THE PRODUCTION AND RECEPTION OF TITLES FOR HOLLYWOOD FILM IMPORTS IN TURKEY

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2012

THE PRODUCTION AND RECEPTION OF TITLES FOR HOLLYWOOD FILM IMPORTS IN TURKEY

Thesis submitted to the

Institute for Graduate Studies in the Social Sciences

in partial fulfillment of the requirements for the degree of

Master of Arts

in

Translation

by

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Boğaziçi University

2012

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June 2012

Thesis Abstract

Pelin Doğan, "The Production and Reception of Titles for Hollywood Film Imports in Turkey"

This study explores the production and reception of titles for imported films in Turkey. In Turkey, a large number of imported films, particularly Hollywood imports, are screened in cinemas. When these films are released, they are shown with subtitles or dubbed, and most of the time their titles are translated. There are also times when titles are left untranslated and occasions when the original title is replaced with something to which it bears no semantic or formal likeness. There is also a lack of research on the process that lies behind the "translation" of these titles and the procedures involved in this process. Part of the aim of this thesis, therefore, is to find out what those procedures are and present them to readers. On the audience side of matters, there seems to be some dissatisfaction with the titles produced. This would seem to be a problem, as the films and film titles are produced in order to attract audiences to the cinema. Therefore, it is important to understand why audiences frequently respond to these titles in a negative way. In order to do this, the study draws on audience research, as well as questionnaires and interviews conducted among people working in film distribution companies in Turkey. Benefiting from the categories of translation procedures suggested by previous translation scholars, it analyses the procedures used for imported film titles among the top-hundred films released in 2010 and then combines the findings from this analysis with the results of audience questionnaires in order to gauge the extent to which distributors meet audience expectations. The study suggests that distributors are in fact aware of their target audience and that target audiences respond to the titles in the way they are expected to do. However, when it comes to commenting on titles as translations, film-lovers are swayed by traditional binary oppositions between "good" (i.e. "faithful") versus "bad" (i.e. "unfaithful") translation and express negative attitudes towards translated titles that might be seen as functional and target-culture oriented.

Tez Özeti

Pelin Doğan, "Türkiye'de Hollywood Filmlerine Verilen İsimlerin Üretilmesi ve Alımlanması"

Bu tez Türkiye'de gösterime giren yabancı filmler için isim üretilmesi ve bu isimlerin alımlanmasını incelemektedir.Türkiye sinemalarında birçok yabancı film, özellikle Hollywood filmleri gösterime girmektedir. Bu filmler gösterime altyazılı veya dublajlı olarak girmekte, çoğu zaman da filmlerin isimleri çevrilmektedir. Film isimlerinin çevrilmediği ve filmin orijinal isminin kendisine anlamsal veya biçimsel benzerlik göstermeyen başka bir isimle değiştirildiği durumlar da vardır. Bu isimlerin "çevrilme" sürecinin arka planını ele alan araştırma örneklerine fazla rastlanmamaktadır. Bu tezin amaçlarından biri sürece etki eden faktörleri ve kullanılan çeviri prosedürlerini ortaya çıkarmak ve bunları okura sunmaktır. Film izleyicileri açısından ise filmler için üretilen isimler hususunda bir tatminsizlik söz konusudur. Bu bir sorun olarak ele alınabilir, zira filmler ve film isimleri film izleyicilerini sinemaya çekmek amacıyla üretilmektedir. Bu nedenle film izleyicilerinin film isimlerine neden olumsuz yaklaştığını anlayabilmek önemlidir. Bu ikinci amaçla yoluna devam eden bu çalışma Türkiye'de bir izleyici araştırması yürütmekte ve gerek film dağıtım şirketleriyle gerek film izleyicileriyle anketler ve mülakatlar yoluyla iletişim kurmaktadır. Çeviri araştırmacılarının daha önceden sunmuş olduğu çeviri prosedürleri kategorilerinden yararlanarak 2010 yılında Türkiye'de gösterime girerek en fazla gişe geliri elde eden yüz film arasında yer alan yabancı filmlerin isimlerini incelemekte ve daha sonra izleyici araştırmasından elde ettiği sonuçlarla film dağıtımcılarının uygulamalarını bir araya getirerek seyirci beklentilerinin karşılanıp karşılanmadığını ölçmeye çalışmaktadır. Çalışma film dağıtımcılarının hedef izleyici kitlelerini tanıdığını ve film izleyicilerinin üretilen film isimlerinden kendilerinden beklenen şekilde faydalandığını ortaya koyar. Ne var ki film izleyicilerinden film isimleri üzerine yorum yapmaları istendiğinde, film severler çeviri konusunda uzun süredir hüküm sürmekte olan iyi (sadık) ve kötü (sadakatsiz) çeviri kavramları arasında kalmakta ve aslında Çeviribilim açısından bakıldığında işlev ve erek kültür odaklı olarak ele alınabilecek çevirileri olumsuz olarak nitelendirmektedirler.

ACKNOWLEDGEMENTS

I would like to take this opportunity to express my deepest gratitude to my advisor, Assist. Prof. Dr. Jonathan Maurice Ross, for his invaluable support and guidance. He always encouraged me to do better and cheered me up with his jokes at those times when I felt I would give up on this thesis. It has been an honor for me to be his student.

I also wish to express my thanks to Prof. Suat Karantay, Prof. Alev Bulut, Assist. Prof. Dr. Oğuz Baykara and Assist. Prof. Dr. Martin Cyr Hicks for kindly accepting to be the members of my thesis committee. I would like to thank all my other teachers at Boğaziçi University including Prof. Saliha Paker, Prof. Ebru Diriker, Prof. Şehnaz Tahir Gürçağlar and Assist. Prof Dr. İsmail Kaplan for making this department a place to be proud of.

In the course of the five years I have spent at Boğaziçi University, I have made many friends and I would like to thank all of them, especially Mehmet, Aslı, Ceyda, Buket and Fırat for all the fun classes we had and the memories we shared. Special thanks to Işıl for always being there for me; I hope she continues to be. I also would like to thank Birgül for the nice chats we had. And thanks to the cat, İpek, for letting me stroke her back, making me feel peaceful during class breaks.

I would like to express my gratitude to my colleague at Beykoz Vocational School of Logistics, Dr. Dursun Yener, for assisting me with the complicated analysis of the survey results. I could not have completed my study without him. Also, thanks to my friends Erdem Yabaş and Berk Kazak and to my students at Beykoz for their help on the pilot study, as well as to my other colleagues Aynur Yener, Meral Kesim and Şahin Gök for being inspiring mentors.

I would also like to extend my special thanks to AFM and Cinebonus Cinemas, their managers and employees, for letting me carry out my questionnaires. Thanks too to the film distributors and the participants in my audience-research who kindly agreed to contribute to this study.

I thank all my friends, but especially Meltem, for always being there for me.

I wish to express my gratitude to my family who raised me and who always appreciated my decisions.

And finally, one big thank you for Emre, who taught me never to let go. I hope we will never let go of each other. I dedicate this thesis to him.

CONTENTS

INTRODUCTION.....1

CHAPTER 1: THEORETICAL BACKGROUND AND METHODOLOGY.....7

CHAPTER 2: FACTORS AFFECTING THE CHOICE OF TITLES FOR IMPORTED FILMS IN TURKEY.....23

2.1 The Parent Company- The Initiator and the ST Producer 24

2.2 The Distributor – The Commissioner and the TT Producer.....24

2.3 Economic Concerns.....32

2.4 Paratextual Elements.....33

2.5 The Film Genre.....34

2.6 The Target Audience - The TT Receiver - and Target Culture Norms...34

2.7 Censorship.....35

CHAPTER 3: PROCEDURES FOR IMPORTED FILM TITLES AMONG THE TOP ONE-HUNDRED FILMS OF 2010.....37

CHAPTER 4: AUDIENCE RESEARCH ON IMPORTED FILM TITLES.....66

4.1 Design and Methodology.....66

4.2 Materials.....67

4.3 Procedure and Participants.....68

4.4 Results.....75

4.4.1 Results of the Face-to-Face Questionnaire.....75

4.4.2 Results of the Online Questionnaire.....79

4.5 Discussion of Findings and Analysis of Audience Discourse.....92

CONCLUSION.....96

APPENDICES.....105

APPENDIX A: Questionnaire Completed by Ayşıl Özmen from Chantier Films.....106

APPENDIX B: Questionnaire Completed by Haluk Kaplanoğlu from Cinefilm.....107

APPENDIX C: Questionnaire Completed by Tolga Akıncı from Medyavizyon.....108

APPENDIX D: Questionnaire Completed by Uluç Küçüközcan from Pinema.....109

APPENDIX E: Questionnaire Completed by Ersan Çongar from Tiglon.....110

APPENDIX F: Questionnaire Completed by Pınar Özyiğit from UIP.....111

APPENDIX G: Personal Communication with Tolga Akıncı, August 25, 2011.....112

APPENDIX H: Sample Face-to-Face Questionnaire.....113

APPENDIX I: Google Analysis Results of the Online Questionnaire.....114

APPENDIX J: Personal Communication with Can Eldem, May 8, 2011...115

REFERENCES.....116

ILLUSTRATIONS

Illustration 1.Turkish poster of the film *Red*.....44

Illustrations 2 and 3. English and Turkish posters of the film *Garfield Pet Force*.....46

Illustration 4. Turkish poster of the film *Cats & Dogs: The Revenge of Kitty Galore*.....49

Illustration 5. Turkish poster of the film *Up in the Air*..... 58

TABLES

Table 1. Alphabetical Distribution of Film Titling Procedures 59

Table 2. Alphabetical Distribution of Procedures According to the Distributors.....63

Table 3. Pearson Correlation of Factors Effective in Choosing a Film to the Thoughts on Film Titles.....85

Table 4. Pearson Correlation of Factors Effective in Choosing a Film to the Choices of Translation Procedures.....86

Tables 5, 6, 7, 8, 9, 10, 11, 12, 13, 14. Correlation of Film Title Choices to the Respondents' Favorite Film Genres.....88-91

FIGURES

Figure 1. The distribution of the most dominant translation procedures for titles of films released in 2010 in Turkey.....62

INTRODUCTION

Names are means of categorizing and labeling things and people. Merriam-Webster's Dictionary defines a "name" as "a word or phrase that constitutes the distinctive designation of a person or thing." We name our babies so that they can have an idea of who they are and can look at us when we call them. Parents take a long time deciding what to name their would-be sons and daughters. They say, for instance, "let us name our daughter 'Elizabeth' so that she can lead the life of a queen". Indeed, names sometimes seem to define the destiny of their bearers. At one point, Shakespeare's Juliet says, "What's in a name? That which we call a rose by any other name would smell as sweet." She is right in saying that reducing people to their names is unfair but how would we know whether or not something smelt nice, were it not for its name? When we say "rose" we know the object in hand smells nice but when we say "insect repellent" we suspect that an unpleasant smell may be awaiting us. Therefore, most of the time names give us clues as to the nature and composition of things. Names are significant for consumers when they choose to buy a product or consult a firm. In my opinion, nobody would want to consult a law firm named "Losers"; examples can be multiplied.

Brand names that are easy-to-pronounce, easy-to-rememberand attractive seem to find more customers most of the times. In her book titled *İsmin Marka Hali* (Brandative of the Name) Duygu Phillips writes that when we ask for a product in a market or pharmacy, we tend to ask for one whose name we can pronounce easily; actually, the catchy name is already the one we can remember easily (2011, p.23, my translation)[1].

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[1] All translations in this thesis, unless stated otherwise, are my own.

We can say that in our world names can be used as a marketing tool. When we see someone wearing a very nice jacket, we immediately ask for the brand name because it is the only way we can buy a jacket of the same brand. Names are also important for the film industry as films are products that are marketed through their names, posters and trailers. The names of films are called "titles". When we look at the dictionary meaning of "title", we see that it is "written material introduced into a motion picture or television program to give credits, explain an action, or represent dialogue", "all the elements constituting legal ownership", "a descriptive or general heading (as of a chapter in a book)", "the distinguishing name of a written, printed, or filmed production". Obviously, a title is more than just a randomly chosen name. It can be the name on a book, the name of a film, some important position someone holds.

Giving a film a title that can attract the attention of the audience is of vital importance. In fact, the title of a film is so important that it becomes a film's trademark. Bratin Roy, a lawyer with extensive experience in the field of intellectual property who currently works at the litigation counsel for Google, mentions a case where Danjaq, the co-owner of copyright in 21 of the James Bond films, applied to the court to prevent third parties from using the names of James Bond films on unrelated goods such as jewellery. After the company had discovered that products had been marketed using titles such as *From Russia With Love* and *Dr. No*. Roy comments that the fact that Danjaq failed in this case was due to the lack of evidence, not because of the problems in acquiring trademarks for film titles (2010, p. 33-34). As we can see, film titles are so significant that they can cause legal problems. However, in this study I am not primarily interested in the legal situation of film titles. In the example I gave, "the original title" of the films were in question.

However, as I live in Turkey, a James Bond film would be a foreign film and when films are imported, their titles change or get translated most of the time. The distributors in Turkey find films a new title (new in the sense of not being English) and release the film. There are also cases where the title of the film remains original, without being translated. It is obvious that the distributors in Turkey approach the matter with a marketing eye and develop various procedures for giving titles to films, including non-translation. However, as I will demonstrate in my study, the audience seems to have a negative attitude towards these titles, especially when they are translated using procedures other than literal translation .

The sub-fields of Translation Studies that might seem most relevant to the subject of "film titling/naming" are probably dubbing and subtitling. A limited amount of research on audiovisual translation has been done in Turkey; in fact, a special issue of *Metis Çeviri Dergisi* (Metis Translation Journal), an established journal, was dedicated to this area (1990). Still, the articles in that issue do not mention the translation of film titles, which in any case could be said to belong more naturally to the general area of title-translation or to be situated at the intersection between Marketing and Translation Studies. The translation of film titles is a different field in TS because it differs from the translation of audio-visual texts in a number of ways. As film titles help promote the film, they come before the film. What is more, it is generally not the translator who decides what the title of a film should be; therefore, film titling/naming can be considered a different and new field of research in Translation Studies or maybe as a sub-category of research areas such as text-typology and reception in TS. It is a research subject for Translation Studies because in some cases it directly involves translation, as we shall see, contrary to the belief of many distributors who claim that this is not a matter of translation. But it is

certainly a matter subject to many factors such as the parent company, the distributor, the socio-economic concerns and cultural backgrounds and tastes of the target audience. In this study, I will examine the factors involved in the production of titles for Hollywood film imports in Turkey and explore the procedures used by film distributors in Turkey when generating titles. I will also investigate how film audiences respond to these titles.

My motivation in conducting this study was in the daily conversations I have had with friends and film viewers' comments that I came across, mainly via the Internet. The discourse on "translation" in those comments is very interesting. By and large, the people who comment tend to be disparaging about the titles given to imported films. The process of the distribution of imported films and thus the titling process were a mystery to me as much as it was to many people but now I am aware of the process and I appreciate how much it affects the choice of titles, which has motivated me to explain it at length. Thus, this will be a two-fold study in that, after looking at the production of titles from the side of the "producers", i.e. the film distributors, I will also present the film viewers' opinions and try to arrive at a general idea of what they think of the film procedures the film distributors use and, in so doing, the titles they come up with and see what kind of a notion of translation they have in their minds. This is a rare example of research into the reception of translations in Turkey. The hypothesis guiding this study, which proved to be largely valid, was that film companies tend to pick titles that they think will draw film viewers' attention in the first place but that film viewers actually find the titles of imported films "nonsense" or "absurd" most of the time. To test this hypothesis, I needed to scrutinize questionnaires answered by representatives of film companies and by film viewers. The questions in the questionnaire for the film companies were

prepared in collaboration with my thesis advisor, Assistant Professor Jonathan Maurice Ross. An online questionnaire was prepared by myself, as was a face to face questionnaire to be posed to the cinema-goers at various Istanbul cinemas. Let us now look at the chapters in detail.

Chapter I will be a literature review, explaining and examining what has been written on film titles in Translation Studies up to now, as well as presenting my methodology. In this way, we will able to see what kind of procedures there are enabling us analyze the film titles in detail. I will try to combine the procedures mentioned into tidier headings.

Following the theoretical overview, Chapter II will deal with the factors affecting the process and procedures of title creation for imported films. I will apply Holz-Mänttäri's description of the agents involved in translational situations, the most prominent of which are distributors. When we look at the list of films released in 2010 on boxofficeturkiye.com we can see that there are nearly twenty-five film distributing companies active in Turkey, including UIP, Özen, Warner Bros, Tiglon (which has recently been bought by Fida Films), Pinema and Chantier Films. These companies do not release films with the same frequency, and not all of them release imported films. To provide a background for my analysis of the production of titles, I will give a short history of the film distributors that participated in my questionnaire-based research. I will refer to the procedures they claim to follow when creating film titles for imported films, try to see what differences there are between different companies and also point to the other factors involved in this task. Other factors I will mention are the producer (parent company), economic concerns, the film genre, paratexts, the target audience and target culture norms, and censorship.

In Chapter III, I will analyse the procedures used in the production of titles for films released in Turkey in 2010. I will look at the films which obtained the highest revenue that year according to the information I acquired from the website boxofficeturkiye.com. This website is run by Tolga Akıncı, who works with Medyavizyon and it lists the weekly, monthly and annual box office returns of the films released in Turkey. To analyse the titles, I will use the taxonomy of procedures that I present in Chapter I.

Chapter IV will present the results of questionnaires conducted with film viewers both face-to-face at cinemas and online. I will give the analyses of the questionnaires and comment on them, as well as summarizing the additional comments of film viewers. I will therefore try to see the extent to which film distributors succeed in their choice of imported film titles, how the film viewers appreciate them and what they make of them. My thesis will be the first written document that tries to establish a connection between the wings of the production and the reception of film titles, revealing how the film distributors work and what real film viewers think.

The conclusion part will provide a general summary of what has been covered throughout my thesis and suggestions for further research. Based on the analysis of questionnaires conducted among film viewers as well as insights into the film viewers' perception of the notion of translation, I will try to propose some suggestions for film distributors in Turkey. In addition, I will elaborate on what I find problematic with respect to the positions of both producers and receivers of film titles.

CHAPTER 1

THEORETICAL BACKGROUND AND METHODOLOGY

When we think about film titles in linguistic terms, we can say they are basically small texts. Katharina Reiss (Reiss 1989, pp. 108-9) divides texts into three types according to their primary functions. The first one is the "informative type", the chief function of which is to communicate content, an example being a news article; the second type is "the expressive type", which consists mainly of artistic works, such as poems; and the third one is "the operative type", which communicates content with a persuasive character, a good example being an advertisement. Reiss also mentions an additional type of text, "the audio-medial text type", which is intended to account for the combination of the three other functions with extralinguistic elements such as music and images.To include film titles in one of these categories is actually hard; they can be in one or more categories at a time. On the face of it, we can say that film titles are primarily operative text types, which function like advertisements and try to attract the audience to the film. Also, titles often bear an informative function, in that they give us information on what a film is about, in terms of its plot, themes or genre. Moreover, not all film titles, but surely some of them, belonging to the expressive type in that they can manifest some artistic concerns, being enriched with word-plays, puns, direct quotations from, or allusions to the titles of other works of art, thus showing evidence of intertextuality. At the same time, film titles tend to appear together with audio-medial texts in that they are usually seen in film posters. In the cinema itself, film titles are generally encountered as part of the poster for a film; however, they might also appear on their own, such as in the discourse of people speaking about them or in texts that mention them, e.g. reviews. Therefore, they are not isolated texts standing on their own. In fact, the title, the poster and taglines on

the poster can also be conceptualized as texts attached to another main text, which is the film in our case. Gerard Genette calls these types of texts *paratexts* (1997). Paratexts appear around or with the product and give us information about it. Despite having proposed a definition of *paratexts* and allocating an extensive separate chapter for titles, Genette only fleetingly mentions film titles, his focus being on literature.

Film titles are the labels on a product (the film). However, when they enter the process of marketing, they become products themselves. If we take films as trademarks, we can claim that their brands, that is titles, are of paramount importance. Just as the unsuccesful brand name of a detergent would inhibit us from buying it, an unfortunate title may change the first impressions an audience has about a film. In *22 Immutable Laws of Branding: How to Build a Product or Service into a World-Class Brand*, Al and Laura Ries talk about twenty-two different laws to create a successful brand. One of these laws is "the law of name". The writers assert that "[…]in the long run, a brand is nothing more than a name" (2002, p. 44). Whenever a scene from a film comes to our minds, we immediately ask "What was the name of that film?", or "Do you remember the film titled ...?" because we remember films by their titles.

In Turkey, before foreign film titles can take their place on the film's poster, they undergo a marketing process. At the end of this process, they become products, and when they appear on the film poster, they can be counted as the brand of "the real product", the film. Hence, there is both a process and a product. We should bear in mind that, although in this thesis I refer to this process as the *translation* of film titles, which arguably reflects the discourse of ordinary cinema-goers, there are times when the film is not translated, remains in its original form, or is given a completely

new title. Nevertheless, since translation proper makes up an important part of the foreign film titling process in Turkey and because my field research shows that members of the public tend to refer to film titles as "translated" film titles, we may for the moment use the word "translation" for all kinds of film titling choices. Indeed, the whole process of finding titles for film imports can be regarded as an act of translation, which entails different procedures, some of which seem to be "translation proper", some of which do not. Şehnaz Tahir Gürçağlar makes a distinction between theories that see translation as process and those that view it as a product, saying that functional TS is interested in translation as a process and tries to understand what factors determine this process. Descriptive TS, on the other hand, is more interested in translation as a product and tries to illuminate the interactions among translation, literature, culture and ideology by analysing the translated texts (2011, p. 120). Looking at this definition, it is not hard to guess that both functional and descriptive approaches have a place within the framework of this study.

As was noted in the Introduction, a study of film-titles might at first be considered to lie within the boundaries of Audiovisual Translation Studies, but it does not. The dubbing and subtitling of imported films are carried out by translators; however, the production of the film title tends to be the responsibility of the marketing department within the distributing company and the final choice often belongs to the parent, that is, the producing company. If we wish to define what exactly the marketing department does using the terminology of Translation Studies, we can explain it by drawing on the *Skopos* theory developed by Hans J. Vermeer and Katharina Reiss in the 1980s. *Skopos* means "goal", indicating that every translational action aims at achieving a goal. When it comes to naming films, this goal can be loosely defined as creating an effective title. What actually constitutes an

effective title will be explained within the next chapter by presenting the film distributors' views on the subject. Let us, for the moment though, explain the film naming process using the terms of Skopos theory. Firstly, there is a job to be done. This job is to find a title for an imported film to be released in Turkey. The job is named the *commission* by Vermeer (2004, p. 235). The person or people commissioning the job are *commissioners.* Here, though, the situation gets a little complicated because there is more than one commissioner in the process. The first commissioner is the producer/the filmmaker/the parent company, who tells the foreign distributor (the distributor in Turkey) to come up with a title for the film. The foreign distributor, then, is the secondary or tertiary commissioner, who tells the marketing department or a creative agency to find a title to be used in Turkey. Moreover, unlike the *expert*, translator, described in *Skopos* theory, here "the expert" is not the translator but the head of the marketing department in the film distributing company or the marketing manager of the creative agency. The opinions of translators may be consulted in the process; however, translators are not the ultimate decision-makers. A Spanish scholar Jose-Maria Bravo clarifies this as follows:

> In the first place, what must be kept in mind is the widely recognised fact that the titles of film industry products have a strategic value in an industry whose primary objective is to make money. They are the medium through which the film reaches out initially to potential audiences. Therefore, it is usually the Marketing Department that has the last word and not the translator, who is normally only asked to make suggestions. The Marketing Department calls the shots, and naturally its first priority is not maximum translation quality but maximum commercial appeal. The title is a bait that must lure as many cinema-goers as possible to the box-office, but the best way of ensuring it happens usually varies from one culture to another (2004, p. 227).

What is more, judging from my survey of people responsible for naming films in the leading companies in Turkey, film distributors do not perceive the job as translation alone; they think that it does involve translation but that translation is only part of a bigger whole, the creative process of title-finding.

In this study we are trying to understand whether or not this *skopos* of finding an effective title is achieved. Tahir Gürçağlar states that *skopos* is a term usually used to describe the goal of the TT and that when we talk about function in translation, we need to consider two concepts, which are often confused. One of these concepts is the intention of the individuals/institutions who start and continue the translational action and the other is the ultimate function of the translated text on the target audience (ibid., p. 123). What we are trying to see here is whether the the ultimate function concurs with the initial intention.

Film distributors in Turkey use a fairly limited range of procedures when trying to find titles for imported films. The two most common procedures can be categorized as "literal" or "free" translation. Actually, these two translation procedures have come to be seen as binary oppositions throughout the history of translation. Tahir Gürçağlar states that although translation procedures today are too complex to be lumped together in groups and contemporary TS is against this kind of categorization, this double pole continues to exist in the minds of, whoever thinks about translation (ibid., p. 116). Different scholars have named similar procedures in various ways, so actually the binary opposition is constantly being repeated although the basic procedures are referred to using different names. Now we are going to look at the translation procedures mentioned in some studies dealing with film titles.

In their paper titled "It Could Happen to You: *A Two-Million-Dollar Tip / Atraidos pelo destino* – The Titling of Films for the Cinema in German and Brazilian Portuguese" (trans. by Jonathan Maurice Ross from German into English), Angelika Gärtner and Margarete Schlatter look at the Hollywood film titles translated into German and Brazilian Portuguese and try to categorize them according to the procedures used and the linguistic characteristics of the film titles. Since the desire

for financial success is a key factor in film-production, they claim, the choice of the title is very significant, with regards to both the original film and its translations in various languages, as the primary function of titles is to attract viewers and bring in money (2001, p. 84-90). Gärtner and Schlatter identify eight different procedures for translating film titles into German and Portuguese. These are "borrowing of the original title", "borrowing of the original title + additional subtitle or supplement", "translation and/or borrowing part(s) of the title", "translation of the title and/or borrowing of part(s) of the title + additional sub-title or supplement", "translation of the original title (word for word or modified)", "transfer with reference to the original title", "new title without reference to the original title", and "new title in a different language from the target language".

I would like to give an example for each type to make them more understandable. Borrowing of the original title means that the title is not translated, it remains original. For example, the film *Thor* was screened with its original name in Turkey in 2011. I suggest we can also call this type of procedure non-translation. The second procedure, borrowing of the original title + additional subtitle or supplement, occurs when the original title is borrowed and a subtitle in the target language is added. An example might be *Salt,* released in Turkey in 2010, which became *Ajan Salt* (Agent Salt) in Turkish.

The third procedure is translation and/or borrowing part(s) of title, which is applied when the title is partly translated, not as a whole. An example may be *Troll Avı* (*Troll Hunter*) released by Medyavizyon in May 2011. The word "troll" here is borrowed because it is a word used in Turkish, so the namers might not have felt the need to translate it whereas the other word "hunter" has been translated.

The fourth procedure is the translation of titles and/or borrowing of part(s) of the title + additional sub-title or supplement, but this time the whole title or parts of it (the first part being the one before the colon and the second part being the one after it) are translated, as in the example of *X-Men: Birinci Sınıf (X-Men: First Class)* or *Karayip Korsanları: Gizemli Denizlerde (Pirates of the Caribbean: On Stranger Tides*. Usually, only the second part or the whole title is translated; we do not come across titles in which the first part goes Turkish and the second part comes in English: it would not be plausible.

