be translated accordingly, otherwise the audiences or readers might get confused.

In addition to these cases, there are also specific problems when translating science fiction works for audiovisual materials. For instance, production studios generally have copies of the audiovisual works; however, translators hardly see these copies. Hence, if the translator is not familiar with the science fiction genre s/he is translating and does not have a detailed script, this can lead to extremely incorrect translations in science fictional works, most of which are generally built by the existing words with new meanings. On the other hand, translating science fictional literary works has certain significant advantages compared to the audiovisual works. For instance, in the case of novels, the ST author usually explains and describes the terms he uses in the novel since the ST readers are foreign to that world. The translator makes use of the information in translating the terminology or possible neologisms.

Among the features of the science fiction genre, probably the most outstanding one is the frequency of neologisms in addition to science fictional vocabulary. New words or old words with new meanings can actually be accepted as one of the defining characteristics of the genre (Munat, 2007, p. 171). Neologisms can be used to name any technological and scientific developments and products, anything belonging to new cultures, worlds and languages, futuristic phenomena or anything a science fiction writer can imagine (Munat, 2007, p. 163). Hence, it can be claimed that neologisms are used for creating the feelings of strangeness which is expected by audiences or readers. Since

neologisms are often used as a tool for creating an alternative world that is different from the real world and where strange creatures, events and phenomena appear, the translator should pay attention to transfer of the neologism into the TL while avoiding using any domestication, omission, condensation to some extent.

Neologisms are not only strange terms in the genre. Many of the scientific and technological terms, which are not known by ordinary people, in science fiction works are genuine and exist in real life contexts. Hence, firstly a literary or audiovisual translator should figure out whether a scientific or technical term is a neologism or whether it is already an established word in science fiction genre. If s/he is sure about that term is actually a neologism verifying the proper translation of the term from dictionaries or various related sources, a different translation strategy may need to be employed.

To sum up, the challenges that translators encounter while translating the science fiction works are different in subtitle and literary translation. Subtitle translator is much more confined by the constraints of the audiovisual works. Hence, the alternative strategies applied to translate the science fictional terminology in literary translation are more diverse than in subtitle translation. However, the translation strategies used in subtitling might be similar to the ones in literary translation. The certain constraints of AVT may lead to differences in the translators' preference among these strategies.

As can be seen, there are many restrictions of the AVT resulting from its nature, which differentiate the audiovisual translation from the literary translation. However, audiovisual translation has much more common features with literary translation than expected. Most audiovisual translators nowadays deal with a written script of the original work as in the literary translation. Moreover, many studies in AVT have already used various translation strategies used within the framework of studies investigating the literary translations. Additionally, the



ultimate aim of audiovisual translation is the same as that of literary translation, which is to transfer a work produced in a SL to the TL.

Moreover, if the audiences are foreign to the world of the film, they almost entirely depend on the subtitles to understand the story of the film. Therefore, the subtitle translators take two different roles as a linguistic expert and cultural mediator. The way the subtitle translator deal with cultural materials in the film can inevitably have an impact on audiences' recognition, and reception of the film. Otherwise, if the audiences cannot properly understand the film, it can result in an improper or inaccurate interpretation.

To conclude, it has also been debated that the number of studies on AVT is increasing. This increase is considered a predicted improvement which can be associated with the influence of technological advances in today's world. It is important to note that AVT, as a newly emerging research area, is drawing more and more attention in the academic field, which also makes this present study valuable for those who will work in this field.

## CHAPTER 3: THEORETICAL BACKGROUND

### 3.1. THEORETICAL FRAMEWORK

As discussed in the previous chapters, translating science fiction genre, especially science fiction terms, is generally regarded as a challenging task due to its unique nature that compels the translators to employ several different strategies. It can be claimed that the most challenging situation occurs when a correspondent term for the ST word does not exist in the TL or if it is foreign to the target receivers. Accordingly, literary translator or subtitle translator should then find an alternative correspondent that will compensate for the meaning loss through applying certain strategies. Additionally, these alternatives might be different in the literary translation and the audiovisual translation which has certain constraints due to its multimodal structure. Therefore, this chapter presents the methodological approach that best fits the research questions of this present study and the main purpose of this chapter is to underline those strategies that are applied in translation of science fiction terms in the novel and film *Ready Player One*, which will be comprehensively discussed in the next chapter. Before moving on the detailed description of the translation strategies, general introduction and definition of translation strategy need to be mentioned.

'Translation strategy' can be defined as a potentially conscious procedure to solve the problem which a translator encounters while translating a text segment from one language into another (Lörsher, 1991, p. 76). Additionally, Chesterman states that translation strategies are problem-focused and purpose-driven procedures based on the decision the translator has made from among a number of options (1997, p. 89). Thus, it can be said that the choice of translation strategy is mainly dependent on the text type and its target receivers. Similarly, the decision of adherence to the source or the target culture norms might also play a role in choosing which strategy to be employed.

The subtitle translator should also take into consideration several factors such as the cultural background, age and reading speed of the target audiences. Therefore, translators should consider all the aforementioned factors and the technical constraints imposed by audiovisual materials while translating subtitles. Translators might employ different strategies to avoid the restrictions imposed by the nature of audiovisual materials and to meet the expectations of the target viewers. In order to analyze the strategies employed in the literary translation, professional subtitle and fan subtitle translation within the scope of this study, it is necessary to have an appropriate theoretical framework. Thus, firstly, the model of orientation norms put forward by Pedersen (2011) will be adopted. Even though there are also strategies offered by Pedersen (2011), his taxonomy has been particularly formulated to be used in the subtitling of extralinguistic cultural references. In addition, the classification of strategies by Pedersen might be somewhat simplistic and might not reflect the spectrum of possible translation choices in the audiovisual and literary translations. Thus, the strategies suggested by Cintas and Remael (2007) will be employed since they are more comprehensive to deal with science fiction terms in particular, which makes them more appropriate for the TTs of this study, rather than the common translation strategies, which are appropriate for the more general translation types. Although one of the TTs in this study is the literary translation, an approach of subtitling strategies is adopted rather than general translation strategies. As mentioned before, literary translation consists of only one channel, which is written text, while films as audiovisual works have four co-existing channels. Therefore, the audiovisual translator uses the different sets of strategies, which also embrace the strategies used in the literary translation. Additionally, although nine microstrategies by Cintas and Remael are appropriate for the study, 'transfer' strategy by Gottlieb (1992) will also be included in the analysis in order to make the strategies more applicable to the study.

### **3.2. ORIENTATION NORMS BY PEDERSEN (2011)**

In a fairly recent study of subtitling norms, Pedersen rejects Venuti's classic terms domestication and foreignization in his article titled "How is Culture Rendered in Subtitles?" and chooses to use more neutral labels 'source-oriented' and 'target-oriented' strategies instead (2005, pp. 1-3). Pedersen asserts that the translation problem is a trigger for strategic behaviour in the translation process and adds that the translation solutions might be indicative of overall translation strategies (2011, p.192). Hence, he puts forward the orientation norms which dictate whether a TT should be target-oriented or source-oriented and names this approach as his version of Toury's initial norm. Pedersen claims that, in the case of subtitling, TT can not be fully oriented to the target culture (TC) due to the simultaneous presence of the image and sound from the ST. Other channels than the subtitles might make the audiences feel the otherness of the ST.

From the statements above, it can be inferred that translation strategies are about procedures that are used to solve problems in transferring a message from SL to TL in a process. Therefore, various strategies can be employed in transfer from the ST into the TT. However, the strategies employed by the translators in the translation process can lead to source-oriented or target-oriented translation at macro level. Thus, each translational decision can either move the TT receiver closer to the SC or the ST towards the TC.

Table 2 demonstrates the respective orientation of subtitling strategies to be used in the analysis chapter:

<b>Source Oriented Strategies</b>	<b>Target Oriented Strategies</b>
Loan	Explicitation
Calque	Substitution
Transfer	Transposition
	Lexical Creation
	Compensation
	Addition
	Omission

**Table 2.** *Translation Strategies by Orientation*

In order to examine the tendencies found within the individual TTs, the strategies of loan, calque and transfer will be considered to be source oriented, while the strategies of explicitation, substitution, transposition, lexical creation, compensation, addition and omission will be classified as target oriented, following the premises put forward by Pedersen (2011, p.75).

### **3.3. SUBTITLING STRATEGIES BY CINTAS AND REMAEL (2007)**

Cintas and Remael (2007) introduce nine subtitling strategies. These strategies will be utilized during the analysis of Turkish translations of science fiction terms in the novel and film *Ready Player One* within the framework of this thesis.

#### **3.3.1. Loan Strategy**

Loan strategy, similar to the Gottlieb's imitation strategy, is employed when the very same ST item is transferred into the TT. When the translation is not possible, both languages use the same word (Cintas and Remael, 2007, p. 202). In other words, this strategy is used to retain the exactness of a ST element in TT when the TL has no close equivalent. Thus, loan strategy can be considered source-oriented strategy.

Although the loan strategy (namely retention in Pedersen's taxonomy) is often resorted, it is not always preferred since it does not offer any help to the target reader or audience (Pedersen, 2005, p. 116). Nonetheless, due to the spatial constraints in subtitling, the loan strategy is often considered a useful translation strategy because of its compact nature. Moreover, loan words do not mostly require the translators to make a comprehensive research.

### 3.3.2. Calque Strategy

Calque refers to the literal translation of ST items and expressions into the TT (Cintas and Remael, 2007, p. 202). As can be inferred, the literal translation and calque strategies are very similar and they are often used synonymously by some translation theorists. Therefore, with respect to this study, calque can be considered a word for word translation strategy which aims at transferring the literal meaning of ST item, and remains faithful to the ST wording. Therefore, the result seems unidiomatic. However, to analyze the literal translations that seem idiomatic in this study, **Gottlieb's transfer strategy** is employed. **Transfer strategy** refers to translating the ST accurately and completely, which sounds natural and seems idiomatic in the target language. As can be understood, since natural and unnatural sounds can affect the reading speed of the audiences in subtitling, the transfer and calque strategy will be separately evaluated in this study.

The translator remains to faithful to the ST through transfer and claque strategies; this might sometimes lead to problems in subtitles, where the translator rarely has room for additional information when the context or visual is unknown to the audiences. Hence, when applied to science fiction terms, transfer or calque strategy may result in linguistically comprehensible but semantically incomprehensible translations.

### **3.3.3. Explication Strategy**

Through explication strategy, the translator makes implicit information in the ST explicit in the TT (Cintas and Remael, 2007, p. 203). Using this strategy the translator attempts to bring the target audiences closer to the ST either through using a word with more specific meaning (hyponym), or by employing a word with a broader meaning (hypernym). Hypernyms are frequently preferred in subtitling due to their explanatory functions. However, since hyponyms often condense the meaning of a word, they are not always preferable ones.

Even though the translators frequently use this strategy to prevent misunderstanding and ambiguity, the spatial constraints reduce its applicability in subtitling. Moreover, in some case, the additive explanatory elements might result in the loss of estrangement effect in science fiction works. Moreover, extreme use of explication strategy can make TT audiences feel that they are being underestimated.

### **3.3.4. Substitution Strategy**

Substitution strategy, as a kind of explication, can be preferred if it is not possible to insert a long term due to the spatial constraints even though such a term might exist in the TL (Cintas and Remael, 2007, p. 204). Substitution strategy provides the target audiences with total linguistic and cultural transparency. Therefore, the target receivers can easily understand such terms and recognize the concepts they stand for. Cintas and Remael give the names of culinary dishes specific to a culture as an example. When their literal translations would be too long, they might be replaced with a shorter hypernym (Cintas and Remael, 2007, p. 204).

Nonetheless, in the context of science fiction genre, the main disadvantage of this strategy is that it can eliminate the strangeness of the ST and treat foreign

culture references as its own, which leads to failure in meeting the expectations of science fiction fans.

### **3.3.5. Transposition Strategy**

In the transposition strategy, the translator replaces a cultural reference from the SC with a cultural concept from another which reflects the meaning and connotation of the SC concept (Cintas and Remael, 2007, p.204). This strategy can be employed when a cultural word in the SL is unknown to the target audience. The translators can use a TC reference, to which the target audiences are familiar, in order to ensure that audiences from a wide range of cultural backgrounds can understand.

Since, in the transposition strategy, ST elements are replaced with the elements that are more common in the TC, the foreignness of ST items is condensed, making it a target oriented strategy. For instance, the measurement unit 'mile' can be transferred as 'kilometre' from English into Turkish. Therefore, translations may be confusing when the ST item is clearly audible. In this case, what audiences hear and read might be different, which can be confusing. Additionally, it is seldom used in subtitle translation since it takes much time and effort to find suitable equivalents with which the ST items can be replaced (Pedersen, 2007, p. 34). Moreover, this strategy is sometimes advantageous compared to other strategies: It replaces the ST elements with elements which can be easily understood and it is also space-efficient, which is an important factor in subtitling (p. 34). However, this might lead to the loss of estrangement feeling created by science fiction terms which are generally expected from science fiction works.

### **3.3.6. Lexical Creation Strategy**

In this strategy, the translator coins or invents new lexical items in the TL to give the intended meaning of SC concept (Cintas and Remael, 2007, p. 206). This



strategy is inevitably employed when the ST author creates a neologism. The translator should then invent a word with equivalent meaning in the TL.

This strategy is less frequent than the other strategies since it is very difficult for the translators to come up with new word. In addition, the translator cannot be sure if the invented word will be understood by the target audiences.

### **3.3.7. Compensation Strategy**

The compensation is one of the most common strategies in subtitle translation that entails making up for an earlier meaning loss in translation by adding or overtranslating (Cintas and Remael, 2007, p. 206). Compensation is generally resorted when there is no correspondent word in the TL or when other strategies cannot be applied. This strategy describes ST elements in one way or another, causing TL words to be longer than ST items. Hence, it may not always be applicable due to the necessity of the synchrony between the visual and subtitles, and space constraints. Furthermore, considering that the target audience might understand what they hear in the SL, the subtitles should not deviate too much from the ST.

### **3.3.8. Omission Strategy**

Omissions are generally employed due to the temporal and spatial constraints in subtitle. However, the strategy is also employed when any equivalent term does not exist in the TL. Hence, the subtitle translator might prefer to choose to delete a segment of the ST if he finds the part unimportant and unnecessary and if he decides that the omitted segment will not result in a meaning loss in the general message (Cintas and Remael, 2007, pp. 206-207).

In some instances, a word can be repeated in the previous or following subtitle or the visual may fill in the gap. Hence, the translator might prefer to employ the omission strategy. As mentioned by Cintas and Remael, subtitle translator

should not omit anything if they are not sure that the target audience still can understand the context without too much effort (2007, p. 162). Omission can be considered one of the most Target oriented strategies since it entirely discards the SC element, which might seem to be foreign to the TT receiver (Pedersen, 2007, p. 148).

### **3.3.9. Addition Strategy**

As a form of explicitation, addition strategy is employed particularly in subtitles containing cultural references that might cause comprehension problems but necessary for audiences to comprehend the context (Cintas and Remael, 2007, p. 207).

In conclusion, there are several strategies that can be employed by subtitle translators. The most appropriate strategy can be chosen according to the needs of the target audiences and the availability of an adequate equivalent of the ST item. Moreover, the applicability of these strategies to science fiction terms plays an important role in choosing the most appropriate one among the available strategies. These strategies will be further discussed along with the examples in the analysis chapter.

## CHAPTER 4: ABOUT *READY PLAYER ONE*

### 4.1. INTRODUCING THE BOOK

*Ready Player One* is the first novel of the American author Ernest Cline. It took Cline nearly ten years to write the novel ([www.theguardian.com](http://www.theguardian.com)). The author signed an agreement and gave the rights to publish the book in 2010. Then the novel was published by the Crown Publishing Group in 2011. The book is classified as a dystopian science fiction novel. It was translated into more than twenty languages including Spanish, German, Norwegian, Italian, Polish, Czech, Finnish, Danish, French and Greek ([www.ernestcline.com](http://www.ernestcline.com)).

As a dystopian science fiction novel, *Ready Player One* is about the story of a futuristic world in which there is ecological chaos, inequality, poverty, famine, war, unchecked corporate power, and an ongoing energy crisis, and a culture that is obsessed with the technological opportunity to live inside of the OASIS. People prefer to live in the OASIS and neglect the serious problems of the Earth. Thus, it can be said that the life in the Earth resembles a dystopia while the life in the OASIS resembles a utopia, which is even reflected in the game's name. An oasis means a place in a desert containing water and fertile plant growth. Likewise, the OASIS is a heaven of hope and pleasure contrary to the real world conditions.

One of the most outstanding features of the book is its nostalgic and sarcastic tone. The book contains elements of social criticism. It refers to many video games, TV shows, films and '80s pop-culture elements. Some of the characters, devices, vehicles and places in the novel were drawn from other science fictional works.

The narrator of the book is the lead character Wade Watts who tells the story from the first-person perspective. The book is narrated in the present tense. The title *Ready Player One* is an allusion to CAPCOM game *Black Tiger*, a video game of James Halliday's youth that is also mentioned in the novel. The title of the book is also the first thing to greet a player after s/he logs into the OASIS.

The novel received the Prometheus Award ([www.lfs.org](http://www.lfs.org)) and an Alex Award from the Young Adult Library Services Association in 2012 ([www.ala.org](http://www.ala.org)). The novel was also chosen one of the best books of 2011 by *San Francisco*, *IO9.com*, *Entertainment Weekly Chronicle*, *The Onion's Av Club* (Cline, 2011) and many other newspapers, websites and blogs on science fiction. *Ready Player One* was also a *New York Times* bestseller. The novel was appreciated by several newspapers and authors. Some of them are given on the back cover of the book as follows: *Daily Mail*, *Independent*, *Guardian*, *ScifiNow*, Will Lavender, and Daniel H. Wilson.

#### **4.2. THE STORY OF THE BOOK**

The story is set in dystopian 2045, when the climate change has led to a global energy crisis. The world has been gripped by poverty, famine, bandwidth riots and diseases. The OASIS is the only place most of humanity escapes from the harsh conditions of the real world. The OASIS where players can choose any identity they want is developed by James Halliday and his partner Ogden Morrow. People spend most of their days in the OASIS. The individuals can access to the OASIS through a console, visor and haptic gloves. Individuals can run business, attend school and even get married there.

The protagonist and narrator Wade Watts lives with his aunt. Alice in the stacks, dozens of mobile living places stacked on top of one another because of overpopulation, in Oklahoma City. He creates his avatar Parzival to live a large portion of his life as a 'gunter' in the OASIS. His best friend is Helen Harris called as Aech in the OASIS. For the past five years, Wade and Aech have studied every biography about Halliday to find the three keys which are needed to open the three gates hidden within the OASIS by Halliday.

In Halliday's Easter Egg Hunt contest, three keys refer to three tests to be completed to reach the Egg. The first person who finds the keys and pass all quests will get the Egg. The egg enables its winner to seize all of Halliday's

fortune, to take the control of his company, Gregarious Simulation Systems and, but more importantly, the OASIS.

Innovative Online Industries (IOI), providing access to the OASIS as one of the world's leading Internet service provider companies, seeks the egg, as well. The CEO Nolan Sorrento has a team of gunters, known as Sixers due to their six-digit avatar name, always beginning with the number "6", to get the egg.

By interpreting one of Halliday's clues in the Anorak's Almanac, Wade figures out the first key may be hidden on the planet of schools, Ludus. Wade, as Parzival, makes his way to explore it. He thinks if he is correct, the first game will include the same traps found in Halliday's favourite game. Parzival achieves to defeat all the obstacles and reaches the last level. The avatar of an undead creature challenges Parzival to joust with him in order to receive the key. Wade defeats the creature and receives the Copper Key. The key is given with a clue about how to find the first gate, which leads him to go to another planet. As Parzival leaves there to go to another planet, he runs into Art3mis, a popular blogger whom he has followed online for years.

Art3mis has also been trying for three weeks to defeat the creature in the joust, but has not been successful. Parzival makes a suggestion to Art3mis on how to win the game. Parzival learns that entire world knows he found the Copper Key because the scoreboard on Halliday's website now shows his name at the first place. Shortly after, Art3mis becomes the second gunter to find the key thanks to the help of Parzival. Then Aech gets the key, as do two more players, Daito and Shoto. Now, these five gunters appear on the scoreboard. Then, Sorrento, requests a meeting with Parzival.

Parzival meets with Sorrento and listens to his offer of recruiting Wade to lead the Sixers. However, he turns down to join the company. Sorrento then threatens Parzival to blow up the neighborhood where Wade lives if Parzival

does not agree to join IOI. Moments later he refuses to join; the bomb explodes and destroys everything and everyone living there.

