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# **The Translation of Non-Gendered Pronouns in Languages with Grammatical Gender: A Case Study of Grey's Anatomy's Dutch, German, and French Subtitles**

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The Translation of Non-Gendered Pronouns in Languages with Grammatical Gender:  
A Case Study of *Grey's Anatomy's* Dutch, German, and French Subtitles

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### Abstract

This thesis explores the translation of non-binary pronouns in subtitling into languages with grammatical gender. As more non-binary characters are shown on screen, a discussion has developed on translating the English singular ‘they’ into languages without non-binary pronouns. It is important to examine the translation of this gender-neutral pronoun because little is known about translating and subtitling it in languages where it is difficult to use gender-inclusive language due to grammatical gender. I adopted and manually analyzed three perspectives to examine this: LGBTQ+ community-informed translation, subtitle guidelines, and codes of ethics. I analyzed 23 articles written by the LGBTQ+ community, 14 subtitle guidelines, and 18 codes of ethics to find their recommendation regarding non-binary pronoun usage and its translation in Dutch, French, and German. Based on these recommendations, six subtitle strategies for translating non-binary pronouns were classified and identified in the Dutch, French, and German subtitles of *Grey’s Anatomy*’s seasons 15 and 18. The analysis showed that there are multiple pronouns and neopronouns used by non-binary people in Dutch, French, and German that can be used in the subtitles. Furthermore, the analysis concluded that the subtitle guidelines are not helpful to the subtitlers for this subject. Despite the codes of ethics’ recommendation for faithful translation, and thus for the maintenance strategy, the Dutch and French subtitlers of season 18 and the German subtitlers of seasons 15 and 18 still preferred neutralization strategies. This thesis concludes that subtitlers can fall back on community-informed translation and are recommended to translate faithfully. However, they prefer neutralizing, normalizing, minoritizing, and erasing the non-binary gender identity from the Dutch, French, and German subtitles.

Keywords: *queer translation, subtitling, non-binary, grammatical gender, Grey’s Anatomy*

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## 1. Introduction

The term ‘non-binary’ can be an umbrella term for all gender identities outside the standard male-female gender binary or a gender identity that people identify with (Monro, 2019, p. 126). Over the years, there has been a rise in the number of non-binary characters in TV series (Deerwater, 2022). For example, Double Trouble in *Shera and the Princesses of Power* (Stevenson & Austen, 2018 – 2020), Syd in *One Day at a Time* (Calderón Kellett et al., 2017 – 2020), and Kai Bartley in *Grey’s Anatomy* (Rhimes et al., 2005 – present). With the arrival of these characters on screen, a discussion developed as to which pronouns non-binary people use in spoken and written language and how other people should refer to them (Knutson, Goldbach & Koch, 2019).

Now, subtitlers must decide how to translate these pronouns. In English, the singular ‘they’ pronoun is often used by non-binary people (Misiak, 2020, p. 166), and therefore it is used as a non-binary pronoun. How can this be translated into languages with grammatical gender without a gender-neutral pronoun? In these languages, the non-binary pronouns are often omitted, minoritized, or maintained in the target text (Démont, 2018). For queer translators, the queerness in a text must be maintained and recreated at all times (ibid.; Kedem, 2019). Only then can the target queer community identify with the text like the source queer community can (Harvey, 2000; Spurlin, 2014a, 2014b). It can be challenging to find an equivalent pronoun in languages with grammatical genders to the English singular ‘they’ (von Flotow, 2010; Gustofsson Sendén, Back & Lindqvist, 2015; Attig, 2022), but it is not impossible. Besides the standard tools a translator can refer to, such as subtitle guidelines (Pedersen, 2011; Díaz Cintas & Remael, 2007) and codes of ethics (Lee & Yun, 2020; Baixauli-Olmes, 2017; McDonough Dolmaya, 2011), subtitlers can also make use of community-informed translation (Misiak, 2020; Attig, 2022; López, 2022) when translating and subtitling non-binary pronouns.