The fifth procedure is "translation". It can either be word for word or "modified", in Gærtner and Schlatter's terms. An example of word-for-word translation for a title in Turkish is *Çığlık (Scream)*. As there is another category named "transfer with reference to the original title", we can understand that when the two scholars use the term "modified" they are talking about a "linguistic" modification that occurs due to differences in languages such as syntax, which using Popovic's term we can call an "obligatory shift." Therefore, for example, in the original title *Pirates of the Caribbean,* the word "pirates" comes first, then comes "Caribbean", but in Turkish, in order to constitute a noun phrase we have to change the order and make it "Caribbean pirates" (*Karayip Korsanları),* although the translation can still be regarded as literal.

When we come to the sixth procedure, as I mentioned before, it is called "transfer with reference to the original title". It means sense-for-sense translation of the original title. An example might be *Source Code,* released as *Yaşam Şifresi* (Code of Life) in Turkey in 2011. Normally, a source code is a technical term meaning "a computer program in its original programming language" , but in the context of the

movie it seems to have become the source of life, that is the code of life, as in the Turkish title.

The seventh procedure is "new title without reference to the original title". I guess the most famous example of this type of titling procedure in Turkey is *Sil Baştan* released in 2006 (meaning "start from scratch") for *Eternal Sunshine of the Spotless Mind*. Actually, it includes a strong reference to the plot of the film, but not to the original title.

The last procedure is "new title in a different language from the target language". It is used at those times when distributors borrow another country's title for an imported film instead of creating a new title in the TL themselves. Gærtner and Schlatter's approach is unfortunately very mechanical though descriptive, just showing us some technical procedures used but not helping us to understand why they are used, what "target culture" factors contribute to certain choices, and ignoring the process that gives raise to the titles in the end. Although their typology looks very neat, once it is applied, it does not work very effectively.

Following Gærtner and Schlatter is a scholar from Turkey, Alev Bulut. In a paper she delivered at the XV. Linguistics Congress at Yıldız Technical University, Istanbul, Turkey, Bulut explains the status of linguistic data in TS and states that film title translations are examined in the paper because of the variety of procedures applied and the rich data they provide for the researcher (2001, p. 242). Bulut's work explains what title and film title translation are, defines and illustrates the translation procedures/procedures used, and examines the linguistic and cultural factors that determine procedures, from both a functional and descriptive approach.

She also includes the opinions of several film distributors in her paper. Bulut first makes a general overview of procedures:

> Although film translation is a field of expertise and develops accordingly, film title translation may come in very different disguises due to the market conditions and the fact that the employer aims to attract the audience no matter what (and changes the source title freely or plays with its focus with this aim). When film titles are translated, one procedure is keeping the originality , thus making the features of the foreign culture and language stand out. However, other procedures that may be applied, based on the insight that what is foreign may not be attractive for the audience include familiarizing, defamiliarizing, amplification, implication, contraction (semantic restriction), generalizing, reduction, and addition (supplementation) (2001, p. 243).

Bulut mentions the various procedures shown above, and in the following pages of the paper she chooses to group the procedures under four main headings, saying that she benefited from Baker and Fawcett's linguistic categorization (2001, p.244). The categories of procedures she uses to analyse translated film titles are "literal translation (including transliteration of titles with proper nouns as in the example of *Cleopatra – Kleopatra* (in Turkish it is spelled 'k')", "contraction (semantic restriction) - reduction", "amplification/commentary/disambiguation", "changing the original title completely" (switching over/substitution). Let us make a detailed analysis of the categories Bulut uses. She defines literal translation as the direct translation process where the phrase in SL is transferred in the most "adequate", the most "equivalent" way. We can see she uses the concepts *adequacy* and *equivalence*, although what is meant by them or how they can be measured remains unclear.

I mentioned that Bulut also includes proper nouns under the category of "literal translation". She does not mention proper nouns as titles that may not be translated at all but chooses to put them under this category, including also the cases where a foreign title is transliterated (2001, p. 244). For example, the film *Shrek* was

shown as *Şrek* in Turkey, the letter "ş" in Turkish equalling the sound of the letters "sh" in English.

The examples Bulut gives for *contraction* include cases whose idiomatic or semantic meaning may intentionally or unintentionally be lost during translation. Bulut puts "generalizing" under this category as well (2001, p. 245). There are also titles which are contracted but do not lose their meaning. One example is *The Matrix,* which was released as *Matrix* in Turkey. The article "the" does not have a grammatical function in Turkish and one word is easier to utter than two words, so "the" was omitted from the title.

The third category is "amplification /commentary/disambiguation". Bulut states that this procedure is applied when there is ambiguity in the original title (2001, p. 245). However, in my opinion, this could be the intention of the original title producer; therefore, these types of title translations may not be appreciated in that, by providing additional information about the theme or theme, they actually constitute spoilers about the film.

The last category is "changing the original title completely" (switching over/substitution). Bulut seems to see this procedure as a last resort when "the original title is meaningless in Turkish or if it involves proper nouns and expressions, adding that the reproduced might be hard to understand if amplification-type procedures fail in Turkish (2001, p. 246). Bulut does not go into any detail about the procedures such as familiarizing, defamiliarizing or addition (supplementation) that she mentions when first presenting her categorisation, and there are times when different procedures may be used for one title, as in the example of proper nouns. Maybe we can put *defamiliarizing* under the first category, *addition* under the third

category and *defamiliarizing* under the fourth. It is normal that for one title more than procedure may be used at different times. Some of Bulut's categories seem to overlap; hence, they can be confusing at times.

Chinese scholars have written a lot about film title translation. In their paper titled "On English and Chinese Movie Title Translation", Liu Kelan and Xiang Wei approach the matter in three steps. They first state the features of Chinese and English film titles in terms of form, style, æsthetic and thinking modes, then move on to reveal "the problems" with the titles, and finally provide "suggestions" on how to translate film titles (2006, p. 75-81). Their approach is unfortunately far from being descriptive. They describe the general situation of translated film titles as "messy" and "low-quality". The procedures they use to define translations are inspired by Lawrence Venuti's work, to which they refer explicitly in the paper (2006, p. 78). They use the word "alienation" for *foreignizing* and "assimilation" for *domestication*. There are also two other translation procedures—they use the word "mode" for procedure —which are "over-assimilation", when assimilation is carried out "more than it is necessary", and "over-imitation of Hollywood blockbusters' translation modes", which means that translators use the same words or translations as older popular titles do (2006, p. 78-79). Although Kelan and Wei take a prescriptive approach, it is welcome that they benefit from other scholars in TS and try to create new terms.

Another scholar from China is Peng Ying. Peng Ying benefits from Peter Newmark's translation theory in her paper "Translation of Film Titles with the Application of Peter Newmark's Translation Theory" (2007). Ying starts by explaining the general features of film titles, saying that they are usually short and brief and that they act as a brand name and/or advertisement of a film that needs

sales promotion among an audience coming from a different language and cultural background, which is why the first impression is very important (2007, p. 77). However, Ying also adopts a prescriptive approach and describes some titles as "complete nonsense" or "sounding strange" (2007, p. 79). She has a largely negative discourse on translated titles. Peng Ying mentions four main procedures when describing how film titles are translated: the first one is "literal translation",the second one is "transliteration", which is giving the TL pronunciation of the original title, especially in the case of proper nouns; the last two ones are "free translation", which tries to convey the theme, and "semantic translation and/or communicative translation", which tries to reproduce the contextual meaning of the original (2007, p. 80). Actually, the last two categories seem to overlap, and Ying does not seem to be able to clarify the distinction between the content and the context, if there is any.

As we get closer to today, we come across another scholar from China, Lu Yin. In her paper titled "On the Translation of English Movie Titles", Lin acknowledges that film titles are the first thing the audience finds out about the movie; therefore, making the right choice for the title of a film is vitally important as it brings along a successful release. Lin firstly divides procedures – using the word "techniques" – into two categories and then divides them into subcategories. The first category is the one "showing respect for the original title", including "transliteration", "literal translation" and "amplification" and the other one "discards the original", including "adaptation" and "providing a new title" (2009, p. 171). In view of this taxonomy, I should restate that thinking about film-title translation, as about translation in general, is still governed by the opposition between literal and free translation. Having mentioned the subcategories under the first category, I would like to take a closer look at the second main category and explain the difference

between "adaptation" and "providing a new title" in my own words, because the examples Lin gives are in Chinese; there is no backtranslation of translated titles. Adaptation could be when the original title is met with a cultural phrase or idiom in the TL. An example might be *The Hangover,* which was adapted as *Felekten Bir Gece* (going on a spree) in Turkish. "Providing a new title" presumably means changing the whole title, without reference to the original but most of the time to the content/theme. Lin does not criticize title translations; however, she defines some principles to be adhered to when translating titles, such as faithfulness and cultural awareness and awareness of commercial and æsthetic features, saying that a good translation must be concise, striking, attractive and meaningful (2009, p. 173), she does not give, though, any clues as to how all these will be achieved.

The next but not last researcher from China is Zhongfang Mei. Mei takes *skopos* into focus and divides procedures into four different *skopoi* which correspond to Reiss and Bühler's functions (2010, p. 66-68). The first one is the "informative skopos", which includes "literal translation" and "transliteration"; if there is an "aesthetic skopos", "free translation", "complementary translation (supplementary translation)" and "creative translation" procedures may be adopted. Mei explains "free translation" but does not explain what is meant by "complementary" or "creative translation". If there is a commercial skopos, "free translation" is used. When discussing this category, Mei also acknowledges that a film title is a trademark and a product from which economic return is expected. I should say that, as almost all film titles have a commercial skopos, it is not very plausible to say that only one kind of procedure is or may be used for titles with this *skopos*. The last category is "cultural skopos", for which Mei does not suggest a certain procedure. Unfortunately, Mei seems to have got confused with the procedures and the concept

of skopos; yes, some film titles may have a certain skopos that entails certain procedures; however, nearly all film titles bear a commercial skopos and, I believe, an informative skopos, when they tell us about the film (in the sense of "summarizing titles"). Therefore, rather than categorizing the *skopoi*, categorizing the procedures might have been a more favourable option. Mei uses words such as "funny", "incorrect" (2010, p. 68) to describe some titles, so despite using a function-oriented theory to categorize titles, she remains outmodishly prescriptive in terms of attitude.

Zhang Yu-Ou and Shi Jin-Hai from China in their paper titled "On the Treason in English Film Title Translation" underscore the traitorous nature of some translations in China (2010, p. 57), stating that the versions involving treason are found more acceptable and attractive by the audience than the faithful translations. How they have measured this response they do not mention; nevertheless, they categorize the cases of "treason" first according to the types of "unconscious" (unintentional) and "conscious" (deliberate) treason, before moving on to their "manifestations on different horizons" such as "literal", "informational", and "comprehensive", making use of theories by scholars such as Hans J. Vermeer and Christiane Nord. It is quite interesting that, although most scholars from China say they adopt the functional approach, when it comes to commenting on film title translations they go back to the 1960s, to the times when TS was still part of Linguistics and was more normative and prescriptive. It is true that film titles are texts to be analysed, but without focusing on what is going on in the background and trying to understand the underlying reasons why a certain film title is translated in a certain way, resorting to generalizations and not searching for the external and internal factors involved, does not help us much, inhibiting the carrying out of

descriptive studies. Of the studies I have referred to above, only Bulut's and Gärtner and Schlatter's seem to have been successful in adopting a descriptive approach.

Now, by looking back at and making use of the terms the scholars above have used to name procedures for film title production, I would like to propose my own categories. As one of my aims in this study is to document the most common procedures used by Turkish film distributors when giving titles to film imports, I would not like to go into much detail and confuse my readers by referring to an excessive amount of categories and using an overly elaborate terminology when analysing film titles. If I try to simplify and generalize the terms the previous scholars mentioned, I would like to propose that the first procedure be "non-translation", for cases when a title remains original. My second category of procedures is "literal translation", for cases when a title is translated word-for-word and according to the syntax of the source language. The third category is "clear semantic proximity" for cases when a title conveys the same meaning as the original or almost close to the original but is not translated word-for-word. My fourth category is "free translation" when a completely new title which does not bear any semantic or linguistic relation to the original title is given to an imported film. The fifth category is "transcription" when the target title is written as the pronunciation of the original title. For cases when an addition is made to the title, may it be the addition of a word or the usage of a cleared word than used in the original title or when a word or words are omitted from a title, I suggest using Delisle's categories of *reinforcement* and *economy* respectively (Delisle in Molina and Hurtado Albir, 2002, p. 505). In Chapter III, I will make use of these categories to analyse the titles of films released in Turkey in 2010.

As can be seen, despite the fact that there are not many articles or chapters on the topic and no monograph-length studies, there has been some research worth quoting on film titles by TS scholars, making it a legitimate object of study, even if the distributors in Turkey do not think of their action as translation, which we shall mention in the next chapter.

In the following chapter, I will pinpoint the numerous factors that shape the decisions made by film distributors in Turkey. This discussion of the context and process of title-production is needed to supplement the taxonomy of procedures presented in this chapter. After all, it is what makes this study different from most of the others.

CHAPTER 2

FACTORS AFFECTING THE CHOICE OF TITLES FOR IMPORTED FILMS IN TURKEY

To identify some of the factors involved in the choice of titles for imported films in Turkey, Holz-Mänttäri's approach may be helpful. Holz-Mänttäri, considering only the "translatorial action", i.e. the act of translation itself, defines six roles and players in the communicative process of interlingual translation (Holz-Mänttäri in Munday, 2008, p. 78). The first one is the initiator, that is, the company or individual who needs the translation – it is the parent company or the studio in our case. The second one is commissioner, that is, the individual(s) who contacts the translator – it is the distributor in Turkey we can say. The third one is The ST producer, that is, the individual within the company who writes the ST, not necessarily always involved in the TT production – it could be the director, the film-maker (the producer) or the scriptwriter. The fourth one is the TT producer, that is, the translator(s) and the translation agency or department – in our case there are rarely translators involved, theatrical distribution and marketing department or creative agencies substitute the translator(s) here. The fifth one is the TT user, that is the person who uses the TT, for example as teaching material or sales literature – we can say it is the cinemas who use the TT (film titles) in our case. Finally, the last one is the TT receiver that is, the final recipient of the TT, for example, the students in a TT user's class or clients reading the translated sales literature – in this case the film audience are the recipients. These only apply to the translation process; however, as we shall see below, there are more than these actors involved in the whole process of producing film titles because we cannot abstract the TT from the context and the TT travels in a real, living world.

2.1 The Parent Company: The Initiator and the ST Producer

Most of the foreign films released in Turkey are Hollywood films. In his article titled "Hollywood as industry" in *The Oxford Guide to Film Studies*, Douglas Gomery states that Hollywood is "a collection of profit-maximizing corporations operated from studio headquarters in the United States, and so, like all film industries, it consists of three fundamental components: production, distribution, and presentation of feature films" (1998, p. 245).

In the first place, there is a producer. The producer generally has to find a film studio that will distribute the film in the USA. In the USA, there are major film studios called *The Big Six* which produce films as well as distributing them. They are Paramount Pictures, Warner Bros. Pictures, Columbia Pictures, Walt Disney Pictures, Universal Pictures and 20th Century Fox (wikipedia.org). There are also independent studios such as Lionsgate and CBS films. The first aim of film studios is to make money.

2.2. The Distributor: The Commissioner and the TT Producer

When foreign films produced in Hollywood are released abroad, the distribution and presentation are carried out by local distributors abroad. These distributors are sometimes foreign offices of Hollywood studios, or sometimes independent distributors working with several studios.

In her article "Film Industry and Distribution: Distribution Sector in Post-1990 Turkish Cinema (Film Endüstrisi ve Dağıtım:1990 Sonrası Türk Sinemasında Dağıtım Sektörü), Zeynep Çetin Erus claims that it is very obvious that Turkish cinemas are under the hegemony of Hollywood and that foreign distributors which have organic ties with Hollywood studios have a crucial role in upholding this

hegemony. Erus explains that it was actually only in the 1990s that foreign distributors took their place in the Turkish market. In 1987, there was a change to the Foreign Capital Act, so foreign investors were allowed to enter the Turkish market without using intermediary institutions; following this development, Warner Bros and UIP entered the Turkish market in 1989 (Erus 2007, p. 6). Before the 1990s, the cinema industry in Turkey had consisted largely of its domestic cinema, "Yeşilçam", and it was able to get by on its own but in the 1990s privatization increased and foreign capital and investments started to enter the country. Erus rightly suggests that, as long as the distributors have the distribution rights for blockbuster films, they will continue to determine release time and periods of films (2007). No matter how successfully a film is produced or how much money is spent on it, if a film cannot find a distributor, it cannot be released and therefore, cannot make money. Erus states that there are three big distributors in Turkey: Warner Bros and UIP, which are foreign distributors, and Özen, a Turkish distributor, which distributes 20th Century Fox's films. She also claims that UIP and Warner Bros exploit the fact that they gain from having so many films to distribute and are able to dictate which films will be screened in cinemas (2007, p. 9-10) .

To start with the first company in alphabetical order, Chantier films is one of the distributors that release most of the foreign films in Turkey. Chantier films was founded in 2001 (moviegrande.com). It is an independent distributor which releases foreign films including Spanish films. Their head office is in Arnavutköy, Istanbul. Of the films they released in 2010, the most popular ones were *Los Abrazos Rotos*,*The Client*, *The Illusionist*, and *Away We Go* (moviegrande.com).

Alphabetically, the second distributor is Medyavizyon. Medyavizyon started business in 1990 and worked as a distributor for Warner Bros until 2005

(medyavizyon.com.tr). Now, it is an independent company. In 2010, the company distributed films such as *Paranormal Activity*, *Garfield's Pet Force*, *The Stoning of Soraya M.*, *Labyrinth 3D*, and *Frozen*, which were some of the most popular films released that year (moviegrande.com).

In third position is Özen Film. One of the most established film distributors in Turkey, Özen Film was founded in 1941. It distributes the films produced by 20th Century Fox and occasionally releases some independent films. The company also distributes films by companies such as Summit Entertainment, Castle Rock Int, and Carolco (www.ozenfilm.com.tr). Özen Film has also been producing, sponsoring and distributing Turkish films. Among the most popular foreign films distributed by Özen Film in 2010 were *Ondine*, *Antichrist*, *Zack and Miri Make a Porno* (moviegrande.com)

Another distributor of foreign films is Pinema. Founded in 1993, Pinema distributes films produced by companies such as Polygram, Summit Entertainment, Canal +, Universal, Columbia Home Video, Beacon, Strike, Hyde Park Entertainment, Relativity Media, Morgan Creek Int., and Arclight Pictures (www.pinema.com). Of the films Pinema released in 2010, *Edge of Darkness*, *Machete*, *My Soul to Take* and *The Rebound* were the most popular ones (moviegrande.com).

In fifth position is Tiglon. Tiglon has been in the film market since 1999. It also releases DVD and VCD versions of the films it distributes. The company distributes films by Warner Home Video, Buena Vista Home Entertainment, Twentieth Century Fox Home Entertainment, Universal Pictures International, Paramount Home Entertainment and BBC. The most popular films distributed by

Tiglon in 2010 were *The Twilight Saga: Eclipse*, *Knight and Day*, *Remember Me*, *Date Night*, and *Soul Kitchen* (moviegrande.com).

UIP (United International Pictures) is another big film distributing company because it works with the biggest and richest film studios in the world and it is one of the leading distributors in the world. It was established in 1981 andits office in Turkey was established in 1989. It has been distributing films produced by Universal, Paramount, Dreamworks, and also since 1994 the films by Walt Disney Studios Motion Pictures International (uip.com.tr). Among the most popular foreign films distributed by UIP in 2010 were *Shrek: Forever After*, *The Prince of Persia*, *The Last Airbender*, *Alice in Wonderland*, *Robin Hood*, *Toy Story 3*, *Iron Man 2*, *Shutter Island* (moviegrande.com).

The last film distributor, one of the biggest film distributors in Turkey, is Warner Bros. Türkiye. Warner Bros. Türkiye does not have an independent website and it is not included on the official website www.warnerbros.com, which is why it is not possible to reach first-hand information on the company. Warner Bros. Studios was founded in 1918, making it one of the major film studios in the world and Warner Bros. Pictures was founded in 1923 (wikipedia.org) . Unfortunately, we could not make any contact with Warner Bros. as it was not possible to find contact information for the company. However, I chose to include Warner Bros. among my distributors list as Haluk Kaplanoğlu, one of my interviewees, had worked with Warner Bros. for many years and there were a lot of films released by Warner Bros. in 2010. Among the most popular films distributed by the Warner Bros. Türkiye in 2010 were *Inception*, *Harry Potter and the Deathly Hallows*, *The Book of Eli*, *Salt*, *Eat Pray Love*, *Saw 3D* and *Sherlock Holmes* (moviegrande.com).

In order to be able to understand the main incentives and concerns of these companies when naming the films they distribute, my advisor and I prepared a short questionnaire (see the Appendix) which was e-mailed to the most-film-distributing-companies in Turkey.

Dr. Ross and I received replies from Uluç Küçüközcan (manager) from Pinema Filmcilik, Pınar Özyiğit (marketing manager) from UIP, Haluk Kaplanoğlu (owner, general manager) from Cinefilm (who also used to work for Warner Bros.), Ayşıl Özmen (marketing and public relations supervisor) from Chantier Films, Ersan Çongar (theatrical distribution manager) from Tiglon and Tolga Akinci (theatrical distribution manager for Medyavizyon and owner of the website, boxofficeturkiye.com). With at least two and a half years experience in film naming business, all of them had something to say about it. In particular, Haluk Kaplanoğlu has been in the market for eighteen years. (For the completed questionnaires, please see the Appendix)

When we look at the answers given by the respondents, we see that for the question asking about the process of choosing titles for film imports, they all replied that as soon as the films to be released are determined, they immediately start preparations to find a suitable title for the film. UIP has a creative agency for handling the job. The creative agency works in coordination with UIP's marketing department. Pınar Özyiğit from UIP states that the picked title needs to be approved from abroad. It is the same with Cinefilm. While Cinefilm, UIP, and Tiglon exchange opinions about titles with distributors in other territories/countries, Pinema does not consult other distributors, and Chantier Films just looks at the titles chosen by other countries; that is, they are not involved in dialogue with other distributors in other countries. Tiglon, UIP and Cinefilm have to obey or follow some guidelines

and procedures in picking the titles and have to get approval from the Head Office, who contacts the Producer. Ayşıl Özmen from Chantier Films makes it clear that they are an independent distributor who do not have to come up with a rationale or account for the titles they pick. However, Chantier Films does inform the film producer of the title. Pinema are also free in their choice of titles but they also send the Turkish poster of the film abroad, just for sampling purposes.

Tolga Akıncı from Medyavizyon notes that the decisions as to the title choice are made by six or seven people from the theatrical distribution and sales department. He also adds that they never exchange opinions with other companies abroad because the film is to be presented in Turkish, so the foreign companies would not have an idea as to what is convenient for Turkey and what is not. All in all, we can say that while the Turkish offices of foreign companies such as UIP have to get the title approved by the filmmakers before they can release the film, independent companies such as Chantier Films are freer in their actions.

When we come to the factors involved in naming films, judging from the responses given in the questionnaires, we can see that the genre is important for Tiglon, and the title and poster artwork (*paratexts*) are of significance for UIP, although "they have not been able to measure its effect up to now", as Pınar Özyiğit suggests. Tolga Akıncı from Medyavizyon asserts that the suitability of a title for the film, its naturalness in Turkish, and the way it is understood in Turkish are very important. He also suggests that in order to give the complete meaning of the original title, performing translation is a must; translation gives us "the real meaning", and then that meaning can be turned into a real title/name.

As for the procedures they apply, Chantier Films translates literally as long as "it is convenient" but their general concern for titles is for them to attract attention and not to sound "foreign". According to Ayşıl Özmen, genre reflects itself especially in romance and comedy films. If there is a Turkish idiom or saying in Turkish that hints the situation/theme in the film, they do not hesitate to use it. Özmen refers to translation as their "most used procedure". She personally prefers literal translation as long as it is suitable for the Turkish market, as the film's original title is the film maker's message about the film.

When we look at what Cinefilm prefers in terms of procedures for titling films, Haluk Kaplanoğlu states the title should be related to the film, hint the genre, and arouse interest. Kaplanoğlu, who worked for Warner Bros. for a long time, owns Cinefilm now. According to Kaplanoğlu, a title should also be attractive and easy to remember. He does not refer to the choice of title as an action of translation; in fact he strongly opposes the idea that film naming is an act of translation, seeing it instead as a part of marketing activities. From this, we can understand that, at least when it comes to his own company, Kaplanoğlu is not for literal translation; he takes the film's title in Turkey as a new title in itself. If there are blockbuster films which have easily remembered titles such as *Avatar*, he says the title can be kept original. Kaplanoğlu states, moreover, that the film's title only has an impact on whether or not people choose to see a film in the opening weekend; later, viewer comments and reviews in the media have more effect.

Pinema tries to keep as close to the original as possible but there are times when the translations do not sound right in Turkish or appear irrelevant when read in conjunction with the actual film. After watching the film, Pinema tries to come up with the next best title. The target audience and genre affect the decisions.

According to Uluç Küçüközcan from Pinema, all distributors use the same procedures. Küçüközcan does not see film naming as just translation, and says that the team at Pinema is coming up with what he terms the best possible titles.

Tiglon normally prefers direct translation; however, there are times when direct translation is not possible, so they try to pick titles reflecting the genre. There are specific genres such as horror and comedy that require specific titles. These genres are associated with a freer translation approach. Ersan Çongar from Tiglon uses the words "translation", "translated", "literal translation", "direct translation" and "domesticating". He writes that the most common naming practices in Turkey are literal translation and domestication. Nevertheless, he believes that selecting a title is above all part of the marketing business.

UIP generally tries to apply literal translation but some literal translations are not suitable and do not sound good. For those ones, they try to find titles that would reflect the spirit of the movie. Pınar Özyiğit identifies linguistic factors such as meaning, pronunciation, and phonetics as affecting the choice of title, as well as contextual factors such as the background of the movie in the foreign country in which the film is being distributed (maybe the film is a sequel), the existence of movies with the same title, releases in the past, Head Office directions etc. She notes that both the genre and target audience are important criteria. Özyiğit also refers to the film as "a brand"; therefore, we can say that she sees the film as a product, and whose brand is its title. As the most common practices in Turkey, she identifies literal translation and finding a title with the same meaning, and keeping the original title; however, she maintains that the selection of a title for a film is more than "just" translation. There are also other factors involved, such as the poster of the movie. The poster is especially important for those who have no idea what to see when they

go to the cinema; some just look at the poster (and they see the title on it) and if they like it, they go for the film. There are even times when the original poster puts restrictions on the film title choice, an example of which we will see later on.

According to Tolga Akıncı, Medyavizyon uses all procedures that come to mind as the titles vary most of the time. Tolga Akıncı says that an effective title in Turkish depends on the film itself, so that one cannot for example give a tragedy's title to an action film.

If we try to generalize about the main tendencies, procedures and approaches that representatives of film distributing companies claim they follow, we can say that when literal translation sounds odd, strange or does not make sense, they choose a title that summarizes the film, reflects "the spirit" of the film, or fits the genre. International studio distributors such as UIP appear to approach film naming very much as part of marketing and they have to provide their international managers with their rationale for the titles they suggest.