Aech sets up a meeting in a chat room with Art3mis, Shoto and Daito to warn them about Sorrento. The five gunters become suspicious of one another, none of the gunters wants to clan up to find the egg and prefer to continue on their own, instead.

Within the OASIS universe, Parzival and Art3mis are famous avatars. Thus, co-founder of the OASIS Ogden Morrow invites them to his birthday party at the Distracted Globe. While they dance on the zero-gravity dance floor, a team of Sixers comes in and attempts to kill them. Morrow destroys the Sixers before they kill Art3emis and Parzival. Meanwhile, Parzival confesses his love to Art3mis; she declines him and leaves the party. She refuses him so she can focus on finding the egg, leading to a deep depression for Wade.

When Art3mis becomes the first player to find the Jade Key, Wade urges himself to begin the Egg Hunt anew. By finding Art3mis' location, Wade believes he guesses where the key is hidden. He arrives at a museum of games. In one of the rooms, however, he plays a mysterious game of Pac-Man. Just after he completes the game, he receives a quarter. Meanwhile, Aech finds the second key, too. Aech sends Parzival a text about its location. Parzival arrives there before the Sixers and manages to find the Jade Key and the clue to the next one. Soon he learns that Shoto and Sorrento also find the Jade Key. Daito's avatar, however, has been killed and disappeared from the board. Within days, Sorrento and some gunters find the third key, Crystal Key before the other gunters on the score board.

A few days later, Wade analyzes the clue to find the last key. It is located in an area similar to the one in one of Halliday's favorite films. This time, Parzival finds the location of the next key and receives a robot he can use in virtual

combat. He soon deciphers the clue and transports to the planet mentioned in the clue.

After completing the game, he gets the Crystal Key. Then Parzival figures out that the last gate cannot be opened alone. "A" on the Crystal Key is the symbol for Halliday's personal avatar name, Anorak. He immediately realizes that the three keys must open the gate to Castle Anorak. The Sixers, however, have already discovered the Castle and have it surrounded with a force field thanks to the artifact, the Orb of Osuvox which prevents any gunter from getting through. Then, Parzival organizes a plan to defeat IOI and the Sixers.

Wade creates another identity. That fake identity gets him arrested for debt, and it is forced to become an indentured servant in one of the departments of the IOI. While inside their headquarters, he uses the black market codes to hack their computer system. He acquires IOI files about him and each of his virtual friends. He learns that Art3mis and Shoto are IOI's next targets. After Wade escapes the IOI building, he shares all the information IOI has about Halliday and the Third Gate with his friends. Then, they meet in a virtual chat room to discuss what to do.

Parzival explains the others all the information he gets, including video of the Sixers' failed attempts to open the Third Gate. Parzival and his gunter friends finally realize that three keys together are needed to open the gate. Hence, they decide to fight together against IOI not to lose the Halliday's contest.

Wade sends out an email to all the gunters throughout the world to join them at Castle Anorak to fight against Sorrento and his army of Sixers. He gives detailed information about all the crimes IOI has committed and asks for the gunters' help in breaking through IOI's force shield around the castle. When Parzival and his friends arrive at the Castle Anorak, almost all of the gunters have gathered to help in their fight against IOI.

Sorrento fights against Parzival and his friends with the special robots given to them when they conquered the Second Gate. In final battle, Shoto sacrifices his avatar to defeat Sorrento's robot I-r0K so that the other three can enter the castle. As they unlock the Third Gate, a huge explosion occurs. The Sixers have exploded the Cataclyst that destroys every avatar in the OASIS, even their own in order to stop Parzival and the others from winning the game.

Parzival, however, is given an extra life thanks to the quarter he won from the mysterious Pac-Man game. Thus, he is the only one who is able to pass the next level. Before he begins, he agrees to share Halliday's heritage with his four friends. Parzival achieves to enter Anorak's secret chamber and take the egg. That is, he wins the game. Moments later, in the front of the whole world, Parzival inherits billions of dollars and seizes the control of the whole OASIS. After Wade leaves the game as the winner, he meets with his friends in the real world.

#### **4.3. FILM ADAPTATION OF *READYPLAYER ONE***

*Ready Player One* is an American science fiction film directed by Steven Spielberg and released by Warner Bros. Pictures. It is based upon the best-selling book of same name by Ernest Cline, which will be also a base for the subject of this thesis.

I think anybody who read the book, who was connected, at all, with the movie industry, would have loved to have made this into a movie. The book had seven movies in it, maybe twelve. It was just a matter of trying to figure out how to tell the story about this competition, in both of these worlds, and to make it an express train, racing toward the third act and, at the same time, make it a cautionary tale about leaving us the choice of where we want to exist. Do we want to exist in reality, or do we want to exist in an escapist universe? Those themes were so profound for me. That theme is consistent throughout the whole book, but there are so many places we could have taken the book.

Steven Spielberg ([www.collider.com](http://www.collider.com))



The film auction occurred a day after Cline signed a publishing deal with Random House for the book ([www. deadline.com](http://www.deadline.com)). The screenplay for film adaptation was written by the author Ernest Cline and the screenwriter Zak Penn who is known for his work on *X-Men* which is also a famous science fiction film. The filming largely took place in Birmingham, England and completed in 2016. The film was first scheduled to be released in December, 2017. In order not to compete with *Star Wars: The Last Jedi* in the theaters, it was postponed to March, 2018 by Warner Bros. ([www.collider.com](http://www.collider.com)). However, the film's world premiere was held at the Paramount Theater in Texas in the South by Southwest Film Festival ([www.imdb.com](http://www.imdb.com)) and release on March 29, 2018 in the United States. The film was theatrically released on different days of 2018 and in more than 60 countries including UK, Turkey, Finland, Indonesia, Iceland, South Korea, Uruguay, Chile, Malaysia, Kuwait, Portugal, India, Romania, Japan, Vietnam, Sri Lanka and Russia. The cast consists of Tye Sheridan as Parzival/Wade, Mark Rylance as Anorak/Halliday, Lena Waithe as Aech/Helen, Olivia Cooke as Art3mis/Samanta, Simon Pegg as Curator/Ogden Morrow, T.J. Miller as I-r0k, Ben Mendelsohn as Nolan Sorrento, Philip Zhao as Sho, Win Morisaki as Daito ([www. imdb.com](http://www. imdb.com)).

The film had an estimated production budget of \$175 million. The film reached \$41.8 million in the opening weekend. It totally grossed \$138 million in the United States and approximately \$ 583 million worldwide ([boxofficemojo.com](http://boxofficemojo.com)).

*Ready Player One* was nominated for some prestigious national and international awards. The film was nominated at 2019 Academy Awards, 2019 British Academy Film Awards, and 2019 Critics' Choice Awards for best achievement in visual effects. It also received 47 nominations in the different categories for various national and international awards such as 2019 Broadcast Film Critics Association Awards for best action movie, 2018 Awards Circuit Community Awards for best visual effects, and 2019 Art Directors Guild for excellence in production and design etc., which also enhances the achievement of the film ([www.imdb.com](http://www.imdb.com)).

#### 4.4. DIFFERENCES BETWEEN THE FILM AND THE NOVEL

There has also been a long debate about whether the transfer of the literary works to the screen is adaptation or intersemiotic translation. Jakobson's approach intersemiotic translation (1971, p. 261) has proved useful in translation studies to not restrict our field of study to linguistic and textual transfers from one language to another. Therefore, translation studies now embraces new areas of study that had been studied in the realm of adaptation. What before had been considered extended revisitations of previous works (novel into film, for instance) are now included in the translation studies, and are observed and analyzed as translations.

As can be seen, this controversial issue also deserves to be discussed in depth. The debate over whether the transfer of the literary works to the screen should be accepted as translation or adaptation can also be studied in different avenues.

When a literary work is made into a film, some changes are inevitable. Comparing a novel and its film, it can be clearly said that several changes are made while a novel is transferred to the screen due to various reasons. Most of these changes are to exclude scenes that would be boring on screen or due to copy rights in this case. Moreover, books have the advantage of being as long as authors wish while films have to reflect the story within a limited time span, which also results in inevitable changes as well. Thus, one of the biggest changes definitely simplifies the screenplay.

For *Ready Player One*, the transition from the novel to the screen was a "really difficult adaptation," Tye Sheridan, who stars as Wade Watts, told at a press day for the film. "Steven's the first one to say that there are 10, 12, 15 movies inside of *Ready Player One*," he added, stating that Spielberg worked closely with the screenwriters Ernest Cline and Zak Penn to reflect the expansive world

described in the book into a visual feast in only two-and-a-half hours ([www.mtv.com](http://www.mtv.com)).

In the book, each task starts with a challenge to gain one of the Copper, Jade and Crystal Keys, which are necessary to unlock a gate. The gates must be “cleared” by completing several tasks before the player begins to hunt for the next key. However, in the film, each key is won after completing only one task. The keys do not open different gates. They open one gate at the end of the game.

The book spends its earliest chapters the harsh conditions of the real world and how Wade deal with the problems, which not only introduces the way the world works now but what kind of person Wade is when he does not live for fun in the OASIS. However, the film generally takes place in the OASIS. Therefore, it can be claimed that the book is much more dystopian than the film: The film, however, in order to reflect the more entertaining part of the OASIS, does not spend much time for the life in the real world, which can also be due to the avoidance of costs of creating real world environments like the ones in the book.

There are also two crucial differences about the first two challenges. In the book, the first challenge is located on the planet Ludus, and instructs players to play a Dungeons & Dragons module *Tomb of Horrors*. When that challenge is completed, the player must, then defeat a D&D character (called Acererak) at a game of *Joust*. Finally, the first person to beat that challenge was Art3mis. Then Art3mis completes the challenge with the help of Parzival.

The film wipes out all these details. Instead the first challenge is set up as a vehicular race in the heart of the OASIS’ version of Manhattan. The participants must reach the finish line while avoiding a giant monster King Kong from *Jurassic Park*. This scene gives Spielberg the chance to display some of the references without allocating extra time and space for descriptive details as in

the book, including Wade and his vehicle DeLorean from the *Back to the Future* film trilogy, Aech and her Bigfoot monster truck, Christine from Stephen King's book and film of the same name and a motorcycle from *Akira* among many others.

In the book, the second task is to travel to the planet Frobozz and solve text-adventure game *Zork* to clear the Jade gate, the players have to pass a test by *Blade Runner's* Voight-Kampff machine and complete the arcade game *Black Tiger*. However, in the film, Wade and his friends instead have to re-enact Stanley Kubrick's *The Shining*, mixed together with a zombie game, which is obviously quite different from the book.

Some new characters, slightly or completely changed characters are included in the film such as F'Nale Zandor, the head of IOI's operations in the real world and i-R0k, a freelance mercenary gunter employed by Sorrento to track down Wade. As for other characters, the way that two players of High Five Daito and Shoto is described in the book and film is different. Although they only pretend to be brothers in the book, the film sees them as brothers. Moreover, Daito is killed by Nolan Sorrento and his employers in the book. They break into his apartment and throw him off the balcony, making it look like a suicide. On the other hand, he continues to appear until the end of the film and plays an important role in the final battle. Sho is only 11 years old in the film whereas he is portrayed as approximately the same age as the other players in the novel.

In the book, the Anorak's Almanac is a PDF file filled with words and sentences. In the film, it's an immersive multi-media library that anyone in the OASIS can visit and explore; giving audiences the visual experience they paid for.

In the film, Aech launches her Iron Giant in order to fight against Sorrento in a MechaGodzilla in the final battle. The book reflects this slightly differently, with anyone who clears the second Jade gate gaining access to a giant robot. The

Iron Giant replaces the High Five's robots in the film, while Sorrento has MechaGodzilla, namely Kiryu, in both book and on screen.

In the book, however, Wade's robot Leopardon from the Japanese TV show of *Spider-Man* is destroyed, and he's only able to get past Sorrento by using a capsule to temporarily become Japanese Tokusatsu hero Ultraman, a character Spielberg was unable to get the rights for in the finished film. Therefore, instead, the Iron Giant helps him get past Sorrento.

The film densely includes nostalgia-triggering pieces from video games, films, anime, television shows, comics, toys and music from the 1980s, but also from earlier and later eras. In an interview, Spielberg noted that the producer Kristie Macosko Krieger spent a few years to be able to include the copyrighted elements in the film before they started to filming. Otherwise most scenes would have to be excluded from the film, he added. Spielberg further noted that the rights of about 80% of the copyrighted elements were secured. *Blade Runner*, which was an important theme in the plot of the book, was excluded from the film since *Blade Runner 2049* was being filmed at the same time as *Ready Player One*. As a replacement, the events of *The Shining*, which Spielberg was able to secure the rights thanks to his friend Stanley Kubrick were added in the film ([www.collider.com](http://www.collider.com)).

All in all, it can be said that since there is a lot to reflect in two hours and twenty minutes, the filmmakers smartly choose to eliminate some details. Cline and Spielberg achieved to change a number of key scenes in the book so that they worked better onscreen. Some details referring to popular culture from various time periods were inevitably excluded due to the copy righted elements.

## **CHAPTER 5: CASE STUDY – TRANSLATING SCIENCE FICTION TERMS IN *READY PLAYER ONE***

This chapter focuses on the translation of science fiction terms in the book and film *Ready Player One* into Turkish. In this regard, the STs and TTs will be introduced first. Then, the translation of the science fiction terms through the excerpts taken from the Turkish translations will be explored in order to find out the challenges that the literary, professional subtitle translator and fan subtitle translator encounter while translating the science fiction terms. The translation strategies used by the translators while transferring these science fiction terms will be mapped out.

### **5. 1. THE TARGET TEXTS OF THE STUDY**

#### **5.1.1. Target Text I: The Literary Translation**

In this study, one literary translation and two subtitle translations of the film *Ready Player One* from English to Turkish have been comparatively analyzed in terms of the translation strategies adopted by the literary translator and audiovisual translators. In this framework, the first text is the fifth edition of the book *Başlat* that was translated by Taylan Taftaf, which was first published in 2011 by DEX (Doğan Egmont) Publishing. Detailed information about personal and professional life of Taylan Taftaf could not be accessed despite all the efforts. However, it can be seen that Taftaf generally translates science fiction or fantasy books. Below is a list of some of his translations:

- *Armada* by Ernest Cline
- *Dr. Jekyll & Mr. Hyde: The Strange Case* by Robert Louis Stevenson
- *Hunger Games Series* by *Suzanne Collins*
- *Magnus Chase and the Gods of Asgard* by Rick Riordan

### **5.1.2. The Target Text II: The Professional Subtitles**

In Turkey, the film was first distributed in DVD format by the distribution company Yeni Film in 2018. To obtain original dialogues, the film *Ready Player One*, which includes the video, audio and official subtitles, was bought from the bookstore. The first audiovisual translation to be analyzed in this study is the professional subtitles that were taken from the DVD. The film was watched repeatedly with the script to ensure the accuracy of the film and script. The professional subtitles have been translated by Aycan Soner. No information regarding the biography of translator could be accessed.

### **5.1.3. The Target Text III: The Fansubs**

The problem of how to choose the second subtitle translation has been addressed from different perspectives. As mentioned in the previous chapter, there are various volunteer communities that come together online and produce non-professional subtitles to distribute them over the internet in Turkey. While searching the fansubs of the film to be analyzed in this study, it becomes apparent that there are more than ten fansubs for the film in the subtitle websites. The fan subtitle translation with the pseudonyms “Hasangdr & X@nder” were selected due to its wide popularity as it has been mostly preferred by popular online platforms. Moreover, according to the most popular subtitle websites in Turkey “[www.opensubtitles.org](http://www.opensubtitles.org)” and “[www.turkcealtyazi.org](http://www.turkcealtyazi.org)”, the subtitles that have been translated by the translators with the pseudonyms “Hasangdr & X@nder” are among the most downloaded ones.

## **5.2. LITERARY AND AUDIOVISUAL TRANSLATION OF SCIENCE FICTION TERMS IN *READYPLAYER ONE* BY ERNEST CLINE**

The present study mainly focuses on the strategies adopted in the audiovisual and literary translation of science fiction terms. To this end, it has intended to

analyze the translation strategies used by the literary, professional subtitle translator and fan subtitle translators when transferring the science fiction terms in the book and film *Ready Player One* into Turkish and to discuss the possible reasons why certain strategies are adopted by the translators, and to reveal the regularities or differences in the translation solutions by the translators.

In this regard, the science fiction terms in the novel *Ready Player One* have been identified. Firstly, approximately 350 science fiction terms in the novel have been detected and the ones that are transferred to the film have been selected to be analyzed. The over than a hundred common terms and expressions are found both in the novel and film. Since some of them have been transferred to the screen through poster or visual tools and some have been eliminated due to the copy rights, the most outstanding 30 examples have been analyzed, numbered and presented in bold and accompanied by the sentences in which they occur. The offered terms are firstly explained according to the context of the *Ready Player One* taking into consideration the interpretation of these vocabularies by the ST author and defined using online dictionaries or Internet sources. Then, the translation strategies adopted by the translators during the transfer of science fiction terms have been analyzed in the light of the subtitling strategies put forward by Cintas and Remael (2007) which are loan, calque, explicitation, substitution, transposition, lexical recreation, compensation, omission, addition, in addition to the transfer strategy by Gottlieb (1992).

### **Example 1:**

**Sixers** are the nicknames of the employees of Innovative Online Industries. Each employee has an employee number as avatar name that is six digits long and starts with the number six so everyone calls them the Sixers.





**Figure 3.** Image of Sixer (screenshot from *Ready Player One*)

The Texts	Translation Strategy
<p><b>The Source Text I (ST I)</b></p> <p>“IOI required its egg hunters, which it referred to as ‘oologists<sup>2</sup>, to use their employee numbers as their OASIS avatar names. These numbers were all six digits in length, and they also began with the numeral ‘6’, so everyone began calling them the <b>Sixers</b>” (p. 33).</p>	
<p><b>The Literary Translation (TT I)</b></p> <p>“IOI, oolog olarak anılan kendi avcılarının OASIS avatarlarında personel numaralarını kullanmalarını şart koşuyordu. Altı basamaklı olan bu numaraların tamamı 6'yla başladığından, herkes onlara <b>Altılılar</b> diyordu” (p. 45).</p>	<p><b>Lexical Recreation</b></p>
<p><b>The Original Subtitles (ST II)</b></p> <p>“We call 'em ‘<b>Sixers</b>’ 'cause that's the company rule. No name, just numbers.”</p>	

<p><b>The Professional Subtitles (TT II)</b></p> <p>“<b>Altılılar</b> diyoruz çünkü şirketin emri böyle. İsim yok, sadece sayılar.”</p>	<p><b>Lexical Recreation</b></p>
<p><b>The Fansubs (TT III)</b></p> <p>“Tabii bir de, <b>Altılılar</b>.”</p>	<p><b>Lexical Recreation</b></p>

As it is explained above, the ST item **sixer** is invented by the ST I author. Put it differently, the word ‘sixer’ is portmanteau of the noun ‘six’ and the suffix ‘-er’. Therefore, the word **sixer** does not make sense for the ST I readers. The author wants to make the readers feel the strangeness of the world he created as they are reading a science fiction book. Considering that neologisms in science fiction are assumed to give the genre its unique context and flavour, the effects of the neologisms in the ST have to be recreated in the TT, as well. In the literary translation, although the translator may take the advantage of being flexible about the words, he transfers the ST item to the TT I as **altılılar** by creating a new expression for the ST item thanks to the descriptive information in the ST. Therefore, this translation can be analyzed as **lexical recreation**. In the film, even though there is no detailed explanation about what **sixers** means as it is in the literary text, **sixers** are visualized in detail in the screen. All the explanations in the ST I are visually transferred to the screen. As can be seen from the screenshot, avatar name is six digits long and begins with the numeral six. Therefore, both the professional and fan subtitle translators render **the sixers** as **altılılar**, which arouses the feeling that the audience encounters the expression for the first time. By creating a new word in the TL for the ST item, it can be said that both professional and fan subtitle translators employ the **lexical creation** strategy while they try to preserve semantic strangeness of the ST item. Nevertheless, it can be clearly maintained that the ST item lose its foreign look in the TL. To sum up, the word **altılılar** makes the readers and audiences feel that they are reading or watching a piece of science fiction work. Thus, it can be clearly seen that the translators attempt to recreate the same effect by imitating ST author’s style. Considering that the book was published

and translated before it was adapted to the screen, it can be claimed that professional and fan subtitle translators may have followed the literary translator's strategy.