Informed by this context, this MA thesis discusses the non-binary pronouns in the Dutch, French, and German subtitles in the American TV show *Grey’s Anatomy* (Rhimes et al., 2005 – present). This thesis aims to explore the translation of non-binary pronouns in subtitling into languages with grammatical gender. Three perspectives are explored: community-informed translation, translation with the help of subtitle guidelines, and translation with the help of codes of ethics. First, 23 articles written in Dutch, English, French, and German by LGBTQ+ organizations will be examined to see their recommendations regarding non-binary pronoun usage. Then, 14 subtitle guidelines and 18 codes of ethics written in Dutch, French, and German by translators’ organizations and broadcast associations will be examined to see their statements on translating non-binary pronouns. Last, the Dutch, French, and German subtitles of *Grey’s Anatomy* (ibid.) will be discussed based on the findings of the three perspectives. The expectation is that the non-binary pronouns in the subtitles do not match those recommended in the LGBTQ+ articles. Thus, no community-informed translation occurred during the subtitling of *Grey’s Anatomy* (ibid.). It is also expected that the subtitle guidelines and the codes of ethics do not mention translating non-binary pronouns and are thus not valuable to the subtitlers. It is therefore hypothesized that, as found by Attig (2022), López (2022), and Misiak (2020), the subtitlers will prefer neutralization strategies over maintenance strategies when subtitling non-binary pronouns and that not one specific non-binary pronoun will be used when it is maintained, but a multitude of pronouns.

This thesis follows and adds to the studies of Attig (2022), López (2022), and Misiak (2020). They did not include subtitle guidelines and codes of ethics in their research. While they mention community-informed translation as the best strategy for queer translation, they do not include guidelines on how to do this. For this reason, this thesis contains articles written

by the LGBTQ+ community. This thesis is one of the first to examine all these aspects to see how subtitlers translate non-binary pronouns into their respective languages.

This thesis consists of five chapters, including this Introduction. In Chapter 2, an overview of subtitling, queer translation, and translation ethics will be given. The subtitling section will be brief and cover the constraints a subtitler has to deal with when subtitling and subtitle guidelines. Queer translation will go into depth on the history of queer translation and several topics of the field, including the translation of non-binary pronouns in subtitles. Finally, translation ethics will go into depth on what translation ethics is, the ethics of fidelity and visibility, and the ethical and social responsibilities of the translator. Chapter 3 will cover the research questions, and the methodology of all four corpora will be explained. In Chapter 4, the results of the analyses will be examined and discussed. Finally, Chapter 5 will summarize the research findings to answer the research questions. It will also discuss the study's limitations, and suggestions for future research will be made.

## 2. Theoretical background

In this chapter, three different topics within translation studies will be discussed. The chapter first introduces audiovisual translation. This is followed by an outline of queer translation and an in-depth discussion of two studies analyzing the translation of non-binary pronouns in subtitling and dubbing. Last, an overview of translation ethics will be given from the standpoint of feminist translation with a specific focus on the ethical and social responsibilities of the translator.

### 2.1. Subtitling – an introduction

Audiovisual translation, or AVT, is the umbrella term for all types of multimodal translation. In the Netherlands, the most frequently used forms of AVT are subtitling, dubbing, and voiceover (Remael, 2010, p. 12). Currently, AVT is an ever-growing research field (Perego & Bruti, 2015, p. 3). With the rise of new technological developments, opportunities for AVT and the environments in which it can be used are created. These developments are essential, as AVT allows different audiences to experience and consume audiovisual productions worldwide (Díaz Cintas, 2009, p. 7).

AVT faces several challenges because audiovisual productions can be consumed worldwide. Díaz Cintas (2003) names a few examples of challenges translators face during AVT: “dialectal and sociolectal variation, lack of access to explanatory feedback, external and environmental sound level, [and] overlapping speech” (p. 195). He argues that, although “the world of audiovisual production is constantly changing” (ibid., p. 197), these challenges do not disappear even when the translator comprehends the source language well. They are an inherent part of all AVT.

Subtitling also has a variety of challenges. Before discussing these, I will explain what subtitling entails and its function in AV translation. As Díaz Cintas and Remael (2007) state, subtitling is

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

Subtitling is the translation of the visual and audible aspects of a moving image on a screen by displaying written text primarily at the bottom of a screen. This translation can be intralingual, for which the subtitling language is the same as the language of the AV production, or interlingual, for which the subtitling language differs from the language of the AV production (Perego & Bruti, 2015, p. 2). This thesis is only concerned with interlingual translation, so here subtitling means that it makes it possible for viewers to consume audiovisual media that is not originally spoken in their language. Subtitles are not a literal rendering of the words used in the original production but “a supplement to the original programme” (Díaz Cintas, 2010, p. 344). They do not replace the original production; they help bring the source language and culture into the target language and culture. This is not as simple as believed at first glance. Subtitling is bound to specific rules and restrictions that the AV translator must adhere to while dealing with the challenges present in all AVT.