2.3 Economic Concerns

The parent company has economic concerns in the first place, but it is not only the parent company that is trying to make money; the foreign distributor here in Turkey is also aiming to earn money. Therefore, they try to come up with titles that will attract as large an audience as possible. Some film distributors and film critics were interviewed by Esra Keskin for the weekend supplement "CumaErtesi" of the newspaper *Zaman* (2010). The article emphasizes that the interviewees agree on the fact that the reason why a title is "changed" (not translated literally) is mainly for economic reasons.

2.4 Paratextual Elements

If producers did not make films, distributors did not distribute them, and cinemas did not screen them, this thesis would not exist and there would not be such a process as finding a title for a film; therefore, the film itself is one of the most important factors of all. A film does not stand on its own. We mentioned before that the film title, the poster and taglines can be regarded as paratextual elements coming along with the film and giving information about it. There are also other paratexts such as film reviews, ticket. The way the title fits into the poster is amongst the most important factors that influence distributors' procedures, a point that applies to domestic (U.S.) no less than international distributors. Indeed, the suitability of the title for the poster is a factor that should not be overlooked when considering why a certain title was or was not used for a film. In most cases, a standard poster, or a small range of posters, is used to advertise a film across the globe.There are times when a title that might seem appropriate for a foreign film in Turkey will not fit into the space provided on the poster or some specific words or letters are used in the poster; at those times, the title is produced in accordance with these constraints; that is a title that will fit in with the original poster specifications is chosen. We will see an example of this in the film title analysis chapter later on.

There are also some other paratexts involved in the selection of a title. These include the synopsis of a film or a film brief. Distributors use them at times when they are not sent a copy of the film or they cannot find the chance or time to see the film, which is often the case with blockbuster films, where decisions regarding titles are made before production of the film has finished.

2.5 Film Genre

As we will see in the audience questionnaire response analysis, one of the most important factors for the audience in choosing the film they will see is the film's genre. The distributors are aware of this fact, and when the film's title is not translated literally, they usually come up with titles that reflect the film's genre. A film viewer who goes to the cinema without any prior information on what is currently being screened will first look at film posters and the titles on them. Tolga Akıncı states in the questionnaire for film distributors that the word used the most in film titles in Turkey is "aşk" (love). Examples can be multiplied. If the film title includes the word "hayalet" (ghost) for instance, he/she might choose to watch or not to watch that film depending on his/her choice of genre, because there are certain words used in titles to indicate a certain genre, which can be termed "genre markers". If that person does not like horror/thriller films, he/she will look for another film in this case. Some examples of thrillers and horror film titles including the word "hayalet" in Turkish, to which there is no counterpart in the original title, are *Resimdeki Hayalet* (originally *Shutter*, released in 2008 in Turkey) and *Hayalet Sesler* (originally *White Noise*, released in 2005 in Turkey).

2.6 Target Audience - The TT Receiver - and Target Culture Norms

Without knowing the target audience, film distributors cannot make plausible decisions concering the titles of imported films. As we cannot think of the target audience independently of culture, I chose to combine them as a factor. The audience is a wide ocean, consisting of people of different backgrounds, different socio-economic statuses, different living standards, religions, beliefs, attitudes, likes and tastes. To come up a with a title that appeals to the majority of the audience may be

extremely hard. Sometimes there are culture-specific usages and idioms in the source culture and they may sound foreign when translated literally in Turkey, so the distributors shape their procedures according to the situation. They may come up with a target language idiom to match a source language idiom, or they may benefit from song lyrics from the target culture (as in *Going the Distance/Seni Uzaktan Sevmek*, 2010) , or resort to obvious or more subtle intertextual references in search of words that will sound culturally familiar to the audience.

2.7 Censorship

Within the context of film titles, censorship may involve political/ideological, cultural and religious censorship. Film distributors outside the USA, such as those mentioned above in Turkey, may already have internalized local taboos, prejudices or sensitivities and know what will not be politically correct or what will cause complaints or arouse controversy, so they may self-censor titles in the first place. Just as there are some forbidden words in subtitling and dubbing such as "penis" and "vagina" in Turkey, there are probably words that are forbidden for film titles, too. Here, I am excluding erotic and sex films that are not mainstream. I asked Tolga Akıncı from Medyavizyon what the censorship mechanism for the cinema could be and he suggested it could be The Ministry of Tourism and Culture, stating that censorship issues had been raised by the Ministry before with regards to film subtitles but adding that "noone in film distribution has ever gone beyond the limits for film titles" (in personal communication, 25 August 2011). When a film is shown on TV, the channel which buys the airing rights may change the film's title. In such a situation, the Turkish "auditing" institution, the Radio and TV Supreme Council (Radyo-Televizyon Üst Kurulu), comes into action. For cinema, one example of self-censorship that comes to mind is the 2010 film *Zack and Miri Make a Porno*. The

Turkish title for the film, distributed by Özen, was *Garip Bir Aşk Öyküsü* (A Strange Love Story). The film *Humpday*, on the other hand, was shown in 2009 at Filmekimi, the film festival organized by the Istanbul Foundation for Culture and Arts and the Turkish title was *Gel Porno Çevirelim* (Let's Make a Porno). The point that the degree of self-censorship seems to depend on how mainstream the film is. When we look at the fansubs and fan film titles or the titles on pirated VCDs and DVDs, we can see that almost no toning down is applied. The film *Brokeback Mountain,* for instance, is known on the Internet as *İbne Kovboylar* (Faggot Cowboys) or *Gay Kovboylar* (Gay Cowboys). Of course, the film's original title could not have been "faggot cowboys", which would have been an offensive title for homosexuals but if the Turkish distributors had tried to name the film "gay cowboys", it would have been censored by the related institutions, as the attitude toward gays and lesbians in Turkey is generally negative. Nevertheless, the distributing company would feel hesitant abour choosing such a bold title, given the general disapproval of homosexuality in Turkey and such a title might meet with censorship in any case.

CHAPTER 3

ANALYSIS OF PROCEDURES FOR IMPORTED FILM TITLES AMONG THE TOP ONE-HUNDRED FILMS OF 2010

In this chapter, we will look at the top-one hundred box office hits for 2010 in Turkey to identify the main procedures used for films that obtained the highest amount of income and to see what the general tendencies of different film distributors in Turkey are. When we look at the top one-hundred box office hits for 2010 on boxofficeturkiye.com, we can see that the first six films are Turkish films. The seventh film is *Inception,* released as *Başlangıç* on 30 July 2010 by Warner Bros. Merriam-Webster's Dictionary defines "inception" as "beginning", which is "başlangıç" in Turkish. Thus, the procedure here is literal translation. However, there were film viewers in Beyoğlu AFM Cinema who said that *Başlangıç* did not fit the film because in the film it actually meant the act of planting an idea into someone's mind by entering his or her dreams. Maybe they were not aware of the dictionary meaning of the word or their ideas were driven by the fact that, in the film, the word "inception" is used for the action of "planting an idea in someone's mind". The respondents commented that the title should be something related to the usage in the film.

In eighth position is *The Twilight Saga: Eclipse.* Here we have a film adapted from a novel with the same title. It is common practice to use the book's title, so as to attract the readers of the book to the cinema. There may also be legal conditions that lead film-production and distribution companies to keep the titles of books. The only exception I have seen until now is the 2011 film *Water for Elephants*, the title of whose novel version was literally translated as *Filler İçin Su*. The film, though, was

screened with the title *Aşkın Büyüsü* (The Magic of Love), instead. The title in Turkish for *The Twilight Saga: Eclipse* is *Alacakaranlık Efsanesi: Tutulma*. "Saga" is a word meaning "legend" in English and we use "efsane" as the equivalent of this word in Turkish. Therefore, I can say the procedure used here is literal translation.

After another three Turkish films, in twelfth position is *Harry Potter and the Deathly Hallows:Part I.* The title used in Turkish is *Harry Potter ve Ölüm Yadigarları: Bölüm I.* This film is also an adaptation of the novel translated by Sevin Okyay and Kutlukhan Kutlu. Here, the original title involves an adjective plus noun ,"Deathly Hallows", whereas in Turkish, the title becomes a noun phrase, *Ölüm Yadigarları,* meaning "remains of death". The word "hallow" in English is a verb, the writer of the book changed it into a noun by adding the plural suffix. "Hallow" means "to make holy or set apart for holy us" or "to respect greatly". Considered in view of the theme of the novel, the title evidently means the "remains of death", so we can say the procedure here is non-translation (Harry Potter)+clear semantic proximity (Ölüm Yadigarları) + literal translation (Bölüm I). The procedure used for the novel's title was applied to the film's title.

In fifteenth position is *Shrek Forever After* released on 28 May 2010 by UIP. "Ever after" is taken from the phrase "happily ever after", which can be expressed literally as "sonsuza dek mutlu" in Turkish. The Turkish title is *Şrek: Sonsuza Dek Mutlu*, with "Shrek" written using Turkish diacritics. The procedure used here is transcription of name+clear semantic proximity.

The next film is *Prince of Persia: The Sands of Time*. The title is translated literally. The Turkish title is *Pers Prensi: Zamanın Kumları.* The procedure here is literal translation.

The sixteenth most popular film is *Saw 3D*. It is actually a sequel but this film is in 3D and no sequel number is given in the original title. All the films in the series have been translated literally using *Testere* meaning "saw". The abbreviation 3D is generally retained in Turkish titles, so the Turkish title is *Testere 3D*, which we can categorise as "literal translation+non-translation". The film, a horror film, was released by Warner Bros. on 12 November 2010.

Next comes the film *Robin Hood.* Many people in Turkey know the hero Robin Hood, which is presumably why the titlers deployed the procedure of non-translation.

In twentieth position is *Clash of the Titans*, released as *Titanların Savaşı* (War of the Titans) in Turkey by Warner Bros on 2 April 2010. Actually, a clash is a kind of conflict and is often translated as "çarpışma" or "çatışma" in Turkish. "Clash", however, connotes a degree of physical contact and noise that isn't conveyed by the word "conflict", while the word "war" has a more comprehensive meaning than "clash". Indeed, when we use the word "savaş" (war), it is clearer that the film is a war film. If "çarpışma" (clash) had been used, the meaning might not have been that clear. According to Merriam-Webster's Dictionary, the word "titan" in English has two meanings. One is "any of a family of giants in Greek mythology born of Uranus and Gaea and ruling the earth until overthrown by the Olympian gods", and the other is "one that is gigantic in size or power or one that stands out for greatness of achievement". Both meanings apply to the same word "titan" in Turkish. Thus, we can say the procedure used here is literal translation+ reinforcement.

In twenty-first position is *The Last Airbender.* The film was released as *Son Hava Bükücü* in Turkey by UIP on 23 July 2010. It is an adaptation of the cartoon

called *Avatar: The Last Airbender*, which is shown on Turkish channels. However, since the 2009 James Cameron film *Avatar* was already released in the US and Turkey simply as *Avatar*; therefore, obviously neither Hollywood nor the distributors in Turkey have wanted to reproduce this title. Thus, we can say the procedure used here is literal translation.

The next in line is *The Tourist,* released by Pinema on 10 December 2010. It is titled *Turist* in Turkey. The procedure here is obviously literal translation.

The next film is *Alice in Wonderland,* which is a Tim Burton adaptation of Lewis Carroll's novel published in 1865 with the title *Alice's Adventures in Wonderland*, later on often shortened to *Alice in Wonderland*. The film was released as *Alis Harikalar Diyarında*, with "Alice" transcribed. Presumably this was because the film was released by Walt Disney as a film appealing primarily to children, which is borne out by the fact that the film was largely shown in its dubbed version. The procedure here is transcription+literal translation.

In twenty-fourth position is *Toy Story 3,* which is a sequel and translated literally by UIP and released on 2 July 2010. The title in Turkey is *Oyuncak Hikayesi 3*, following on from *Oyuncak Hikayesi 1* and *Oyuncak Hikayesi 2*.

In twenty-fifth position is another sequel: *Resident Evil*. This one is called *Resident Evil: Afterlife* in English. The first film *Resident Evil* in 2002 was released by New Films in Turkey with the title *Ölümcül Deney* (meaning "deadly experiment") in Turkey. The procedure applied then was a new title with reference to the theme. For *Resident Evil: Afterlife* released by Pinema on 10 September 2010, the title in Turkey was: *Resident Evil: Ölümden Sonra 3D,* with "ölümden sonra" meaning literally "after death", while the original title means "the other world",

which nevertheless equates to the experience after death. The second part appeared in Turkey as *Ölümcül Deney:Kıyamet* (originally *Resident Evil:Apocalypse*) by Warner Bros. Türkiye in 2004. The third part was *Ölümcül Deney:İnsanlığın Sonu* (originally *Resident Evil: Extinction*) released by UNP in 2007. The reason why the film in 2010 returned to the original title is probably because of the part "afterlife" in the original title. The title producers interpreted it as "after death". The title suggests that a death occurred in the sequel and now they are moving to the part after life. If the title *Ölümcül Deney* had been kept, the part after the colon *Ölümden Sonra* would not be appropriate, because both parts would include the word "ölüm" (death), and the combination of the title and sub-title would be confusing. In fact, I do not think the reversion to the non-translated title created a problem for the audience in Turkey, as it is a popular series which also has a computer game version, that is why we can appreciate this change in translation procedure. The procedure used here is non-translation+clear semantic proximity.

The next film is *Sorcerer's Apprentice*, released by UIP on 16 July 2010. It was translated literally as *Sihirbazın Çırağı*.

In twenty-seventh position is *Iron Man 2*, which is part of a series. It was released by UIP on on 7 May 2010 in Turkey with its original name. The first film of the sequel had also retained the original title. Actually, Iron Man is a cartoon character which has followers who read the cartoon in Turkey, so both non-translation and literal translation would have been options but the procedure in our case is non-translation.

In twenty-eighth position is *Sherlock Holmes*. Sherlock Holmes is a familiar character from detective stories, and translations of the stories by Arthur Conan-

Doyle are known and read in Turkey. Hence, there was no need for translation. The procedure is non-translation.

Next is another film released by Warner Bros. in Turkey: *Salt*. It was translated as *Ajan Salt.* It seems that, in order to make the genre "visible", the film title producers chose to add a new word to the title: Agent (Ajan in Turkish). Salt is the name of the agent in the movie. The procedure here is reinforcement+non-translation.

The next film is *Knight and Day.* It was translated as *Gece ve Gündüz* (Knight and Day). In English, the word "knight" is read as the word "night". The film relates the adventures of a man and a woman. The man is in all kinds of trouble but the woman does not know about this. They are constantly being chased by some "bad guys". In my opinion, the word "knight" in the title stands for the man, whereas "day" symbolizes the woman, because her name is "April", reminding us of spring and sunlight coming back into the world; and as a whole the title symbolizes their escape from the bad guys because they are running away from them "night and day". Surely, it would have been hard to reflect all this in Turkish, so they sacrificed the double meaning and came up with "clear semantic proximity."

The next film is a 3D cartoon, *Winx Club 3D: Magic Adventure*. It is *Winx Club 3D:Sihirli Macera* in Turkish. Thus, the procedure here is non-translation plus literal translation.

In thirty-third position is *The Expendables.* The title refers to the men in the movie. In English, the title means "something or someone that can be sacrificed easily". The title in Turkish is *Cehennem Melekleri* (Hell's Angels), which seems to

be chosen according to the genre, i.e. to suggest that it is an action film. So we can say a new title has been provided with the application of free translation.

In thirty-fourth position is another cinematic adaptation of a literary work: *Eat Pray Love.* The novel's title had been translated literally as *Ye Dua Et Sev*, and so was the film's title. Normally, if we want to tell somebody to eat, pray, love, we put commas between the imperatives, just as I did now. But as we can see, in titles there are generally no full stops; there are only colons when there is reinforcement and sometimes exclamation marks. This seems to apply to both English and Turkish.

The next film is *Shutter Island*, released in Turkey as *Zindan Adası*. Merriam-Webster's dictionary defines "shutter" as "a usually movable screen for a window or a door", which is expressed by another word, "sürgü", in Turkish. Thus, the film was not translated literally as "Sürgü Adası" but as "Dungeon/Prison Island", because, in the context of the film, when you lock the shutter, the place where you are turns into a dungeon. The procedure applied is reinforcement+literal translation.

The next film is *Red*, which was also *Red* in Turkish. Here we come across a situation where the title had to remain the same as the original because of the poster of the film.

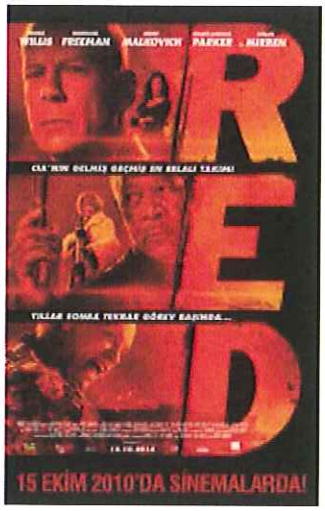

Illustration 1. Turkish poster of the film *Red*

If the title had been translated literally, as "Kırmızı", the number of characters would have increased, destroying the visual effect of the (internationally standard) poster, on which each letter of 'Red' is juxtaposed to a different striking image. Also, the size of the characters would have had to be reduced, thereby potentially reducing the readability and impact of the title. When we look at the posters across the world, we see instances where the same procedure of non-translation has been applied.

The next film is a cartoon produced by Walt Disney and released by UIP: *The Princess and the Frog.* It was translated literally as *Prenses ve Kurbağa.*

In thirty-ninth position is *The Chronicles of Narnia: The Voyage of the Dawn Treader.* It was released as *Narnia Günlükleri: Şafak Yıldızı'nın Yolculuğu.* This film is also an adaptation from a novel. The title of the book was the same. Normally, "günlükleri" is used in Turkish as a translation for "diaries", but "chronicle" is defined by Merriam-Websters Dictionary of English as "an historical account of events arranged in order of time usually without analysis or interpretation"; "diary" in English seems more personal. "Dawn Treader" literally means "someone or something that walks in the dawn". According to Wikipedia, in the context of the

book, it is "a Narnian ship" and it was translated as *Şafak Yıldızı* (Dawn Star). Therefore we can say the procedure used in the title is eclectic. It is clear semantic proximity + non-translation (Narnia).

The next film is *How to Train Your Dragon*, released by UIP on 23 April 2010. It was translated literally as *Ejderhanı Nasıl Eğitirsin*. One important point is that it could also have been Ejderhanı(zı) Nasıl Eğitirsin(iz), with the use of the more polite second-person plural *vous*-form. However, since this film is a cartoon, it was probably intended to appeal to children, which explains the use of the more intimate singular form in Turkish.

The next film is another 3D cartoon *Despicable Me*. in Turkish the title becomes *Çılgın Hırsız* (Crazy Thief). Since this was a children's movie, it may be speculated that the original title, rather surprisingly containing the quite sophisticated lexical item 'Despicable', has been simplified to take greater account of the target audience. The procedure applied is free translation, which involves the incorporation of a popular 'genre-marker' for a low-brow comic film, "çılgın".

The next two films are films in the same series, *Paranormal Activity*. The first one, *Paranormal Activity*, was released by Medyavizyon on 15 January, 2010 and the second one, *Paranormal Activity 2*, which brought in higher box-office returns, was released by UIP on 22 October, 2010. We can see that both titles were kept in the original, maybe because "paranormal" is normally used in Turkish and "aktivite" is widely used as an equivalent to "activity". The procedure is non-translation.

In forty-fifth position is *Sammy's Adventures: The Secret Passage (3D)*. As we can see, it is a fairly long title, which is probably why in Turkish only the part

before the colon was rendered in the literal translation, *Sammy'nin Maceraları*. Therefore, the procedure used is literal translation+economy.

The next title is *Garfield's Pet Force (3D),* whereas the title in Turkey is *Garfield 3 Boyutlu Süper Kahraman* (Garfield 3D Super Hero). While the original title refers to Garfield and his pet force, consisting of his pet friends, the title in Turkey highlights Garfield's status as a superhero and arranges the word order in such a way as to make sense and fit into the poster. Let us look at the original and the Turkish poster for the film.



Illustrations 2 and 3. English and Turkish posters of the film *Garfield Pet Force*

The translation procedure here is non translation+free translation.

In the fifty-first position is *Remember Me*. In Turkish, this expression is generally translated as "do not forget me", as we can see in the title *Beni Unutma,*

where the suffix "ma" is the negative imperative. Although it can be counted as literal translation, because for years "remember me" (beni hatırla) has been translated as "do not forget me" (beni unutma) when we look at it semantically, the two phrases appear almost the opposite of each other, although they come to mean the same thing. We can say the procedure here is clear semantic proximity.

The next film is *A Nightmare on Elm Street,* which is a remake. The title in Turkey is *Elm Sokağı'nda Kabus,* which is literal translation. There is also a seemingly small but important omission: the omission of "a". In the English title "a" means "any" nightmare, suggesting that this nightmare is just one of many nightmares, whereas it might have been "the" nightmare, meaning "one and only" nightmare on Elm Street. In title translations, generally this difference between the definite and the indefinite article is not given. Another example is *A History of Violence* released in Turkey in 2005 as *Şiddetin Tarihçesi* (History of Violence). "A" also meaning "any one of/one" in Turkish was omitted, that is why the title might have been understood as "the one and only history of violence" in Turkish. Hence, articles are omitted in Turkish, instead of being compensated using different words. The film was released by Warner Bros. on 21 May 2010. The procedure is literal translation. We should note that the original movie released in 1984 had the same title and it was translated into Turkish as *Elm Sokağı Kabusu* (Elm Street Nightmare). The new release's title in Turkey might have been changed due to copyright issues or to point to the fact that this is a remake.

The next film is the *Book of Eli.* In Turkey, it was screened as *Tanrının Kitabı* (the Book of God). Eli is a character in the movie who has a holy book containing information about how to save humanity. In Hebrew, "Eli" means "God is mine." "The book was obviously sent from "God". That is why, instead of naming the film

"Eli'nin Kitabı", it was titled *Tanrının Kitabı* in Turkish. If it had been "Eli'nin Kitabı", it might have led to misunderstandings when heard, as "eli" means "his/her hand" in Turkish and "elinin" would mean "his/her hand's"; also, in Turkish there is a saying "ölünün körü", which in time has evolved into "elinin körü", meaning something like "go to hell", so "Elinin Kitabı" might have been associated with that saying as well. We can say the procedure used here is reinforcement, as "Eli" is associated with "God", +literal translation. This title is a good example of how elements of the target language can determine the ultimate form of the target text, something that unfortunately is not evident if one just 'measures' the translated title against the 'source text', the original title. The film was released by Warner Bros on 5 February 2010.

The next film is *Astro Boy*, released by UIP on 16 April 2010. The title in Turkey remains the same as the original.

In fifty-sixth position is *The Wolfman,* released by UIP on 19 February 2010. It was translated literally as *Kurt Adam. Wolfman* is all one word, but in Turkish these words are not combined, since they do not form a compound noun.

The next film is *Edge of Darkness*, released by Pinema on 29 January 2010. It has been titled *İntikam Peşinde* (in search of revenge) in Turkey. "Peşinde" is a very common genre marker for adventure films in Turkish film titles. The procedure used is free translation.

In fifty-ninth position comes *Due Date / Git Başımdan*. "Git başımdan" means "go away/leave me alone" in Turkish. The procedure is free translation. The literal translation of "due date" would have been "the ending date" (bitiş tarihi). If it had been translated literally, it would have sounded very ordinary, but -as should be

evident by now- film title producers in Turkey usually try to come up with attractive titles to attract the audience into the cinema. We can say that this example reveals something about target culture norms with regards to titling: that the title must always be attractive. The film was released by Warner Bros. on 16 November 2010.

In sixty-first position is *Cats & Dogs: The Revenge of Kitty Galore* and the title in Turkey is a literal translation, *Kediler ve Köpekler: Kitty Galore'un İntikamı*. It is a long title but was arranged in such a way that it could fit into the poster.



Illustration 4. Turkish poster of the film *Cats & Dogs: The Revenge of Kitty Galore*

The film was released by Warner Bros. on 13 August 2010.

In the next title, we come across the use of a target culture allusion. The original title is *Going the Distance,* whereas the Turkish title *Seni Uzaktan Sevmek*, (loving you from a distance), was borrowed from a song in Turkish that goes "loving you from a distance is the best love of all" (seni uzaktan sevmek aşkların en güzeli). The film was released on 3 September 2010 by Warner Bros. The addition of "sevmek" ("to love") in the title also helped reflect the genre, whereas the original

title does not give a clue about the genre, unless one sees the poster. Thus, the procedure can be classified as free translation.

The next title is an example of literal translation: *Sevgililer Günü,* a translation of *Valentine's Day.* I say literal translation because *Sevgililer Günü* is the "established translation" for *Valentine's Day* in Turkish but actually Valentine is a saint and in the Turkish translation his name is lost, maybe to make this day accessible to all lovers in Turkey. Thus, in the "established translation" of Valentine's Day, there is some kind of cultural adaptation; however, since it has been used like this for years, I suggest viewing it as literal translation. If we look at the subject from the cultural perspective I have just mentioned, though, we can also take it as adaptation. The film was released by Warner Bros. on 12 February 2010.

The next title is an example of non-translation: *Sex and the City 2.* As a TV series, Sex and the City had previously been shown on a channel in Turkey with its original name, so many people knew it by its original name. That is why the film title did not need to be translated. The film was relased by Warner Bros. on 12 June 2010.

The next film is an adaptation of a book: *Percy Jackson and the Olympians: The Lightning Thief.* The Turkish title of the book and film took the form of non-translation+literal translation: *Percy Jackson ve Olimposlular: Şimşek Hırsızı.* The film was released in Turkey by Tiglon on 17 February 2010.

The next film is *Piranha 3D.* It was released by Cinefilm on 27 August 2010 as *Pirana 3D.* The procedure is literal translation+non-translation.

In sixty-seventh position is *Stone.* It was released as *Şantaj* in Turkey by UIP on 8 October 2010. "Şantaj" means "blackmail" in Turkish. The procedure is free

translation; however, it feels like a bit of a "spoiler" kind of title, whereas the original does not give a clue as to what the film is about.

The next film is a remake: *The Karate Kid.* It was released by Warner Bros. on 27 August 2010. The Turkish title is the same as the original, with the omission of "the". Actually, many older members of the audience in Turkey will no doubt remember this film's 1984 version with the same title.

The next film is *Bounty Hunter*. The title in Turkey is *Ödül Peşinde* (meaning "after a prize"). When we look at the combination "bounty hunter", it seems to denote a person who is after some kind of prize all the time, whereas "ödül peşinde" means only "after some prize", so there is a degree of depersonification. "Peşinde" (chase/following) adds some movement to the Turkish title, hinting that the film involves action/adventure. Thus, this is another example of how genre might affect the choice of an imported film title. We can say the procedure used here is clear semantic proximity. The film was released by Warner Bros. on 23 April 2010.

The next film is *Skyline*, which is titled *Yukarıdaki Tehlike* (Danger Above) in Turkish. Skyline normally means "horizon" in Turkish in geographical sense. The procedure used is both reinforcement and semantic proximity as the fact that there is a danger somewhere up above has been revealed. The film was released by UIP on 12 November 2010. Again, in the Turkish title, we see a genre marker "tehlike" (danger) suggesting that this film involves action or thriller, whereas the original title does not involve an element like that.