### **Example 2**

In the online English Dictionary Merriam-Webster, the word **coin** is defined as “a usually flat piece of metal issued by governmental authority as money” (Coin, n.d.). Moreover, in these days, there is also a kind of virtual money named as bitcoin. The ST author, as a writer making many allusions to pop culture elements, may have deliberately used this term. Since, in the context of *Ready Player One*, **coin** is a form of virtual treasure or reward in the form of metal money an avatar could find or receive within the OASIS after completing a race or killing another avatar. Moreover, it can be used to buy an artifact, a magical item both in the real world or the game, or sometimes to return to the game even after your avatar is killed by another avatar.

<b>The Texts</b>	<b>Translation Strategy</b>
<p><b>ST I</b></p> <p>“In a dark, forbidding chamber known as the Chapel of Evil, I found thousands of gold and silver <b>coins</b> hidden in the pews, right where they were supposed to be” (p. 78).</p>	
<p><b>TT I</b></p> <p>“Şeytan Şapeli olarak bilinen karanlık odada, şapel sıralarının arasına gizlenmiş binlerce altın ve gümüş <b>parayı</b>, tam olmaları gereken yerde buldum” (p. 109).</p>	<b>Transfer</b>
<p><b>ST II</b></p> <p>“Dude, you won the key and 100,000 <b>coins</b>?”</p>	
<p><b>TT II</b></p> <p>“Kanka, anahtar ve 100.000 <b>jeton</b> mu kazandın?”</p>	<b>Transposition</b>

<b>TT III</b> “Oğlum, hem anahtar hem de 100,000 <b>coin</b> kazandın!”	<b>Loan</b>
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In the example above, the literary translator tries to make a faithful transfer of the form and message of the ST item and he translates through a word for word procedure, which leads him to write the TL word that comes to his mind first. The above-mentioned ST item **coin** has been translated as **para** in the literary translation. Thus, this translation strategy can be considered **transfer**. Although the word **coin** means bozuk para (metal money) in Turkish, the professional subtitle translator renders the word **coin** as **jeton** by using a functionally equivalent of the ST item. In most online games, players generally win some gold coins in the form of token. Thus, the professional subtitle translator tries to give the contextual meaning of the ST item. The effect of ST item is partly transferred to the TT through the sense for sense procedure. As it can be seen, the translator focuses more on conveying the effect of the ST expression rather than its content. Therefore, this translation strategy can be seen as **transposition**. In the fan subtitles, the word **coin** is kept invariant in the TT. Since the fan subtitle translators preserve the word in the TL as it is the case with the borrowing, this translation strategy can be considered **loan**. To sum up, all three translators have employed different translation strategies. While the translation solution of the professional subtitle translator can be considered more appropriate for the context of the text, the fan subtitle translators may have transferred the ST item expecting that their translation will make their audience remind of these days’ popular digital currency, bitcoin– accepted as a new form of money in the future.

### **Example 3**

A dictionary definition of **oology** in Merriam-Webster Online English Dictionary is “the collection and study of birds’ eggs especially in relation to their shape and coloration” (Oology, n. d.). Therefore, **oologist** can be referred as a person

specialized in oology. Nonetheless, the author attributes a partially different meaning to the word. **Oologist** is an employer of IOI Company whose professional job is to search for Halliday's Hidden Egg in the game. This egg is a virtual egg to win the game. Therefore, according to the context of *Ready Player One*, **oologists** refer to the people who are specialized in finding Halliday's Easter Egg.



**Figure 4.** Image of Oologists (Screenshot from Ready Player One)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“IOI required its egg hunters, which it referred to as ‘<b>oologists</b>’ to use their employee numbers as their OASIS avatar names” (p. 33).</p>	
<p><b>TT I</b></p> <p>“IOI, <b>oolog</b> olarak anılan kendi avcılarının OASIS avatarlarında personel numaralarını kullanmalarını şart koşuyordu” (p. 45).</p>	<p><b>Calque</b></p>

<b>ST II</b> “One of our <b>oologists</b> saw them enter the media library.”	
<b>TT II</b> “ <b>Oologlardan</b> biri, onları medya kütüphanesine girerken görmüş.”	<b>Calque</b>
<b>TT III</b> “ <b>Alimlerimizden</b> biri onları video kütüphanesine girerken görmüş.”	<b>Transposition</b> and <b>Omission</b>

As can be understood, the ST author deliberately uses a scientific word to attribute a scientific dimension to what the IOI employers do; therefore, he uses a word ending with –ology. When the TT items quoted in bold are examined, it can be seen that the literary translation and professional subtitle translation appear to rather close to the ST in terms of the intended meaning. Both translators follow the ST linguistic structure by making a literal translation. However, the literary translator renders the phrase “its egg hunters” as “kendi avcıları” by omitting the word “egg” in the example above. Therefore, his translation will not make sense for his readers if they do not have any background information for the word **oology**. The professional subtitle translator translates the ST item as **oolog**, as well. Although both translators employ the strategy of **calque**, it can be said that the professional subtitle translator takes the advantage of translating subtitle and accomplish to recreate the effect of the ST item thanks to the visual on the screen. The literary and professional subtitle translators prefer to resort to the **calque** strategy, which makes the readers and audiences feel that they are in a fictional world. As for the fan subtitles, the translators prefer to shorten the contextual meaning of the ST as **alimlerimiz**, which actually needs to be “yumurta alimlerimiz”. Therefore, it can be claimed that they render the explicit information in the ST in an implicit way while they partially reduce it. This translation can be analyzed as one of the subtitling reduction strategies, **omission**, which means giving the contextual meaning of the ST item partially by the reduction of its most important part. On

the other hand, by translating the ST item as *alimlerimiz* instead of *oologlarımız*, the translators enable their audiences to partially understand the word “oolog” even if they do not have any idea about what it really means. The fan subtitle translators try to produce the same effect on the target audience by using an acceptable TL substitution for the ST item. The fan subtitle translators seem to attempt to recreate the same effect of the ST through using an acceptable TL expression. Therefore, their strategy can be analyzed as **transposition**.

#### **Example 4:**

In 2045, the people live in the stacks which are built on the outskirts of big cities during the global energy crisis. The Stacks are named due to the trailers that are piled up on top of one another. The stack consists of the **units** held together by metal pipes. Therefore, it can be said that each unit is a part of high stacks and a living place of people who try to live closer to the cities.



Figure 5. Image of Unit (Screenshot from Ready Playe One)

The Texts	Translation Strategy
ST I “Unit 56-K, to be exact” (p. 142).	

<b>TT I</b> “Daha da açık olmak gerekirse, <b>Ünite 56-K</b> ” (p.194).	<b>Calque</b>
<b>ST II</b> “I also know where you are. <b>Unit 56K</b> , Columbus stacks.”	
<b>TT II</b> “Neredesin onu da biliyorum, <b>Birim 56K</b> , Columbus Yığınları.”	<b>Transfer</b>
<b>TT III</b> “Nerede olduğunu da biliyorum. <b>56-K</b> , Columbus Yığınlarında.”	<b>Omission</b>

According to the online English Meriam-Webster Dictionary, the word **unit** has meanings such as “a part of a military establishment” or “an area in a medical facility and especially a hospital” (Unit, n.d.). In the ST, however, the word has gained a different meaning due to its science fictional context. The word **unit** means that each one of the trailers which are constructed one above the other in the stacks. Briefly, the unit, a living place for people of the OASIS in 2045, is a name given to each part of the mobile home skyscrapers. On the other hand, the word **unit** has different meanings such as “single thing that is a component of a whole” or “a part of a school course that concentrate theme” in Turkish. As for the translations, the literary translator translates the ST item as **Ünite 56-K**. It can be clearly seen that the literary translator transfers the ST item and adopts it to Turkish writing system. **Ünite 56-K** is a certain imitation of the ST item form. Therefore, it can be said that the literary translator resorts to the **calque** strategy. It could be claimed that the translator might have preferred to employ this strategy in order to achieve the same effect for the TL audiences as the ST author creates on the SL audiences. The professional subtitle translator chooses to translate the ST item **Unit 56-K** into Turkish as **Birim- 56 K** through using the **transfer** strategy. The word **birim** reminds the target audiences of a subdivision of any institution such as marketing, human relations and the like. As for the fan subtitles, the translators choose not to transfer the



ST item to the TL as whole. They delete the word “unit” in the ST and translate the ST phrase only as “56-K”, which is an example of the **omission** strategy. The word “**unit**” is deliberately created and used by the ST author, and a new meaning is attributed to it. The choice of reduction of this important part of the ST item may fail in transferring the meaning of the ST in a way that can be clearly and properly understood by the TL audiences.

**Example 5:**

In the real world, the word **hyperspace** was first used in 1867 and refers to “space of more than three dimensions” according to the Merriam-Webster Online English Dictionary (Hyperspace, n.d.). However, ‘hyperspace’ as a concept didn't emerge in science fiction until the 20th century and by the 1950s hyperspace had become an established plot device in science fiction ([www.bestsciencefictionbooks.com](http://www.bestsciencefictionbooks.com)). **Hyperspace** is one of the common words that science fiction writers have come up with to explain travel between stars — that is, astronomical distances and the impossibility of travelling faster than light speed. On the other hand, **hyperspace** is also used as an alternate space that coexists with our own. Hyperspace is entered with some kind of device like a space ship. In the book, the author uses the word with the latter meaning. Similarly, Nolan Sorrento who is the CEO of the IOI Company offers to Wade a space that can travel into hyperspace in the film.

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“As the Vonnegut streaked through <b>hyperspace</b>, headed for the nearest stargate, I pulled up one of the screenshots I'd taken of the red star symbol” (p. 258).</p>	

<b>TT I</b> “Vonnegut <b>hiperuzayda</b> en yakındaki yıldız geçidine doğru ilerlerken, kızıl yıldızın ekran resimlerini ve kutsal günlüğümde efsanevi Kanadalı rock grubu Rush’la ilgili dosyaların yer aldığı klasörü açtım” (p.351).	<b>Calque</b>
<b>ST II</b> “You know, the kind that can just jump into <b>hyperspace</b> ?”	
<b>TT II</b> “Hani şu, <b>anında ışınlanabilen</b> gemilerden.”	<b>Transposition</b>
<b>TT III</b> “ <b>Hiperuzayda</b> gidenler var ya?”	<b>Calque</b>

Considering the contextual meaning of the word, it can be claimed that the literary translator adopts a word for word strategy in which he literary transfer the meaning of the ST item while remaining faithful to the ST wording. As he renders the word **hyperspace** as **hiperuzay** that is unidiomatic and sounds unnatural in the TL, the translation strategy can be analyzed as **calque**. In the professional subtitles, the word **hyperspace** is rendered as **anında ışınlanabilen**. As explained above, the ST item **hyperspace** has two different meanings in the the context of science fiction. However, although the word **hyperspace** means an alternate space in the context of the ST, the ST item becomes the adjective of the spaceship referring to its speed in the professional subtitles. Thus, it can be asserted that the professional subtitle translator translates the ST item accordingly. Hence, this translation strategy can be accepted as **transposition**. The fan subtitle translators simply translate the word from the ST into the TT as **hiperuzay** that results in jarring or odd sounding in the TL, as well. Since the ST item is rendered exactly into the TT with no morphological or semantic changes, this translation strategy can be considered **calque**.

**Example 6:**

As a part of a world of virtual reality technologies, *Ready Player One* includes many examples of technological devices of futuristic world. Omnidirectional treadmill is a kind of treadmill created for the virtual reality and it doesn't restrict body and arms movement. As can be inferred from the explanation in the book, it is a mechanical device that enables its user to perform any motion in any direction. Moreover, it also has a control system that instantly reacts to movements. The omnidirectional treadmill in the film is very similar to the one in the book. It can be claimed that all the features in the book, except the brand name Okagami, are transferred to the screen.



**Figure 6.** Image of Omnidirectional Treadmill (Screenshot from *Ready Player One*)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“On the floor, directly underneath my suspended haptic chair, was my Okagami Runaround <b>omnidirectional treadmill</b>. (‘No matter where you go, there you are’ was</p>	

<p>the manufacturer's slogan.) The treadmill was about two meters square and six centimeters thick. When it was activated, I could run at top speed in any direction and never reach the edge of the platform. If I changed direction, <b>the treadmill would sense it, and its Rolling surface would change direction to match me</b>, always keeping my body near the center of its platform. This model was also equipped with <b>built-in lifts and an amorphous surface</b>, so that it could <b>simulate walking up inclines and staircases</b>" (p. 193).</p>	
<p><b>TT I</b>  "Zeminde, tavana asılı durumdaki dokunsal koltuğumun tam altında, Okagami Runaround <b>tüm-yönlü koşu bandı</b> duruyordu (üretici bu koşu bandı için 'Nereye gitmek isterseniz, oradasınız!' gibi bir sloganı uygun görmüştü). İki metrekare genişliğinde ve altı santimetre kalınlığındaki koşu bandını devreye soktuğumda, <b>platformun ucuna yaklaşmaksızın, istediğim yönde son sürat koşabiliyordum</b>. Koşarken yönümü değiştirdiğimde <b>yazılım bunu algılayarak hareketli yüzeyini benimle aynı yöne döndürüyor</b>, böylelikle her zaman vücudumu platformunun merkezinde tutuyordu. Ayrıca <b>yerleşik durumdaki kaldıraçları ve amorf yüzeyi sayesinde, yokuş ya da merdivenleri tam olarak hissetmemi sağlıyordu</b>" (p. 262).</p>	<p><b>Loan</b> and  <b>Transfer</b></p>
<p><b>ST II</b>  "-You don't need a destination  -when you're running on <b>an omnidirectional treadmill</b>  -<b>with quadraphonic, pressure-sensitive underlay.</b>"</p>	
<p><b>TT II</b>  "-Hiçbir yere gitmeden, bir yere gidilebileceğini gösterdi. -</p>	<p><b>Omission</b> and</p>

<p><b>Kuadrofonik, basınca duyarlı altlıkla bantta koşarken...</b> -bir varış noktasına ihtiyaç yok.”</p>	<p><b>Transfer</b></p>
<p><b>TT III</b> -Hiçbir yere gitmeden bir yerlere gidebileceğimizi gösterdi. <b>-Her yöne hareket edebilen, kuadrofonik, basınca duyarlı...</b> <b>...bir koşu bandının üzerindeyken</b> -varış noktasına ihtiyacımız yok.”</p>	<p><b>Transfer</b></p>

**Okagami** is a proper name used by the author as a brand name for technological devices that can be used in the game. The literary translator directly transfers the very same word in the TT. On the other hand, the word **Runaround** is not a part of the brand name. However, the literary translator resorts to the **loan** strategy for both ST items, which can be a result of misinterpretation. Taking into account the ST items quoted in bold, it can be said that the literary translator translates the ST completely and faithfully. Thus, this strategy can be analyzed as **transfer**. In the film, the ST items “Okagami Runaround” might have been omitted due to space and time limitation. While the treadmill is described with 110 words in the ST, the number of the words describing the treadmill in the TT I is 82. As for the original subtitles, the number of descriptive words is reduced to only 17 words thanks to the visual support on the screen. The professional subtitle translator translates the ST item as “**Kuadrofonik, basınca duyarlı altlıkla bantta koşarken...**”. It can be clearly seen that she reduces the ST and omits its meaningful content. That is, it can be asserted that, under the mechanical constraints of subtitle lines, the professional subtitle translator should keep the subtitles in an acceptable length in each line. One of the most important features, which is described in detail in the ST I, is not preserved in the professional subtitles. The reason might be that the character displays that he can run in omnidirectional mode on the treadmill in that screen of the film. The other items in the original subtitles are translated literally. She prefers to translate **underlay** as **altlık** and reduces **treadmill**

**(koşu bandı)** to **bant**. As can be seen from the visual above, the treadmill in the film is much more like a band rather than treadmill. Therefore, the subtitle translator translates it word by word. It can be concluded that the professional subtitle translator employs the strategies **omission (partial)** and **transfer** respectively. The fan subtitle translators completely translate the ST item into TL by using equivalent expressions. In addition, they also try to maintain the structure of the original text. The fan subtitle translators, unlike the professional subtitle translator, also preserve the ST item **omnidirectional** as **çok yönlü** in their translation. Therefore, it can be said that the professional subtitle translators only adopt the **transfer** strategy while they might have ignored the mechanical constraints that should be kept in mind when translating subtitles.

### **Example 7:**

The railgun is the fictional weapon from the film *Eraser* (1996), and it is a powerful weapon available in the OASIS, as well. During the final screen of the film, Art3mis runs out of ammunition and another gunter throws to him a rail gun to fight with.



**Figure 7.** *Image of Railgun (Screenshot from Ready Player One)*

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“It continued past long storage racks that held a wide array of weaponry: magic swords, shields, powered armor suits, plasma rifles, <b>railguns</b>, and countless other weapons” (p. 334).</p>	
<p><b>TT I</b></p> <p>“TD-03, büyümlü kılıçlar, kalkanlar, zırhlar, plazma silahları gibi akla gelebilecek her türlü silah ve malzemeyi barındıran uzun raflar boyunca ilerleyerek, her biri aşağı yukarı futbol topu büyüklüğünde, beş adet sekiz yüzlü cihazın dizili olduğu rafın önünde durdu.” (p.453).</p>	<b>Omission</b>
<p><b>ST II</b></p> <p>“<b>Railgun!</b>”</p>	
<p><b>TT II</b></p> <p>“<b>Raylı top!</b>”</p>	<b>Transfer</b>
<p><b>TT III</b></p> <p>“<b>Lazer silah!</b>”</p>	<b>Transposition</b>

In the film *Eraser*, the weapon allows its user to see through walls, follow human skeletons, and target at their hearts directly. However, in the *Ready Player One*, Art3mis can kill a large number of Sixers with only one gunshot. The gunshot is like a laser beam. The book, compared to the film, includes of a great number of fictional weapon names. As can be seen in the example above, the literary translator completely excludes the ST item **railgun** from the TT. This translation strategy can be analyzed as **omission**. The literary translator might have chosen to apply this strategy due to two reasons. The first reason can be that there are various names of weapons in the same paragraph and he might have found it unnecessary and deliberately omitted the ST item. The second

reason can be that the literary translator might not have found any corresponding term for the ST item in the TL. However, the omitted parts can result in loss of meaning in the literary translation while the omitted elements can possibly be recovered by the image or the sound in the subtitle translation. **Railgun** is also a military device that uses electromagnetic force to launch high velocity rockets. Therefore, the corresponding term for military rail gun in Turkish is **ray top** or elektromanyetik top. The professional subtitle translator translates the ST item **railgun** as **raylı top**. However, in the context of science fiction, the ST item **railgun** refers to a fictional weapon, which is very different in terms of shape and mechanism. Therefore, it can be claimed that the professional subtitle translator resorts to **transfer** strategy without considering the context and the visual. The fan subtitle translators transfer the ST item as **raylı silah** into the TL. Hasangdr & X@nder translate the ST item according to the context of the film and the visual of the weapon on the screen. Although the ST item has a corresponding term in Turkish such as **ray top** or **elektromanyetik top**, it does not have a Turkish equivalent term in science fiction context. Therefore, they replace the ST item with the element which is easier to be understood and familiar to the TT audience. This translation strategy can be analyzed as **transposition**.

**Example 8:**

The OASIS is a world of twenty seven cube-shaped **sectors**. The **sectors** are named with numbers such as Sector 14 and Sector 7. Each **sector** consists of various numbers of planets/zones.

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“For the sake of zoning and navigation, the OASIS had been divided equally into twenty seven cube-shaped ‘<b>sectors</b>,’ each containing hundreds of different planets”</p>	



(p. 49).	
<b>TT I</b> “Bölgeleme ve navigasyonun sorunsuz bir şekilde sağlanması için, OASIS eşit olarak, her biri yüzlerce farklı gezegene sahip, küp şeklinde yirmi yedi ‘ <b>sektöre</b> ’ bölünmüştü” (p.67).	<b>Calque</b>
<b>ST II</b> “So they sent every guide they had into that <b>sector.</b> ”	
<b>TT II</b> “Onlar da bütün rehberleri o <b>sektöre</b> yollayıp...”	<b>Calque</b>
<b>TT III</b> “Doğru kaleyi bulmaları için ellerindeki tüm adamları o <b>bölgeye</b> gönderdiler.”	<b>Explicitation</b>

The author of the book creates a new fictional world, the OASIS. Thus, he sometimes creates his own terminology or attributes new meanings to the existing words. The Collins English Dictionary Online defines the word **sector** as “a particular sector of a country's economy is the part connected with that specified type of industry” (Sector, n.d.). Therefore, it can be asserted that **sector** is one of the most outstanding examples of the existing words with new meanings. The literary translator prefers to imitate the ST item **sector** as **sektör**. The online dictionary of Turkish Language Association defines the word **sektör** as “aynı işi yapan topluluk” (Sektör, n.d.). In the book, the author explains the new meaning he attributes to the word **sector**. In the TT I, the literary translator imitates the ST author's style thanks to the flexibility of literary translation and his explanation in the ST I. The professional subtitle translator translates the ST item as **sektör**, too. The subtitle translation does not evoke the same concept as it does in the literary translation. As explained above, although the literary translator and professional translator translate the ST item through the same procedure, the translation of the professional subtitle

translator does not evoke the same concept in the mind of their target readers and audiences. Since there is detailed information in the book, the calque strategy results in an acceptable translation. Since there is no additional information or visual for the ST item sector in the film, the target audiences may not fully appreciate the intended meaning. To sum up, the literary translator and the professional subtitle translator copy directly from the original texts and adopt it orthographically. This translation strategy can be considered **calque**. The fan subtitle translators employ the **explicitation** strategy in order to avoid ambiguity and misunderstanding due to the lack of detailed information. The fan subtitle translators make the implicit information in the ST II explicit in the TT. Therefore, they translate the **sector** as **bölge** through using **explicitation** strategy, which makes the reference more comprehensible in the TL while making the translation authentic in the context of real life, not in the context of science fiction.