A subtitler must deal with various technical constraints. There are spatial limitations regarding the number of characters a subtitle line can hold and the number of subtitle lines that can be used (Pedersen, 2011, p. 19). Pedersen (2011) explains that the number of characters per subtitle line can differ per country and that the maximum number can depend on the use of certain letters and letter types (*ibid.*). He argues that it is custom only to use two subtitle lines per subtitle (*ibid.*). Additionally, he approximates that one subtitle line holds about 36 characters; thus, a maximum of 72 characters per subtitle can be used (*ibid.*, p. 19). A subtitler must pay attention to temporal constraints as well. The viewer must be able to read the entire subtitle in the brief time it is displayed on the screen. Therefore, the minimum amount of time a subtitle must be shown on screen is 1 second, and the maximum amount of time a subtitle can be displayed on screen is 6 seconds (Díaz Cintas & Remael, 2021, pp. 105–106). As a result, the viewer can read the subtitles without pausing the AV production. This means that the subtitler must pay attention to the viewer's reading speed during the subtitling process (Pedersen, 2011, p. 19). So, the subtitles must begin when the person on the screen starts speaking and end when the person on the screen stops (Díaz Cintas & Remael, 2021, p. 105), and they should preferably not appear on the screen during a shot change (*ibid.*, p. 116).

Then there are also linguistic and semantic constraints. As the viewer only has a brief time to read and comprehend the subtitle, each should ideally be a “coherent, logical, and syntactical unit” (Díaz Cintas, 2010, p. 345). Subtitlers must pay attention to grammar, syntax, and line breaks. They often omit redundant and repeated elements to simplify sentence structures to help the reader comprehend (Xavier, 2022, p. 8). Due to spatial constraints, a subtitler translates the essence of what is said as they cannot translate what is said on screen exactly (Díaz Cintas, 2010, p. 346). It is also difficult for subtitlers to translate how the words are spoken. Translating dialects or accents into subtitles is almost impossible, so these are often neutralized in the final product (*ibid.*).

These constraints are described in subtitle guidelines. The guidelines are created by translation companies and broadcast associations for internal use to generalize how their subtitles look. Díaz Cintas and Remael (2007) state that the universal rules found in these guidelines are that

[g]rammar and lexical items tend to be simplified and cleaned up, whereas interactional features and intonation are only maintained to some extent (e.g., through word order, rhetorical questions, occasional interjections, and incomplete sentences). In other words, not all features of speech are lost. (p. 63)

These guidelines are often not freely accessible on the internet and are not very detailed (*ibid.*, p. 79). They cover the technical side of subtitles (e.g., number of subtitle lines, number of characters per line, screen time) and the layout (e.g., font, the color of the subtitle, the position of the subtitle) subtitlers should follow. They do not help in “tackling fundamental translation issues” (Díaz Cintas & Remael, 2021, p. 205). The guidelines create more uniformity in how subtitles are produced. This can be seen nationally as each guideline is made in “different countries, based on individual preference, national literary or cinematic/broadcasting traditions, and the evolution of technology” (*ibid.*, p. 93). However, due to globalization and international broadcast associations, the diverse guidelines are becoming more uniform overall.

## 2.2. Queer Translation

This section will discuss what queer translation is and highlights some of the field's major research topics. Specific attention will be paid to studies on AVT and queerness before

ending with a section on subtitling non-binary pronouns from a queer translation standpoint. Before defining queer translation, a quick overview will first be given of the meaning of the term ‘queer.’

### 2.2.1. What is Queer Translation?

The term ‘queer’ is “the proclaimed marker of non-binary difference, famous for its in-principle strangeness, indeterminacy and malleability” (Kedem, 2019, p. 157). Queer can thus have many different definitions depending on who uses it. In the twentieth century, ‘queer’ was used derogatively by people to refer to individuals who were attracted to the same sex or to individuals who had a gender identity that did not correspond with the heteronormative societal ideas of gender (Coles, 2016, p. 425). During the AIDS crisis of the 1980s and 1990s, the term was reclaimed by the LGBTQ+ community and activists, which deprived the word of its former derogatory power (ibid.). Queer still embodies a “difference from the heterosexual majority” (ibid., p. 433), but this difference is now mostly celebrated instead of demonized. The word itself is no longer inherently derogatory, so it now depends on who uses it and how it is used (ibid.). Queer can now be used as an identifier for queer theory and queer translation because it “merely references the self-identification of those within the group” (ibid., p. 435). In conclusion, the term ‘queer’ is used now as a self-identifier of people within the LGBTQ+ community; it is used in scholarly research; and, in some cases, as a derogatory term.