The next film is *The American.* It was renamed *Centilmen* (Gentleman) in Turkish, an example of free translation. Film critic Ömür Gedik from the newspaper *Hürriyet* discusses why the film was renamed as *Centilmen* in Turkish:

> Let us start with why the title of a film called *The American* was translated into Turkish as *Centilmen*. Actually, the film, directed by Anton Corbjin, is a literary adaptation. And the name of the novel it was adapted from is *A Very Fine Gentleman*. In short, we are faced with a film title taken directly from the novel. (2010)

The next film title is *The Social Network*, literally translated as *Sosyal Ağ* with the contraction of "the". The film was released by Warner Bros. on 12 October 2010.

Next is another literal translation, *Devil / Şeytan.* The film was released by UIP on 17 September 2010.

In seventy-fourth position is another literal translation: *The A-Team / A Takımı* with the omission of "the" in Turkish. It was also a TV series that aired in the 1980s in Turkey under the same title. The film was released by Tiglon on 20 August 2010.

The film with the seventy-fifth highest box office return is *Tangled*, translated literally into Turkish as *Karmakarışık.* The film was released by UIP on 24 December 2010.

The next film is an adaptation from the fantasy book series titled *Guardians of Ga'Hoole* . The film's title is *Legend of the Guardians: The Owls of Ga'Hoole.* The guardians mentioned in the original title are the owls of a kingdom called Ga'Hoole. It seems that, in order to shorten the title and make it more understandable to the target audience, the film title producers in Turkey chose to name the film *Baykuş Krallığı Efsanesi (Legend of Owl Kingdom).* A word to match the meaning of

"guardians" in Turkish has not been used. Hence, the procedure here is reinforcement+economy. The film was released by Warner Bros. on 1 October 2010.

The next title is *Grown Ups*, translated literally as *Büyükler*. The film was released by Warner Bros. on 13 August 2010.

The next title is another example of free translation: *Open Season 3* becomes *Çılgın Dostlar 3* (Crazy Pals 3) in Turkish. Since we have already seen the word "çılgın" used in the example of *Despicable Me*, we can surmise it is another genre marker for the comedy type of film. This is also a cartoon. It was released by Tiglon on 3 December, 2010.

Another free translation including a genre marker is *Date Night / Çılgın Bir Gece* (A Crazy Night). The word "night" (gece) is kept in the Turkish title, which is why the procedure used can be defined as a combination of free and literal translation. The film is a comedy film released by Tiglon on 21 May 2010.

The eightieth most popular film was *Unstoppable*, translated literally as *Durdurulamaz*. It was released by Tiglon on 12 November 2010.

The next film is a film from Germany but titled in English: *Soul Kitchen*. In Turkey, the German poster of the film was used but the film came to be known as both *Soul Kitchen* and *Aşka Ruhunu Kat* (meaning "add some soul to love"). Web sites such as sinemalar.com and imdb.com provide this Turkish title, whereas boxofficeturkiye.com only provides Soul Kitchen. The procedure used for *Soul Kitchen* as *Soul Kitchen* is non-translation; however, when we turn to *Aşka Ruhunu Kat*, we see that the "Kat" is a reference to the cooking action. The title could have been translated literally as "Ruh Mutfağı", but "ruh" in its uninflected or minimally

inflected form is a word commonly used in horror film titles in Turkey, some examples of which are *Saklı Ruh* (originally *Hidden 3D*, released in 2011), *Ruhlar Kasabası* (originally *The Village of Shadows*, released in 2011), *Ruhlar Bölgesi* (originally *Insidious*, released in 2011); therefore, it would not have been appropriate. The word "love" (aşk) in the translated Turkish title underlines the fact that the film involves love elements. Thus, the procedure for *Aşka Ruhunu Kat* is free translation, involving the use of a genre-marker. The film was released by Tiglon on 1 January 2010.

The next film is *It's Complicated.* In Turkey, it was translated literally with the addition of some reinforcement. The title became *İlişki Durumu: Karmaşık* (*Relationship Status: It's Complicated*), which seems to have been very much inspired by Facebook; the Turkish title is one of the relationship status options you can select from the different options on Facebook. It could be said that the procedure used here is thus reinforcement, since what is complicated in the film is the status of the protagonist's relationship. The film was released by UIP on 29 January 2010.

In eighty-fourth position is *Predators*, a non-translation in Turkey. It was released by Tiglon on 3 September 2010.

The next film is *Life as We Know It*. The title itself is a daily phrase used in English. The Turkish title is an adaptation , *Başımıza Gelenler!,* part of a Turkish idiom literally meaning "If you think about what we have been through, even a fried chicken is considered to be luckier than us" ("başımıza gelenler pişmiş tavuğun başına gelmemiştir"). The procedure is free translation. The film was released by Warner Bros. on 17 August 2010.

The next title, *Gezegen 51, is* a literal translation, translated from *Planet 51.* The film was released by Tiglon on 18 June 2010.

The next title, *Legion*, is an example of free translation. A legion is a large military force, but the title in Turkish is *Kıyamet Melekleri* (Doomsday Angels). The angels in the Turkish title refer to the legions in the movie, and we can also see angel wings on the back of the man on the film's poster. The word "Kıyamet" (doomsday) also points to the genre, which is horror-thriller. The film was released by Warner Bros. on 30 April 2010. The procedure is free translation.

The next film is a literary adaptation: *Le Petit Nicolas* (little Nicolas). It was translated as *Pıtırcık,* and the film in Turkey was shown with this title. The procedure is clear semantic proximity, using the word "pıtırcık", a diminutive deployed when referring to to little children in Turkish, as in the movie. The film was released by Tiglon on 15 January 2010.

In eighty-ninth position is *Machete.* This denotes a knife with thick and long edges, for which we say "maket bıçağı" (machete knife) in Turkish. However, this "maket bıçağı" is generally used for handicrafts, so a literal translation might not have been appropriate for this action film. Instead, the title has been adapted in Turkey and become *Ustura* (Razor) in Turkish, a word which has slangy connotations, and is therefore more appropriate for a thriller like this one. As we can see, there is a clear semantic proximity between the original and the target titles. The film was released by Pinema on 3 September 2010.

The ninety-first film on boxofficeturkiye website's list of the top one-hundred films for 2010 is *From Paris with Love,* translated literally as *Paris'ten Sevgilerle,* released by UIP on 25 June 2010.

The next film is a sequel to a film that was screened many years ago. It is *Wall Street 2: Money Never Sleeps*. Its 1987 precursor was *Wall Street*, which was released in Turkey as *Borsa*. The second film in the series, released by Tiglon on 24 September 2010, is titled *Borsa 2:Para Asla Uyumaz*. The first part of this title involves reinforcement through the deployment of a synecdoche, because the word "borsa" in Turkish means the whole exchange market, whereas "Wall Street" in English itself is a metonym symbolizing the financial markets in the USA (imdb.com). Since the general audience in Turkey may not know what Wall Street refers to, the meaning has been clarified. The part after the colon was translated literally, so the procedure here is reinforcement+literal translation.

The next title constitutes free translation: *Aşkın Yaşı Yok* (meaning "love has no age"), a rendition of the original title *The Rebound.* As a verb, "rebound" means to recover from a setback, or as a noun it can refer to someone a person choses as a new boy/girlfriend after they have broken up with someone else. The Turkish title chosen for the film does not indicate this though. It suggests a more clichéd and uncomplicated romantic story than the American one. The word "love" again is a genre marker. The film was released by Pinema on 9 April 2010. The procedure is free translation.

In ninety-sixth position, we come across another free translation, *Vampir İmparatorluğu* (Empire of Vampires). The original title was *Daybreakers* (meaning someone who "breaks the day" at the time of dawn). Obviously, the daybreakers here

are the vampires and the fact that they are vampires has been concealed in the original title, maybe just to underline that "this is not just another vampire movie". However, in Turkey the situation is different. As was seen in Chapter II, film distributors presume that Turkish audiences are heavily motivated by indicators of genre when deciding what film to see. The use of the word "vampir" in Turkish points up the genre, so we can say that when titles are translated freely, good care is often taken that some words be used in the Turkish title that will indicate the genre. The film was released by Warner Bros. on 5 March 2010.

The next title is *The Back-up Plan.* "Back-up plan" is also shortened in English as "B Plan" and used that way, and this is the case in Turkish too, where "B Planı" is found: the translated title is *B Planı.* Hence, we can say it is a literal translation. The film was released by Warner Bros on 16 July 2010.

The next film is *Nine*, the title of which was left untranslated. Thus, the procedure is non-translation. The film was released by Medyavizyon on 26 February 2010.

The following film is *Up in the Air*, a phrase which is translated into Turkish as "Havada". In the Turkish title, an addition in the form of an reinforcement has been carried out and the title becomes *Aklı Havada,* meaning "head-in-the-clouds" matching with the figurative meaning of "up in the air", probably in order to indicate

that the film contains comic elements and is not as serious as it seems on the poster.

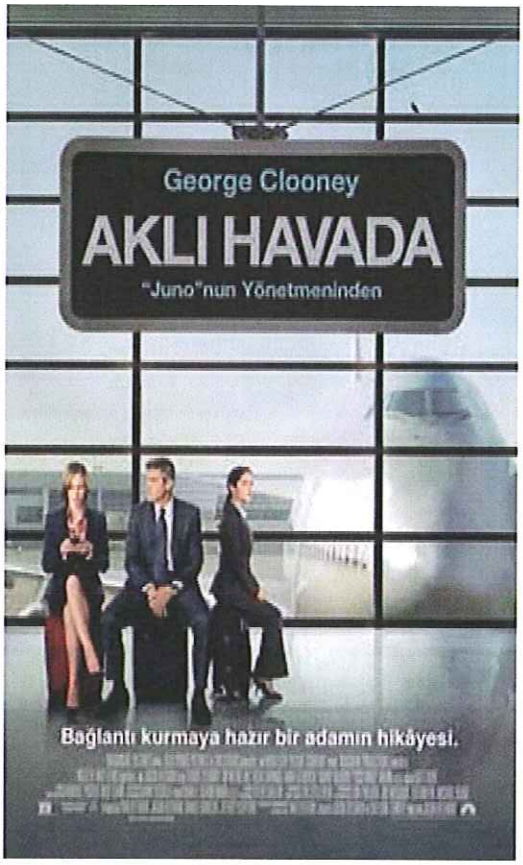

Illustration 5. Turkish poster of the film *Up in the Air*

The film in one-hundredth position is an Italian film, *Mine Vaganti,* whose international English title is *Loose Cannons,* a slangy usage, which is defined in urbandictionary.com as "an individual who has little to no self control, does not think logically,whose grasp on reality is feeble". In Turkish, a close semantic equivalent to the English title has been used, namely *Serseri Mayınlar*, which is technically used for a sea mine which breaks loose from its chain and also for people, especially men, who live on a hit-and-miss basis. A literal Turkish translation of "a loose cannon" would not "serseri mayın" but rather "gevşek top". However, for a long time the idiomatic and technical meanings of this notion have been conveyed in "serseri

mayınlar". Thus, it is better to count this title as an example of literal translation. The film was released by Özen Film on 26 March 2010.

As we can see, among the one hundred films that brought in the highest box-office returns in Turkey in 2010, there were seventy foreign films. Although, when we look at the top-earning films in the last five years we can see that they are all Turkish films, the high frequency of Hollywood films in the market and their influence cannot be denied. The importance of the task of finding a title for these imported films cannot be underestimated. To sum up the pattern in titling of foreign films in Turkey in this specific year at least, more or less literal translation is preferred when the original title is straightforward, but in the case of original titles involving word plays, idioms, proper nouns marketers in Turkey have to come up with creative titles, too.

The table below summarizes the procedures from A to Z. As we can see from the table, there were twenty-four instances of "pure" literal translation whereas the number of instances when only free translation or non-translation were used alonewas thirteen and ten respectively. Ayşıl Özmen from Chantier Films and Pınar Özyiğit from UIP commented that literal translation was an ever more frequently used procedure; it would take further research to see whether there really has been such a pattern continues, but it is certainly the case that literal translation was the dominant procedure used in 2010.

Table 1: 2010 Film Releases in Turkey Listed According to Titling Procedures

Distributor	Original Title	Title in Turkey	Translation Procedure
UIP	Up in the Air	Aklı Havada	Reinforcement+literal translation
UIP	It's Complicated.	İlişki Durumu: Karmaşık	Reinforcement+literal translation

Table 1: Continued

Warner Bros.	Salt	Ajan Salt	Reinforcemen+non-translation
Tiglon	Le Petit Nicolas (Little Nicolas)	Pıtırcık	Clear semantic proximity
Tiglon	Remember Me	Beni Unutma	Clear stemantic proximity
Pinema	Machete	Ustura	Clear semantic proximity
Warner Bros.	Bounty Hunter	Ödül Peşinde	Clear semantic proximity
Tiglon	The Chronicles of Narnia: The Voyage of the Dawn Treader	Narnia Günlükleri: Şafak Yıldızı'nın Yolculuğu	Clear semantic proximity+non-translation (Narnia)
UIP	Skyline	Yukarıdaki Tehlike	Reinforcement+ clear semantic proximity
UIP	Shutter Island	Zindan Adası	Reinforcement+literal translation
Warner Bros.	Book of Eli	Tanrının Kitabı	Reinforcement+literal translation
Tiglon	Wall Street 2: Money Never Sleeps	Borsa 2: Para Asla Uyumaz	Reinforcement+literal Translation
Warner Bros.	Legend of the Guardians: The Owls of Ga'Hoole.	Baykuş Krallığı Efsanesi	Reinforcement+economy
UIP	The Expendables	Cehennem Melekleri	Free translation
UIP	Despicable Me	Çılgın Hırsız	Free translation
Pinema	Edge of Darkness	İntikam Peşinde	Free translation
Warner Bros.	Due Date	Git Başımdan	Free translation
Warner Bros.	Going the Distance	Seni Uzaktan Sevmek	Free translation
UIP	Stone	Şantaj	Free translation
UIP	The American	Centilmen	Free translation
Tiglon	Open Season 3	Çılgın Dostlar 3	Free translation
Warner Bros.	Life As We Know It	Başımıza Gelenler!	Free translation
Warner Bros.	Legion	Kıyamet Melekleri	Free translation
Pinema	The Rebound	Lovem Yaşı Yok	Free translation
Warner Bros.	Daybreakers	Vampir İmparatorluğu	Free translation
Tiglon	Date Night	Çılgın Bir Gece	Free translation+literal translation
Warner Bros.	Inception	Başlangıç	Literal translation
Tiglon	The Twilight Saga: Eclipse	Alacakaranlık Efsanesi: Tutulma	Literal translation
Pinema	Tourist	Turist	Literal translation
UIP	Sorcerer's Apprentice	Sihirbazın Çırağı	Literal translation
Warner Bros.	Eat Pray Love	Ye Dua Et Sev	Literal translation
UIP	The Princess and the Frog	Prenses ve Kurbağa	Literal translation
UIP	How to Train Your Dragon	Ejderhanı Nasıl Eğitirsin	Literal translation
Warner Bros.	A Nightmare on Elm Street	Elm Sokağı'nda Kabus	Literal translation
UIP	Wolfman	Kurt Adam	Literal translation
Warner Bros.	Cats & Dogs: The Revenge of Kitty Galore	Kediler ve Köpekler: Kitty Galore'un İntikamı	Literal translation
Warner Bros.	Valentine's Day	Sevgililer Günü	Literal translation

Table 1: Continued

Warner Bros.	The Social Network	Sosyal Ağ	Literal translation
UIP	Devil	Şeytan	Literal translation
Tiglon	The A-Team	A Takımı	Literal translation
UIP	Tangled	Karmakarışık	Literal translation
Warner Bros.	Grown Ups	Büyükler	Literal translation
Tiglon	Unstoppable	Durdurulamaz	Literal translation
Tiglon	Gezegen 51	Planet 51	Literal translation
UIP	From Paris with Love	Paris'ten Sevgilerle	Literal translation
Warner Bros.	The Back-Up Plan	B Planı	Literal translation
Özen Film	Loose Cannons	Serseri Mayınlar	Literal translation
UIP	Prince of Persia: Sands of Time	Pers Prensi: Zamanın Kumları	Literal translation
UIP	The Last Airbender	Son Hava Bükücü	Literal translation
UIP	Toy Story 3	Oyuncak Hikayesi 3	Literal translation
Warner Bros.	Clash of the Titans	Titanların Savaşı	Literal translation+ reinforcement
Warner Bros.	Saw 3D	Testere 3D	Literal translation+non-translation
UIP	Sammy's Adventures: The Secret Passage (3D	Sammy'nin Maceraları	Literal translation+economy
Medyavizyon	Garfield's Pet Force (3D),	Garfield 3 Boyutlu Süper Kahraman	Non translation +free translation
Tiglon	Winx Club 3D: Magic Adventure	Winx Club 3D: Sihirli Macera	Non translation+literal translation
UIP	Iron Man 2	Iron Man 2	Non-translation
Warner Bros.	Sherlock Holmes	Sherlock Holmes	Non-translation
Tiglon	Red	Red	Non-translation
UIP	Paranormal Activity 2	Paranormal Activity 2	Non-translation
UIP	Astro Boy	Astro Boy	Non-translation
Warner Bros.	Sex and the City 2	Sex and the City 2	Non-translation
Warner Bros.	The Karate Kid	Karate Kid	Non-translation
Medyavizyon	Nine	Nine	Non-translation
UIP	Robin Hood	Robin Hood	Non-translation
Warner Bros.	Harry Potter and the Deathly Hallows: Part I	Harry Potter ve Ölüm Yadigarları	Non-translation (Harry Potter)+clear semantic proximity (Ölüm Yadigarları) + literal translation (Bölüm I).
Tiglon	Soul Kitchen	Soul Kitchen/Aşka Ruhunu Kat	Non-translation/Free translation
Pinema	Resident Evil: Afterlife	Resident Evil: Ölümden Sonra	Non-translation+clear semantic proximity
Tiglon	Percy Jackson and the Olympians: The Lightning Thief	Percy Jackson ve Olimposlular: Şimşek Hırsızı	Non-translation+Literal translation
UIP	Shrek Forever After	Şrek: Sonsuza Dek Mutlu	Transcription of name+ clear semantic proximity
UIP	Alice in Wonderland	Alis Harikalar Diyarında	Transcription+literal translation

The pie-chart below shows the distribution of the most dominant translation procedures for titles of films released in 2010 in Turkey. It only includes the instances when a certain procedure was used on its own, without any other procedures helping it. We can see that literal translation was preferred the most. Other procedures economy, reinforcement and transcription, which I initially included in my categorization were used together with other translation procedures. That is why they were also excluded from the pie-chart.

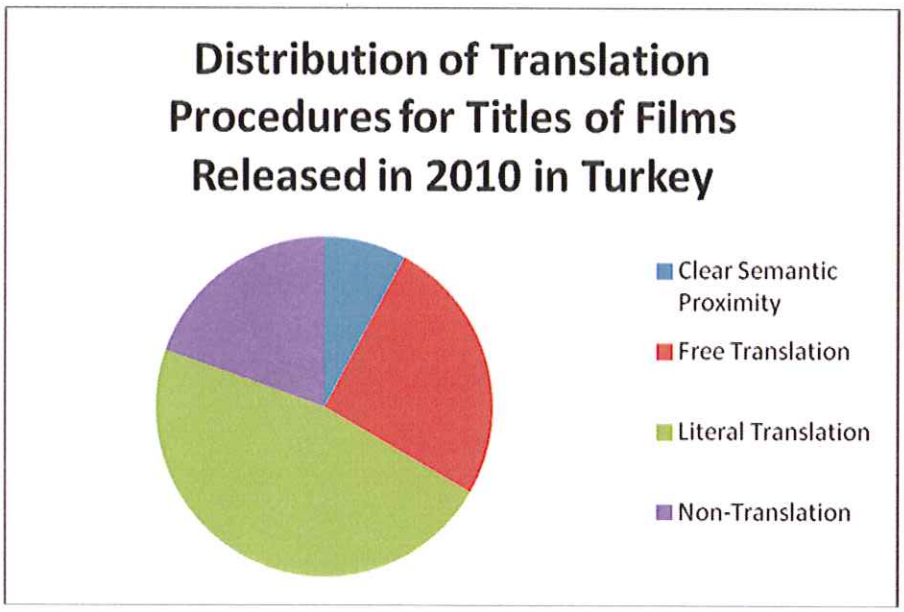

Fig. 1. Distribution of the most dominant translation procedures for titles of films released in 2010 in Turkey

If we arrange the first table in this chapter in an alphabetical order of companies, we can see more clearly which companies prefer which procedures. As we can see from the table, Tiglon, UIP and Warner Bros. dominate the market. The independent distributors Medyavizyon and Pinema do not have so many films in the list that we can comment legitimately on their general tendencies. Tiglon tends to apply literal translation or non-translation most of the time. UIP likewise favours literal

translations and non-translations; however, for certain films such as *Edge of Darkness* and *Bounty Hunter*, they chose to apply free translations, making benefit of the genre marker "peşinde" (chasing after). Warner Bros. is the company which prefers to apply free translations the most. Haluk Kaplanoğlu, who used to work for Warner Bros. had suggested that he does not see the task of film titling as translation but as part of marketing. We might say his comments reflect what has become the tradition in Warner Bros. as he had worked with the company for a long time. Thus, we can say that the procedures herein reflect what the distributors said about themselves.

Table 2: 2010 Film Releases in Turkey Listed According to Distributors

Distributor	Original Title	Title in Turkey	Translation Procedure
Medyavizyon	Inception	Başlangıç	Literal translation
Medyavizyon	The Twilight Saga: Eclipse	Alacakaranlık Efsanesi: Tutulma	Literal translation
Özen Film	Harry Potter and the Deathly Hallows: Part I	Harry Potter ve Ölüm Yadigarları	Non-translation (Harry Potter)+clear semantic proximity (Ölüm Yadigarları) + literal translation (Bölüm I).
Pinema	Shrek Forever After	Şrek: Sonsuza Dek Mutlu	Transcription of name+ clear semantic proximity
Pinema	Prince of Persia: Sands of Time	Pers Prensi: Zamanın Kumları	Literal translation
Pinema	Saw 3D	Testere 3D	Literal translation+non-translation
Pinema	Robin Hood	Robin Hood	Non-translation
Pinema	Clash of the Titans	Titanların Savaşı	Literal translation+ reinforcement
Tiglon	The Last Airbender	Son Hava Bükücü	Literal translation
Tiglon	Tourist	Turist	Literal translation
Tiglon	Alice in Wonderland	Alis Harikalar Diyarında	Transcription+literal translation
Tiglon	Toy Story 3	Oyuncak Hikayesi 3	Literal translation
Tiglon	Resident Evil: Afterlife	Resident Evil: Ölümden Sonra	Non-translation+clear semantic proximity

Table 2: Continued

Tiglon	Sorcerer's Apprentice	Sihirbazın Çırağı	Literal translation
Tiglon	Iron Man 2	Iron Man 2	Non-translation
Tiglon	Sherlock Holmes	Sherlock Holmes	Non-translation
Tiglon	Salt	Ajan Salt	Reinforcement+non-translation
Tiglon	Winx Club 3D: Magic Adventure	Winx Club 3D: Sihirli Macera	Non translation+literal translation
Tiglon	The Expendables	Cehennem Melekleri	Free translation
Tiglon	Eat Pray Love	Ye Dua Et Sev	Literal translation
Tiglon	Shutter Island	Zindan Adası	Reinforcement+literal translation
Tiglon	Red	Red	Non-translation
UIP	The Princess and the Frog	Prenses ve Kurbağa	Literal translation
UIP	The Chronicles of Narnia: The Voyage of the Dawn Treader	Narnia Günlükleri: Şafak Yıldızı'nın Yolculuğu	Clear semantic proximity+non-translation (Narnia)
UIP	How to Train Your Dragon	Ejderhanı Nasıl Eğitirsin	Literal translation
UIP	Despicable Me	Çılgın Hırsız	Free translation
UIP	Paranormal Activity 2	Paranormal Activity 2	Non-translation
UIP	Sammy's Adventures: The Secret Passage (3D	Sammy'nin Maceraları	Literal translation+economy
UIP	Garfield's Pet Force (3D),	Garfield 3 Boyutlu Süper Kahraman	Non translation +free translation
UIP	Remember Me	Beni Unutma	Clear semantic proximity
UIP	A Nightmare on Elm Street	Elm Sokağı'nda Kabus	Literal translation
UIP	Book of Eli	Tanrının Kitabı	Reinforcement+literal translation
UIP	Astro Boy	Astro Boy	Non-translation
UIP	Wolfman	Kurt Adam	Literal translation
UIP	Edge of Darkness	İntikam Peşinde	Free translation
UIP	Due Date	Git Başımdan	Free translation
UIP	Cats & Dogs: The Revenge of Kitty Galore	Kediler ve Köpekler: Kitty Galore'un İntikamı	Literal translation
UIP	Going the Distance	Seni Uzaktan Sevmek	Free translation
UIP	Valentine's Day	Sevgililer Günü	Literal translation
UIP	Sex and the City 2	Sex and the City 2	Non-translation

Table 2: Continued

UIP	Percy Jackson and the Olympians: The Lightning Thief	Percy Jackson ve Olimposlular: Şimşek Hırsızı	Non-translation+literal translation
UIP	Stone	Şantaj	Free translation
UIP	The Karate Kid	Karate Kid	Non-translation
UIP	Bounty Hunter	Ödül Peşinde	Clear semantic proximity
UIP	Skyline	Yukarıdaki Tehlike	Reinforcement+ clear semantic proximity
UIP	The American	Centilmen	Free translation
UIP	The Social Network	Sosyal Ağ	Literal translation
Warner Bros.	Devil	Şeytan	Literal translation
Warner Bros.	The A-Team	A Takımı	Literal translation
Warner Bros.	Tangled	Karmakarışık	Literal translation
Warner Bros.	Legend of the Guardians: The Owls of Ga'Hoole.	Baykuş Krallığı Efsanesi	Reinforcement+economy
Warner Bros.	Grown Ups	Büyükler	Literal translation
Warner Bros.	Open Season 3	Çılgın Dostlar 3	Free translation
Warner Bros.	Date Night	Çılgın Bir Gece	Free translation+literal translation
Warner Bros.	Unstoppable	Durdurulamaz	Literal translation
Warner Bros.	Soul Kitchen	Soul Kitchen/Aşka Ruhunu Kat	Non-translation/Free translation
Warner Bros.	It's Complicated.	İlişki Durumu: Karmaşık	Reinforcement+literal translation
Warner Bros.	Life As We Know It	Başımıza Gelenler!	Free translation
Warner Bros.	Gezegen 51	Planet 51	Literal translation
Warner Bros.	Legion	Kıyamet Melekleri	Free translation
Warner Bros.	Le Petit Nicolas (Little Nicolas)	Pıtırcık	Clear semantic proximity
Warner Bros.	Machete	Ustura	Clear semantic proximity
Warner Bros.	From Paris with Love	Paris'ten Sevgilerle	Literal translation
Warner Bros.	Wall Street 2: Money Never Sleeps	Borsa 2: Para Asla Uyumaz	Reinforcement+literal Translation
Warner Bros.	The Rebound	Loveın Yaşı Yok	Free translation
Warner Bros.	Daybreakers	Vampir İmparatorluğu	Free translation
Warner Bros.	The Back-Up Plan	B Planı	Literal translation
Warner Bros.	Nine	Nine	Non-translation
Warner Bros.	Up in the Air	Aklı Havada	Reinforcement+literal Translation
Warner Bros.	Loose Cannons	Serseri Mayınlar	Literal translation

CHAPTER 4

AUDIENCE RESEARCH ON IMPORTED FILM TITLES

4.1 Design and Methodology

What actually stimulated me to write this thesis in the first place were the user comments that I came across in eksisozluk.com, a website in a user-contributed dictionary format where users open entries and enter their own definitions under the headings. In eksisozluk.com, there are entries such as "türkçeye saçma çevrilmiş film isimleri" (film titles translated ridiculously into Turkish) under which users give their examples and justifications for these examples. The comments users made here were mainly negative. Actually, this entry is still open and users come up with new examples all the time. To reach my aim of documenting and analysing the responses of the public to translated film titles, analysing the user discourse in eksisozluk was an option since it is a very popular website; however, as doing this may not have reflected the bigger picture as to why they the users think that way or why the film titles are translated that way, I chose to design questionnaires for film audiences. Since my initial idea of analysing the audience reception of film titles emerged from my interest in the Internet, I thought I could design two questionnaires: one for audiences at the cinema and another for an online audience. The questionnaires would try to see the following:

- whether or not respondents liked imported film titles
- what procedures they preferred in terms of translation
- whether or not respondents' evaluation of imported film titles changed according to their experience or level of English

- whether the stated preferences of members of the cinema-going public concur with the stated aims of those who choose the titles, that is, of the film distributors.