### **Example 9:**

**Artifacts** are rare and powerful items found within the OASIS. Each **artifact** is unique and has its own special power that gives their owners incredible abilities. Cataclyst, Orb of Suvorux, Jade Key and Zemeckis Cube are some of the powerful artifacts in the OASIS.

<b>The Texts</b>	<b>Translation Strategy</b>
<b>ST I</b> “High-level avatars bragging about some <b>artifact</b> they’d obtained” (p. 32).	
<b>TT I</b> “Büyülü yeni bir <b>nesne</b> ele geçirmiş olmalarıyla böbürlenen yüksek seviyeli avatarlar” (p.44).	<b>Transfer</b>

<b>ST II</b> “This an <b>artifact</b> hunt?”	
<b>TT II</b> “ <b>Nesne</b> avı mı var?”	<b>Transfer</b>
<b>TT III</b> “ <b>Özel silah</b> avı mı bu?”	<b>Transposition</b> and <b>Explicitation</b>

**Artifact** is an ornament or item that is made by a human being. Its corresponding term in Turkish is **nesne**. However, the ST author attributes a new meaning to it. **Artifact** means a kind of special object with super-power in the OASIS. **Artifacts** are available to each avatar that completes the quests. They are indestructible by conventional means. As can be seen from the example above, the literary translator and the professional subtitle translator translate the above ST item as **nesne** in the TL by employing the **transfer** strategy. Although the professional subtitle translator renders the ST item correctly and completely, the intended meaning of the ST writer is not reflected by her choice. The choice of the transfer strategy by the professional subtitle translator does not succeed in transferring the meaning of the ST in a way that can be clearly and generally understood by the TL audiences in spite of the visual on the screen. On the other hand, the ambiguity in meaning in the literary translation can be removed through the following usages of the word in the book. Considering that the ST item **artifact** gains a new meaning in the context of science fiction, the fan subtitle translators prefer to replace the ST concept with a concept from TC which conveys the intended meaning and connotation of ST item: **özel silah**. They render the ST item as **özel silah** since the artifacts are weapons with special abilities used by gunters to kill their enemies. Therefore, it can be claimed that they try to create an equivalent effect on their audience through using a word with a more specific meaning. To sum up, it can be claimed that the fan subtitle translators employ two different strategies: **transposition** and **explicitation**.

**Example 10:**

**Cataclyst** is an artifact in the OASIS. It is such a powerful bomb that it destroys anything in the current sector including gunters, buildings, vehicles and even its user. The word might be derived from the words ‘catalyst’ and ‘cataclysm’. ‘Catalyst’ refers to an agent that speeds significant change and ‘cataclysm’ broadly means an event that brings great changes.



**Figure 8.** Image of Cataclyst (Screenshot from Ready Player One)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“According to its auction listing, the <b>Cataclyst</b> was a sort of magical bomb, and it could be used only once. When it was detonated, it would kill every single avatar and NPC in the sector, including its owner” (p. 208).</p>	
<p><b>TT I</b></p> <p>“Rekor ise üç yıl önce satılan <b>Katalist</b> adındaki nesneye aitti. Müzayede listesinde verilen bilgilere göre, bir tür</p>	<p><b>Calque</b></p>

büyülü bomba olan Katalist yalnızca tek bir kere kullanılabiliyordu” (p. 284).	
<b>ST II</b> “What the hell's a <b>Cataclyst</b> ?”	
<b>TT II</b> “ <b>Katalist</b> de ne ya?”	<b>Calque</b>
<b>TT III</b> “ <b>Cataclyst</b> de ne be?”	<b>Loan</b>

In the book, as it is explained above, the author creates a new word to make the reader feel that they are reading something about a different world. However, to achieve this, he prefers to use a word that brings something familiar to the minds of his readers. Thus, his readers may relatively appreciate the reference. Both the literary translator and the professional subtitle translator only adopt the ST item **cataclyst** orthographically and render it as **katalist** by using **calque** strategy. However, the lexical creation of the ST author is more likely to be more comprehensible and acceptable in the SL since the meaning of the created word can be relatively deduced from the meanings of the base words. On the other hand, **katalist** reminds of something speeding chemical or biological reaction in Turkish. Therefore, the word **katalist** will produce the same effect on the target readers due to the explanations in the literary text while it will not produce the same effect for the audience in spite of the visual of the object. Although they try to imitate the ST's author style and strategy, they do not completely succeed in transferring the meaning of the ST since they ignore the fact that the word **katalist** has already a different meaning in Turkish. The fan subtitle translators retain the ST item **cataclyst** in the TL subtitles without any changes. In subtitle translation, loan words are sometimes stylistically marked in some way, for example using italics or inverted commas to call attention to its foreign nature. However, in this example, it is not marked by the use of any particular typographical strategies in the TT. To sum up, since

the ST item has no close equivalent in the TL, the fan subtitle translators choose to employ **loan** strategy.

**Example 11:**

The **Distracted Globe** is a night club in the OASIS. It has a zero-gravity dance floor in its center. Thus, Art3mis and Parzival consider that the Distracted Globe is the most likely location referenced by the clue about the leap not taken by Halliday in order to accomplish the second mission.



**Figure 9 and 10.** Image of the *Distracted Globe* (Screenshot from *Ready Player One*)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“The <b>Distracted Globe</b> was a famous zero-gravity dance club on the planet Neonoir in Sector Sixteen” (p. 181).</p>	

<b>TT I</b> “ <b>Kaçık Küre</b> , Sektör 16'daki Neonir gezegeninde bulunan, sıfır-yerçekimli ünlü bir dans kulübüydü” (p. 246).	<b>Transfer</b>
<b>ST II</b> “-You know The <b>Distracted Globe</b> ? -Yeah, the dance club.”	
<b>TT II</b> “- <b>Kaçık Küre</b> 'yi bilir misin? -Evet, dans kulübü.”	<b>Transfer</b>
<b>TT III</b> “- <b>Kaçık Küre</b> 'yi biliyor musun? - Evet, dans kulübü.”	<b>Transfer</b>

In the context of *Ready Player One*, the ST item **distracted** gains a new meaning. The author names the night club as distracted due to its feature of zero-gravity zone. In the zone, the guests dance on the air. As it can be seen from the example above, all the translators employ the **transfer** strategy. The audiences of the fan subtitle translators and the professional subtitle translator may easily understand the subtitle thanks to the image on the scene as can be seen in the Figure 10. On the other hand, since what the author intends to mean by the zero-gravity feature may not be easily figured out, the target readers of the literary translator may not fully appreciate the intended meaning.

### **Example 12:**

The characters have two identities in the context of *Ready Player One*: one in the real life and the other one in the OASIS life. Furthermore, in the OASIS, the players can transform into any character, alter their outlooks and change their user names whenever they want. The identity information that players create for the OASIS is often independent of their identities in the real world. They might

register with their real world information. However, real world information of users is not shared in the OASIS. While some intelligent users write false or misleading information during the registration, most players register with accurate information. Thus, the players' information records are kept confidential.

The Texts	Translation Strategy
<b>ST I</b> “Before I learned to conceal my <b>real-world identity</b> ” (p. 143).	
<b>TT I</b> “ <b>Gerçek kimliğimi</b> saklamam gerektiğini öğrenmeden önce” (p. 196).	<b>Omission</b>
<b>ST II</b> “The <b>real-world identity</b> of Parzival is Wade Watts.”	
<b>TT II</b> “Parzival'ın <b>gerçek dünya kimliği</b> , Wade Watts.”	<b>Transfer</b>
<b>TT III</b> “Parzival'ın <b>gerçek dünyadaki adı...</b> ”	<b>Explication</b>

As it is explained above, the identity in the OASIS and the real world are absolutely different concepts. As for the translations, the literary translator translates the ST item **real-world identity** as **gerçek kimliğim**. He partially reduces the ST text item by omitting the word **world**, which inevitably results in the loss of its most important part. Since **real-world identity** and real identity (back translation of “gerçek kimliği”) refer to different concepts, it can be claimed that the literary translator leads to a loss of meaning through applying the **omission** strategy. The word **identity** generally refers to the characteristics of a person that distinguishes his/her from others. However, in this example, it refers to the name of the character. The professional subtitle translator transfers



the ST item to the TL as **gerçek dünya kimliği**. As it can be seen, even though the translator prefers to translate the ST item through a word for word procedure without any manipulation, his translation sounds odd in the TL. It can be said that the professional subtitle translator deploys the **transfer** strategy. On the other hand, the fan subtitle translators who apparently take the context of the scene into consideration render the ST item as **gerçek dünyadaki adı**. The translators attempt to translate the ST item with a functionally equivalent term into the TL. They prefer to translate the subtitle with a word with a more specific meaning, rather than a broader meaning as in the ST, to make the target audience fully understand the reference. Hence, this translation strategy can be analyzed as **explicitation**.

### **Example 13:**

The individuals in *Ready Player One* have two different lives: one in the real world and the other one in the OASIS universe. Many types of guns or futuristic devices can be seen in these two different contexts. Gunshot can refer to both the bullets that are fired from a gun in the real world or laser beam from a fictional weapon in the OASIS.

<b>The Texts</b>	<b>Translation Strategy</b>
<b>ST I</b> “They could convincingly simulate the sensation of a tap on the shoulder, a kick to the shin, or <b>a gunshot</b> in the chest” (p. 192).	
<b>TT I</b> “Omza atılan bir fiskeyi, kaval kemiğine bir tekme ya da göğsünüze isabet eden <b>bir kurşunu</b> bu astar sayesinde ikna edici ölçüde hissedebiliyordunuz” (p. 260).	<b>Transfer</b>

<b>ST II</b> “Every push, punch, <b>gunshot</b> , you feel it all.”	
<b>TT II</b> “Her hamle, yumruk, <b>silah ateşi</b> , hepsini hisset.”	<b>Explicitation</b>
<b>TT III</b> “Bütün darbeleri, yumrukları, <b>kurşunları</b> hisset!”	<b>Transfer</b>

By referring the context of the screen, it can be asserted that the ST item **gunshot** does not specifically refer to the bullet of a gun, and it probably refers to laser beam. The screen is about a haptic suit created for the game. When someone wears it while playing in the game, s/he feels any gunshot from any competitors, which makes the gamers feel virtual reality. As for the translations, the literary translator and the fan subtitle translators transfer the ST item as **kurşun** through a word for word translation procedure by employing the linguistic equivalent of the ST item. Their translation strategy can be considered as **transfer**. Professional subtitle translator is more faithful to the contextual meaning of the ST item and she translates it as **silah ateşi** which is a more general term than **kurşun**. By doing so, she attempts to overcome a relative ambiguity of the ST item in the TL. As the translator transfers the contextual meaning of the ST item by employing a word with a broader meaning, it can be said that the translator resorts to the strategy of **explicitation**.

#### **Example 14:**

Parzival and Art3emis are two favourite avatars of the game. Parzival closely follows her posts on her personal gunter board and sees Art3emis in the races and admires her style and appearance. Although Parzival never meets Art3emis in the real world and only sees her avatar and talks to her in the OASIS, he falls in love with her. Parzival is attracted to Art3emis' intelligence and beauty.

The Texts	Translation Strategy
<b>ST I</b> “It probably goes without saying that I had a massive <b>cyber-crush</b> on Art3mis” (p. 35).	
<b>TT I</b> “Sanırım Art3mis'e <b>sanal-abayı yaktığımı</b> eklememe gerek yok” (p. 48).	<b>Transposition</b>
<b>ST II</b> “You have a massive <b>cyber crush</b> on this girl.”	
<b>TT II</b> “Bu kızdan acayip <b>sanal vurgun yedin.</b> ”	<b>Transfer</b>
<b>TT III</b> “Kıza <b>siber vurulmuşsun.</b> ”	<b>Calque</b>

The word **cyber-crush** is a portmanteau word of cyber and crush. Cyber is defined as a term generally used to define something “involving computers or computer networks such as the internet” in the Collins English Dictionary Online (Cyber, n.d.). It is also a prefix used in a growing number of terms to refer online or virtual something such as cyberspace and cyberpunk. The noun crush refers to an intense love for someone. Thus, within the context of *Ready Player One*, the ST item **cyber-crush** can be defined as talking to someone you have never met and starting to develop love for her/him as result of only online chats. The literary translator transfers the ST item to the TT as **sanal-abayı yaktığını**. The translator attempts to evoke the same effect on the target readers by replacing the ST item with a TL expression **abayı yakmak** that is commonly used to describe falling in love with someone. The translator has used the literal translation strategy with the first part of the term and TC equivalent with the second part of the term. Thus, it can be claimed that the translator makes up a

word including a commonly used Turkish saying, in this way; the target readers can become familiar to concept. To sum up, this translation strategy can be analyzed as **transposition**. The professional subtitle translator translates the word **crush** as **vurgun yemek** which is one of dictionary meanings of **crush** while literally renders the word **cyber** as **sanal**. Since the ST item is literally translated, it can be said that the professional subtitle translator resorts to the **transfer**. The fan subtitle translators render the ST item as “siber vurulmuşsun”. With this translation, they adopt a more ST oriented approach through a word for word procedure. Since this translation sounds unfamiliar to the target audience, this strategy can be considered as **calque**.

### **Example 15:**

The gunters can enter into the OASIS only through two different technological devices. The first one is a console which is a rectangle black box about the size of a paper that looks a bit like an Atari box. Most of the gunters, especially the young gunters, have school-issued OASIS consoles. The second one is a immersion rig that contains a virtual reality visor and a pair of haptic gloves. There are also over half a dozen different rigs with cables, suits, controllers, chairs, treadmills, etc. that can be employed for the same in-game OASIS activities. However, high-end rigs are also created and sold for high prices. One of the most high-tech immersion rigs is Sorrento’s rig. It looks like a ball and has a full-body immersion suit and a haptic chair, gloves, and visor that enable its user to feel every motion or beat that his character would feel in the OASIS.



Figure 11. Image of Rig (Screenshot from Ready Player One)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“Inside, I could see that his <b>rig</b> had been modified to include several strange components, including an OASIS console modified to look like a vintage Commodore” (p. 325).</p>	
<p><b>TT I</b></p> <p>“Başımı içeri doğru uzattığımda, <b>donanımının</b>, Commodore 64 gibi görünen OASIS konsolu gibi bazı tuhaf bileşenlerle modifiye edilmiş olduğunu gördüm” (p. 443).</p>	<p><b>Transfer</b></p>
<p><b>ST II</b></p> <p>“Prepare my <b>rig</b>.”</p>	
<p><b>TT II</b></p> <p>“<b>Donanımı</b> hazırla.”</p>	<p><b>Transfer</b></p>
<p><b>TT III</b></p> <p>“<b>Konsolumu</b> hazırlayın.”</p>	<p><b>Compensation</b></p>

As can be inferred from the example above, the console and the rigs are two different devices that can be used to log in the OASIS. In the example, the ST item **rig** is translated as **donanim** by the literary translator. In the same sentence of the ST author also mentions that the rig is composed of several components including a console. Therefore, the literary translator has to differentiate the translations of the console and the rig. The literary translator literally translates the ST item through employing the **transfer** strategy. In same way, the professional subtitle translators use the **transfer** strategy and render the ST item into Turkish as **donanim**. However, in this case, the target audiences may easily and fully appreciate the reference with the help of the visual on the screen. As for the fan subtitles, the translators attempt to bring the target audience closer the subtitled text by using the TL word **konsol**. Although this strategy can result in a translational loss, Hasangdr & X@nder might choose it to make the reading of the subtitle smoother by using a word which the audiences are more familiar with. Although the audiences are given information about what a rig look like by the visual on the screen, Hasangdr & X@nder adopt the **compensation** strategy.

### **Example 16:**

The **Orb of Osuvox** is a high level artifact in the OASIS and plays a significant part in the plot. The Orb creates a spherical force field around itself and can vaporize just about anything that touches it.



Figure 12 and 13. Image of Orb of Osuvox (Screenshot from Ready Player One)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“... the shield around the castle was generated by a powerful artifact called the <b>Orb of Osuvox</b>, which could only be operated by a wizard who was ninety-ninth level” (p. 266).</p>	
<p><b>TT I</b></p> <p>“...kalenin etrafındaki kalkanın, çok güçlü bir nesne olan ve ancak 99. seviye bir büyücü tarafından kullanılabilen <b>Osuvox'un Küresi</b>'yle oluşturulduğunu açıkladı” (p. 360).</p>	<p><b>Loan and Transfer</b></p>
<p><b>ST II</b></p> <p>“-Congratulations, you are the proud owner of the <b>Orb of Osuvox</b>. - a 99th level magic artifact.”</p>	
<p><b>TT II</b></p> <p>“- Tebrikler, 99. Seviye'den sihirli nesne... -...<b>Osuvox Küresi</b>'nin şanslı sahibi...”</p>	<p><b>Loan and Transfer</b></p>

<b>TT III</b> “- Tebrikler, 99. seviye büyüü özel silah - <b>Osuvox'in Küresi</b> 'nin sahibi oldunuz.”	<b>Loan</b> and <b>Transfer</b>
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In the Collins English Dictionary Online, the word **orb** is defined as noun “something that is shaped like a ball” and as verb “to make or become circular or spherical” (Orb, n.d.). Therefore, it can be claimed that the writer deliberately prefers to use this word since the Orb of Osuvox is in the form a ball and generates a spherical force field around the Anorak’s castle. As for Osuvox, it is a made up word by the ST author. The literary translator transfers the ST item into Turkish as **Osuvox’un Küresi**. Thus, it can be said that that he uses the **transfer** strategy in translating the word **orb** while he prefers to the **loan** strategy in rendering the ST item **Osuvox**. Neither in the book nor in the film, there is any evidence that Osuvox is a person or an avatar. However, considering the translation of the literary translation, it can be claimed that the orb belongs to someone. Moreover, he uses the possessive suffix –un according to Turkish pronunciation of the word. The reason might be that the ST item does not appear in any dictionary, and the translator, therefore, prefers his own way for pronunciation to make the reading of the ST item smoother considering it is a literary text. The professional subtitle translator literally transfers the ST item **Orb** as **Küre** by employing the **transfer** strategy while she directly borrows the word **Osuvox** to the TT through the **loan** strategy. However, unlike the literary translator, she does not prefer to use any possessive suffix considering the fact that there is not any reference about the owner of it. The fan subtitle translators use the same strategy with the literary translator and the professional subtitle translator in translating the ST item **Orb** as **Küre** and in directly borrowing the word **Osuvox**. However, although there is no information about whether the Orb belongs to something or someone in book or novel, they prefer to use the possessive suffix –in in their translation. The suffixes of the literary translator and fan subtitle translators are different since the fan subtitle translators take the advantage of audiovisual translation and use



the correct form of the suffix thanks to the pronunciation in the film. To sum up, although one of the meanings of the ST item **Orb** is given through the literal translation of the word as **küre**, all the translators ignores the writer's intent do not reflect its second meaning while they prefer to use the very same ST item **Osuvox** in the TT.

### Example 17:

The term **Easter Egg** was coined at Atari 2600 to signal its players to the presence of a hidden message which had been concealed by Warren Robinett in his famous game, *Adventure* and it is also speculated that Robinett used this name by referring the idea of a traditional *Easter Egg* hunt ( <https://www.forbes.com>).



**Figure 14.** Image of Easter Egg (Screenshot from *Ready Player One*)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“I created my own Easter egg, and hid it somewhere inside my most popular videogame—the OASIS. The first</p>	

person to find my <b>Easter egg</b> will inherit my entire fortune” (p. 5).	
<b>TT I</b> “Ölmeden önce, ben de kendi yumurtamı yaratarak, en popüler oyunum olan OASIS'in içerisine gizledim. <b>Paskalya Yumurtası</b> 'nı bulan ilk kişi bütün servetime sahip olacak” (p. 7).	<b>Transfer</b>
<b>ST II</b> “Before I died, I created what we in the biz call an <b>Easter egg.</b> ”	
<b>TT II</b> “Ölmeden, sektörde " <b>Paskalya yumurtası</b> " olarak bilinen bir şey oluşturdum.”	<b>Transfer</b>
<b>TT III</b> “-Ölmeden önce... -... <b>Sürpriz Yumurta</b> dediğimiz şeyi yarattım.”	<b>Explicitation</b>

In the context of *Ready Player One*, the **Easter Egg** is the hidden object of the game created by James Halliday. The **Easter Egg** in the OASIS is a golden and shiny egg. The player who finds the **Easter Egg** will have his fortune and pass the ownership of the OASIS. In the Collins English Dictionary Online, the term **Easter Egg** in British English is defined as “an egg given to children at Easter, usually a chocolate egg. or a hen's egg with its shell painted, or a bonus or extra feature hidden inside a website, computer game, or DVD, that is only revealed after repeated or lengthy viewing or playing” (Easter Egg, n.d.). In the literary and the professional subtitles translation, the ST item **Easter Egg** is literally rendered into the TL with no morphological or semantic alteration. Thus, it can be asserted that both translators resort to the **transfer** strategy. Although they are faithful to the ST, it may be problematic in translation of the subtitles above since there is rarely room for explanation in the subtitle screen and the

context is not fully given due to the mechanical constraints. Thus, the literal translation of the ST item results in a translation which seems linguistically comprehensible but is semantically incomprehensible to the TT readers since the ST item is used in a different context and gains new meaning. As it is explained above, the author deliberately use the term **Easter Egg** by making an allusion to Robbinet who might use it in the game to refer to decorated eggs in the celebration of Easter. Since the target audience may not fully appreciate the reference, the fan subtitle translators replace the ST item with a more general term **sürpriz yumurta** by referring to the context of the ST item and thereby use the strategy of **explicitation**.

**Example 18:**

In the novel, the avatars that have enough coins after completing the quests, can buy a bootsuit. Those that can afford it can then upgrade to higher technology one. The players could convincingly feel the sensation of a tap on their shoulder, a kick to the shin, or a gunshot in the chest. Its features and descriptions are explained through several sentences in the novel while it is described through only two sentences in the film.

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“The chair worked in conjunction with my <b>Shaptic Bootsuit</b>, a full-body haptic feedback suit. It covered every inch of my body from the neck down and had discreet openings so I could relieve myself without removing the entire thing. The outside of the suit was covered with an elaborate exoskeleton, a network of artificial tendons and joints that could both sense and inhibit my movements. Built into the inside of the suit was a weblike network of miniature actuators that made</p>	

contact with my skin every few centimeters” (p.192).	
<p><b>TT I</b></p> <p>“Koltuğum, tüm vücudumu kaplayan, geribildirimli dokunsal bir tulum olan <b>Shaptic Bootsuit</b> ile birlikte çalışıyordu. Boynuma dek çıkan bu tulumun açılır kapanır gizli bölmeleri sayesinde, tulumu çıkarmak zorunda kalmadan tuvalet ihtiyacımı giderebiliyordum. Tulumun yüzeyi, hareketlerimi hem algılayabilen hem de engelleyebilen yapay tendon ve eklemlerden oluşmuş, oldukça karmaşık bir dış iskelete sahipti. İç yüzey ise, birkaç santim aralıkla cildime temas eden minyatür uyarıcı hücrelerden bir astarla kaplıydı ” (p. 260).</p>	<p><b>Loan</b></p>
<p><b>ST II</b></p> <p>“-I got <b>the X1 haptic bootsuit</b> with the microfiber crotch inlay.</p> <p>- The X1 is like wearing a second skin.”</p>	
<p><b>TT II</b></p> <p>“- Mikrofiber kasık ağı, <b>X1 dokunsal tulumum</b> var.</p> <p>- X1 farklı bir görünüm almak gibi. Acayip havalı bir görünüm.”</p>	<p><b>Loan and Transfer</b></p>
<p><b>TT III</b></p> <p>“-Mikrofiber kasıkları olan <b>X1 dokunsal kostümü</b> giyiyorum.</p> <p>-... X1'i giymek yeni bir deri giymek gibi.”</p>	<p><b>Loan and Transfer</b></p>

As can be seen in the example above, the Shaptic Bootsuit and X1 Bootsuit are actually the same avatar costumes that can be worn in the OASIS. The only difference between them is undoubtedly their brand names. The ST author prefers to use the name Shaptic Bootsuit; however, when it is transferred to screen the brand name is necessarily reduced to X1, which might be due to the

limits imposed by the spatial and temporal constraints of the audiovisual materials. Considering that the brand names in the science fiction works are generally invented by the authors, it can be claimed that the ST author intentionally choose the name “Shaptic” to reflect the haptic feature of the bootsuit while inventing a brand name and with the word “haptic” he emphasize its haptic feature. However, the literary translator, disregarding this situation, employs the very same ST item in the TT by using the **loan** strategy, rather than creating a functional equivalent. Therefore, the target readers might not properly the intended meaning of the word which is deliberately attributed by the ST author. This might result in a loss in the science fiction experience of target readers. The professional and fan subtitle translator literally translates the ST item through employing the **transfer** strategy in transferring “haptic bootsuit” while the translators prefer to transfer the brand name X1 into Turkish exactly in the same form through the **loan** strategy.

### **Example 19:**

Halliday’s Easter Egg Hunt is the main and final part of the contest in the OASIS universe. It is the last game and the winner will have the whole control of the OASIS and seize Halliday’s fortune. In order to find the Egg, people need to get three keys to open three important gates in the OASIS. Individuals that spent their lives searching for the egg are known as "egg hunters"; however, it is abbreviated to **gunters** as a nickname within the time.



Figure 15. Image of Gunters (Screenshot from Ready Player One)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“At first, these individuals were known simply as “egg hunters,” but this was quickly truncated to the nickname ‘<b>gunters</b>’” (p. 8).</p>	
<p><b>TT I</b></p> <p>“Yarışmanın ilk dönemlerinde bu insanlara ‘Yumurta Avcıları’ deniyordu. Ancak tabir çok geçmeden <b>Avcılar</b> olarak kısaltıldı” (p. 10).</p>	<p><b>Explicitation</b></p>
<p><b>ST II</b></p> <p>“The only ones still trying are the <b>gunters</b>, as in egg hunters.”</p>	
<p><b>TT II</b></p> <p>“Hâlâ çabalayanlar sadece <b>avcılar</b>, yani yumurta avcıları.”</p>	<p><b>Explicitation</b></p>

<b>TT III</b> “Hâlâ geçmeye çalışanlar ise <b>Avcılar</b> . Diğer bir deyişle yumurta avcıları.”	<b>Explicitation</b>
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As it is explained above, the author designates the ST item **gunter** by a word-forming procedure. Since it is a neologism created by the ST author, it does not have a recognized translation and a referent for it in the TC and language. However, the above example is the first coincidence of the word and from that moment on the egg hunters start to be called **gunter** to the end of book and film. Thus, it can be claimed that it is significant for the context and it is worth to translate or reflect the intent of the ST author. While it is possible for the translators to act likewise when a meaningful foreign term is employed purposefully in the original, they transfer the ST item **gunters** as **avcılar** into the TL (the back translation of *avcılar* is hunters.). This translation strategy can be analyzed as **explicitation**. The translators do not put forward a new word for the ST item and prefers to use a common word with a broader meaning. Although the reference of ST item is vital for a correct interpretation of the plot because it actively contributes to informing about the science fictional setting, the translators do not derive a new word like *yavcı* from *yumurta+avcısı*. The word **hunter** often evokes the idea of someone who hunts animals in the wild life. However, in the context of *Ready Player One*, the *gunters* are not always in the form of human and do not hunt animals. Thus, it can be claimed that the author intentionally prefers to create a new word and his intention should be reflected in the TL in order to elicit the same response.

### **Example 20:**

In *Ready Player One*, individuals have inventories they buy with coins or collect other *Gunters'* coin after killing them. Inventories include a wide range of items from camera, railgun to vehicles, avatar models, and even Clark Kent glasses. The players choose their items from a transparent screen.



Figure 16. Image of Inventory Screen (Screenshot from Ready Player One)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“My avatar had the same level and ability scores I'd had previously, but <b>my inventory</b> was completely empty...” (p. 344).</p>	
<p><b>TT I</b></p> <p>“Avatarım patlamanın öncesinde bulunduğu seviyede ve yetenek düzeyinde olsa da, <b>envanterim</b> tek bir nesne - Archaide'da oynadığım mükemmel <i>Pac-Man</i> oyununun ardından kazandığım çeyreklik dışında boştu” (p. 468).</p>	<p><b>Calque</b></p>
<p><b>ST II</b></p> <p>“I'm out. <b>Inventory's</b> empty.”</p>	
<p><b>TT II</b></p> <p>“Bittim. <b>Cephanem</b> bitti.”</p>	<p><b>Explication</b></p>



<b>TT III</b> “Mermim bitti. <b>Envanter</b> boşaldı.”	<b>Calque</b>
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The word **inventory**, according to the Collins English Dictionary Online, refers to “a written list of all the objects in a particular place” (Inventory, n.d.). The author relatively attributes a new meaning to the existing word. In the context of *Ready Player One*, the word **inventory** means all the items that a gunter has and can use in the OASIS. The literary translator and fan subtitle translators transfer the ST item to the TT with a word that already exists in the TL: **envanter**. However, the word **envanter**, according to the Online Dictionary of Turkish Language Association, means “a company’s merchandise, raw materials, and finished and unfinished products which have not yet been sold” (Envanter, n.d., my translation). Moreover, since they structurally transfer the ST item to the TT and it results in an unidiomatic expression in the TL, it can be claimed that the translators resort to the **calque** strategy, they fail to reflect the intended meaning of the ST item in the TL.



**Figure 17.** Image of Art3mis running out of inventory (Screenshot from *Ready Player One*)

The professional subtitle translator translates the ST item by a brief functional term as **cephanem**. In Turkish, the word **cephane** evokes something related to military since it broadly means articles used in charging firearms, rockets, etc.

In the above mentioned screen, Art3mis' gun is out of ammunition and she wants another weapon from her friends. Therefore, the translator prefers to use **cephane** instead of **envanter** that already exists in the TL. Since the fan subtitle translators narrow down the meaning of the ST item and translate the ST item by using a word with a more specific meaning, their translation strategy can be analyzed as **explicitation**.

### Example 21:

**Innovative Online Industries** is a global telecommunications company and the leading Internet service provider in *Ready Player One*. Main business of IOI's is to enable the individuals to enter into the OASIS and to sell products and services to be used there. IOI's main aim is to find Halliday's Egg Hunt, control the OASIS and seize Halliday's fortune.



**Figure 18.** Image of IOI abbreviation of Innovative Online Industries (Screenshot from *Ready Player One*)

The Texts	Translation Strategy
<b>ST I</b> "Sixers was the derogatory nickname gunters had given	

to employees of <b>Innovative Online Industries</b> ” (p. 33).	
<b>TT I</b> “Altılılar, avcıların <b>IOI</b> şirketinin çalışanlarına taktığı aşağılayıcı lakaptı” (p. 44). (Innovative Online Industries: Yenilikçi Online Endüstriler, (ç.n.)	<b>Omission</b> and <b>Transfer</b>
<b>ST II</b> “ ... <b>Innovative Online Industries.</b> ”	
<b>TT II</b> “ <b>Yenilikçi Online Endüstriler.</b> ”	<b>Transfer</b>
<b>TT III</b> “Altılılar, <b>IOI</b> için çalışırlar. <b>Yenilikçi Online Endüstrileri</b> ”	<b>Omission</b> and <b>Transfer</b>

The ST author abbreviates the name of the company as IOI. The acronym for Innovative Online Industries is used throughout the book and film. The use of acronyms is a common feature of science fiction books and films since it creates an atmosphere of an unknown or strange world. Thus, it can be claimed that the author intentionally prefers to use the acronym **IOI** to create an artificial flavor to arouse interest in people to find out what the letters stand for. The literary translator prefers to use the acronym for the company’s name and adds a footnote at the end of the page. In his footnote, he writes the full name of the company and adds its word for word translation, except for the word **online**, as **Yenilikçi Online Endüstriler**. However, although he translates the name of the company into Turkish in the footnote, he prefers to use only the acronym of ST item rather than of its translation in the next pages. Therefore, his translation strategy can be analyzed as **omission** and partial **transfer**. The professional subtitle translator renders the ST as **Yenilikçi Online Endüstriler** by employing a partial **transfer**. However, similar to the literary translator, she uses the acronym IOI for the name of the company rather than the acronym for its translation. The reason might be that anything belonging to Innovative Online

Industries such as sixers or vehicles is shown with the IOI logo. However, contrary to the literary translator, she does not give any information about what the acronym IOI stands for although she prefers to use IOI in the coming screens. Therefore, her target audiences may not properly comprehend what the IOI acronym stands for. The fan subtitle translators render the ST item as **Yenilikçi Online Endüstrileri** when they first encounter with the ST item **Innovative Online Industries**. They also use the acronym IOI in the same screen to make the reader fully appreciate the reference of the acronym for the coming screens. Hence, their translation strategies can be considered **omission** and **transfer**. Additionally, since the word online in the ST item refers to the company's providing online acces to OASIS and its online goods and products, all the translators might not prefer to keep this word unchanged even though an equivalent term may exist in the TL. It can also further claimed that the subtitle translators deliberately use the acronym in the subtitles since space and time limits do not permit for the insertion of the full form of the company's name although they could translate it into Turkish.

### **Example 22:**

**The Iron Giant** is a mecha vehicle in the OASIS. It is based on the main character of the 1999 film *The Iron Giant*. The Iron Giant is a huge humanoid behemoth. Its eyes are capable of shooting lasers. It possesses another form that is armored and bristled with laser weapons, which possibly hints that it used to be originally a war mech of some kind.

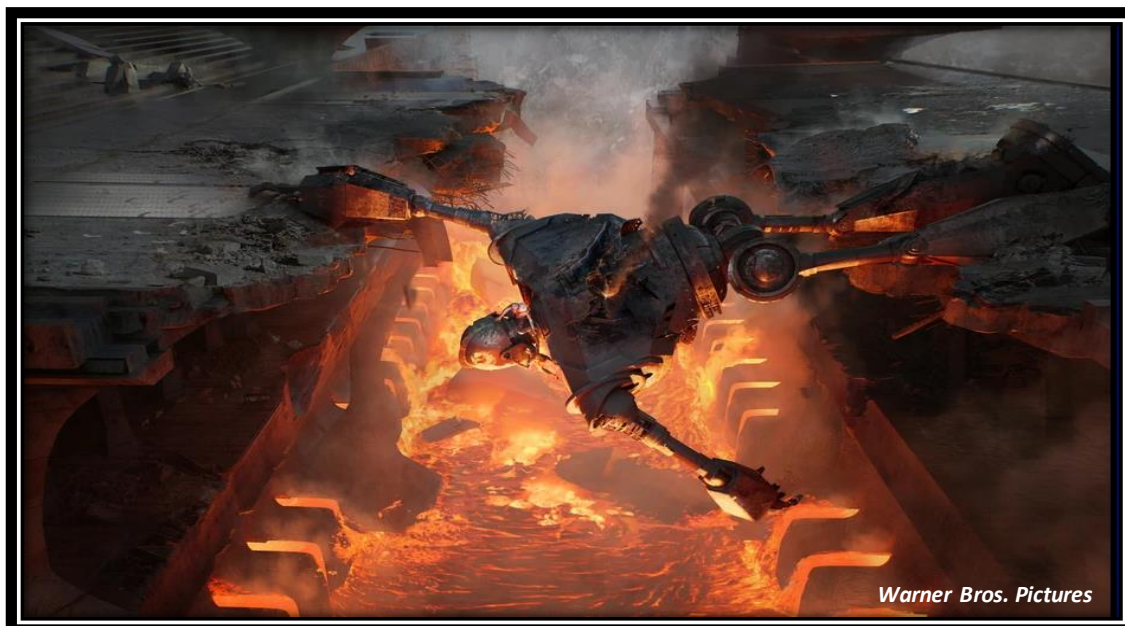


Figure 19. Image of Iron Giant (Screenshot from Ready Player One)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“There were several robots I didn’t recognize, but most were familiar. I spotted Gigantor, Tranzor Z, the <b>Iron Giant</b>, Jet Jaguar...” (p. 257).</p>	
<p><b>TT I</b></p> <p>“Aralarında tanımadığım birkaç robot olsa da, çoğuna aşinaydım. Gigantor, Tranzor Z, <b>Iron Giant</b>, Jet Jaguar...” (p. 349).</p>	<b>Loan</b>
<p><b>ST II</b></p> <p>“... Where did you find an <b>Iron Giant</b>?”</p>	
<p><b>TT II</b></p> <p>“<b>Iron Giant</b>'ı nereden buldun?”</p>	<b>Loan</b>
<p><b>TT III</b></p> <p>“<b>Demir Dev</b>'i nereden buldun?”</p>	<b>Transfer</b>

The literary translator and the professional subtitle translator directly transfer the ST item **Iron Giant** to the TL as **Iron Giant**. The Iron Giant in *Ready Player One* is based on the main character of the 1999 film *The Iron Giant* and its title was translated as *Demir Dev*. In the same paragraph of the literary text, there are also names of other science fiction film or game characters. The names are generally made up words and are unique to their SL. Thus, the literary translator does not need to translate only **Iron Giant** while maintaining others as such in the ST. The professional subtitle translator similarly preserve the ST item **Iron Giant** in the TL while the fan subtitle translators literally translate the ST item as **Demir Dev**. Although all the three translators deal with the same ST item in the same context, they prefer to employ different strategies. The professional subtitle translator employs very the same ST phrase in the TL since it is the name of a well-known character in the science fiction world. She might not need to translate it expecting that her target audiences will comprehend the referent with the help of the visual. Since the fan subtitle translators employ a word for word translation procedure and render the ST item as **Demir Dev**, it can be claimed that they attempt to bring the target audience closer to the subtitled text and to make the referent more transparent. To sum up, the literary translator and the professional subtitle translator resort to the **loan** strategy, the fan subtitle translators employ the **transfer** strategy.

**Example 23:**

**Mechagodzilla** is a mecha vehicle in the OASIS. The robot is inspired by the character with the same name from the Japan-made science fiction *Godzilla* film series.



Figure 20. Image of Mechagodzilla (Screenshot from Ready Player One)

The Texts	Translation Strategy
ST I “It was <b>Mechagodzilla</b> ” (p. 332).	
TT I “ <b>Mechagodzilla!</b> ” (p. 451).	Loan
ST II “ <b>Mechagodzilla!</b> ”	
TT II “ <b>Mechagodzilla!</b> ”	Loan
TT III “ <b>Megagodzilla!</b> ”	Calque

The ST item **Mechagodzilla** is a portmanteau mecha and Godzilla. Godzilla is a fictional Japanese monster in a series of science-fiction films. It has appeared in various video games, novels, cartoons and films. Godzilla is a blend word

created for the film from the Japanese words meaning gorilla and whale. That is, the word also means anything that is extremely large. **Mecha** is a shortened version of the English word "mechanical" and it is also a term commonly used to refer to giant robots. Since the ST item has no equivalent in TL, the literary translator and professional subtitle translator directly transfer the SL lexical item into TL as Mechagodzilla. Their translation strategy can be analyzed as **loan**. The fan subtitle translators render the ST item into the TL as Megagodzilla, which results in unnatural-sounding language. Hence, this strategy can be accepted as **calque**. Since the word "mecha" also means anything that is extremely giant, they might opt to use "mega" that means in Turkish something that is very giant by referring the visual of Mechagodzilla in the film.

#### **Example 24:**

The OASIS consists of twenty seven sectors and each sector has different numbers of zones. Each zone has unique characteristics in terms of technology, shape, size, and more. Moreover, each zone has a specific name, as well.

<b>The Texts</b>	<b>Translation Strategy</b>
<b>ST I</b> "There were hundreds of school campuses here on <b>Ludus</b> , spread out evenly across the planet's surface" (p. 31).	
<b>TT I</b> " <b>Ludus</b> 'un üzerinde, gezegenin yüzeyine dengeli bir şekilde yayılmış yüzlerce okul kampüsü yer alıyordu" (p. 42).	<b>Loan</b>
<b>ST II</b> "- ... Because the first thing that I would do - is convert all the schools on <b>Ludus</b> to replicas - from The Breakfast Club and Ferris Bueller."	