Firstly, I prepared a pilot questionnaire and carried it out among around thirty-five students who are studying Applied English and Translation, and Maritime and Port Management at Beykoz Vocational School of Logistics. This pilot questionnaire, which the respondents completed in written form, enabled me to see the shortcomings of the two questionnaires I intended to apply to considerably larger groups of respondents.

4.2 Materials

I prepared two different questionnaires for the actual cinema audience and the online film audience, because there were questions I wanted to ask that would take a long time to answer; therefore, I put those questions in the online questionnaire. There were fifteen questions in the face-to-face questionnaires, all of which were open ended ones and thirty-two questions in the online questionnaire, which consisted of multiple-choice, Likert scale, and open-ended questions. It was obligatory to answer all the questions in the online questionnaire, except the last part where I asked the respondents to give their additional comments and suggestions.

I made voice-recordings of the answers to the questions I posed to the audience at the cinema. I made print-outs of the responses to the online questionnaire.

4.3 Procedure and Participants

In order to carry out the face-to-face questionnaire, I went to various cinemas and interviewed participants as they were waiting to go in. I had a voice-recorder with me and, having asked for permission first, I posed questions to random film-goers and recorded their answers. I had print-outs of the questionnaire as well because I had predicted that there would be participants who felt embarrased or who were reluctant to have their voices recorded and I gave the print-outs to those participants for them to fill in. Later on, I listened to the voice-recordings, coded the answers so that they could be processed statistically and entered the data into Excel sheets.

To produce a maximally valid sample, I first picked five different locations in Istanbul. Istanbul is a big city and cinema-goers consist of people from different socio-economic classes and I wanted to reflect the opinions of a wide range of people by choosing different locations that potentially gave me access to a representative sample of the cinema-going public in Istanbul. Considering the fact that participants in Turkey work during the week and might choose to go to the cinema at the weekend, weekends were chosen for the face-to-face questionnaires. I chose AFM and Cinebonus cinemas for two reasons. Firstly, both cinemas have foyers of their own. Secondly, according to the results of a study published into a book titled "The Status and the Targets of the Film Industry in Turkey", carried out by the Istanbul Chamber of Commerce and supervised by Associate Professor Hülya Uğur Tanrıöver in 12 different city centers with two groups consisting of 1000 participants who go to the cinema at least once a year and who watch soap operas once a week, it was found that 62 % of the participants prefer cinemas in shopping centers, while for 34 % of the participants, closeness to the cinema is a determinative factor (Tanrıöver, 2011).

AFM and Cinebonus are generally found in or near shopping centres. Another interesting fact is that AFM was bought by Mars Entertainment Group, which owns Cinebonus Cinemas, in 2010. At the end of 2010, there were 1810 cinemas in Turkey and Cinebonus had a 14% market share, whereas AFM had 10 percent. Thus, together, the two companies now control one quarter of the whole market (http://pazarlardanhaberler.com/2011/04/14/sinemadaki-birlesme-rekabet-kurumunda/). Since many people go to AFM or Cinebonus, they seemed to constitute good places to conduct my research.

Another preference was the day to conduct the questionnaires. I thought Saturdays would be the best day as it would be the day where most film viewers would be off-work and want to come to the cinema. Director İnan Temelkuran, in an interview he gave to the cinema newspaper *Antrakt*, answers the question "What is the most important cinema event in our country, do you think?" with "the activity of going to the cinema on Saturday afternoons" (http://www.antraktsinema.com/10soru.php?id=24). However, taking the fact that many people work on Saturdays into account, I conducted one of my questionnaire sessions on Sunday. It was less crowded than I had expected.

The first round of interviews took place in AFM Carrefour Maltepe Park after permission was obtained from the management. Maltepe is still a developing district of Istanbul, and Carrefour Shopping Mall, where AFM is located, is near outlying districts of Istanbul such as Esenkent, Cevizli, Kartal, Maltepe, Pendik. The surveys at AFM Carrefour Maltepe Park were carried out on Saturday 16 April, 2011.

The second round of interviews took place at AFM Fitaş Beyoğlu on Saturday 23 April 2011. Beyoğlu is a very cosmopolitan district of Istanbul with a lot

of people from different nationalities, beliefs, and socio-economic statuses, but there were mainly high school students at the cinema that day.

The third round of questionnaires were carried out on Saturday, 7 May 2011 at AFM İstinye Park. İstinye Park is a shopping mall generally preferred by members of the Istanbul social élite, including celebrities, and one of the participants I surveyed at the AFM there, was Ayşegül Aldinç, the actress and singer.

Considering the fact that there are also many people in Turkey who work on Saturdays, I chose to go to a cinema on Sunday 8 May, which was Cinebonus Nautilus in Kadıköy. However, the cinema supervisor there told me that Saturday is the day when most participants come to watch films. Nautilus is visited mostly by residents of Acıbadem, Hasanpaşa and Kadıköy and other districts nearby. It attracts a mixture of lower-middle and middle-class customers.

The next location was Cinebonus Kale in Güngören on 14 May 2011, a Saturday. Unfortunately, due to the fine weather after what had been such a long winter-like spring, there were few people at the cinema and most of them were not willing to take part in my survey. That day, two of the six films being shown were Turkish films. The cinema supervisor there, Nilgün Kindiş, pointed out was that only participants living in Güngören would choose to come to Cinebonus Kale; for example, a Güngörenian could also go to AFM Forum İstanbul in nearby Bayrampaşa, generally frequented by members of the middle and upper middle class go, but noone from Bayrampaşa would choose to come to Güngören to see a film. I thought the reason may be that Cinebonus Kale is an outlet shopping center, whereas Bayrampaşa Forum is more central, just across from Esenler Bus Terminal. It has an open court and a greater range of shopping facilities. Güngören could be classified as

an industrialized inner-city area of Istanbul, where poorer, lower-class participants live. Since I was not able to talk to many participants in Güngören and the summer season was approaching, I thought another location was needed. I chose another less prosperous district of Istanbul, Ümraniye, and I decided to conduct my research on a holiday, 19th May, the Commemoration of Ataturk Youth and Sports Day, thinking that many participants would come to the cinema, as the film *Pirates of the Caribbean: On Stranger Tides* was to be released that day in AFM Carrefour Ümraniye. Actually I was right in my prediction, as the number of participants I talked to was the highest out of all the locations I visited. In total, I interviewed 176 participants.

If we continue with the questions in the questionnaire, I should say I felt the need to start with basic demographic questions, even if the respondents' answers would not necessarily contribute to what I was seeking to find out. I was not trying to see whether or not women liked the imported film titles more than men did. Rather, I did this to warm up the audience; also, not asking for their names made my respondents more relaxed. The first question asked how old the participant was. The second question wanted the participant to specify his/her gender. The third question asked what the participant did for a living. If the participant was a student, I asked his/her major. The fourth question elicited the education level of the participant. The fifth question asked the participant where they lived in Istanbul. This gave me the opportunity to check whether the place of residence of the respondents corresponded to their choice of cinema location. The sixth question asked whether or not the participant had any knowledge of English, and if they did, I asked the seventh question, which was intended to find out about the participant's English level. I should state that the fact that the participants gave their own evaluation of their

English level might have been a shortcoming. The eighth question asked how often the participant used English in his/her daily life. The ninth question endeavoured to find out what film genres the participant liked. The tenth question asked how often the participant went to the cinema. The next question asked what film the participant was going to see that day. The twelfth question asked for the most important factor/factors in deciding what film to see. The thirteenth question sought the answer to what the participant thought of the film titles for imported films in Turkey. The interesting fact here is that when I asked the question for the first time, many participants stopped and looked at me for a moment and asked what I meant. Then, I had to clarify myself saying "I mean, the translations," after which they would come up with an answer. The fourteenth question asked whether the participant knew who performed this job of finding titles for imported films, to see whether members of the audience were aware of the workings of distributors in Turkey. The same question also asked what the title of a film should be like. The fifteenth question asked for examples of imported film titles that the participant still remembered and liked. Finally, the last question asked for examples of imported film titles that the participant did not like at all. For the original Turkish version of the questionnaire, please see the Appendix.

The second type of questionnaire I carried out was an online questionnaire. I did this in order to ask more questions and get longer answers. The questionnaire was uploaded on to Google Documents on 3 July 2011 and was open to access for respondents till 9 July 2011. Google Documents gives you a statistical analysis of the results (see Appendix). The participants who took part in this survey were participants within my online network and my friends' online network. I announced this questionnaire online in Facebook and Twitter, e-mailed it to friends and

acquaintances and asked them to forward it to their own friends and acquaintances. Among the participants who answered this questionnaire were mainly translators, academics, university students, engineers, and finance employees in the economics sector. There were 226 participants in total.

If we move on to the questions in this questionnaire, I should say I did not ask for participants's names, because I thought if I had done so, they would not have wanted to answer the questionnaire or come up with fake identities. As I had done for the face-to-face questionnaires, I started with demographic questions. The first question asked how old the participant was; it was an open-ended question. The second question asked the participant to specify their gender. The third question asked for their level of education and the fourth for the occupation. The fifth question wanted the participant to specify his/her English level, with one option being the statement "I do not speak English". The sixth question wanted to find out whether or not the participant used Enlish in their daily life. The seventh question asked where the participant learnt English. The eighth question asked what film genres the participant liked watching. Here, the participant could select more than one option. The options were adventure-action, thriller, horror, animation/3D, comedy, romantic comedy, love/romance, documentaries, history and fantastic films. The next question asked the participant how they accessed foreign films. The options were watching the films online, going to the cinema, downloading films, watching films on TV, buying the film's CD/DVD, downloading the film and watching it, and going to the film festivals. The tenth question was a Likert-scale question asking respondents to what extent certain factors affected their choice of what film to see. The factors here were the film genre, the film's theme/synopsis, the film's title, the film's title in Turkey (if available), the viewer comments on the film, the film's director, the film's

popularity, the film's cast, the film's poster, the film's trailer, the fact that the film was part of a series, the film's IMDB rating and reviews of the film.

The eleventh question was an open-ended question, asking participants how the title of a film should ideally be. In parantheses, I pointed that I was not asking about the *translation* of a film title; I was asking in general. The twelfth question was another open-ended question asking the respondent whether or not he/she knew who carried out the job of finding titles for imported films and how they did this, and what they thought these aims of "titlers" were. The thirteenth question gave the participants four common translation procedures and asked them to select the ones they liked. They could select more than one option here and the options were non-translation, literal (word-for-word) translation, clear semantic proximity (not a word for word translation but a translation that reflects what the original title is trying to say), and giving the film a brand new title according to the theme or genre of the film. The fourteenth question aimed to discover the opinions of respondents concerning the imported film titles in Turkey by offering them five options. They could select more than one option and the options were "The translations are nice, and I find them successful as a film title", "The translations are correct", "The translations are ridiculous and unrelated to the original title", "The translations are incorrect", "The translations are ridiculous and unrelated to the theme". The next two questions asked the participants for examples of imported film titles they liked and / or they did not like respectively; it also them to justify their choices. The seventeenth question gave the participant a list of films that would be screened in the weeks following the closure of the questionnaire online and asked them to select ten films that they would be interested in seeing, judging from the title alone. It was requested that they kindly not select films they had seen or heard/known about before. The

final question in the questionnaire, unlike the others, was an optional one, eliciting the participants' comments and recommendations – if there were any - on the questionnaire they had just participated.

In the next section, we will look at the results and summarize the findings of the questionnaire.

4.4. Results

4.4.1 Results of the Face-to-Face Questionnaire

I would first like to present the results of the face-to-face questionnaire. 176 participants were interviewed face-to-face. With the assistance of a colleague, I was able to analyse the data using SPSS (Statistical Package for the Social Sciences) program. SPPS program carries out different tests to measure the validity of the data entered into it. I will only present and discuss the results that are more or less pertinent to the earlier-mentioned research questions.

One relevant result regarding my research questions was that, in terms of the level of English, the lowest number of participants belonged to the groups with "very good" or "excellent" English. Of course, the results only show us what the audience tells us - some respondents might have underestimated the level of their English, while others may have exaggerated it.

Another meaningful result is how participants answered when they were asked what film they were going to see (the eleventh question). Out of 176 respondents, only 9 (5.11%) uttered the original (i.e. non-Turkish) title of a film that was not being shown with its original name. 29 (16.47%) participants were either there to see a Turkish film or the foreign film they were going to see was being

shown with its original title, e.g. *Thor.* Strikingly, though, 136 (77.27%) participants mentioned the title given to the film by the distributing company. There were a few participants who could not remember the title or had not decided what they wanted to see, and there were also a number of participants who had brought their children to the cinema and who were not going to see a film. Some participants who could not remember the title looked at the ticket and read out the title on the ticket.

The answers to this question also suggest that many people are attracted to watch a film primarily because the film is part of a series. For example, as was mentioned earlier, on 19th May *Pirates of The Caribbean: On Stranger Tides* was released. When asked, noone could remember the exact title of the film, namely *Karayip Korsanları: Gizemli Denizlerde.* With one exception, all immediately said *Karayip Korsanları*. Because it is a popular film, known and loved by many, a large number of participants apparently did not feel the need to remember and state the sub-title.

I recorded what the respondents reported as the title of the film they were going to see. A few participants were confused about the correct title of some films. For example, the film S*ource Code* was titled *Yaşam Şifresi* in Turkish, but some said it was "Yaşamın Şifresi" or "Hayat Şifresi". When asked the title of the film they were going to see, participants generally replied with the name they had seen on the poster or the ticket, i.e. the Turkish "translation" of the original title.

When faced with the open-ended question of how the title of a film should be, some respondents assumed that I was referring to an original title while others thought I meant the translated titles. I did not feel the need to clarify this question as it was interesting to see what participants expect from the original and from the

translations. The largest number, 31 (17.61%) respondents, said a film title should reflect the theme, 24 (13.64%) of the respondents said a film title should be attractive, 20 (11.36%) respondents replied they had no idea, 12 (6.82%) respondents said a title should remain original, 11(6.25%) respondents said they had no expectations or it did not matter, 8 (4.55%) respondents said a film title should tell about/summarize the film, 5 (2.84%) respondents said a film title should be translated word for word, 3 (1.70%) respondents replied a film title should not be more than three words/should be short, another 3 (1.70%) respondents said word for word translation should be avoided only if there is no other choice, and 1 (0.57%) respondent replied a film title should not give spoilers. The total of percentages does not make 100% as not all the 176 respondents answered this question.

We finally move on to how the participants of the face-to-face questionnaires evaluated imported film titles in Turkey. 105 (59.7%) participants said that the film's title was not an important factor when choosing the film they were going to see. Only 33 (18.75%) participants said it was important. It is interesting that, when asked to identify the factors that most motivated them to watch a film, respondents to the face-to-face questionnaire had a tendency to answer the theme (the synopsis) and the genre of the film. This also coincides with the results of a survey conducted by AC Nielsen on behalf of FIDA Films; the research had shown that for 72% of 3.652 respondents "an attractive theme or genre" was the second most important factor in deciding which film to see, the first being "the cast" (2006). If we go back to our results, when they were asked to identify the chief factor that motivated them to go and watch a film, only 8 (4.54%) participants said the poster was a factor and exactly the same number counted the film title as a factor. There are at least four ways in which the poster and the title fail to be important: a person can read a synopsis before

going to the cinema, hear about the film, read a critique, or see a trailer. Therefore, it is plausible that a person does not count the film title as a factor or, if they go to the cinema without having any prior information about the film, they presumably look at the poster and, of course, the title, and make a choice then and there according to the film title that reflects their choice of genre and they say they are motivated by the genre or story. Although respondents appeared not to attribute great importance to the title, their answers to the eleventh question indicated that they invariably remembered the film by its Turkish title, so the translation must have had some effect.

As I mentioned before, the question "How do you find the imported film titles in Turkey" was not understood most of the time. Therefore, I had to make myself clear, adding "I mean the translations", and the audience immediately had a response to give to me. The words they use to describe translated titles are as follows: "funny"(komik), "good" (iyi), "awful" (berbat), "astonishing" (hayret verici), "incorrect" (yanlış), "bad" (kötü), "problematic" (sorunlu), "nice but nonsense" (güzel ama saçma), "inadequate" (yetersiz), "normal" (normal), "different" (farklı). The participants who found the titles "good" or "nice" constitute a small minority.

When we turn to the examples of "good" or "bad" film titles given by the face-to-face questionnaire respondents, we can see that *Sil Baştan* (*Eternal Sunshine of the Spotless Mind*) and *Başlangıç* (*Inception*) were amongst the translations described as "nonsense". *Esaretin Bedeli* (*Shawshank Redemption)* was the most liked title, mentioned by 3(1.70%) participants. *Zoraki Kral* (*King's Speech*) was given as an example of "good" translation. One film title I mentioned before, *Aşkın Büyüsü* (*Water for Elephants*) was always given as an example of "nonsense translation" at different locations, probably because participants could literally

translate the title by themselves into Turkish as *Filler için Su*, but also because – as was mentioned earlier - the film was an adaptation and the book's title was indeed *Filler için Su (Water for Elephants)*. I mentioned before that this was a rare case where the film adaptation was released with a different title from that of the original book.

4.4.2. Results of the Online Questionnaire

Now I will present the results of the online survey. I created the survey using Google Documents, a service provided free by Google, and distributed the link to it through my social network,. Google analyzes the data itself and provides you with general statistics. According to the Google Analysis, 226 participants participated in the survey. Of them, 50% were men and 50% were women. The mean age of the participants was 29. According to the research carried out by AC Nielsen Turkey for FIDA Films in 2006 among 3,652 people in 13 different cities and 50 cinemas, the mean age of the cinema audience was also 29, the very same mean I obtained in my online survey results. University students constituted nearly half of the participants, 110 people (49%), in my online survey. All of the participants' level of English fit into one of the three highest categories, which were "very good", "good", and "excellent" respectively. The number of participants who "sometimes" used English was the highest with 115 (51%) and following it was the answer "always" with 85 participants (38%). When we look at the answer to the open-ended question "Where did you learn English?", we could see that participants mostly learned it at school. There were some others who had learned it at courses or abroad.

When asked to identify their favorite film genre, respondents could select more than one option; therefore, the percentages do not add up to 100%. The most

popular film genre was action-adventure, with 154(68%) votes, then came comedy, fantastic films, animation-3D and documentaries respectively with 147 (65%), 145 (64%) and 147 (65%) and 123(55%) votes. They were followed by drama, with 119 (53%) of the votes. Thrillers and historical films also got the same number of votes, which was 52%. Following them came romantic comedies, love and horror films.

Another multiple-choice question asked how participants gained access to films. Although this was an online questionnaire, 197(88%) of the participants replied "I go to the cinema", so I thought we had been able to reach a group of respondents who were regular cinema-goers. However, the next highest selected answer was "I download it and watch it" with 142 (63%) votes. Thus, participants prefer to watch both online and go to the cinema. The next biggest group consisted of respondents who buy VCD/DVDs; it is highly likely that those VCD/DVDs are pirated ones, as the number of replies are high, but we could not have possibly asked whether the VCDs or DVDs the film viewers bought were original or pirated, as many might not have wanted to reply as buying pirated VCD/DVDs is illegal and people do not like to give themselves away. While 97 (43%) participants preferred to watch films on TV, 76 (34%) watched them online and 75 (33%) chose to go to film festivals. Out of 226 participants, 122 (54%) stated that they watch films once or twice a week.

Now we move on to the factors determining film-viewers' choice of the film they are going to watch. The number of participants who think the film genre is very important is 105 (46%), those who think it is important constitute 107 (47%) of the participants. There are120 (53%) participants who think the theme is very important whereas the number of participants who think it is important is 93(41%) . The

number of participants who think the film's original title is very important is 14 (6%), a very small amount, while the number of participants who think this is important is 92 (41%). 51people (23%) think the viewer comments are very important and 105 people (46%) think they are important. There are 57(25%) participants who think the film's director is very important and 87(38%) people who think the film's director is important. The number of people who think the film's popularity is very important is 18(8%), whereas the number of people who think the film's popularity is important is 58 (26%). There are 54 people (24%) who think the actors and actresses starring in the film are very important and 108 people (48%) who think they are important. The number of people who think the film's poster is very important 14 (6%), while number of people who this is important is 70 (31%). The number of those who think the film's trailer is very important is 50 (22%), whereas the number of participants who think it is important is 101 (45%). There are 20 people (9%) who think the fact that the film is a sequel is very important and 59 people (26%) who think it is important. The number of those who think the film's IMDB rating is very important 22 (10%), whereas the number of those who think this is important is 70 (31%). There are 32 people (14%) who think the professional reviews are very important and 90 people (40%) who think they are important. The number of those who think the film's title in Turkey is very important is only 7 (3%); whereas the number of those who think it is important is 35 (15%). By just looking at these numbers, we can say that the film's genre and theme are the most important factors in viewers' choice of what to see. However, this is a scale question and "very important" and important are not the only variable here. Therefore, these two factors' significance may change in relation to other factors, as we shall see in the SPSS (Statistical Package for the Social Sciences) analysis. I can at least say that the

English level of the participants of the online questionnaire is very high including 49 people (22%), with excellent English, 85 people (38%) with very good English and 58 people (26%) with good English, and this may be the reason why the number of people who attach importance to a film's title in Turkey is low.

The next two questions were open-ended questions, asking how the title of a film should and should not be and who does this job, according to what, with what kind of concerns. Google Documents cannot provide an analysis for this as this is another open-ended question yielding qualitative results; we will see the results in the SPSS analysis part.

Now we come to one of the most interesting questions, concerning the preferences of the participants in terms of procedures for translating film titles. In this question, participants could select more than one option, as one participantmay, for example, like the procedure of both non-translation and literal translation. The first option was "literal translation", which got 96 (43%) votes; the second option was "non-translation", which collected 116 (52%) votes; the third one was "giving a title reflecting the theme or the genre of the film", which collected the lowest number of votes, 35 (16%) votes, and the last one was "clear semantic proximity", which elicited the highest number of votes, 166 (74%) votes.

The next crucial question aimed to see how respondents found the imported film titles in Turkey. Again, more than one option could be selected here. Of the 226 respondents who completed the online questionnaire, 145 people (65%) asserted that translations were nonsense, unrelated to the original title. 89 people (40%) thought that translations were nonsense and unrelated to the theme. 85 people (38%) described translations as "incorrect". 52 people (23%) thought that the translations

were "correct" and 50 people (22%) contended they were "nice". I used the word "translation" in the questionnaire and I am using the word "translation" now because I wanted to use the audience's discourse. The face-to-face questionnaires had taken place before the online one and, as I commented earlier, when I asked about participants's opinions about imported film titles without including the word "translation" some were unable to understand what I meant. Then I clarified myself by adding the word "translation" and many would immediately answer "nonsense".

Let us move on to the examples in order to evaluate whether what is preferred in general as a procedure corresponds to the procedures used in the examples given. The top three most popular film titles out of the 230 examples given were *Esaretin Bedeli (Shawshank Redemption)* with 17 (7.4%) votes, *Yüzüklerin Efendisi* (*The Lord of the Rings*) with 15 (6.5%) votes, and *Sil Baştan* (*Eternal Sunshine of the Spotless Mind*) with 15 (6.5%) votes again. The three least-liked film titles were *Zoraki Kral* (*King's Speech*), given as an example by 5 (2.17%) respondents, *Sil Baştan* (*Eternal Sunshine of the Spotless Mind*), given by another 5 (2.17%) of the respondents, and *Başlangıç* (*Inception*), given by 6 (2.60%) respondents. As we can see, *Sil Baştan* is given as an example of both "good" and "bad" translation. In their comments on their choices, the respondents who liked this title justified themselves by saying that "This title told us about the film". The film viewers who did not like the title claimed that the charm and mystery in the original title had vanished, that *Sil Baştan* was a very ordinary title and that it could have been something "more striking". *Sil Baştan* (when back-translated literally into Turkish) means simply "start from scratch". *Yüzüklerin Efendisi* was appreciated because it was literal translation and also, I believe, because it was immediately identified with the book and the film. *Esaretin Bedeli* was liked because it was said to be very suitable for the theme. *Zoraki Kral*

(King's Speech) was another film title that has been the subject of discussions I have had with friends. It was generally argued in the participants' replies that it should have been translated literally because there really is a problem with the king's speech in the film; the king is stuttering. If it had been translated literally as "kralın konuşması", in my opinion, it would have sounded very ordinary as a film title and would not have attracted attention, whereas "zoraki kral" meaning "unwilling/reluctant king" reveals much more about the film itself. Another unpopular choice for a title was *Başlangıç (Inception)*; although this is a literally-translated title, its dictionary definition considered, participants did not like it because the word "inception" was translated as "idea plantation" (fikir ekme) in the film, that is, in the subtitles; for this reason, film viewers said, this 'idea plantation' should have been reflected in the title.

Now let us see which film titles given as options to pick from in the questionnaire aroused the most curiosity or interest in the audience. Of the 44 film titles, the top five "want-to-see" ones were *Tanrılar ve İnsanlar* (*Of God and Men*) with 139 (62%) votes; *Kimliksiz* (*Unknown*) with 114 (51%) votes; *Londra Bulvarı* (*London Boulevard*) with 98 (44%) votes; *Özgürlük Yolu* (*The Way Back*) with 73 (32%) of the votes and *Başka Bir Yerde* (*Somewhere*) with 70 (31%) votes. I am assuming here that the audience selected these films without having prior information about them, as I expressly asked respondents not to select films they knew about. The film titles in the questionnaire were randomly selected by looking at the upcoming films in the cinemas.

In order to have a deeper understanding of the general statistics and find the answers to my research questions, I again coded the data and had them analyzed using the SPSS program. I will present the variables which have a negative or

positive correlation between them. In order to understand the direction of the correlations, a Pearson test was carried using the SPSS program. The correlation value always changes between 0 and 1, and the closer it gets to 1, the higher the correlation. As we can see from the tables, the correlations are not that high, but at least they do exist. All the same, the positive numbers show that there is a positive correlation between the variables and the negative numbers show that there is a negative correlation between the variables. If we look at the second row in the first table, we can see there is a negative correlation and say that respondents who consider the film's popularity when choosing to see a film do not think translations are incorrect. If we look at the second table below, we can see there is a negative correlation between giving importance to a film's theme and preferring the "non-translation" procedure. Therefore, we can say that respondents who value the film's theme do not value the procedure "non-translation". Maybe they would prefer a title reflecting the theme.