<p><b>TT II</b></p> <p>“- Çünkü ilk yapacağım şey...  -...<b>Ludus</b>'taki bütün okulları birer...  -...Breakfast Club ve Ferris Bueller replikasına çevirmek.”</p>	<p><b>Loan</b></p>
<p><b>TT III</b></p> <p>“- Çünkü benim yapacağım ilk şey...  -...<b>Ludus</b>'taki bütün otobüsleri...  -...Breakfast Club ve Ferris Bueller'deki otobüslere çevirmek olurdu.”</p>	<p><b>Loan</b></p>

Since science fiction mainly concentrates on creating rational and alternative possible worlds or futures, the genre leads to the creation of many more new words. Therefore, in a science fiction work, it is likely to find new places, new machines, new devices, new objects and etc. All of these new things are often named with the new words invented by science fiction author. *In Ready Player One*, the ST author creates the OASIS, a universe where you can do what you want. He splits the OASIS into different planets with different characteristics. Therefore, the ST author names all the planets with the words he creates. By doing so, he takes readers to a different world and makes them believe in its existence through imaginative concepts and details. The author offers detailed information about planets including their names, physical features and specific characteristics; hence, readers will imagine the location better and feel that they are part of it. **Ludus**, for example, is the zone where the Copper Key can be found. It is also home to hundreds of public schools. As for the translations, since the ST item is a kind of neologism, the concept that it refers to and its equivalent correspondence do not exist in TL, all the translators employ the very same ST item in the TT by using the **loan** strategy. Thus, it can be claimed that their strategy serves a stylistic purpose and that they attempt to give the same message in accordance with that of the ST author. The other common planet names between the book and film are as follows:

STs	TTs
Incipio	Incipio
Arrakis	Arrakis
Gygax	Gygax
Neonoir	Neonoir

**Table 3.** *The planet names in Ready Player One and their Turkish translations*

Considering these names are invented by the ST author, the translator transfers the very same names to the TT without making any effort for making up new words in the TL. However, it can be claimed that the translators adopt a consistent approach and they employ the same strategy in translating the names.

**Example 25:**

**Habashaw** is the brand name of OASIS immersion rigs. The model OIR-9400 of Habashaw is used in the book and film. No further information about the brand or other models is included either in the book or the film.

The Texts	Translation Strategy
<p><b>ST I</b>            “They’re all top-of-the-line <b>Habashaw</b> rigs. <b>OIR-Ninety-four hundreds</b>” (p. 324).</p>	
<p><b>TT I</b>            “Tamamında <b>Habashaw</b> donanımları yer alıyor. <b>OIR-9400 serisi</b>” (p. 440).</p>	<b>Loan</b>
<p><b>ST II</b>            “-That’s a really cool rig.            -Thank you. It’s a brand-new <b>Habashaw, OIR 9400.</b>”</p>	

<p><b>TT II</b></p> <p>“-Sıkı donanımmış. -Teşekkür ederim. Yepyeni bir <b>Habshaw, OIR 9400.</b>”</p>	<p><b>Loan</b></p>
<p><b>TT III</b></p> <p>“-Çok havalı bir konsolmuş. - Teşekkür ederim. Yeni <b>Habshaw, OIR 9400.</b>”</p>	<p><b>Loan</b></p>

As it is explained in the previous example, science fiction, as a highly creative genre, has its own specialized vocabulary. Science fiction terminology constantly develops since author creates new objects and they need to be named. That is why science fiction always leads to neologisms or new words. Neologisms are especially useful in identifying inventions. Those new words are immediately understandable to science fiction readers but largely incomprehensible to the world in general. Brand name, especially with numbers, is one of the common ways to create neologism in science fiction. Moreover, abbreviations often found in science fiction tend to rely on technological product terms. The use of such neologisms helps create an atmosphere of futuristic advanced technology. Brand names in science fiction usually come from the author. Therefore, the ST author creates a new word for the brand of ring. He also adds numbers to the brand name as model type to enhance the science fiction experience. As for the ST item **OIR-Ninety-four hundreds**, it can be said that the ST author deliberately abbreviates OASIS Immersion Rig as OIR and writes the model number of the rig in words. Since the ST item is a word that has not previously existed in the SL and has not appeared in the TL either, all the translators directly copy the ST item without involving special signals (italics, inverted commas). Therefore, their translation strategy can be analyzed as **loan**. Moreover, the translators also follow the same strategy in transferring the abbreviation of OASIS Immersion Rig as OIR-9400 although they might abbreviate it after translating it. As for the numerical part of the ST item, both the fan subtitle translators and professional subtitle translator write it in numbers, which might be due to the spatial and time constraints. On the other

hand, although there are not any time and space limitations, the literary translator transfers the numerical part of the ST item as **9400** to adopt it according to the naming of brand models in the Turkish language.

**Example 26-27:**

OASIS visor is a bit larger than a pair of glasses. It uses laser beams to reflect the environment in the OASIS right onto its user's eyes. The visor in *Ready Player One* is more advanced than today's virtual reality goggles in terms of its technology. The haptic gloves allow its user to instantly control his/her hands and to interact with the simulated environment as if s/he is really there.



**Figure 21.** Images of Haptic Gloves and Visor (Screenshot from *Ready Player One*)

The Texts	Translation Strategy
<p><b>ST I</b></p> <p>“As soon as I was old enough to wear a <b>visor</b> and a pair of <b>haptic gloves</b>, my mom helped me create my first</p>	

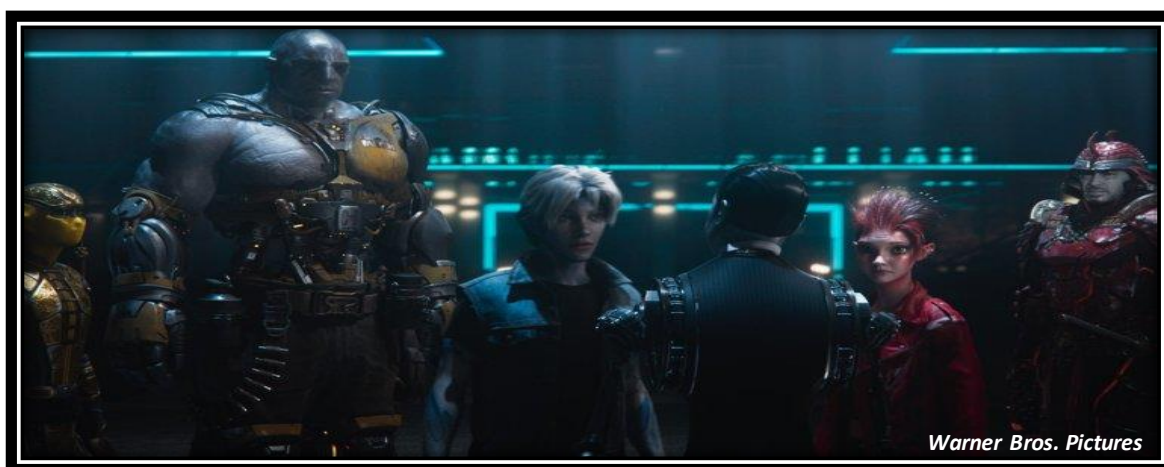
OASIS avatar” (p.15).	
<b>TT I</b> “ <b>Vizör</b> takıp <b>dokunsal eldiven</b> giyecek yaşa geldiğimde, ilk OASIS avatarımı yaratmama annemin yardımcı olduğunu hatırlıyorum” (p.19).	<b>Calque</b> and <b>Transfer</b>
<b>ST II</b> “-What kind of <b>haptics</b> you rockin’? -You got the <b>gloves</b> and full <b>visor</b> , or a full body?”	
<b>TT II</b> “-Hangi <b>dokunsalların</b> var? - <b>Eldivenler</b> ve tam <b>vizör</b> mü, tüm vücut mu?”	<b>Transfer</b> and <b>Calque</b>
<b>TT III</b> “-Ne tür bir <b>dokunsal</b> giyiyorsun? - <b>Eldiven</b> ve <b>vizör</b> mü yoksa tüm vücut kostümü mü var?”	<b>Transfer</b> and <b>Calque</b>

The Collins English Dictionary Online defines visor as “a transparent flap on a helmet that can be pulled down to protect the face” (visor, n.d.). In the context of *Ready Player One*, visor is a device that enables its user to see, hear and speak within the OASIS. It can be claimed that the ST author attaches a new meaning to the existing SL word. The translators transfer the ST item **visor** as **vizör** through a TL-adjusted retention procedure. Thus, their translation strategy can be analyzed as **calque**. Since the translators do not attribute a new meaning to an existing TL word, it can be claimed they do not imitate the ST author’s style. Haptics is defined as “the scientific study of the sense of touch” in Collins English Dictionary Online (Haptics, n.d.) and the feature of anything haptic is based on the sense of touch. In the literary text, the translator translates the ST item **haptic gloves** as **dokunsal eldiven**. This translation strategy can be considered **transfer**. Thanks to the explanation in the text, the literary translator’s word choice makes it easier for the TL reader to infer the

referent. In the film subtitles, probably due to spatial and time constraints, haptic accessories might be abbreviated as haptics. The professional subtitle translator and fan subtitle translators prefer to translate the ST item literally as **dokunsal**. However, the professional subtitle translator attempts to be more faithful to the ST and uses plural form of the TL word through imitating the ST author's style. To sum up, all the translators employ **transfer** strategy in rendering the ST item **haptic/s**.

### Example 28:

In *Ready Player One*, most of the people spend their time in the online world OASIS. In the OASIS, individuals create a game character called as avatar. Avatars can be anything they want (e.g. human avatar, robot avatar, etc). For instance, Aech is a giant and dark-green cyborg orc.



**Figure 22.** *Image of Avatars (Screenshot from Ready Player One)*

The Texts	Translation Strategy
<b>ST I</b> “My <b>avatar</b> materialized in front of my locker on the	

second floor of my high school” (p. 27).	
<b>TT I</b> “ <b>Avatarım</b> , bir gece önce sistemden çıkış yaptığım nokta olan, okulun ikinci katındaki dolabımın önünde belirmişti” (p. 36).	<b>Loan</b>
<b>ST II</b> “Yeah, that’s me. Well, that’s my <b>avatar</b> . ”	
<b>TT II</b> “Evet, bu benim. Yani, bu benim <b>avatarım</b> .”	<b>Loan</b>
<b>TT III</b> “Evet, bu benim. Benim <b>avatarım</b> yani.”	<b>Loan</b>

Science fiction, as a genre, is distinguished by new concepts and things. Science fiction writers sometimes can borrow existing invented words from other science fictional works, as well. The origin of the term **avatar** is based on Hinduism. Avatar is defined as “the manifestation of a deity, notably Vishnu, in human, superhuman, or animal form” in Collins English Dictionary Online (Avatar, n.d.). However, it attains a new meaning within the time. That is, it is a word originally developed in a certain context and it is transferred into another one, hence receiving a new meaning. Considering James Cameron’s film *Avatar*, it can be claimed that science fiction writers have borrowed the term from religion. In the context of science fiction, it means “a movable image that represents a person in a virtual reality environment or in cyberspace” in the Collins English Dictionary Online (Avatar, n.d.). Similarly, as explained above, the ST author names the player characters of individuals in the OASIS as avatars. All the translators prefer to transfer the ST item into Turkish exactly in the same form through the **loan** strategy. The use of this strategy for this case might serve for a stylistic purpose since the translators try to create the similar effect on their readers and audiences to that of the ST author tries to create on the readers. The translators might take the word **avatar** straight from the SL

since it looks pronounceable in Turkish. The readers and audiences can interpret it in terms of the words they already know: “av” and “atar”. Moreover, since it is also a well-known science fictional expression in the TC, they might not to render it. Hence, it can be claimed that the ST term is copied to the TT in order to introduce the flavour of science fictional world and rather than finding an equivalent or translating it as oyuncu.

**Example 29:**

The main character Watts names his character as Parzival in the OASIS. He prefers to use this name since he dedicates himself to find the Easter Egg similar to the the knight of Arthurian legend, Percival who is known for his quest for the Holy Grail.

The Texts	Translation Strategy
<b>ST I</b> “No one there knows me as <b>Parzival</b> ” (p. 125).	
<b>TT I</b> “Okulda kimse beni <b>Parzival</b> olarak tanımıyor” (p. 172).	<b>Loan</b>
<b>ST II</b> “Hey, <b>Parzival</b> ! Right here!”	
<b>TT II</b> “Hey, bu <b>Parzival</b> !”	<b>Loan</b>
<b>TT III</b> “Bakın, <b>Parzival</b> geldi!”	<b>Loan</b>

A character name is an essential and outstanding part of science fictional works. A character name in science fiction might bear some hidden connotations. Most of character names can easily be understood by the ST



readers and audiences. Yet, the connotative meanings of such names might not be fully appreciated by the TL readers and audiences since they might not have background information to infer those associations. However, all the translators carry the ST item Parzival to the TT exactly as it is in the ST by employing the **loan** strategy. As it is explained above, if the translator had taken a risk to translate or change the name, it might have resulted in a change in its contextual meaning. Science fiction authors sometimes invent names of characters. Since those names do not have any equivalent in other languages, translator generally prefers to borrow them to TL as they are in the SL.

<b>STs</b>	<b>TTs</b>
Aech	Aech
l-r0k	l-r0k
Anorak	Anorak
Art3mis	Art3mis

**Table 4.** *Character names in Ready Player One and their Turkish translations*

As a science fiction work, *Ready Player One* includes some invented character names, as well. As can be seen in Table 4, the translators follow a consistent path for transferring the invented proper names, as they do for the names with connotations, by using the **loan** strategy.

### **Example 30:**

The **OASIS** is the acronym for Ontologically Anthropocentric Sensory Immersive Simulation. Halliday creates the OASIS as online game platform; however, it gradually evolves into a globally networked virtual reality world where people spend most of their time. Thanks to the OASIS, people can escape from their dystopian real-life into a beautiful virtual world. The OASIS offers limitless opportunities and the chance to become whomever they want.

The Texts	Translation Strategy
<b>ST I</b> "...they launched their flagship product, the only product GSS would ever release: the <b>OASIS</b> —the Ontologically Anthropocentric Sensory Immersive Simulation" (p. 56).	
<b>TT I</b> "...bu yeni ad altında esas ürünlerini (aslına bakılacak olursa GSS'nin yegane ürününü) piyasaya sürdü: <b>OASIS</b> - <i>The Ontologically Anthropocentric Sensory-Immersive Simulation</i> " (p. 78).	<b>Loan</b>
<b>ST II</b> "the <b>OASIS</b> ."	
<b>TT II</b> "... <b>OASIS</b> ."	<b>Loan</b>
<b>TT III</b> "... <b>OASIS</b> ."	<b>Loan</b>

As can be understood from the explanation above, the ST author actually creates an online game. Nevertheless, he adopts it into the real life. That is, it becomes an inseparable part of the real life, rather than being only a virtual platform since individuals can go to school, vacation or casino, even get married there. Thus, he prefers to use the acronym of *Ontologically Anthropocentric Sensory-Immersive Simulation*: OASIS as if it is a real place, city or planet. By doing so, he attempts to make readers feel that OASIS is something real. All the translators prefer to take the ST item **OASIS** and leave it unchanged. Thus, their translation strategies can be accepted **loan**. It should be noted that the literary translator, contrary to the subtitle translators, give full form of the OASIS as *The Ontologically Anthropocentric Sensory-Immersive Simulation*. He also adds a footnote at the end of the page and translates the OASIS as Ontolojik Antroposentrik Sarmal-Duyumsal Simulasyon. To sum up, in the book,

expansion for the acronym for OASIS is offered to the readers; hence, the translator might feel obliged to translate to make the readers understand the referent. However, he continues to use the acronym throughout the book. On the other hand, in the original subtitles, the SL readers are not provided any detailed information what the acronym OASIS stands for. This might be a result of the fact that the screenwriters might want their audiences to feel the reality of the world they create. That is, if they had given any explanation about what the OASIS means, the word could have lost its reality effect. Moreover, the OASIS might be preferred due to time and space limitations in subtitle. Thus, it can be asserted that all the translators attempt to be faithful to the original subtitles and the literary translator takes the advantages of the detailed explanations in the book while the professional and fan subtitle translators make use of the visual on the screen.

## CHAPTER 6: RESEARCH FINDINGS AND DISCUSSION

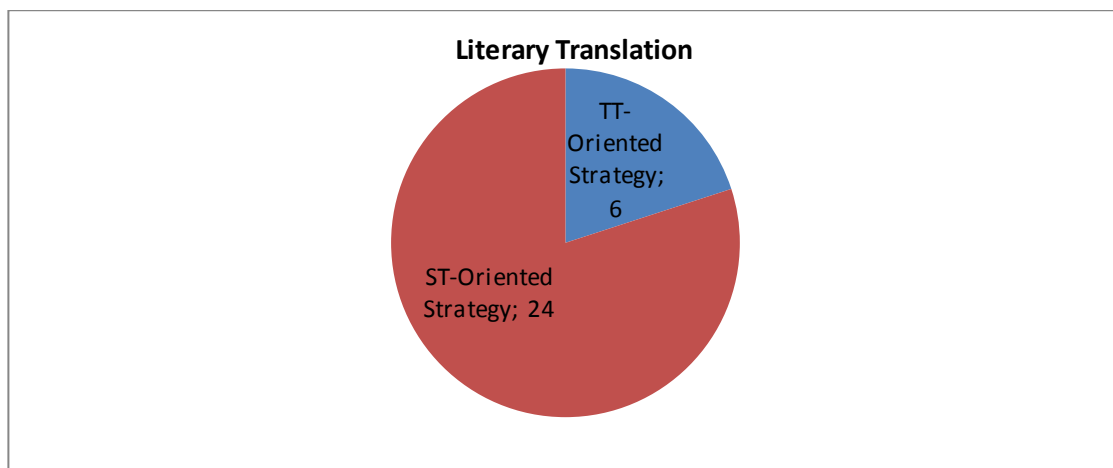
The case study has aimed to investigate the translation strategies adopted by the literary translator, the professional subtitle translator and fan subtitle translators when dealing with the science fiction terms in Ernest Cline's *Ready Player One*. To that end, firstly, approximately 350 science fiction terms in the novel have been detected and the ones that are transferred to the film have been selected to be analyzed. The over than a hundred common terms and expressions are found both in the novel and film. Since some of them have been transferred to the screen through poster or visual tools and some have been eliminated due to the copy rights, a total of 30 common examples of science fiction terms have been identified in the novel and film *Ready Player One*. The translation of those science fiction terms have been analyzed in the literary, fan subtitle and professional subtitle translations. A descriptive analysis has been conducted on the translations of the selected science fiction terms in the accordance with the translation strategies proposed by Cintas and Remael (2007) in addition to transfer strategy by Gottlieb (1992). The translation strategies adopted by the translators have also been discussed within the framework of Pedersen model of orientation norms in order to uncover whether the translators have produced a target-oriented translation or a source-oriented translation.

In this section, the findings of the translation strategies will be presented in detail. As three different TTs by different translators (Taylan Taftaf, Ayca Soner, Hasangdr & X@nder) have been analyzed, a table is provided in order to draw a clearer picture of the translation strategies employed by each translator and to suggest possible reasons for the differences and similarities in their translational decisions.

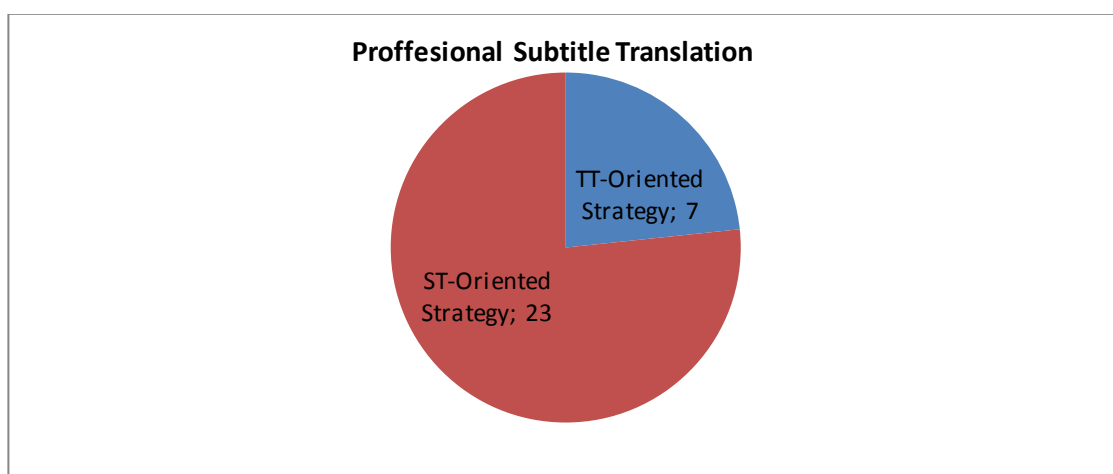
<b>Ex.</b>	<b>The Literary Translation</b>	<b>The Professional Subtitles</b>	<b>The Fan Subtitles</b>
1	Lexical Recreation	Lexical Recreation	Lexical Recreation
2	Transfer	Transposition	Loan
3	Calque	Calque	Transposition & Omission
4	Calque	Transfer	Omission
5	Calque	Transposition	Calque
6	Loan & Transfer	Omission & Transfer	Transfer
7	Omission	Transfer	Transposition
8	Calque	Calque	Explication
9	Transfer	Transfer	Transposition & Explication
10	Calque	Calque	Loan
11	Transfer	Transfer	Transfer
12	Omission	Transfer	Explication
13	Transfer	Explication	Transfer
14	Transposition	Transfer	Calque
15	Transfer	Transfer	Compensation
16	Loan & Transfer	Loan & Transfer	Loan & Transfer
17	Transfer	Transfer	Explication
18	Loan	Loan & Transfer	Loan & Transfer
19	Explication	Explication	Explication
20	Calque	Explication	Calque
21	Omission & Transfer	Transfer	Omission & Transfer
22	Loan	Loan	Transfer
23	Loan	Loan	Calque
24	Loan	Loan	Loan
25	Loan	Loan	Loan
26/27	Calque & Transfer	Calque & Transfer	Calque & Transfer
28	Loan	Loan	Loan
29	Loan	Loan	Loan
30	Loan	Loan	Loan

**Table 5.** *A Summary of the Translation Strategies used in the Target Texts*

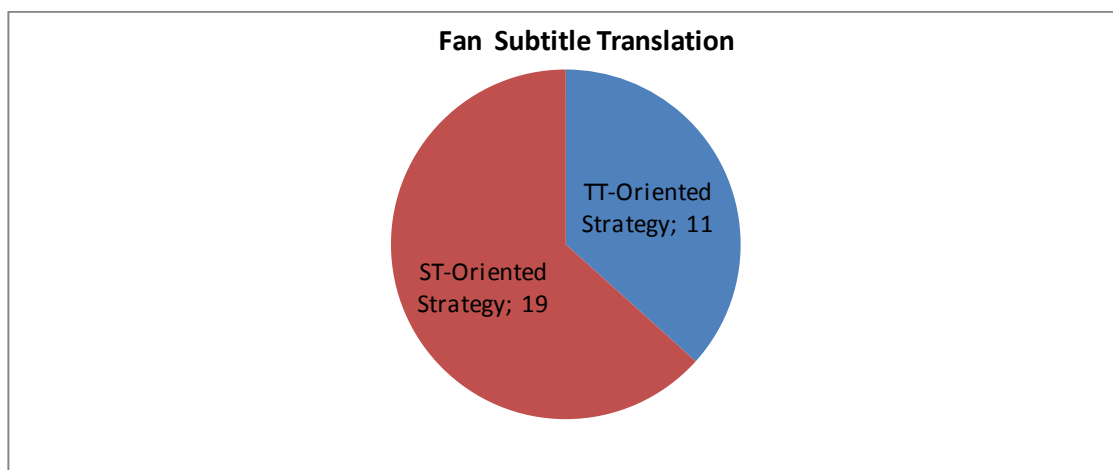
The first step is to present the distribution of overall translation strategies by orientation adopted by the fan subtitle, professional subtitle and literary translator which is demonstrated in the following figures:



**Figure 23.** *The numbers of ST and TT oriented translation strategies in the literary translation*



**Figure 24.** *The numbers of ST and TT oriented translation strategies in the professional subtitles*



**Figure 25.** *The numbers of ST and TT oriented translation strategies in the fan subtitles*

Figure 25, Figure 26, and Figure 27 above indicate the number of TT-oriented and ST-oriented strategies utilized in each TT. In this part, the aim is to reveal the overall orientation of the TTs and confirm whether they lean towards the SC or towards the TC. With that in mind, Table 6 shows the percentage of macrostrategies by orientation for the three TTs, presented individually:

	Literary Translation	Professional Subtitles	Fan Subtitles
ST- Oriented	80%	77%	67%
TT- Oriented	20%	23%	33%

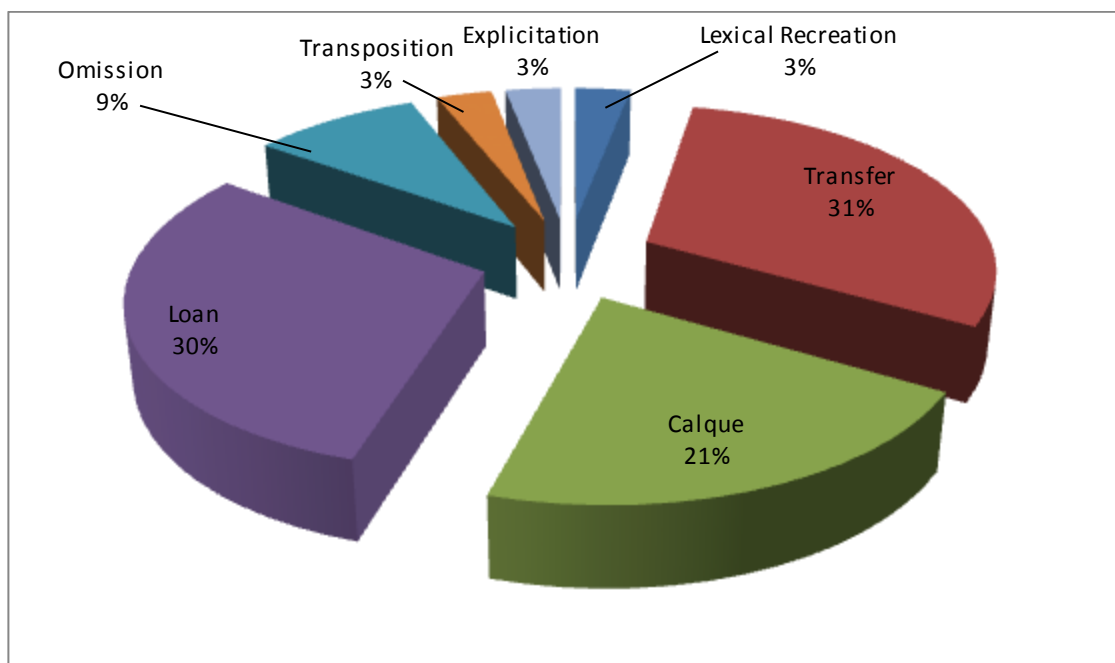
**Table 6.** *Percentage distribution of translation strategies by orientation*

The results lead to the observation that in the literary and professional subtitle translation, there is a striking tendency to give prevalence to source oriented strategies when translating science fiction terms with the 80% and 77% percentages, respectively. As for the fan subtitles, although the overall approach still gives priority to source oriented strategies, the table evidently indicates a marked decrease in the implementation of the ST oriented strategies (from 80% to 67%) and increase in the use of target oriented strategies (from 20% to 33%). It can also be referred from this analysis that the fan subtitle translators bring the ST closer to the target audiences. A higher rate of common pattern in the distribution rates might have been expected between the

professional subtitle translation and fan subtitle translation since they belong to the same mode of translation: audiovisual translation. However, the rate significantly decreases from the professional subtitle translation to the fan subtitle translation. Also, the comparative table demonstrates, on the contrary, the literary translation and professional subtitle translation under the scrutiny show common patterns in the implementation of translation strategies at macro level despite different constraints. This data may contribute to give evidence of the important role played by the genre and highlights the need for further research that would focus on genre as a determining factor. Moreover, it is evident that professional subtitle translator has inclined to stay closer to the ST than fan subtitle translator. The reason might be that the client demanding subtitle translation for the film might not be a subtitling expertise and have little experience with translation. Hence, s/he might have thought that the more literal a translation is, the better it would be. As for the fan subtitle translation, it might be more acceptable than a professional translation since fan subtitle translators generally do not need to translate in accordance with the certain rules followed by their professional counterparts.

The second step is to conduct individual results for each TT: the literary translation, professional subtitle translation and fan subtitle translation. After presenting each individual result, comparative results will also be discussed. To start with the individual results, in the following diagram, the strategies adopted by the literary translator are displayed.





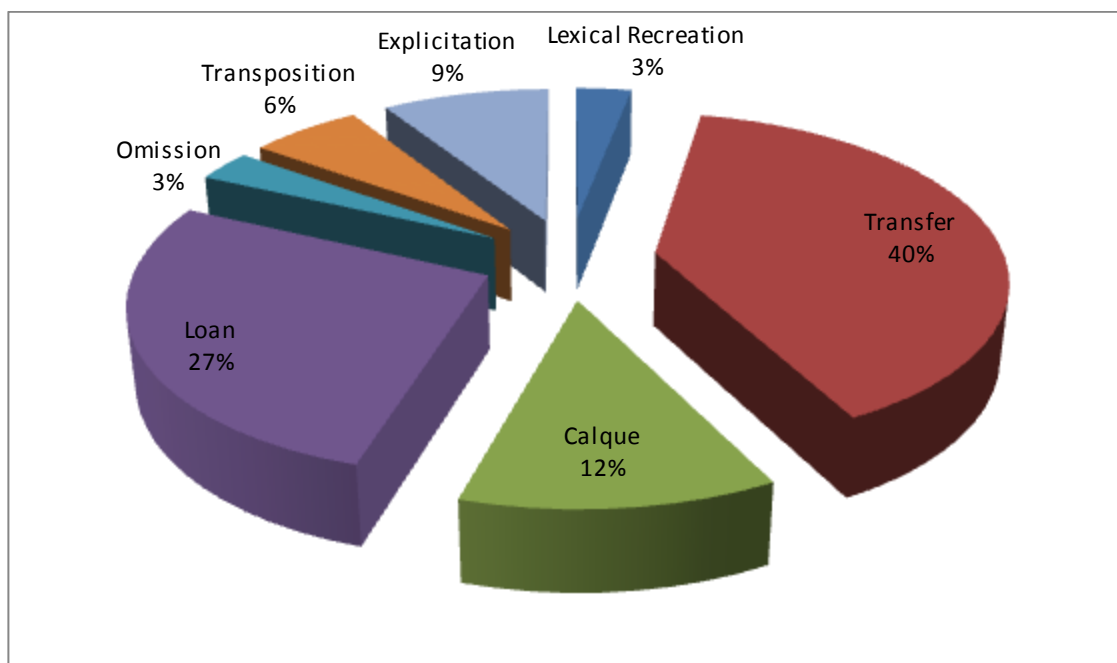
**Figure 26.** *Translation strategies adopted by the literary translator*

The feature that stands out from the graph is the overwhelming presence of what could be defined as ST oriented strategies: transfer, loan and calque, which together, account for 82% of the total strategies. Therefore, the rest of the strategies can be accepted more manipulative of the ST since they imply a more substantial semantic departure from the ST.

It is observed that the most employed strategy is transfer, constituting 31% of all the strategies. It is followed by loan (30%) and calque (21%) strategies. Transfer strategy is often employed when there is no actual equivalent in the TL to transfer the SL reference into the TT by observing the latter's grammatical norms. As discussed before, both calque and transfer strategies mean word for word translation of the ST item, informing the TT receiver of the general issue, rather than the fine nuances. Additionally, the calque strategy leads to unidiomatic translation while the latter results in idiomatic translation. Therefore, considering the literary translation is only based on the reading experience of the reader, the literary translator might have adopted the transfer strategy that results in idiomatic translation while he has to keep and emphasize the science

fiction terms in order to make the genre visible since he has no other alternative to reflect the expected estrangement as in the audiovisual translation.

Other strategies employed by the translator such as omission (9%), transposition (3%), explicitation (3%) and lexical creation (3%) account altogether for only about 18% of the total. As can be seen, these strategies have not been used widely by the translator, yet the most resorted one omission cannot be overlooked. Omission strategy involves the deletion of a ST term which is not replaced by any other TL reference. Thus, it generally leads to the greatest departures from the ST in such a way as to change the meaning substantially. In the science fiction genre, each science fiction term is loaded with special meaning that adds unique flavor to the genre and hence, the omission of a science fiction term may result in loss of the associations triggered by the ST items-responsible for the feeling of estrangement. In addition, there are no instances of compensation or substitution, and no occurrences of compensation have been identified. It might result from the fact that the existence of only one channel eliminates other translation strategies that non-verbal visual or auditory channels might offer. The general overview in the figure above testifies how a very limited translation options has been employed by the literary translator due to the constraints of literary texts.

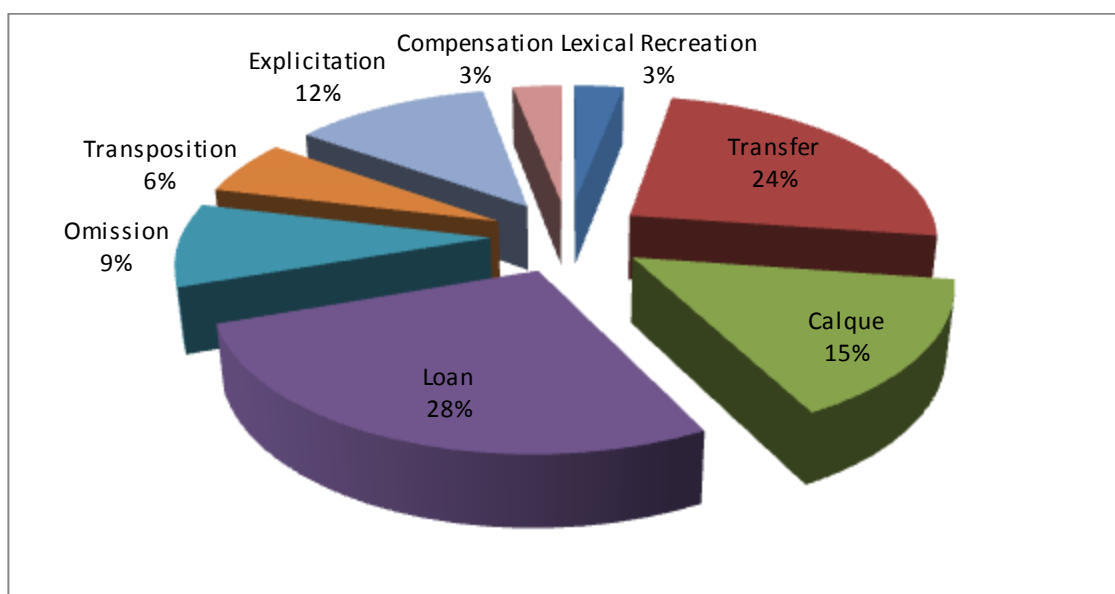


**Figure 27.** *Translation strategies adopted by the professional subtitle translator*

When it comes to the professional subtitle translator's strategies, the first data that stands out from the graph is that – as in the former case of the literary translator– there is an overwhelming presence of the strategies of transfer and loan, which together, account for a notable 67 % (40% and 27% respectively) of the total strategies employed. Moreover, the strategy of calque has been used in a substantial 12% of the total strategies. Compared to the literary translation, it clearly seems that the rate of loan strategy has fallen 27% from 30% while the rate of transfer strategy has increased from 31% to 40%. The reasons for this divergence in the rates of the transfer strategy can be linked to the effort of professional subtitle translator for creating aesthetic experience for her audiences as she might have thought that constant interruptions with excessive use of loans will distract the attention of her target audiences while they are simultaneously focusing the images on the screen within a limited period of time.

Explication (9%), transposition (6%), omission (3%), and lexical creation (3%), together constituting of only 21% of all the strategies, are the target oriented strategies resorted by the professional subtitle translator. Even though the total

percentage is not considerably high, the rate of explicitation deserves to be discussed in detail since, with the 9% of the total strategies, it proves to be more frequently used strategy in the professional subtitle translation than in the literary translation. Through explicitation, the ST item is made more accessible by a hyponym or hypernym. In the science fiction genre, the author needs to describe anything unknown to the ST readers through detailed descriptive information. Thus, the literary translator makes use of this advantage and generally tends to literally translate. However, in audiovisual translation, if any visual enhancing the reference of science fiction term does not exist, the translator can sometimes apply the explicitation strategy in order to make the reference more transparent by bringing the subtitles closer to the target audiences for the sake of the loss of estrangement feeling. As in the literary translation, no occurrences of addition, compensation, and substitution strategies have been detected.



**Figure 28.** *Translation strategies adopted by the fan subtitle translator*

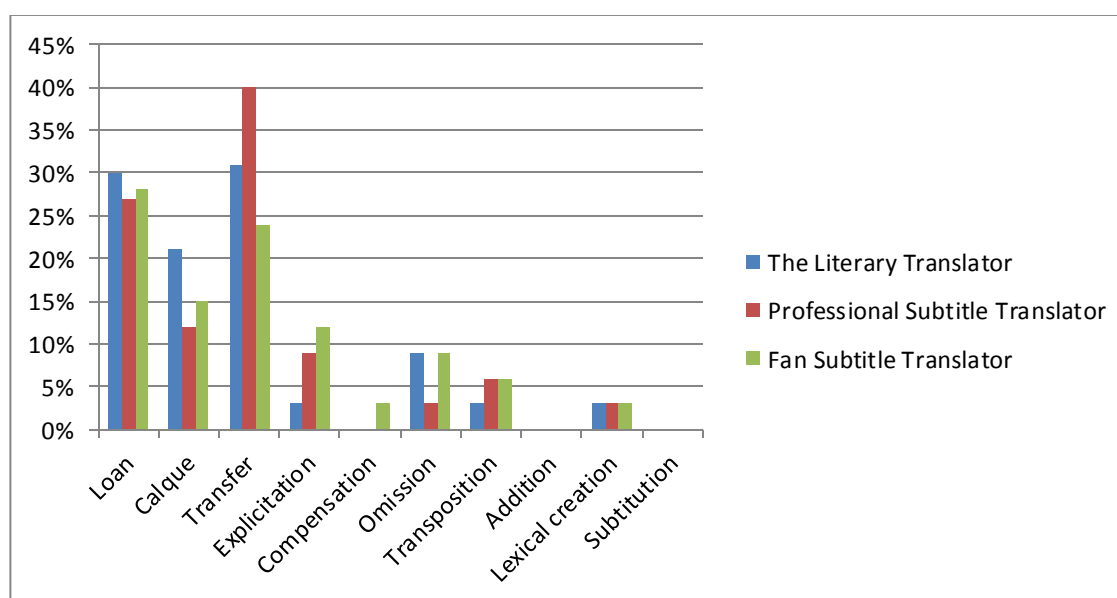
When fan subtitle translations are examined, it is evident that the most applied strategy is loan, constituting 28% of all the strategies. As a ST oriented strategy, loan can be accepted as one of the most appropriate strategy in the translation of science fiction genre. Science fiction authors often create their own science

fiction terms that are assumed to give the genre its unique context and flavor. The target readers or audiences of science fiction works want to feel the same effect as the ST author creates on the SL readers or audiences. Thus, the effects of the science fiction terms in the ST need to be recreated in the TL, which might force the translator to use the loan strategy when there is no exact equivalence of the ST item in the TL. Among the three TTs, there is a peak in the use of loans in the fan subtitle translation. Accordingly, it can be claimed that the speed which the subtitles are produced makes it difficult for the fan subtitle translators to research the background of science fiction terms, and thus they might transfer the very same ST word to TT through employing the loan strategy. The rest of the strategies that can be considered more target oriented are more elaborate solutions such as explicitation (12%), omission (9%), transposition (6%), compensation (3%), and lexical creation (3%), accounting altogether for only 35% of the total. Although this rate is not considerably high, it is strikingly different from those of the other TTs, the percentages of explicitation and omission strategies in particular. Explicitation strategy is generally employed to make ST reference more transparent by using a hyponym or hypernym. Since fan subtitle translation is a different form of subtitling which is produced in an amateur nature mostly without professional norms, removal from professional environment might have resulted in different translation strategies tailored towards the audiences that appreciate creativity; however, the lack of professional rules might have also resulted in a more target oriented strategies. Omission strategy is generally used when the ST item has a complex nature. The subtitle translator cannot paraphrase it in a few words as there is not enough space and time to clarify its meaning and connotations. Hence the subtitle translator might have preferred to omit the ST item without extensive efforts of research and problem solving with the aim of producing the translation.