Table 3: Pearson Correlation of Factors Effective in Choosing a Film to the Thoughts on Film Titles

		Title translations are nice	Title translations are correct	Title translations are incorrect	Title translations are nonsense, unrelated to the theme
Film's Theme	Pearson Correlation Value				

Table 3: Continued

Film's Popularity	Pearson Correlation Value			-,148 ,026	
				226	
Film's title in Turkey	Pearson Correlation Value		,188 ,004		
	N		226		

Table 4: Pearson Correlation of Factors Effective in Choosing a Film to the Choices of Translation Procedures

	Non-translation	Literal translation	Clear semantic proximity
Film's Theme	-,156 ,019 226		
Film's Popularity			
Film's title in Turkey		-,167 ,012	

Table 4: Continued

		226	

No correlations were found between respondents' preferences for titles and their level of English or frequency of use of that language. Thus, as a result, it would appear that film title procedure choices did not depend on the participant's English level or English use.

The last question in the online questionnaire asked the participants to select ten films that they would like to watch from a list of forty films, with only the titles being provided. They were asked not to select films that they had heard about or seen before. After the questionnaire was closed to more replies, these selections were matched with the favorite genre selections of the participants, to see if respondents unknowingly selected titles that reflect the genre they had stated they liked. The crosstabulation analysis below shows that more than 50 percent of the audience selected titles that reflected their choice of genre. This may prove two things: the first one is that more than half of the titles reflect the genres they belong to and the second is that, since genre is an important factor for the audience in choosing which film to see, they intuitively select titles that they think belong to films in the genre they prefer. It should be noted that the film titles in the last question belonged to random films that would be released shortly after the questionnaire was carried out. For example, although documentary and history films were options in the question asking for the favorite genre, in the last question there were no film titles that belonged to a documentary or history film. Also, not all the titles reflected their genre and sometimes one film entered more than one category, as in the example

Thor, which was a fantastic, 3D adventure film. While analyzing the choices for titles like that, I had to code the most dominant genre, which was fantastic in *Thor*'s case, although this was also an adventure film.

Tables 5, 6, 7, 8, 9, 10, 11, 12, 13, 14: Correlation of Film Title Choices to the Respondent's Favorite Film Genres

		No		Yes	
Choice 1	Adventure-Action	20	44,4	25	55,6
	Thriller	0	0,0	2	100,0
	Horror	17	54,8	14	45,2
	Animation-3D	9	39,1	14	60,9
	Comedy	20	31,3	44	68,8
	Romantic Comedy	0	0,0	1	100,0
	Drama	8	47,1	9	52,9
	Love	1	50,0	1	50,0
	Documentary	0	0,0	0	0,0
	History	0	0,0	0	0,0
	Fantastic	8	20,5	31	79,5

		No		Yes	
Choice 2	Adventure-Action	23	35,4	42	64,6
	Thriller	4	40,0	6	60,0
	Horror	10	52,6	9	47,4
	Animation-3D	9	37,5	15	62,5
	Comedy	3	23,1	10	76,9
	Romantic Comedy	1	33,3	2	66,7
	Drama	26	44,8	32	55,2
	Love	1	33,3	2	66,7
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	2	7,7	24	92,3

		No		Yes	
Choice 3	Adventure-Action	22	32,8	45	67,2
	Thriller	4	30,8	9	69,2
	Horror	12	63,2	7	36,8

Tables 5, 6, 7, 8, 9, 10, 11, 12, 13, 14: Continued

	Animation-3D	6	31,6	13	68,4
	Comedy	3	25,0	9	75,0
	Romantic Comedy	0	0,0	3	100,0
	Drama	38	50,0	38	50,0
	Love	7	70,0	3	30,0
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0,0	2	100,0

		No		Yes	
Choice 4	Adventure-Action	8	25,0	24	75,0
	Thriller	5	16,1	26	83,9
	Horror	10	58,8	7	41,2
	Animation-3D	7	43,8	9	56,3
	Comedy	2	8,0	23	92,0
	Romantic Comedy	4	50,0	4	50,0
	Drama	32	49,2	33	50,8
	Love	8	42,1	11	57,9
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0	0	0

		No		Yes	
Choice 5	Adventure-Action	2	20,0	8	80,0
	Thriller	12	33,3	24	66,7
	Horror	12	63,2	7	36,8
	Animation-3D	10	41,7	14	58,3
	Comedy	6	30,0	14	70,0
	Romantic Comedy	10	45,5	12	54,5
	Drama	22	38,6	35	61,4
	Love	8	57,1	6	42,9
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0	0	0

		No		Yes	
Choice 6	Adventure-Action	7	28,0	18	72,0
	Thriller	17	34,7	32	65,3

Tables 5, 6, 7, 8, 9, 10, 11, 12, 13, 14: Continued

	Horror	10	58,8	7	41,2
	Animation-3D	1	7,1	13	92,9
	Comedy	8	47,1	9	52,9
	Romantic Comedy	7	33,3	14	66,7
	Drama	17	43,6	22	56,4
	Love	4	40,0	6	60,0
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0	0	0

		No		Yes	
Choice 7	Adventure-Action	14	45,2	17	54,8
	Thriller	23	44,2	29	55,8
	Horror	7	50,0	7	50,0
	Animation-3D	4	30,8	9	69,2
	Comedy	3	37,5	5	62,5
	Romantic Comedy	6	33,3	12	66,7
	Drama	19	43,2	25	56,8
	Love	4	66,7	2	33,3
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0	0	0

		No		Yes	
Choice 8	Adventure-Action	10	30,3	23	69,7
	Thriller	16	34,8	30	65,2
	Horror	14	58,3	10	41,7
	Animation-3D	0	0,0	4	100,0
	Comedy	0	0,0	5	100,0
	Romantic Comedy	5	33,3	10	66,7
	Drama	15	38,5	24	61,5
	Love	0	0,0	1	100,0
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0	0	0

		No		Yes	
Choice 9	Adventure-Action	8	40,0	12	60,0

Tables 5, 6, 7, 8, 9, 10, 11, 12, 13, 14: Continued

	Thriller	17	39,5	26	60,5
	Horror	24	68,6	11	31,4
	Animation-3D	2	33,3	4	66,7
	Comedy	0	0,0	5	100,0
	Romantic Comedy	3	30,0	7	70,0
	Drama	18	51,4	17	48,6
	Love	0	0	0	0
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0	0	0

		No		Yes	
Choice 10	Adventure-Action	3	27,3	8	72,7
	Thriller	6	40,0	9	60,0
	Horror	16	57,1	12	42,9
	Animation-3D	0	0	0	0
	Comedy	0	0,0	2	100,0
	Romantic Comedy	2	15,4	11	84,6
	Drama	21	37,5	35	62,5
	Love	0	0	0	0
	Documentary	0	0	0	0
	History	0	0	0	0
	Fantastic	0	0	0	0

The analysis of the combination of variables can be seen above. Choice 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 indicate the order of films selected by the participants out of the film title list. Then the film genres are given. The numbers and the fractional numbers next to the genres under the "No" and "Yes" columns indicate whether the film title choices overlap with what the participants had selected as their favourite genres before and how much they overlap. For example, there were 25 participants who had selected "adventure-action" as their favorite film genre, and their first choice of a film title was also an adventure film. 55,6 shows how many percent it equals within the total. We can interpret the other numbers and percentages

according to this first example. The general result here is that more than 50% of the participants' film title choices coincided with their favorite genre; that is, the titles they selected belonged to the genres they had stated they liked. One exception here is horror films; the horror film's percentage is more than 60% in the "No" part. This shows that participants stated they did not like horror films when selecting their favorite genres, but when they came to the last question, they selected the titles that belonged to horror films. This might indicate two things: horror films may have been considered too "cheesy" to be selected by respondents as their favorite genre in the first place; alternatively, since the genre-markers used for horror films overlap the ones used for thrillers most of the time, the audience might have thought they were selecting a thriller when looking at the titles; however, it could have been a horror film.

4.5 Discussion of Findings and Analysis of Audience Discourse

Above I have presented the results I obtained from the questionnaires I carried out. However, not every result is a finding and leads us somewhere. My main objectives in the questionnaires were to see whether or not the film audience liked the imported film titles and what strategies they preferred in terms of translation. I was also interested in seeing whether or not the respondents' evaluation of imported film titles changed according to their English level or frequency of using English.

The first finding is that the majority of respondents to both questionnaires found imported film titles "nonsense". They may like the title "as a title" but when they comment on titles as translations, they have a negative attitude. We can say they harbour a "respect for the original" and the prescriptive approach to translation as "good" or "bad" still remains in the mind of the public. This mirrors the apparent attitude of a good many users of eksisozluk who comment negatively on film titles.

As of 31 May 2012, there are 549 entries under the heading "türkçeye saçma çevrilmiş film isimleri" [sic] (film titles translated ridiculously into Turkish) in eksisozluk.com, while there are no no entries mentioning successful or even acceptable title-translations. " Literature dealing with public perceptions of translation in Turkey is rare, with one example being Ebru Diriker's *De-/Re-Contextualizing Conference Interpreting.* Here, she writes about the discourse used in the media for Simultaneous Interpreting, which is a form of oral translation. She rightly asserts that "fidelity" and "mistakes" are among the issues the media focus on when considering simultaneous interpreting. She comments, "Considering the emphasis placed on 'fidelity to the word of the original', it is probably only natural that the media also turns it attention to SI in case of 'big mistakes'" (2004, p. 40). It appears to be the same with the film-viewers I contacted, for they seem to care about the originality of the title and interpret it "as a mistake" when they see something diverging from the original. Therefore, the procedures they mostly prefer for imported film titles are clear semantic proximity, non-translation and literal translation, which preserve the "sacredness" of the original. The procedure "giving the film a title reflecting its theme or genre" was the least preferred one. This, however, is the point where some sort of contradiction comes into play. For instance the Respondents in the ninth and tenth questions of the online questionnaire had stated that they chose films they wanted to watch according to their theme or genre. However, according to the last question of the online questionnaire, the films the audience seemed to want to see generally matched the genres they had said they liked. It appears that people actually do value the procedure of "giving the film a title reflecting its theme or genre", but only unknowingly. Thus, we can say to some extent the film distributors' procedures are actually working. Also, among the most

popular title examples given by the audience, *Esaretin Bedeli* (*Shawshank Redemption*) was completely different from the original, but still gained more votes than *Yüzüklerin Efendisi* (*The Lord of the Rings*), a literal translation. Genre markers do seem to help the audience to select a film but when it comes to commenting on the title as a translation, people are very quick to judge free translations. Therefore, we can conclude that the simplistic, source-oriented view of translation has more influence on them than a more creative view.

Another main finding is that respondents's preferences with regards to titling and title translation procedures do not change according to their English level or frequency of English use. Certainly, there was some correlation between these, but the Pearson test did not reveal a sufficiently negative or positive correlation for us to make meaningful interpretations and claims. Normally, one would expect that a person with a higher level of English could comment on imported film titles in a more objective way, without judging them; however, the results were the same for the face-to-face questionnaire, which involved people with a generally lower level of English, as it was for the online questionnaire, which included people with a higher level of English. People used their knowledge of English to understand the propositional meaning of the original title and then saw how much the TT has strayed from this, and when they saw there was much diversion, they did not like the titles and preferred literal translation rather than looking at the function of the title.

Some of the additional comments made by some participants are interesting. Can Eldem, a design student whom I interviewed at Istinye Park AFM contacted me via e-mail after the questionnaires. Can Eldem[1] pointed out in personal communication that Turkish film titles are completely designed for people who decide on what to see at the cinema in the last minute; therefore, the distributor has less than a second to

catch their eye. Also that distributors are trying to describe the film roughly in that very moment when the film viewer sees the poster; especially if the film has a love theme, it is reflected on the title as love is an abstract subject and since war films depict everyone with guns in hands there is no need to put a word indicating that it is a war-theme film but it works for films with abstract themes more (in personal communication, 2011).

Some other interesting comments came from two film viewers at İstinye Park AFM again, right when I was interviewing them. Together, they came to see *Thor* that day. At the beginning, they agreed on the same comment that the titles are "nonsense" and added that they used to be "worse". However, as they continued talking, one of them said if there is a word play in the original title and it is translated word-for-word into Turkish, it would not make the same effect and when I asked them for examples of titles that they liked or did not like before, they uttered *Ah Mary Vah Mary* (*There is Something About Mary*) and *Akıl Oyunları* (*A Beautiful Mind*) as "nice" translations, then concluded that actually translations are fine in general and there was no need for complaint. As I mentioned before, when people hear the word "translation", they immediately tend to label it as "bad" or "nonsense" but in this case these two film viewers elaborated on the examples and appreciated that they actually bear a purpose. Moreover, the examples they gave as "good" translations after commenting that the titles were nonsense, were not literal translations.

CONCLUSION

The present thesis set out the explore the production of titles for imported films in Turkey and their reception after the films are released in that country. What drove me to write this thesis were the negative comments on imported film titles I encountered both in daily life and in the virtual environment of the Internet. My initial impression was that people did not appreciate or like the film titles given to imported films in Turkey. In order to see behind the scenes on the production-side, I contacted the film distributors in Turkey and requested them to explain how these film titles for imported films are produced. With the aim of understanding what the cinema audience made of the titles and how they received them, I went to several cinemas and talked to people there. Since I had seen many people claiming about the "nonsenseness" of many film titles on the Internet, I also contacted people online. The methodology used in this thesis took the form of interviews and questionnaires. This thesis is important in that it offers the first scholarly analysis of how the film distributors in Turkey conceptualise the titles they create and how they go about 'translating' titles , what the audience think distributors do with titles, and how they respond to the titles that are produced. This is arguably a legitimate subject for a translatological thesis not only because the film-viewers actually describe imported titles as "translations" but also because there is already a considerable body of research in the field of Translation Studies that deals with the procedures used in film title translation. Although the majority of the distributors do not see what they do as "just translation", they use certain procedures which can be, and have been, categorized as different forms of translation. In this thesis I have tried to present a new, streamlined taxonomy of procedures for title-translation, which enables one to perceive particularly clearly the most common strategies used by film-distributors

In Chapter One, I presented the theoretical framework of the thesis, discussing the position and status of film titles from the perspective of Translation Studies. I firstly mentioned that they are short texts and touched on Katharina Reiss's text typology. Film titles can be placed under more than one category within the text categories of Katharina Reiss; in my opinion it depends on how we want to view film titles. If we see the function of a film title as being just a piece of information telling us what the film is about, then film titles can be said to belong to the "informative type". As we have seen, a fair number of titles for imported films involve explication, explicitation or other types of amplification, and these titles can be regarded as informative texts, even if their sources were of a different type. If a title has been translated using the "free" translation procedure, we can often put it in the category of the "expressive type" of text. We can, however, also see it as exemplifying the "operative type", as it is likely to have been translated in a manner that serves to attract the audience into the cinema. Finally, a film title can be considered as an element of one last type of text, "the audio-medial" text type, as we see it on a poster with pictures and taglines, that is, with the concurrence of linguistic and extralinguistic elements. As I said, film titles can be categorized as any of these text types depending on how we would like to see them.

On the subject of linguistic and extralinguistic elements, I also mentioned Gerard Genette's *paratexts* in Chapter One. Indeed, a film title is a paratext in relation to the main text, the film; however, if we take the film title as our main text, we can say the picture on the poster or the taglines serve as paratexts, contributing to our understanding of it, by providing further clues as to the genre, themes and theme of the film.

In Chapter One, I additionally asserted that film titles are actually marketing tools. Just as a product has a label on it, the film as a product has a title which helps the audience buy a ticket, especially at the cinema. I suggested that it is vital to understand the process film titles go through before films are released, and pointed, therefore, adopting a descriptive approach is vital for this.

Another point I made in Chapter One was that one might think we could subsume the research on film titles under Audiovisual Translation Studies but that it is in reality only a tangentially related field, including different actors and factors as texts to be dubbed and subtitled are reproduced by translators but film title decisions are made by the marketing department within film distributing companies. In order to explain the process going on in film distributing companies for finding film titles for imported films, I had recourse to the *Skopos* theory. Finally, I moved on to review the examples of research carried out on film titles in Translation Studies. I looked into the studies byAngelika Gärtner and Margarete Schlatter, Alev Bulut, Liu Kelan and Xiang Wei, Peng Ying, Lu Yin, Zhongfang Mei, and Zhang Yu-Ou and Shi Jin-Hai. Critically analysing their studies while also drawing on them, I suggested my own categories for characterising the top one-hundred film releases in Turkey in 2010. I concluded that my categories are simpler and easier to understand than the previous ones.

In Chapter Two, I outlined the factors I considered to be important in affecting the choice of titles for imported films in Turkey. To explain the factors there, I applied Holz-Mänttäri's model of "translatorial action", as it neatly draws attention to the range of roles and players involved in a translation process. According to this model, the first factor is the parent company, "the initiator" in

Holz-Mänttäri's term, who needs a film title to be reproduced in a foreign country, in our case Turkey, in order that the film they have made or bought the distribution rights for in the USA can find its audience abroad. I mentioned that the parent company's main aim is to make money. The second factor involved was the "commissioner", in our case the distributor, who contacts the translator. What differs in our case is that the distributor does not contact a professional translator but gets its own marketing department, or an advertising agency with which it collaborates, to decide on a film title. Holz-Mänttäri's third category, the ST producer, is often identical with the first agent, again the parent company. However, sometimes the producer or the director of a film can decide on the original title as well. Holz-Mänttäri's fourth category, the TT producer, is in our case my second factor, the distributor. Although the distributor can use outsourcing, it retains the copyright and is counted as the TT producer.

While elucidating the second factor, film distributors, I gave a short account of the most active ones in Turkey, drawing on the online questionnaire I had sent to them in order to discuss their choice of procedures. I concluded that distributors do not see what they do as "just translation" but believe it is much more than this. Depending on the original title itself, they apply diverse procedures such as literal, free and non-translation. It is generally only when a title would not make sense in target language that they turn to free translation.

The third factor affecting the choice of titles for imported films was economic concerns. Since it was a factor both for the parent company and the distributor, I chose to give it as a separate factor. The fourth and one of the most important factors were the paratextual elements that came into play, especially the poster at the

cinema. The film title is a paratextual element when we see it in relation to the film but it would become the main text itself in Chapter Three, where I would analyse the imported film titles among the top one-hundred films in 2010.

The film genre was the fifth factor I mentioned, as my initial observations and the subsequent fieldwork I conducted revealed that genre was a crucial factor in motivating people to choose to watch the films they were going to watch. Therefore, film distributors use some genre markers to indicate the genre of the film. This helps the audience make their choice more easily.

The last factor I mentioned was the target audience and target culture norms. The target audience factor corresponds to Holz-Mänttäri's element, "the TT receiver". Distributors have to think about the target audience's concerns, beliefs, preferences and so on. As a result, when finding "suitable" titles for film imports, they inevitably bear local sensitivities in mind and perhaps have an eye on the censor. Self-censorship is also a possibility, as people working in film-distributing companies are also part of the society in which they live and either consciously or unconsciously may apply censorship in their titles. I pointed out that the matter where censorship is applied the most may be the sexual elements in a title, as sex is still a taboo subject in Turkey.

There is one other element in Holz-Mänttäri's model of "translatorial action", which I did not consider as a factor affecting the choice of film titles for imported film titles in Turkey. This element is the TT-user, which should firstly be the cinema where a film is going to be released. Of course, before a film is screened at the cinemas, critics, for instance, write about a film using the film's title and become TT

users as well, but I do not think either cinemas or critics have a great effect on how a foreign film is titled in Turkish.

In Chapter Three, I presented an analysis of a necessarily limited corpus, analysing the imported film titles that were in the box-office top hundred list for Turkey in 2010. I classified the titles using the categories of procedures I proposed in Chapter One. I tried to see why the titles could have been titled in the way they were titled. It was rather a linguistic analysis, although I saw that the factors I mentioned in Chapter Two came into play in some specific instances. Finally, in Chapter Three, I listed the procedures in an alphabetical order and saw that literal translation was the most used one. I also listed the titles according to the film distributors and saw that Warner Bros., UIP and Tiglon the top-earners in 2010. Also, Warner Bros. was found to be the company which applied the procedure of free translation the most. Of course, we could not conclude from here that films with titles translated literally make the most money; however, these tables at least showed that literal translations were preferred more.

The final chapter, Chapter Four, revealed the results of the questionnaires I carried out among film-viewers. In this chapter, I described my research design and methodology, the materials I used, how I applied the questionnaires and who took part in them and, finally, what emerged from my field reserach. My intentions in carrying out the questionnaires were to see whether or not film viewers appreciated the titles of film imports, what procedures they would rather see applied, and whether or not their choices in general were in any way related to their level of English. Because of the limited time for interviews at the cinemas, I could only ask and see these respondents' general preferences and tendencies. It would have been much

better if I had had the time to give the audience some specific film title examples, each reflecting a different procedure, and asking for their opinions of them, but this was not practicable. However, after asking for general opinions, I did ask for the audience's own examples of film titles that they could remember as being "good" or "bad". The results showed that people did not like the film titles and described them using a range of negative adjectives; in particular, they were dissatisfied with those titles that they knew not to have been translated literally. They preferred literal translation for a film title.Furthermore, it was found that their preferences did not depend on their level of English or the degree to which they used English in daily life.

The questions in the face-to-face and the online questionnaires were mostly on the same topics. However, the questions in the face-to-face questionnaires were generally of the open type, whereas the online questionnaire also gave the respondents options to choose from. I included an additional question in the online questionnaire, asking respondents to choose from a list of forty titles which films they would rather see. They were supposed not to have seen the film before or known about it. As a result of the answers given to this question, I saw that people had selected film titles that reflected the genres they had stated they liked. There was only one exception, which was horror films. People at first stated that they did not like horror films but in the last question a good proportion of them selected film titles that reflected horror films. All in all, the results of the responses to this question showed that, without knowing it, people actually preferred film titles that gave an unambiguous indication of the genre, whereas when asked they said they preferred literal translations. I had mentioned that, according to the results of my questionnaire, the most important factor in motivating respondents to choose a film was its genre,

and the results of the last question certainly bear this out. The findings from the last question, however, are not consistent with what people said they preferred as a translation procedure. We can conclude that when people look at the titles and comment on them as translations, they are swayed by the long-lasting phenomenon of binary oppositions between "good" and "bad", "faithful" and "unfaithful" translations; however, when it comes to evaluating titles whose originals they are not aware of, the very type of film titles they have criticized actually help them decide on the films they want to see. Hence, we have seen that my initial research question regarding what made people think of film titles in a negative way did not originate from the distributors' choices but from the ideas of translation in the minds of film viewers themselves.

Throughout this thesis, I have tried to show that film titles are more than just one, two or three-word names a film bears and that they have a bigger value and importance than is widely thought. Film title translations appear to be an issue much debated among friends and on the Internet. Just as when people love somebody and want to remember him/her with good memories and by his/her good deeds, they want to remember films by "good" names. When they talk or reminisce about their favorite films later on, they do not want titles to sound "funny", "absurd" or "bad", since titles are the things by which they remember films. For film companies, film titles are also important, as whole departments or agencies come together to find a title for a film. People do not seem to know that it is the film distributors who name the films and tend to put the "blame" on translators. One aim of this thesis was to promote a mutual understanding of intentions and expectations on the part of the producers and receivers of titles for film imports. We have seen that it is not the film titles themselves but the notion of translation in the minds of ordinary people that

determined the way the latter view film titles. I can conclude that there is a need for translation to be explained better by those who did it and to be understood better by the public. Film distributors could make themselves more visible by engaging in more dialogue with academia and the media. In the long run, it would contribute to their first aim, making money. Film distributors may not see what they do as only translation, and they are right to do so, since there are many more processes and disciplines involved such as marketing, ethics, and sociology. However, as I hope to have shown, what they do can be described, explained and interpreted within the rich context and terminology of Translation Studies, especially as today's Translation Studies concerns itself with salient issues like multi-medial and multi-modal texts, advertising, cultural norms, globalization and power differentials. Therefore, I hope that more studies of this type emerge in the future and reach a much wider audience.

APPENDICES

APPENDIX A

QUESTIONNAIRE COMPLETED BY AYŞIL ÖZMEN FROM CHANTIER FILMS

TÜRKİYE'YE GETİRİLEN YABANCI SİNEMA FİLMLERİNE VERİLEN ADLAR ÜZERİNE ANKET

Hazırlayan: Yard.Doç.Dr. Jonathan Ross, Boğaziçi Üniversitesi Çeviribilim Bölümü

1	Adınız, Soyadınız:	Ayşıl Özmen
2	Hangi şirkette çalışıyorsunuz?	Chantier Films
3	Şirketteki göreviniz nedir?	Pazarlama & Halkla İlişkiler Yetkilisi
4	Bu görevde ne zamandan beri çalışıyorsunuz?	4 yıl
5	Türkiye'ye getirilen yabancı sinema filmlerine isim koyma işiyle ne zamandan beri ilgileniyorsunuz?	4 yıl
6	Türkiye'ye getirilen yabancı sinema filmlerine isim koyarken şirketinizde ne gibi işlemler yapılıyor? (Lütfen mümkün olduğunca fazla bilgi veriniz, örneğin, söz konusu işlem filmin Türkiye'deki ilk gösteriminden kaç ay önce yapılıyor?)	Normal koşullarda film vizyona girmeden yaklaşık 6 hafta öncesinden türkçe materiallerini (poster-fragman..vb) hazırlamaya çalışıyoruz. Bunun için film vizyonundan 2 ay once filmin türkçe ismi kararlaştırılıyor. Ancak bazen film programlarına gore filmin tahmin (istenen) edilen tarihten daha erken veya gec girmesi bu durumu etkiliyor.
7	Film adlarıyla ilgili olarak diğer ülkelerdeki dağıtım şirketleriyle hiç fikir alışverişinde bulunduğunuz oluyor mu?	Bir fikir alış verişi şekilde değil de diğer ülkelerin nasıl çevirdiklerine bakıyoruz.
8	Sizin şirketiniz gibi ana bir şirkete bağlı yerel dağıtım şirketleri film adlarının seçiminde ne kadar özgür davranabilir? Ana şirketin yerel şirketlerde alınan kararlarda ne ölçüde ve ne şekilde söz hakkı var?	Biz bağımısız bir film şirketi olduğumuz için filmin satın alınan şirketi kararlarımıza etki etmiyor ancak Türkçe adı onlara bildiriyoruz.
9	Yerel bazda film adlarına ilişkin son karar kime aittir?	
10	Yabancı filmlere isim verirken ne gibi etmenler rol oynamakta?	Çevirisi uygun olduğu sürece birebir çeviri kullanıyoruz. Dikkat ettiğimiz nokta pazarlama stratejimize uygun bir isim olması ve filmi yansıtan akılda kalıcı bir isim olması

11	Bu etmenler filmin türüne ya da hedef izleyici kitlesine göre değişiyor mu?	evet
12	Türkiye bağlamında etkili bir film adı sizce nasıl olmalı? (Örneğin dramatik mi olmalı? Izleyicilerde soru işaretleri mi uyandırmalı? Kolay söylenebilir mi olmalı? Kulağa yabancı mı gelmeli yoksa bizden gibi mi gelmeli?)	Her film için aynı şeyler uygulanamasa da genel olarak filmin yabancı gelmemesi ve dikkat çekici olmasına önem veriyoruz. Genelde romantik ve komedi türündeki filmler ismine daha cok yansıyor. Filmdeki durumu/konuyu ifade eden Türkçe de sıkça kullanılan bir deyim veya söz varsa bunu kullanmayı tercih ederiyoruz.
13	Yabancı filmlere koyduğunuz isimleri mevcut Türk filmlerinin isimleriyle ya da Türk kültürüyle ne kadar (ve nasıl) bağdaştırıyorsunuz? Bu türden 'yerelleştirme" stratejilerine örnekler verebilir misiniz?	
14	Türkiye'de yabancı filmlere isim koyarken sık kullanılan, tipik diyebileceğiniz yöntemler nelerdir? (Örneğin kelimesi kelimesine çevirmek, filmin özgün adını değiştirmeden kullanmak gibi)	Bahsettiğim gibi ceviri bizim de en sık kullanılandığımız yöntem. Bence türk pazarına uygun bir çeviri cıktığı sürece ismin bu şekilde kalması daha iyi. Filmin yaratıcılarının mesajı cünkü isim.
15	Film sektöründe bulunduğunuz süre içinde film adlarının konulmasındaki uygulamalarda herhangi bir değişiklik olduğunu gördünüz mü?	Açıkcası büyük bir değişiklik gözlemlemedim. Ancak artık yabancı kelimelerin (özel isimler, cogu kısının anlamını bildiği kısa kelimeler.. vb) ve filmin orj. isimlerinin daha cok yer aldığını görüyorum.