The following part presents a comparative overview of regularities and differences in the translation strategies adopted to translate science fiction terms in the three TTs.

The translations of the science fiction terms have been analyzed in depth in the previous chapter devoted to the case study. In this part, some comparisons will be made between the data related to the individual translation strategies, highlighting some of the most striking regularities but also irregularities in the translational decisions.

Science fiction terms as one of the textual linguistic feature of the science fiction genre have an impact on the strategies chosen to translate the texts. As the following comparative figure indicates, the three TTs under study show common pattern in the employment of some translation strategies:



**Figure 29.** *Translation strategies: comparative overview of the three target texts*

First of all, a quite uniform pattern can be detected particularly in the use of strategy of loan (The literary translator: % 30; the professional subtitle translator 27%; the fan subtitle translator: 28%). As discussed before, in order to create a strange universe which includes invented new vehicles, machines, aliens, space or time travel, the author generally produces science fiction terms through inventing new words or attributing new meanings to the existing words, or making use of existing neologisms. Therefore, their exact or adequate

equivalence might not exist in the TL. In such cases, the literary translator might take the advantage of the additional information suggested by the ST author to his readers to transfer the ST references to the TT readers. Therefore, the literary translator might have used the very same the ST word in the TT using the loan strategy. As for the audiovisual translation, the professional subtitle translators are generally expected to literally translate in accordance with the rules imposed by the hiring DVD company. The company might consider that the less manipulated the ST is, the better the translation will become. Thus, the professional subtitle translator might have employed the loan strategy. Moreover, the high percentage of the transfer strategy, compared to the other TTs, in the professional subtitle translation also testifies this situation. The fan subtitle translators generally try to translate a film as immediate as possible in order not to wait professionally subtitled one. Hence, it can be claimed that the speed which the subtitles are produced makes it difficult for them to make a detailed background research for the science fiction terms, and thus they might transfer the exact ST word to TT through employing the loan strategy. Additionally, both audiovisual translators could have explained the science fictions terms with a few words; however, they might have opted to use the loans due to the time and space constraints imposed by the audiovisual translations.

Reading from the graphs, it can also be confirmed that no occurrences of the more target oriented strategies such as substitution and addition have been detected at any point in any of the three TTs. It is the basic nature of the science fiction genre to look into the future and to show things unimaginable. Thus, when dealing with science fiction terminology, the strategy of substitution is not used as much as the other strategies, since the term needs to be translated before its establishment in the TL. When it comes to the addition strategy, it means adding an explanation in order to guarantee that the concept is comprehended. Therefore, it is generally not employed in the audiovisual translation due to the space and time constraints. The literary translator might

have not needed to use this strategy since, in most cases; he literally translated the ST words with the explanatory details offered by the ST author.

It can also be clearly seen from the Figure 29 that while the percentage of the calque strategy in the literary translation is higher than in the professional subtitles, the percentage of transfer strategy in the literary translation is lower than that of the professional subtitle translation. As a strategy resulting in unidiomatic strategy, the calque strategy might have not been preferred in the subtitle translation, which pays special attention of the readability of the subtitles. Therefore, the professional subtitle translator might have tended to use the transfer strategy rather than calque. In addition, formal constraints imposed by the DVD company might have forced the professional translator to prioritize conveying information to the detriment of stylistic feature such as scientific terms.

However, the percentage of the transfer strategy in the literary translation is lower than the professional subtitle translation while it is higher than fan subtitle translation. This can be attributed to the overwhelming presence of what could be defined as target oriented strategies such as explicitation, compensation and transposition in the fan subtitle translation although the total percentage of these strategies does not even reach 25% of the occurrences.

As can be seen in Figure 29, both professional and fan subtitle translators have employed the loan, calque, transposition and lexical creation strategies with similar frequencies. This can be linked to the different reasons. First of all, as discussed before, the translators might have used the loan and calque strategies due to the time and space constraints imposed by the audiovisual translation. As for the comparison of the calque and transfer strategies, since the calque strategy produces unidiomatic results in the TL, it makes difficult for the target audiences simultaneously focus on reading the text and watching the image on the screen. Thus, the translators might have used the transfer strategy more frequently, leading to idiomatic results.



Another remarkable feature that the analysis detected is the asymmetrical distribution of the omission and compensation strategies in the two audiovisual translations. When compared to the professional subtitle translation, the fan subtitle translation seem to have preferred more target oriented strategies, which might be attributed to the fact that the fan subtitle translators generally are not confined by certain norms as their professional counterparts would. Meanwhile, since the fan subtitle translator often know their audiences and their expectations; the explicitation strategy seems to rank higher in the fan subtitle translation, making fansubs more target oriented.

## CHAPTER 7: CONCLUSION

The discussion of the findings based on the analysis of the data in chapter five serve as answers to the research questions which motivate this study. Based on the the findings of the discussion part, suggestions for the further studies will also be made.

The research questions stated in the Introduction part of the present study and the answers to these questions are as follows:

### **The Answer of Research Question 1:**

What challenges are faced by the professional subtitle, fan subtitle and literary translators while translating the science fiction terms?

The research findings have indicated that the scientific and fictitious nature of the science fiction genre might pose various challenges for the translator. The main feature of the science fiction genre is that it combines both scientific and fictional ingredients in its story. Thus, the findings of the study have found that they constitute a potential challenge if a translator who translates a science fiction work does not have a background in both of these areas. Especially, in the cases where the translators do not have background information about the science fiction terms, the translators might have found it difficult to render the ST reference. The scientific elements in a science fiction work may be either entirely fictitious or real. Fictional elements may be linked to almost anything imaginable while scientific elements, technologies or events are generally based on the logically and rationally justifiable theories. Hence, the translator might need to employ the same translation strategies of scientific elements into the TL as the ones that would be preferred in the translation of scientific texts, which might not be favored by the TT receivers. These scientific elements might have posed challenges for the translators in their decisions whether to translate

them literally to maintain the foreign flavor in the TT, or to produce a more fluent novel for the TT receivers through applying the target oriented strategies.

Moreover, in the case of audiovisual translation, a translator also needs to know specific technicalities and translation strategies of audiovisual translation. When the practices of the audiovisual translators have been considered, it can be said that the professional subtitle translator and fan subtitle translators have had difficulty in transferring science fictional terminology, especially in the absence of visual support since they could not add any extra information due to certain parameters due to spatial and temporal constraints of subtitling or make use of footnote which is not generally employed in the audiovisual translation. In addition, neologism is the other challenge that the translators have encountered in the translation process since it requires great efforts and takes much time to make up a neologism that is acceptable in the TL. Therefore, neologisms might have posed challenges for the translators in their decisions whether to retain them and maintain the foreign flavor in the TT, or to bring the ST closer to the TT receivers.

### **The Answer of Research Question 2:**

What is the overall translation approaches adopted in the translations of the literary translator, professional and fan subtitle translators?

When the decisions and practices of the translators are considered, it seems quite reasonable to claim that the professional subtitle, fan subtitle and literary translator have a general tendency to retain the feeling of estrangement in the science fiction work, *Ready Player One*. In this regard, it has been observed that all the translators have favored the ST oriented approach in general while translating the science fiction terms into Turkish. Therefore, it can be claimed that they all have conformed to the generic features of the science fiction genre in general. However, taking into account the higher percentage of the target oriented strategies in the fan subtitle translation (%33), compared to those of the professional subtitle (23%) and literary translation (20%), it is clearly evident

that fan subtitle translators have attempted to produce a translation that will meet the expectations of their specific audiences. Thus it is also possible to conclude that the fan subtitle translators have much more prioritized the expectations of the target audiences and thus have tried to bring the ST closer to their audiences.

### **The Answers of Research Question 3 and 4:**

3. Which translation strategies proposed by Cintaz and Remael (2007) are adopted by the professional subtitle, fan subtitle and literary translators in rendering these science fiction terms?

4. What are the possible justifications and motivations behind the translators' decisions?

One of the aims of this study is to analyze the strategies that have been used to translate science fiction terms in detail. In this regard, the translations of a total of 30 science fiction terms in the professional subtitle, fan subtitle and literary translation have been analyzed in the light of the Cintaz and Remael's (2007) categorization of subtitling strategies: loan, calque, transposition, compensation, explicitation, substitution, omission, addition, and lexical creation. Additionally, 'transfer' strategy by Gottlieb (1992) have also been included in the analysis. It should be noted that the abovementioned strategies have the merit of being both detailed and agile enough to serve as a valid tool for the analysis of this study, due to the absence of encumbering subdivisions and to the presence of well-defined clarifications.

As can be seen, eight strategies have been utilized by the translators, namely loan, calque, transfer, transposition, compensation, explicitation, substitution, omission and lexical creation. However, some of these strategies more frequently employed than the others while addition and substitution strategies have not adopted by any of the translators.

Breakdown of strategies from the viewpoint of individual TTs reveals that the transfer strategy has been the most dominant strategy in the literary translation, and the second and third most frequently used strategies are loan and calque, respectively. Additionally, it is seen that ST oriented strategies account for 82% of all the strategies whereas more elaborate strategies, which can be considered target oriented, constitute only 18% of all the instances (omission: 9%, lexical creation: 3%, transposition: 3%, and explicitation 3%). There are no instances of substitution and addition. As discussed before, this shows the tendency of the translator to convey the foreign essence as much as possible. Therefore, it can be concluded that the translators have found the source text oriented strategies the most appropriate ones that can be used in the translation of science fiction texts since they transfer directly the science fiction items without adapting or even attempting to provide explanations.

With regard to the professional subtitle translation, it can be said that there is an overwhelming presence of the transfer, loan and calque strategies constituting for a significant 79% (40%, 27%, and 12% respectively) of the total strategies. The explicitation strategy accounts for 9% of the instances while the transposition strategy (6%) does not even reach 10% of occurrences. There is only one instance of lexical creation (3%) and omission (3%). No occurrences of substitution, addition and compensation have been detected. As mentioned above, although the loans are one of the most common ways to reflect the estrangement feeling created in the science fiction world, the professional subtitle might have used the transfer strategy more frequently in order to create a fluent text for her audiences in order not to decrease their reading speed. Moreover, since the loan strategy, might result in reading difficulties due to its foreign nature while focusing the images on the screen at the same time, she might have preferred to employ the transfer strategy the most. When it comes to the target oriented strategies, as discussed before, the DVD company might have set rules that force the translator to adhere ST, and thus she might have tended to the ST oriented strategies rather than the target text oriented ones.

In the fan subtitle translation, of the total strategies, 28% were instances of loan; there were also 24% transfer strategy identified, along with 15% cases of the calque strategy. Hence, it can be stemmed from these findings that ST oriented strategies constitute 67% of all the strategies employed in the fansubs. However, it should be highlighted that the remaining strategies, compared to the other two TTs, are more unevenly distributed in the fan subtitles and the total percentage of these strategies (33%) is higher than those of the other TTs. Other conclusion can be drawn is that the fan subtitle translator have resorted much more target text oriented strategies in order to alleviate comprehension problems.

### **The Answers of Research Question 5 and 6:**

5. Are there any systematic similarities or differences in the translation strategies of the literary translator, professional and non-professional translators?

6. If any, what are the justifications and motivations behind systematic similarities or differences in the translation strategies?

To start with systematic similarities, a quite uniform pattern can be detected particularly in the use of strategy of loan in the three TTs. As discussed before, the literary translator might have taken the advantage of the additional information suggested by the ST author to her/his readers to transfer the ST reference to the TT readers and thus, might have used the very same the ST words in the TT through using the loan strategy. Additionally, the professional subtitle translator might have had to transfer the very exact ST into the TT due to demands of the DVD company. Yet this assumption may not necessarily account for the actual reasoning behind the choices of the translator. The fan subtitle translator might have preferred to take a time-efficient step by employing the loan strategy. Moreover, both audiovisual translators might have

also opted to use the loans due to the time and space constraints imposed by the audiovisual translations.

Secondly, the findings indicate that no occurrences of addition strategy have been detected in the three TTs. Addition strategy was assumedly not adopted in the audiovisual translation due to space and time constraints since the media-specific constraints might not have allowed much freedom to explain the references in the ST. Moreover, subtitle translation is a process governed by certain rules that ensure the relaxation and comfort of the audiences and that they are not bothered by a large amount of text which may prevent them from watching the action on the screen. Thus, the audiovisual translators might not have preferred to employ addition strategy. However, the literary translator might have not needed to use this strategy since, in most cases; he literally translated the ST words with the explanatory details offered by the ST author.

Although the literary and audiovisual translators adhere to different parameters in terms of time or space limitation, it can be said that the percentage of the common strategies between the literary and professional subtitle translator is relatively higher than that of professional subtitle and fan subtitle translators. This can be linked to the different reasons. However, the most probable reason might be that there are some rules on their translation imposed by the DVD company or publishing house. That is, the fan subtitle translators might have needed to translate in accordance with the certain rules followed by the literary and professional subtitle translators. Additionally, the fan subtitle translators are generally assumed to closely know their audiences, and therefore they might have translated in accordance with their expectations.

In addition, considering the breakdown of individualistic strategies, it can be undoubtedly claimed that the ST oriented strategies constitute more than half of all the strategies employed in the three TTs. It is possible to link this tendency to the unique nature of the science fiction genre. Hence, it can be claimed that the translators have respected the unique nature, flavor and voice of the science

fiction genre by using ST oriented strategies the most. This way they might have attempted to maintain the strange essence of the science fiction genre.

The lexical creation strategy has only one occurrence (3%) in each of the three TTs. As mentioned before, lexical recreation strategy can be employed when the ST author makes up a word in the ST. However, it is very difficult to come up with a new word which is acceptable in the TL and will create the same effect as that of the ST item. Therefore, the translators might have deliberately avoided using this strategy.

The translators seem to have regarded the author's neologisms -words or expressions that are completely new- as an important element of the science fiction that should be transferred to the Turkish with care. However, the literary translator and professional subtitle translator have had a tendency to adopt the loan strategy while fan subtitle translators tend to employ the calque strategy to make the text more fluent. However, when they have encountered an existing science fictional term from previous science fictional works that have been translated into Turkish before, they have often tended to use its existing translation. Additionally, translators have sometimes overcome misunderstandings or misconceptions when translating science fictional terminology by using the explicitation strategy.

All types of translations have its specific set of constraints; for sure, audiovisual translation is not an exception. What makes audiovisual translation different from other types of translation is that it involves both technical and contextual constraints. Moreover, the overall findings indicate that despite the limited options available to subtitle translators for displaying the various features of the spoken language, this does not significantly hinder their ability to transfer and the subtitle translators have made considerable efforts to get the science fiction terms across. This is evident in the utilisation of a considerable number of strategies.



All in all, the translational decisions of the professional translator and the literary translator result in natural language while the fan subtitles have a more authentic language due to the target oriented strategies. Although there is a clear relationship to the STs in the professional subtitle and literary translation, target oriented strategies that have been employed to explain SL references sometimes resulted in divergence from the ST in the fan subtitle translation. It seems that the professional subtitle translator and the literary translator might have followed the professional norms such as accountability to employer and emphasis on speed and faithfulness to ST while the fan subtitle translators are probably accountable to their fan community, and thus they pay attention to speed and acceptability.

To conclude, the present thesis has aimed to investigate the challenges encountered in the translation of the science fiction terms in the novel and the film *Ready Player One* and to analyze the translation strategies used by the translators along with the possible reasons behind their decisions, and to explore whether there are any systematic similarities or differences in the translation strategies of the literary translator, professional and non-professional translators. It has been found out that science fiction terms pose various challenges for the translators due to both being a genre of science and fiction and, like many other science fiction works, closely linked to other science fiction works. When dealing with these challenges, the translators have employed various translation strategies led by a variety of possible motivations. According to the analysis of the translations, it has been found that the literary, professional subtitle and fan subtitle translators have adopted a source oriented approach when transferring the science fiction terms. However, the percentage of the target oriented strategies in the fan subtitle translation have been found significantly higher than those of the other TTs, which have resulted in the loss of some of the intended functions and purposes of the science fiction terms in the ST. All in all, since science fiction works include hidden meanings, intertextual elements, and neologisms, it can also be concluded that film genre

also plays a crucial role in the variation of used strategies which can be of great use and have profound value for decision makers.

### ***Suggestions For Futher Studies***

The scope of this study has been limited by the time available, and the avenues of investigation can surely be expanded and deepened. An obvious next step might be to construct an extended “corpus” rather than a limited “database” by adding more films by the same genre and carry out the same analysis with respect to the translation of science fiction terms and examine the additional hypotheses by the enlarged number of data; explore if there are more issues appearing in the enlarged corpus; discuss more various strategies, which suggests significant results that contribute to the generalisability and enables researchers to draw conclusions with greater certainty.

Another possible direction would be to investigate whether the genre has any bearing on the orientation of the translation strategies used. Cognitive approaches, reception analysis and audience response to subtitling are other aspects worth considering for further research in the field.

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## APPENDIX I



HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
YÜKSEK LİSANS TEZ ÇALIŞMASI ORIJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 25/06/2019

Tez Başlığı: Bilim Kurgu Eserlerinin Yazınsal ve Görsel-İşitsel Çevirilerinde Karşılaşılan Zorluklar Üzerine Karşılaştırmalı Bir Çalışma: Ernest Cline'in *Ready Player One* Adh Eseri

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 165 sayfalık kısmına ilişkin, 25/06/2019 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 15 'tir.

Uygulanan filtrelemeler:

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

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


Gereğini saygılarımla arz ederim.

  
25/06/2019  
Tarih ve İmza

**Adı Soyadı:** Ahsen AY  
**Öğrenci No:** N15228927  
**Anabilim Dalı:** Mütercim Tercümanlık Anabilim Dalı  
**Programı:** İngilizce Mütercim Tercümanlık (Tezli)

**DANIŞMAN ONAYI**

UYGUNDUR.

  
Dr. Öğr. Üyesi Sinem BOZKURT  
(Unvan, Ad Soyad, İmza)



HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
MASTER'S THESIS ORIGINALITY REPORT

HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ENGLISH TRANSLATION AND INTERPRETATION DEPARTMENT

Date: 25/06/2019

Thesis Title: A Comparative Analysis of the Challenges Encountered in Literary and Audiovisual Translation of Science Fiction: A Case Study on *Ready Player One* by Ernest Cline

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 25/06/2019 for the total of 165 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 15%.

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

I respectfully submit this for approval.

  
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Name Surname: AHSEN AY

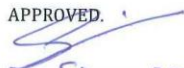
Student No: N15228927

Department: Translation and Interpretation

Program: English Translation and Interpretation with Thesis

**ADVISOR APPROVAL**

APPROVED.

  
Assist. Prop. Dr. Sinem BOZKURT  
(Title, Name Surname, Signature)

## APPENDIX II



HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ  
SOSYAL BİLİMLER ENSTİTÜSÜ  
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 25/06/2019

Tez Başlığı: Bilim Kurgu Eserlerinin Yazınsal ve Görsel-İşitsel Çevirilerinde Karşılaşılan Zorluklar Üzerine Karşılaştırmalı Bir Çalışma: Ernest Cline'in *Ready Player One* Adlı Eseri

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

  
25.06.2019  
Tarih ve İmza

Adı Soyadı: Ahsen AY

Öğrenci No: N15228927

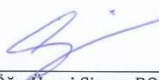
Anabilim Dalı: Mütercim Tercümanlık Anabilim Dalı

Program: İngilizce Mütercim Tercümanlık (Tezli)

Statüsü:  Yüksek Lisans  Doktora  Bütünleşik Doktora

**DANIŞMAN GÖRÜŞÜ VE ONAYI**

UYGUNDUR

  
Dr. Öğr. Üyesi Sinem BOZKURT

Detaylı Bilgi: <http://www.sosyalbilimler.hacettepe.edu.tr>

Telefon: 0-312-2976860

Faks: 0-3122992147

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**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ETHICS COMMISSION FORM FOR THESIS**

**HACETTEPE UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
ENGLISH TRANSLATION AND INTERPRETATION DEPARTMENT**

Date: 25/06/2019

Thesis Title: A Comparative Analysis of the Challenges Encountered in Literary and Audiovisual Translation of Science Fiction: A Case Study on *Ready Player One* by Ernest Cline

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

  
25.06.2019  
Date and Signature

**Name Surname:** Ahsen AY

**Student No:** N15228927


**Department:** Translation and Interpretation

**Program:** English Translation and Interpretation with Thesis

**Status:**  MA  Ph.D.  Combined MA/ Ph.D.

**ADVISER COMMENTS AND APPROVAL**

APPROVED

  
Asst. Prof. Dr. Sinem BOZKURT