16	Bir filmin başarısında filmin adının payı sizce nedir? (Mümkünse örnekler veriniz.)	Basarıyı tek basına bir şeye yüklemek doğru olmasa da zaman zaman filmin ismi seyirci ceken bir etken olabiliyor. Bizim filmlerimizden CENGİZ HAN bu anlamda başarı yakalayan bir film olduğunu düşünüyorum. Filmin yabancı adı Mongol eğer Moğollar olarak cıksaydık bu kadar dikkat çekmezdi. Türkiye de tanınınan kahraman ismi Cengiz Han diye çıkmak daha etkili oldu.
17	Türkiye'de sinemada gösterilen bir filmin adı ister televizyonda yayınlandığında ister DVD'sinde hep aynı mı kalmakta?	Genel olarak aynı kalıyor
18	Sizce yabancı bir filme isim koyma işi bir çeviri edimi olarak görülebilir mi? Niçin görülür veya görülemez?	
19	Eklemek istediğiniz herhangi bir şey var mı?	

ZAMAN AYIRARAK ANKETİ DOLDURDUĞUNUZ İÇİN TEŞEKKÜR EDERİM.

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APPENDIX B

QUESTIONNAIRE COMPLETED BY HALUK KAPLANOĞLU FROM CINEFILM

TÜRKİYE'YE GETİRİLEN YABANCI SİNEMA FİLMLERİNE VERİLEN ADLAR ÜZERİNE ANKET

Hazırlayan: Yard.Doç.Dr. Jonathan Ross, Boğaziçi Üniversitesi Çeviribilim Bölümü

1	Adınız, Soyadınız:	Haluk Kaplanoğlu
2	Hangi şirkette çalışıyorsunuz?	Cinefilm
3	Şirketteki göreviniz nedir?	Sahibi/Genel Müdür
4	Bu görevde ne zamandan beri çalışıyorsunuz?	2,5 sene, sektörde 20 sene
5	Türkiye'ye getirilen yabancı sinema filmlerine isim koyma işiyle ne zamandan beri ilgileniyorsunuz?	Şu anda değil ancak,daha once 18 sene
6	Türkiye'ye getirilen yabancı sinema filmlerine isim koyarken şirketinizde ne gibi işlemler yapılıyor? (Lütfen mümkün olduğunca fazla bilgi veriniz, örneğin, söz konusu işlem filmin Türkiye'deki ilk gösteriminden kaç ay önce yapılıyor?)	1-Filmin izlenmesi-genelde Türkiye gösterim tarihinden 2-3 ay önce 2-Yabancı film isminin Türk seyircisine uygunluğu 3-Eğer Türkçeleştirmek gerekiyorsa önerilerin onaya,nedenleri ile, sunulması 4-Yurt dışından onay gelmesi
7	Film adlarıyla ilgili olarak diğer ülkelerdeki dağıtım şirketleriyle hiç fikir alışverişinde bulunduğunuz oluyor mu?	Evet, başka ülkeler olabileceği gibi genelde yurtdışı merkez ile
7	Sizin şirketiniz gibi ana bir şirkete bağlı yerel dağıtım şirketleri film adlarının seçiminde ne kadar özgür davranabilir? Ana şirketin yerel şirketlerde alınan kararlarda ne ölçüde ve ne şekilde söz hakkı var?	Yerel şirketler sadece yurt dışına onaya sunabilir, genel merkez yapımcının onayını alırsa öneriler uygulanabilir
8	Yerel bazda film adlarına ilişkin son karar kime aittir?	Yapımcı onayı olmak şartı ile yurtdışı genel merkez
9	Yabancı filmlere isim verirken ne gibi etmenler rol oynamakta?	-Film ile ilgili olması, ,türü ile ilgili bilgi vermesi,merak/istek uyandırması -Akılda kolay kalması -Çekici olması -Eğer film evrensel olarak çok ses getirecek ve Türkçeye de telaffuzu kolay olacak ise original kalması, Avatar gibi

10	Bu etmenler filmin türüne ya da hedef izleyici kitlesine göre değişiyor mu?	Kesinlikle evet
11	Türkiye bağlamında etkili bir film adı sizce nasıl olmalı? (Örneğin dramatik mi olmalı? Izleyicilerde soru işaretleri mi uyandırmalı? Kolay söylenebilir mi olmalı? Kulağa yabancı mı gelmeli yoksa bizden gibi mi gelmeli?)	9 da belirtildiği gibi
12	Yabancı filmlere koyduğunuz isimleri mevcut Türk filmlerinin isimleriyle ya da Türk kültürüyle ne kadar (ve nasıl) bağdaştırıyorsunuz? Bu türden 'yerelleştirme" stratejilerine örnekler verebilir misiniz?	Mümkün olduğunca çok , şu anda kendi şirketimde çalıştığımdan önceki şirketime ait örnek vermem doğru olmayacaktır
13	Türkiye'de yabancı filmlere isim koyarken sık kullanılan, tipik diyebileceğiniz yöntemler nelerdir? (Örneğin kelimesi kelimesine çevirmek, filmin özgün adını değiştirmeden kullanmak gibi)	9 ve 10 belirtildi
14	Film sektöründe bulunduğunuz süre içinde film adlarının konulmasındaki uygulamalarda herhangi bir değişiklik olduğunu gördünüz mü?	Genel itibarı ile yukarıda belirtildiği gibidir, en önemli konu öneri sebeplerinin genel merkeze doğru anlatılabilmesidir
15	Bir filmin başarısında filmin adının payı sizce nedir? (Mümkünse örnekler veriniz.)	Özellikle ilk açılış haftasonu için çok önemlidir dahasonra ağızdan ağıza dolaşan değerlendirmeler,öneriler yani filmin seyircide bıraktığı etki, ön plana geçer
16	Türkiye'de sinemada gösterilen bir filmin adı ister televizyonda yayınlandığında ister DVD'sinde hep aynı mı kalmakta?	Evet aynıdır
17	Sizce yabancı bir filme isim koyma işi bir çeviri edimi olarak görülebilir mi? Niçin	Kesinlikle hayır pazarlama faaliyetinin önemli bir parçasıdır

	görülür veya görülemez?	
18	Eklemek istediğiniz herhangi bir şey var mı?	

ZAMAN AYIRARAK ANKETİ DOLDURDUĞUNUZ İÇİN TEŞEKKÜR EDERİM.

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APPENDIX C

QUESTIONNAIRE COMPLETED BY TOLGA AKINCI FROM MEDYAVIZYON

TÜRKİYE'YE GETİRİLEN YABANCI SİNEMA FİLMLERİNE VERİLEN ADLAR ÜZERİNE ANKET

Hazırlayan: Yard.Doç.Dr. Jonathan Ross, Boğaziçi Üniversitesi Çeviribilim Bölümü

1	Adınız, Soyadınız:	Tolga AKINCI
2	Hangi şirkette çalışıyorsunuz?	Medyavizyon
3	Şirketteki göreviniz nedir?	Sinema Dağıtım Departman Yöneticisi
4	Bu görevde ne zamandan beri çalışıyorsunuz?	7 yıldır.
5	Türkiye'ye getirilen yabancı sinema filmlerine isim koyma işiyle ne zamandan beri ilgileniyorsunuz?	9 yıldır (2 yıl Bir Film'de)
6	Türkiye'ye getirilen yabancı sinema filmlerine isim koyarken şirketinizde ne gibi işlemler yapılıyor? Filmi izleme şansınız oluyor mu? (Lütfen mümkün olduğunca fazla bilgi veriniz, örneğin, söz konusu işlem filmin Türkiye'deki ilk gösteriminden kaç ay önce yapılıyor?)	Bağımsız filmlerin yapımcısı olduğumuzdan (stüdyo dağıtımcıların imkanı olmadığından) filmin ABD ile yanı anda girme sonrasında girme gibi durumlarda filmi önce seyretmemiz de değişkenlik gösteriyor. Bazen maalesef filmin Türkçe ismini verdikten sonra seyrettiğimiz de oluyor. Ama rastgale isimde seçmiyoruz filmin senaryosu zaten okunmuş oluyor. Ayrıca karar sinema dağıtım departmanı + alım-satım departmanları ile beraber (yaklaşık 6-7 kişi) ortak karar sonucu çıkıyor herkes alternatif isimleri söylüyor ona göre seçim yapılıyor. Tabii bazen isimlerin tam karşılığı Türkçe'de de çok uygun olduğundan direkt o ismi kullanıyoruz.
7	Film adlarıyla ilgili olarak diğer ülkelerdeki dağıtım şirketleriyle hiç fikir alışverişinde bulunduğunuz oluyor mu?	Hayır olmuyor. Çünkü Türkçe'ye uygunluk ve Türk dilinde algısı çok önemli olduğundan yabancılara fikir sormak gereği duyulmamaktadır.
8	Sizin şirketiniz gibi ana bir şirkete bağlı yerel dağıtım şirketleri film adlarının seçiminde ne kadar özgür davranabilir? Ana şirketin yerel şirketlerde alınan kararlarda ne	Istediği şekilde özgür davranır filmi satın alan kendisidir. Eğer filme bür ürün bir mal olarak bakarsak o mal bizimdir dolayısıyla bunu da istediğimiz

	ölçüde ve ne şekilde söz hakkı var?	isimle pazarlarız. kimseye söz hakkı verme gereği duymam.
9	Yerel bazda film adlarına ilişkin son karar kime aittir?	Çoğunlukla bana. Ama bu çoğunluk kısmının büyük bir çoğunluğu şirketce ortak karar oluyor.
10	Yabancı filmlere isim verirken ne gibi etmenler rol oynamakta?	Filme mümkün olduğu kadar uygun olmasının yanısıra, Türkçe'ye uygunluk ve Türk dilinde algısı çok önemli
11	Bu etmenler filmin türüne ya da hedef izleyici kitlesine göre değişiyor mu?	Kesinlikle.
12	Türkiye bağlamında etkili bir film adı sizce nasıl olmalı? (Örneğin dramatik mi olmalı? Izleyicilerde soru işaretleri mi uyandırmalı? Kolay söylenebilir mi olmalı? Kulağa yabancı mı gelmeli yoksa bizden gibi mi gelmeli?)	Hepsi :) Çünkü bir aksiyon filme dramatik isim olmaz. Filme göre saptanmakta. Film eğer bir gizem içeriyorsa soru işareti uyandırması güzel ama soru ile biten film isimlerinden mümkün olduğunca kaçarım. Daha öncede 2 defa dediğim gibi Türkçe'ye uygunluğu ve algısı önemli.
13	Yabancı filmlere koyduğunuz isimleri mevcut Türk filmlerinin isimleriyle ya da Türk kültürüyle ne kadar (ve nasıl) bağdaştırıyorsunuz? Bu türden 'yerelleştirme" stratejilerine örnekler verebilir misiniz?	Zor bir soru. Mesela boogeyman diye bir filmimiz vardı. Boogeyman ABD'da çok yaygın olarak bir tür varlık. öcü denebilinir. Ama filmin adını öcü koysaydık biraz komik kaçacaktı çünkü Türkçe de öcü daha çok küçük çocukları korkutmak amaçlı söylenir. Bizde filmin daha ticari olduğunu düşündüğümüz

		karabasan koyduk. ve iyi de yaptık :)
14	Türkiye'de yabancı filmlere isim koyarken sık kullanılan, tipik diyebileceğiniz yöntemler nelerdir? (Örneğin kelimesi kelimesine çevirmek, filmin özgün adını değiştirmeden kullanmak gibi)	Elimizdeki ürün çok değişkenlik gösterdiği için hepsi :)
15	Film sektöründe bulunduğunuz süre içinde film adlarının konulmasındaki uygulamalarda herhangi bir değişiklik olduğunu gördünüz mü?	Yok hayır ama yıllardır sektörü çok yakından takip eden biri olarak (12 yıldır) daha çok türkçeleştiğini söyleyebilirim.
16	Bir filmin başarısında filmin adının payı sizce nedir? (Mümkünse örnekler veriniz.)	Biraz önce bahsettiğim boogeymen ayrıca the grudge, garez diye çevirdik. the aviator, göklerin hakimi diye çevirdik bunlar benim sevdiğim isimler. en son girdiğimiz korku filmi mothers day filmini direkt anneler günü diye girdik ama oldukça pişman olduğumu söyleyebilirim anne çok kutsal olduğundan seyirci filmi tercih etmedi bunu sinema gişlerindeki konuşmalardan saptayabiliyoruz.
17	Türkiye'de sinemada gösterilen bir filmin adı ister televizyonda yayınlandığında ister DVD'sinde hep aynı mı kalmakta?	Evet öyle de olmalı çünkü filmin eser işletmesi bir tanedir. ara da bir film sinemaya direkt orjinal ismi ile geldşyse özellikle tvde gösterilirken türkçeleştiğine tanık oldum (hepsi de komikti şu anda aklıma gelmiyor örnek vermek için)
18	Sizce yabancı bir filme isim koyma işi bir çeviri edimi olarak görülebilir mi? Niçin görülür veya görülemez?	Tam anlamı için çeviri edimi şart. tam türkçe anlamının ne oldğunu bildikten sonra isimleştirmek daha doğrudur.
19	Eklemek istediğiniz herhangi bir şey var mı?	Film, çok özel bir üründür. Ve türüne göre çok değişkenlik gösterir. Dolayısıyla şu doğrudur şu yanlıştır demek gibi bir hükme varmak yanlış olur. Direkt çevrilmeyen bir sürü film

		adı tamamen ticari kaygılardan dolayıdır. Ayrıca son olarak tamamen sezgisel olarak söyleyebilirim film isimlerinde en çok kullanılan kelime kesinlikle "aşk" tır. Başarılar dilerim.

ZAMAN AYIRARAK ANKETİ DOLDURDUĞUNUZ İÇİN TEŞEKKÜR EDERİM.

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APPENDIX D

QUESTIONNAIRE COMPLETED BY ULUÇ KÜÇÜKÖZCAN FROM PINEMA

TÜRKİYE'YE GETİRİLEN YABANCI SİNEMA FİLMLERİNE VERİLEN ADLAR ÜZERİNE ANKET

Hazırlayan: Yard.Doç.Dr. Jonathan Ross, Boğaziçi Üniversitesi Çeviribilim Bölümü

1	Adınız, Soyadınız:	ULUÇ KÜÇÜKÖZCAN
2	Hangi şirkette çalışıyorsunuz?	PİNEMA FİLMCİLİK
3	Şirketteki göreviniz nedir?	İŞLETME MÜDÜRÜ
4	Bu görevde ne zamandan beri çalışıyorsunuz?	4 SENEDEN BERİ
5	Türkiye'ye getirilen yabancı sinema filmlerine isim koyma işiyle ne zamandan beri ilgileniyorsunuz?	4 seneden beri ilgilenmekteyim
6	Türkiye'ye getirilen yabancı sinema filmlerine isim koyarken şirketinizde ne gibi işlemler yapılıyor? (Lütfen mümkün olduğunca fazla bilgi veriniz, örneğin, söz konusu işlem filmin Türkiye'deki ilk gösteriminden kaç ay önce yapılıyor?)	Yurt dışından aldığımız filmler belli olunca hemen Türkçe isim düşünmeye başlamaktayız. Filmi seyrettikten sonra Türkiye'ye ve filme uyacak isimler düşünüp karar vermekteyiz.
7	Film adlarıyla ilgili olarak diğer ülkelerdeki dağıtım şirketleriyle hiç fikir alışverişinde bulunduğunuz oluyor mu?	Her ülke kendine özgü isimler koyduğu için filmlere, diğer ülkelere danışmamaktayız.
8	Sizin şirketiniz gibi ana bir şirkete bağlı yerel dağıtım şirketleri film adlarının seçiminde ne kadar özgür davranabilir? Ana şirketin yerel şirketlerde alınan kararlarda ne ölçüde ve ne şekilde söz hakkı var?	Türkçe isimleri konusunda her şirket özgürdür. Benim için yurt dışına danışmamaktayız. En son Türkçe afişi yurtdışına yollamaktayız, sadece ellerinde örnek olsun diye
9	Yerel bazda film adlarına ilişkin son karar kime aittir?	Yapımcı şirkete aittir.
10	Yabancı filmlere isim verirken ne gibi etmenler rol oynamakta?	Filmin orjinal ismi ile aynı olmasına özen gösteririz. Ancak bazen çeviriler Türkçe'ye tam olarak uymamakta. Onun içinde filmi seyrettikten sonra olabilecek en iyi ismi bulmaya çalışıyoruz.
11	Bu etmenler filmin türüne ya da hedef	

	izleyici kitlesine göre değişiyor mu?	Hedef kitlesi ve türü tabii ki isim için önemli.
12	Türkiye bağlamında etkili bir film adı sizce nasıl olmalı? (Örneğin dramatik mi olmalı? Izleyicilerde soru işaretleri mi uyandırmalı? Kolay söylenebilir mi olmalı? Kulağa yabancı mı gelmeli yoksa bizden gibi mi gelmeli?)	Daha çok şişemli isim bulmak filmin iş yapabilmesi anlamında önemlidir.
13	Yabancı filmlere koyduğunuz isimleri mevcut Türk filmlerinin isimleriyle ya da Türk kültürüyle ne kadar (ve nasıl) bağdaştırıyorsunuz? Bu türden 'yerelleştirme" stratejilerine örnekler verebilir misiniz?	Bu tip bir bağdaştırma olması için herhangi bir ölçen yöntemimiz yok.
14	Türkiye'de yabancı filmlere isim koyarken sık kullanılan, tipik diyebileceğiniz yöntemler nelerdir? (Örneğin kelimesi kelimesine çevirmek, filmin özgün adını değiştirmeden kullanmak gibi)	Bire bir çevirmek zaman zaman zorlar çünkü tam Türkçe karşılığını bulamayabilirsiniz. Yaklaşık olarak bir çeviri yapmaya çalışmaktayız.
15	Film sektöründe bulunduğunuz süre içinde film adlarının konulmasındaki uygulamalarda herhangi bir değişiklik olduğunu gördünüz mü?	Her dağıtımcı genelde aynı yöntemleri kullanmaktadır.
16	Bir filmin başarısında filmin adının payı sizce nedir? (Mümkünse örnekler veriniz.)	%35-40
17	Türkiye'de sinemada gösterilen bir filmin adı ister televizyonda yayınlandığında ister DVD'sinde hep aynı mı kalmakta?	Genelde aynı kalmaktadır.
18	Sizce yabancı bir filme isim koyma işi bir çeviri edimi olarak görülebilir mi? Niçin görülür veya görülemez?	Bence görülmez. Çünkü zaten bizler olabilecek isimleri bulmaktayız.
19	Eklemek istediğiniz herhangi bir şey var mı?	

ZAMAN AYIRARAK ANKETİ DOLDURDUĞUNUZ İÇİN TEŞEKKÜR EDERİM.

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APPENDIX E

QUESTIONNAIRE COMPLETED BY ERSAN ÇONGAR FROM TIGLON

QUESTIONNAIRE ON THE CHOICE OF TITLES FOR FILM IMPORTS IN TURKEY

Prepared by Dr. Jonathan Ross, Boğaziçi University, Istanbul

1	What is your name?	Ersan Congar
2	Which company do you work for?	Tiglon
3	What is your official position in the company?	Director, Theatrical Distribution
4	How long have you been working in this position?	3 years in Tiglon, 9 years overall
5	How long have you been involved in the selection of titles for film imports?	9 years
6	Can you describe the process that your company follows when choosing titles for film imports? (Please give as much detail as possible, mentioning, for example, how long before the Turkish screening of an imported film a certain action occurs.)	We try to pick the titles that can be of interest to the Turkish audiences. We try to decide on a local title as early as possible to make it known to the audiences as early as possible...
7	Do you ever share ideas for titles with distributors in other countries, and perhaps also borrow ideas from them too?	We sometimes discuss the local title ideas with distributor colleagues from other territories.
7	How much freedom do local distributors such as your company have when choosing local titles? To what extent, and in what ways, does the parent company have control over decisions taken?	We do have some guidelines that we need to obey. We submit the local title suggestion with the rationale, and ask for approval.
8	Who takes the final decision with regards to local film titles?	We do. However we have to get the title approved.
9	Can you identify the main factors that determine the choice of local titles for film imports?	A direct translation is preferable, however in cases where this might not be feasible, we try to find local titles that might attract audiences.
10	Do factors change from genre to genre or according to the target audience for the film? Or according to something else?	They certainly do, some genres tend to require specific titles (especially horror).
11	What do you think makes an effective title in the Turkish context? (E.g. Should it sound dramatic? Raise questions in the mind of the public? Be easy to pronounce? Sound foreign? Sound local?)	It depends on the genre. If it's a horror film, it should be scary; if it's a comedy, it should give the hint that it's funny, etc.
12	When choosing film titles, to what extent (and in what ways) do you try to create	Mostly in comedy films, local titles can

	associations with existing titles in Turkish or with elements of Turkish culture? Can you give examples of such 'domesticating' strategies?	be translated with a more free approach (to make it feel more domestic)(e.g. Big Momma's House: Like Father Like Son - Vay Anam Vay: Babasının Oğlu)
13	What do you think are typically Turkish practices when it comes to choosing film titles (e.g. translating literally, keeping the original title, etc.)?	Translating literally and domesticating at some cases are more common practices.
14	During the time you've been involved in the film sector, have you noticed any general changes in the selection of titles for film imports?	Not really.
15	How important do you think the choice of a title is for the success of a film? (Give examples if possible.)	The mood given by the title can change even the audience attracted to the film. For instance "500 Days Of Summer" has an "independent" feel, whereas its Turkish Translation "Aşkın 500 Günü" had a more mainstream feel.
16	In Turkey, is the title of a film shown in the cinema always the same as the title used when the film appears on TV or DVD?	On DVD, yes. For TV, sometimes that can change the name completely.
17	Do you see the selection of a title for a film import as an act of translation? If yes, why? If no, why not?	We believe that it's an important part of the marketing. It can have an effect on the audience and therefore can change the target audience.
18	Would you like to add anything else?	

THANK YOU FOR TAKING THE TIME AND EFFORT
TO COMPLETE THIS QUESTIONNAIRE

jonathan.ross@boun.edu.tr

APPENDIX F

QUESTIONNAIRE COMPLETED BY PINAR ÖZYİĞİT FROM UIP

QUESTIONNAIRE ON THE CHOICE OF TITLES FOR FILM IMPORTS IN TURKEY

Prepared by Dr. Jonathan Ross, Boğaziçi University, Istanbul

1	What is your name?	Pınar Özyiğit
2	Which company do you work for?	UIP
3	What is your official position in the company?	Marketing Manager
4	How long have you been working in this position?	
5	How long have you been involved in the selection of titles for film imports?	2,5 years
6	Can you describe the process that your company follows when choosing titles for film imports? (Please give as much detail as possible, mentioning, for example, how long before the Turkish screening of an imported film a certain action occurs.)	1. First of all, we receive detailed information about the movie and share this info with our creative agency by adding our inputs (background of the movie in Turkey: former movies, books, other publications etc.) 2. Creative agency sends its suggestions to local office. Marketing team evaluates all suggestions by making researches/double checks on different areas. 3. Marketing team shares a short list of selected suggestions with other teams at the office and get their feedback. 4. After a consensus on the title suggestion, marketing send the selected title to Head Office approval with its rationale.
7	Do you ever share ideas for titles with distributors in other countries, and perhaps also borrow ideas from them too?	Yes. Our Head Offices share the title suggestions of other territories, if it's needed.
7	How much freedom do local distributors such as your company have when choosing local titles? To what extent, and in what ways, does the parent company have control over decisions taken?	Local suggestions are very important on the decision making process but it must be parallel to the strategy which is cleared by the studio.
8	Who takes the final decision with regards to local film titles?	Final decision is made by filmmakers.

9	Can you identify the main factors that determine the choice of local titles for film imports?	We generally try to find titles which is close to original one (literal translation) Sometimes literal translations are not suitable and don't sound well. Then we try to make suggestions, which reflect the spirit of the movie. There are lots of factors which effect the decision. (meaning, saying, phonetic, background of the movie in the country, existence of movies with the same title, publications in the past, Head Office directions etc)
10	Do factors change from genre to genre or according to the target audience for the film?	Both of them are important criteria.
11	What do you think makes an effective title in the Turkish context? (E.g. Should it sound dramatic? Raise questions in the mind of the public? Be easy to pronounce? Sound foreign? Sound local?)	Attract attention Reflect the movie itself Easy to pronounce
12	When choosing film titles, to what extent (and in what ways) do you try to create associations with existing titles in Turkish or with elements of Turkish culture? Can you give examples of such 'domesticating' strategies?	We usually don't take Turkish movies as reference. Our references are the brand itself, target audience and global directions. We try to find a solution which combines all of them.
13	What do you think are typically Turkish practices when it comes to choosing film titles (e.g. translating literally, keeping the original title, etc.)?	literal translation find a title with the same meaning keeping original title
14	During the time you've been involved in the film sector, have you noticed any general changes in the selection of titles for film imports?	The tendency towards keeping the original title has increased recently.
15	How important do you think the choice of a title is for the success of a film? (Give examples if possible.)	The title and poster artworks are very crucial factors to attract the attention of the audience. Although we cannot measure its effect, it is a fact that people usually decide on the movie while looking to the posters at the foyer.
16	In Turkey, is the title of a film shown in the cinema always the same as the title used	It's the ideal system. Considering the lifecycle of a movie, it needs to have

	when the film appears on TV or DVD?	just one title.
17	Do you see the selection of a title for a film import as an act of translation? If yes, why? If no, why not?	No, it's not just translation. Cinema is an important branch of art. We cannot see it as a simple translation. We try to think every detail while choosing a title. There is a hard work behind it.
18	Would you like to add anything else?	

THANK YOU FOR TAKING THE TIME AND EFFORT
TO COMPLETE THIS QUESTIONNAIRE

jonathan.ross@boun.edu.tr

APPENDIX G

PERSONAL COMMUNICATION WITH TOLGA AKINCI,

AUGUST 25, 2011

Pelin Doğan

Kimden: Tolga AKINCI (BoxOffice Turkiye) [tolga.akinci@boxofficeturkiye.com]
Gönderme Tarihi: Perşembe 25 Ağustos 2011 16:34
Kime: Pelin Doğan
Konu: Re: Son Bir Soru

Tahminimce kültür bakanlığı karşı çıkabilir.
çünkü filmde adamlar nasıl olsa küfrediyor kimi kimden saklıyoruz mantığı ile altyazısını olduğu gibi yaptığımız filmde altyazıya karışmışlardı.
Ama kimse de bugüne kadar film isimi konusunda sınırları zorlamadı

BİZE ULAŞIN:
E-posta: info@boxofficeturkiye.com
Tel: 0532 7636306
Faks: 0212 3102458

On 25.08.2011 16:21, Pelin Doğan wrote:

Tolga Bey merhaba,

Umarım iyisinizdir. Son bir soru sormak istiyorum izninizle. Acaba film isimleri konusunda herhangi bir sansür mekanizması var mı?

Yani "bu film ismi uygunsuz" deme hakkına sahip herhangi bir kurum ya da kuruluş var mı acaba?

Film TV'de gösterilirse bu kurum RTÜK olabilir diye düşündüm ama mesela sinemada gösterilirken müdahale eden kurum ya da kuruluşlar oluyor mu,

örneğin Kültür Bakanlığı uyarıda bulunuyor mu? Kısacası filmlere ad verirken dış kaynaklı bir sansür var mı?

Sevgiler,

Pelin Doğan.

APPENDIX H

SAMPLE FACE-TO-FACE QUESTIONNAIRE

YABANCI FİLMLERE TÜRKİYE'DE VERİLEN İSİMLERİ DEĞERLENDİRME ANKETİ

1. Yaşınız:

2. Cinsiyetiniz:

3. Mesleğiniz (Öğrenciyseniz lütfen okuduğunuz bölümü belirtiniz):

4. Eğitim Durumunuz (Son Bitirdiğiniz Okulu İşaretleyiniz):

□ İlköğretim □ Lise □ Üniversite □ Yüksek Lisans □ Doktora

5. İstanbul'un hangi semtinde oturuyorsunuz?

6. İngilizce Bilginiz:

□ Var □ Yok (9. Soruya geçiniz)

7. İngilizce biliyorsanız, nerede öğrendiğinizi yazınız ve İngilizce seviyenizi işaretleyiniz:

İngilizce'yi .....'de/da öğrendim.

İngilizce Seviyem: □ Mükemmel □Çok iyi □İyi □Orta □Az

8. İngilizce'yi günlük yaşamınızda ne sıklıkla kullanıyorsunuz?

□ Her zaman □ Genellikle □ Bazen □Nadiren

9. Ne tür filmleri seversiniz? Birden fazla seçenek işaretleyebilirsiniz.

□ Dram □ Macera □ Gerilim □ Korku □ Fantastik □ Komedi
□ Romantik Komedi □ Aşk

10. Sinemaya hangi sıklıkla gidersiniz? □ Haftada bir kez □ Haftada iki kez □ Ayda bir kez

□ Ayda iki kez □ Üç-dört ayda bir □ Yılda bir-iki kez

11. Hangi filmi izleyeceksiniz? Lütfen filmin adını yazınız.

12. İzleyeceğiniz filmi seçmenizde etkili olan aşağıdaki faktörleri en önemliden en önemsize, 1'den 7'ye kadar sıralayınız:
(En önemli 1 numara olmak üzere)

□ Filmin adı □ Filmin konusu □ Oyuncular □ Yönetmen □Afiş □Fragman □ Diğer (lütfen belirtiniz):

13. Yabancı filmlere Türkiye'de verilen isimleri nasıl buluyorsunuz, yorum yapınız.

14. Sizce Türkiye'de yabancı filmlere kim tarafından, neye göre isim veriliyor? Sizce neye göre ve nasıl isimler verilmeli? Nasıl isimler verilmemeli?

14. Türkiye'de yabancı filmlere verilmiş, aklınızda kalan, beğendiğiniz/ başarılı bulduğunuz film isimleri var mı? En az üç örnek veriniz ve neden belirtiniz.

15. Türkiye'de yabancı filmlere verilmiş, aklınızda kalan, beğenmediğiniz, saçma/kötü/anlamsız bulduğunuz Türkçe film isimleri var mı? En az üç örnek veriniz ve neden belirtiniz.

Zamanınızı ayırdığınız için teşekkür ederim.

Pelin Doğan – Boğaziçi Üniversitesi Çeviribilim Bölümü Yazılı Çeviri Yüksek Lisans Öğrencisi

APPENDIX I

GOOGLE ANALYSIS RESULTS OF THE ONLINE QUESTIONNAIRE

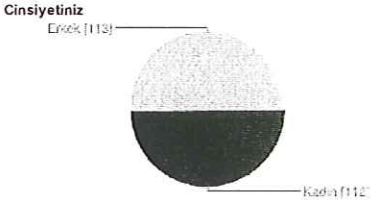
226 responses

Summary See complete responses

Yaşınız:

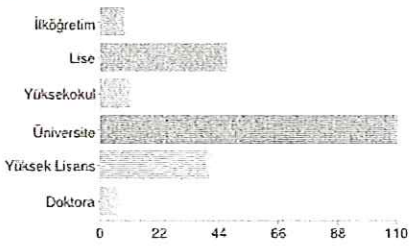
27 28 38 14 17 27 16 21 32 27 16 24 30 30 26 31 26 42 33 36 31 27 26 27 22 46 20 18 22 33 26 17 18 23 34 22 24 23 25 29

Cinsiyetiniz



Kadın	112	50%
Erkek	113	50%

En son bitirdiğiniz okul

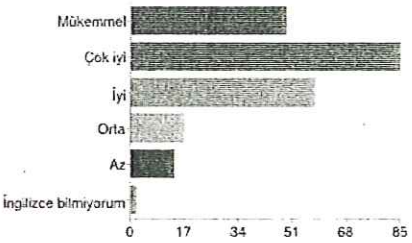


İlköğretim	9	4%
Lise	47	21%
Yüksekokul	11	5%
Üniversite	110	49%
Yüksek Lisans	41	18%
Doktora	7	3%

Mesleğiniz (Öğrenciyseniz bölümünüzü/alanınızı belirtiniz)

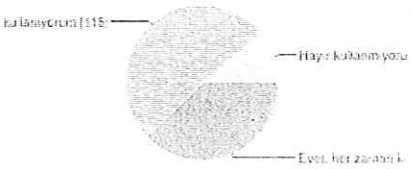
Öğretim Görevlisi mühendis Mühendis Lise öğrenci Çevirmen/ Çevribilim Fen Lisesi ÇEVİRİBİLİM ÖĞRENCİSİ Reklamcılık Reklam Dil bölümü, Liseli Reklam operasyon tasarım sap danışmanı öğretmen Endüstri Mühendisi rekla ...

İngilizce seviyenizi işaretleyiniz:



Mükemmel	49	22%
Çok iyi	85	38%
İyi	58	26%
Orta	17	8%
Az	14	6%
İngilizce bilmiyorum	2	1%

İngilizce'yi günlük yaşantınızda kullanıyor musunuz?

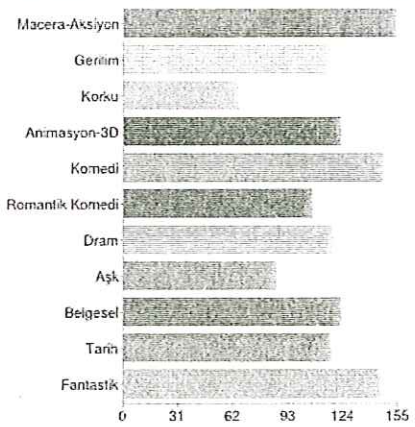


Evet, her zaman kullanıyorum	85	38%
Bazen kullanıyorum	115	51%
Hayır kullanmıyorum	25	11%

İngilizce'yi nerede öğrendiniz?

Okulda kendim üniversite Okulda ve bilgisayarda kurstan Okul + özel ilgi Kendim öğrendim Okul, kişisel çaba,yurtdışı seyahat ve yabancılarla vakit geçirmek Yurtdışı okul Okul, kurs, diziler, oyunlar okul lise - ...

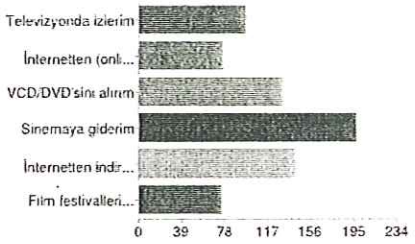
Ne tür filmleri izlemeyi seversiniz? (Birden fazla seçeneği işaretleyebilirsiniz)



Macera-Aksiyon	154	68%
Gerilim	117	52%
Korku	66	29%
Animasyon-3D	123	55%
Komedi	147	65%
Romantik Komedi	107	48%
Dram	119	53%
Aşk	87	39%
Belgesel	123	55%
Tarih	117	52%
Fantastik	145	64%

People may select more than one checkbox, so percentages may add up to more than 100%.

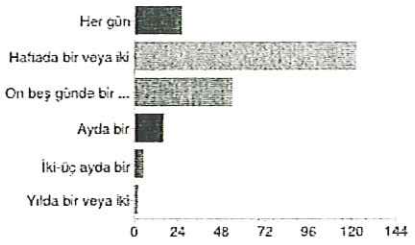
Yabancı filmleri nereden/nasıl takip edersiniz? (Birden fazla seçeneği işaretleyebilirsiniz)



Televizyonda izlerim	97	43%
İnternetten (online) izlerim	76	34%
VCD/DVD'sini alırım	130	58%
Sinemaya giderim	197	88%
İnternetten indirip izlerim	142	63%
Film festivallerine giderim	75	33%

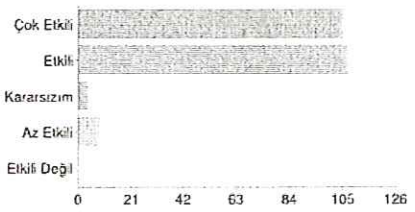
People may select more than one checkbox, so percentages may add up to more than 100%.

Ne sıklıkla yabancı film izlersiniz?



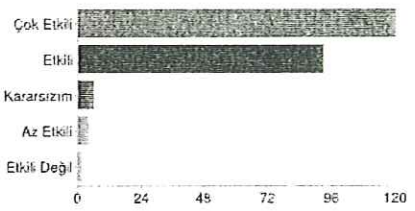
Her gün	26	12%
Haftada bir veya iki	122	54%
On beş günde bir veya iki	54	24%
Ayda bir	16	7%
İki-üç ayda bir	5	2%
Yılda bir veya iki	2	1%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin Türü



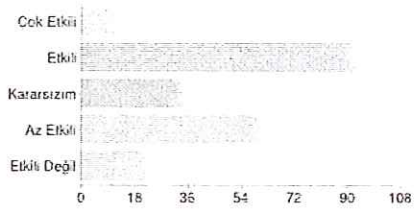
Çok Etkili	105	46%
Etkili	107	47%
Kararsızım	4	2%
Az Etkili	9	4%
Etkili Değil	0	0%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin Konusu



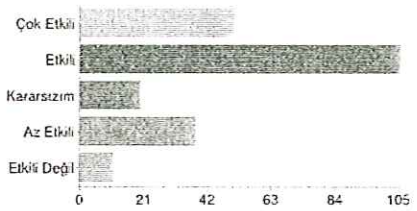
Çok Etkili	120	53%
Etkili	93	41%
Kararsızım	6	3%
Az Etkili	4	2%
Etkili Değil	2	1%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin İsmi



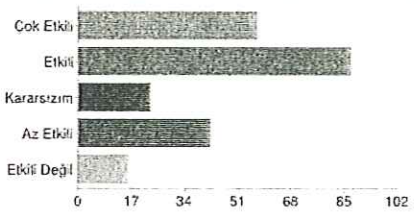
Çok Etkili	14	6%
Etkili	92	41%
Kararsızım	34	15%
Az Etkili	61	27%
Etkili Değil	24	11%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Film hakkında duyduğum/okuduğum yorumlar



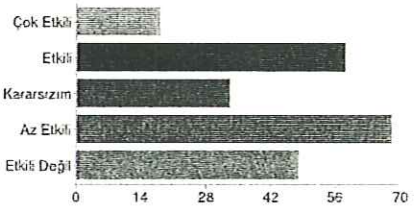
Çok Etkili	51	23%
Etkili	105	46%
Kararsızım	20	9%
Az Etkili	38	17%
Etkili Değil	11	5%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin yönetmeni



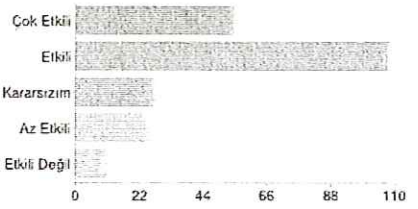
Çok Etkili	57	25%
Etkili	87	38%
Kararsızım	23	10%
Az Etkili	42	19%
Etkili Değil	16	7%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin popülerliği



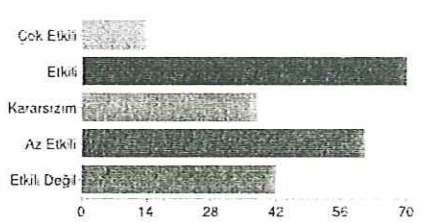
Çok Etkili	18	8%
Etkili	58	26%
Kararsızım	33	15%
Az Etkili	68	30%
Etkili Değil	48	21%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin oyuncuları



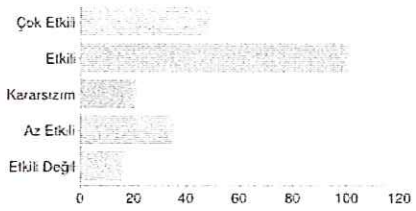
Çok Etkili	54	24%
Etkili	108	48%
Kararsızım	27	12%
Az Etkili	25	11%
Etkili Değil	11	5%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin afişi



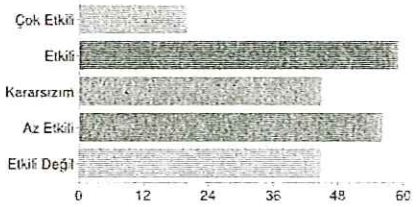
Çok Etkili	14	6%
Etkili	70	31%
Kararsızım	38	17%
Az Etkili	61	27%
Etkili Değil	42	19%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin fragmanı



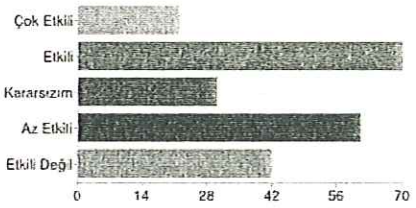
Çok Etkili	50	22%
Etkili	101	45%
Kararsızım	21	9%
Az Etkili	36	16%
Etkili Değil	17	8%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin devam filmi olması



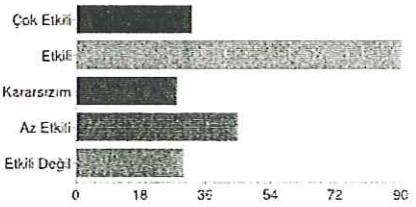
Çok Etkili	20	9%
Etkili	59	26%
Kararsızım	45	20%
Az Etkili	56	25%
Etkili Değil	45	20%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin aldığı IMDB puanı



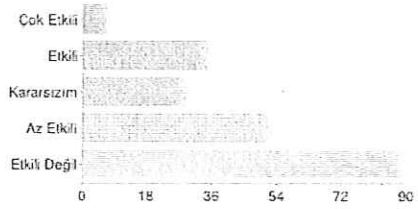
Çok Etkili	22	10%
Etkili	70	31%
Kararsızım	30	13%
Az Etkili	61	27%
Etkili Değil	42	19%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Film hakkında yazılmış profesyonel eleştiri yazıları



Çok Etkili	32	14%
Etkili	90	40%
Kararsızım	28	12%
Az Etkili	45	20%
Etkili Değil	30	13%

Aşağıda verilenler izleyeceğiniz yabancı filmi seçmenizde ne kadar etkilidir? Lütfen her biri için bir tek seçenek işaretleyiniz. - Filmin Türkiye'de gösterime girdiği isim



Çok Etkili	7	3%
Etkili	35	15%
Kararsızım	29	13%
Az Etkili	53	23%
Etkili Değil	90	40%

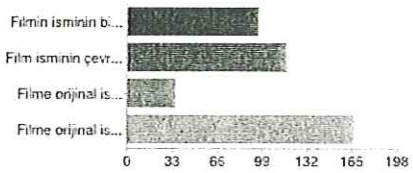
Sizce bir filmin ismi nasıl olmalı ve/veya nasıl olmamalı? Lütfen yazınız. (Burada kasıt genel anlamda bir filmin ismidir, isminin çevirisi kastedilmemektedir)

Konusuna uygun olmalı çarpıcı Muhteşem dörtlü gibi bir isim olmamalı Filmden fazla uzak olmamalı, ama ne olduğunu da tamamiyle belirtmemeli. İzleyicinin ilgisini ve merakını çekecek bir isim olmalı. sö ...

Sizce Türkiye'de yabancı filmlerin isimleri çevrilirken ne gibi amaçlar ve kaygılar sözkonusu? Bu işi kimler, nasıl yapıyor? Lütfen görüşlerinizi ve bildiklerinizi yazınız.

Pazarlama kaygısı güdülüyor. anlaşılırlık...kimin yaptığı belirsiz.. Hiçbir bilgim yok ama bazı çeviriler berbat Açıkçası bununla ilgili hiçbir fikrim yok, yabancı filmleri kim ülkemize getirtiyor, k ...

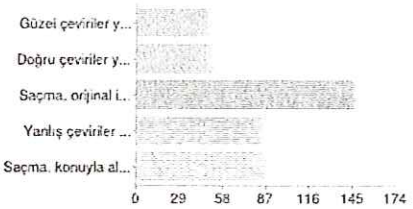
Aşağıda Türkiye'de yabancı filmlerin isimleri çevrilirken en fazla kullanılan 4 strateji yer almaktadır. Bunlardan beğendiklerinizi işaretleyiniz. (Birden fazla seçeneği işaretleyebilirsiniz)



Filmin isminin birebir çevrilmesi (Orijinalinden kelimesi kelimesine)	96	43%
Film isminin çevrilmemesi (Orijinal haliyle, yani İngilizce kalması)	116	52%
Filme orijinal isminden bağımsız, filmin konusuna/türüne uygun yepyeni bir isim verilmesi	35	16%
Filme orijinal isimdeki anlamı veren fakat kelimesi kelimesine çeviri olmayan bir isim verilmesi	166	74%

People may select more than one checkbox, so percentages may add up to more than 100%.

Türkiye'de gösterime giren yabancı filmlerin isimlerinin çevirilerini nasıl buluyorsunuz? Birden fazla seçeneği işaretleyebilirsiniz.



Güzel çeviriler yapıyorlar, film ismi olarak bakıldığında başarılı buluyorum	50	22%
Doğru çeviriler yapıyorlar	52	23%
Saçma, orijinal isimle alakasız çeviriler yapıyorlar	147	65%
Yanlış çeviriler yapıyorlar	85	38%
Saçma, konuyla alakasız çeviriler yapıyorlar	89	40%

People may select more than one checkbox, so percentages may add up to more than 100%.

Türkiye'de yabancı filmlere verilmiş doğru/iyi/uygun/güzel bulduğunuz en az 1 film ismi yazınız. Neden doğru/iyi/uygun/güzel vb bulduğunuzu belirtiniz.

Aklıma gelmiyor kuzuların sessizliği, yüzüklerin efendisi, jaws. Fellowship of the ring-yüzük kardeşliği (tam çeviri), The Rite(Ayin)=uygun, The Way Back(özgürlük yolu)=konusu ile alakalı Yeni olanl ...

Türkiye'de yabancı filmlere verilmiş yanlış/saçma/kötü/uygunsuz bulduğunuz en az 1 film ismini yazınız. Nedenleriyle birlikte lütfen açıklayınız.

Aklıma gelmiyor eternal sunshine of the spotless mind, lock-stock&two smoking barrels, Made in Dagenham(Kadının Fendi)=Alakası yok, Insidious(Ruhlar Bölgesi)=kel alaka, Gnomeo and Juliet (sevimli cüc ...

Sizden yalnızca aşağıdaki film isimlerine bakarak bir izleme listesi oluşturmanız istenseydi, hangi filmleri izlemek isterdiniz. Lütfen en çok izlemek isteyeceğiniz 10 tanesini işaretleyiniz. (Hakkında bilgi sahibi olduğunuz, konusunu bildiğiniz veya izlediğiniz filmleri lütfen işaretlemeyiniz.

Suçlu Kim?	51	23%
Kırmızı Başlıklı Kız: Kötülere Karşı	23	10%
Copacabana: Düğün Hediyesi	27	12%
Kıyamet Gecesi	39	17%
Thor	70	31%
Kimliksiz	114	51%
Alfa ve Omega: Eve Dönüş Macerası	27	12%
Mutluluğun Peşinde	50	22%
Daha İyi Bir Dünyada	60	27%
Aşkın Büyüsü	20	9%
Londra Bulvarı	98	44%
Beni Asla Bırakma	49	22%

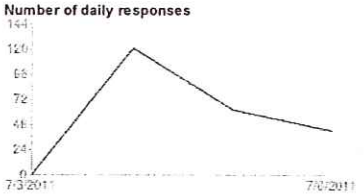
Kutsal Savaşçı	50	22%
Küçük Beyaz Yalanlar	52	23%
Hop	19	8%
Hayali Aşklar	25	11%
Beastly	45	20%
İhanet	58	26%
Gönül Avcısı	8	4%
Ödünç Sevgili	34	15%
Devlerin Günahı	28	12%
Rio	59	26%
Aşkın Halleri	39	17%
Çatı Katı	68	30%
Larry Crowne	47	21%
Ölüm Odası	46	20%
Lanetli Miras	36	16%
Başka Bir Yerde	70	31%
İhanet	58	26%
Zor Hedef	44	20%
Sevimli Cüceler Cino ve Jülyet	10	4%
Koğuş	49	22%
Hanna	38	17%
Tuzak	40	18%
Super 8	37	16%
Ruhlar Bölgesi	27	12%
Özgürlük Yolu	73	32%
Kartal	28	12%
Çömez-Acemi Şansı	12	5%
Limit Yok	56	25%
Julia'nın Gözleri	59	26%
Aşka Şans Ver	32	14%
Tanrılar ve İnsanlar	139	62%
Dehşetin Gözleri	36	16%

People may select more than one checkbox, so percentages may add up to more than 100%.

Eklemek istedikleriniz/önerileriniz varsa lütfen belirtiniz. Teşekkürler.

hill, before sunset, enter the void, happythankyoumoreplease, after the sunset, etc Hoşuma gitmeyen/ giden film adı gelmedi aklıma ne yazik ki, umarım diğer cevaplarım işine yar ...

Number of daily responses



Number of responses without dates: 1

APPENDIX J

PERSONAL COMMUNICATION WITH CAN ELDEM, MAY 8, 2011

Gmail by Google

Pelin Dogan <peldogan@gmail.com>

stepmom - omuz omuza

6 messages

can eldem <caneldem@gmail.com> Sun, May 8, 2011 at 6:15 AM
To: peldogan@gmail.com

Valla cok kolay olmadı ama buldum sonunda, 03/03/11 tarihli modern sabahlar bölümü, 31:20 saniyesinden itibaren filmlerin türkçe isimlerini konu alıyor, pek malzeme yok ama eğlenceli. "sil baştan" fena değilmiş mesela hakkaten. Onun dışında tez konusuyla tamamen alakasız olarak bahsettiğim filmin imdb linkini yolluyorum, izlemeni tavsiye ederim.

http://www.imdb.com/title/tt0460791/ - The Fall

bu da iyiydi mesela

http://www.imdb.com/title/tt0485947/ - Mr. Nobody

Son olarak da, bence bu türkçe isimler tamamen hangi filme gideceğine sinema gişesi önünde karar veren insanlar için tasarlanıyorlar. Sinemaya gelen kişi, yukarıdaki yanyana asılı afişleri gözüyle tararken, filmi getiren firmanın bu kişiyi tavlamak için bir saniyeden az bir vakti oluyor. O bir saniyelik bakış süresi içinde filmi en iyi şekilde kabaca tasvir etmeye çalıştıklarını düşünüyorum. Bu yüzden, hele ki film aşk temalıysa, bunu özellikle vurgulamak için aşk kelimesini ismin içinde mutlaka kullanıyorlar. Mesela savaş filminde, zaten afişteki herkesin elinde silahlar olduğu için bir de isimde buna vurgu yapmaya gerek olmayabilir, ama aşk gibi soyut kavramları işleyen filmlerde bunu özellikle yazmalarının faydasını görüyorlardır diye düşünüyorum. (Şuna dikkat ederdim senin yerinde olsam, filmlerin türkçe isimleri ve afişleri arasındaki ilişkiye. Bence afişi konuyu iyi anlatan filmlerin isimleri az değişiyordur, daha sembolik afişleri olan filmlerin isimleri mecburen filmin iki kelimelik özetine dönüşüyordur) O filmlerin fragmanlarını izlemiş biri için ismin türkçesinin hiçbir öneminin olduğunu sanmıyorum. Bu film isimlerinin çevirisinden daha ilginci bence amerikan filmlerinin televizyon dublajları. Türkiye'de hiç siyahi azınlık olmamasına rağmen onların nasıl türkçe konuşacaklarına dair herkesin kafasında bir yanılgı var, eminim BBG Ali (tanıdığım tek türk siyah) arkadaşlarına "adamım" falan demiyordur. Bu konu da senin bölümde daha önce incelenmiştir herhalde. Böyle işte, inşallah bu radyo podcasti işine yarar. Arada çok saçmalamalarına karşın çok eğlenceli kısımları da oluyor, yani genel olarak tavsiye ederim modern sabahları takip etmeni. Kolay gelsin, iyi çalışmalar..

Pelin Dogan <peldogan@gmail.com> Sun, May 8, 2011 at 11:02 AM
To: can eldem <caneldem@gmail.com>

Çok teşekkür ederim! Bu yazdıklarınızı da alıntılayacağım tez de izninizle. Ben indireyim podcast ini programın. Kesinlikle haklısınız, bu işi yapanlar film dağıtım şirketleri ve belli film türlerinde hep belli kelimeler kullanıyorlar isim verirken. Örneğin korku filmiyse filmin adında mutlaka vahşet, karanlık, şeytan gibi kelimeler kullanılıyor, insanlar ne tür film olduğunu anlayıp girsinler diye. Aslında konuştuğum kişilerin çoğu da zaten film seçimlerinde belirleyici etkenin filmin türü olduğunu söyledi. Dolayısıyla film şirketleri yanlış bir iş yapmıyor görünüyor ama sanırım insanlar da genel olarak çeviriye karşı olumsuz bir bakış var. Dün mesela 2 kişi saçma diye söylediği film ismi çevirilerine konuşmaya devam ederken "aa konuya uygunmuş aslında" diyerek hak verdi ve bu konuda bir çelişkide olduklarını farketti. Bu arada ben sizi google da arattım, tasarım öğrencisisiniz sanırım.

Çok teşekkürler tekrardan,

Pelin D.

[Quoted text hidden]

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can eldem <caneldem@gmail.com> Sun, May 8, 2011 at 8:35 PM
To: Pelin Dogan <peldogan@gmail.com>

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