In the 1990s, queer theory was on the rise after De Lauretis coined the term in 1991. She described queer theory as another way of thinking of the sexual beyond the heteronormative norm (Baer & Kaindl, 2018, p. 1). Queer theory focuses on the “dismantling [of] the gender and sexual binary that marginalizes people who do not conform to the binaries” (Hagai & Zurbriggen, 2022, p. 3). At the same time, the field of translation studies was rapidly changing (Henry-Tierney, 2020, p. 255). It underwent a so-called ‘cultural turn’ caused by the arrival of feminist and postcolonial theorists, which “drew critical attention to the intricacies of power, ideology, and ethics involved in the work of translation” (Kedem, 2019, p. 157). When looking at translation from the feminist translation perspective, it is seen as the transformation and redefinition of words, sentences, and meanings across languages (Gentzler, 2001, p. 147). This makes translation a “performative practice” where the translator hears the original author and interprets the message to translate it into their own words (Epstein & Gillett, 2017, p. 1). Instead of thinking of translation as a move from the source to the target text, translation is an “act of *re*-translation which produces in the target language an *echo*...of the original” (Spurlin, 2014a, p. 201). When translation is seen as performative, as outside the equivalence-based binaries of source versus target language, it can be seen to intersect with the transformative capabilities of queer theory. As a result, “concepts and meanings [of words] are constructed” (Alan, 2021, p. 261) just as “sexual identities and gender are socially constructed” (ibid.). In other words, queer translation can be found in the interdisciplinary field of queer theory and translation studies. Queer theory helps to free translation from the source versus target binaries, and the translation of socially constructed meanings of concepts helps to explain queer theory in other languages.

During this cultural turn, queer translation came about due to the combination of feminist translation and queer theory. Alan (2021) defines queer translation as “a paradigm through which the dominant theories and practices of translation are interrogated based on the principles of queer theory” (p. 259). Baer and Kaindl (2018) add that:

queer theory problematizes the representation of otherness, and translation studies highlights the otherness inherent in representation, bringing together

queer theory and translation studies should productively destabilize not only traditional models of representation...but also the authorial voices and subjectivities they project. (p. 1)

Queer translation is not just about creating a theory outside the accepted translation binaries. It can make a difference in translation studies concerning how it views the accepted and established binaries. Despite the interdisciplinary possibilities of translation studies and queer theory, the progress within queer translation was slow. From the 1990s until the early 2010s, Keith Harvey stood alone in the field with his writings on queer identity and translation until a rise in publications in the last decade (Henry-Tierney, 2020, pp. 255–257). With his articles as the basis, queer translation includes research on the translation of queer theory; the translation of queer texts, identities, and desire; the translation of the works of queer authors; the translation of gender; and the translation of inclusive language between cultures (ibid.; Spurlin, 2014b).

### 2.2.2. *Translating Queerly*

This section will explore the translation of queer texts. Then, the translation of queer desire and queer identities will be discussed. Lastly, the translation of gender will be defined before the translation of inclusive language concerning queer identities, queer characters, and gender will be discussed.

#### 2.2.2.1. **The Translation of Queer Texts**

Before going into the translation of queer texts, it must be defined what a queer text is. Harvey (2000) defines it as “a literary genre that explores the parameters of gay experience in order to *validate an identity position* and create an interactional space for the formulation and reception of *gay voices*” (p. 140). His definition does not include all kinds of queer texts, as it leaves out queer narratives told through mediums other than literature. Despite the limitations of his definition, queer translation is more than just a literary genre nowadays. The “parameters of gay experience” (ibid.) can be found in all kinds of texts and productions, which is why this definition will be used throughout this thesis.

For example, Fontanella (2020) writes about translation from a transfeminist point of view. Transfeminism is a feminist movement started by Emi Koyama (2003), who explains that the movement is created “by and for transwomen who view their liberation to be intrinsically linked to the liberation of all women and beyond” (pp. 244–245). It is a form of feminism that includes all people who have suffered from gender and sexual discrimination (Fontanella, 2020, p. 320). From a transfeminist point of view, when translating queer texts, a politically aware translator must always perform their task in the queer zones, although these zones are “untranslatable” (ibid., p. 320). This is due to differences in the meanings given to desires, sexualities, and identities between languages and cultures, which are irreducible (Kedem, 2019, p. 162). The purpose of translating within the queer zones is to focus on the “otherness” within these zones. In other words, it focuses on the “expressions, terms and lexemes that can or cannot be translated from one culture into another” (Fontanella, 2020, p. 321). These are found in queer literature and queerly written texts and are seen as “other” (Ak, 2021, p. 89). Queer communities have their own expressions, terms, and lexemes, like all societies and cultures. Translating these source terms and making them cross borders is difficult when the terms differ from those used in the target culture, making them “other” (ibid., p. 91). The source language and culture will remain visible, and thus the translator’s translation choices will also remain visible (ibid.). If the translator’s choices are invisible, the “otherness”

within the translated text will also be hidden. Kamal (2008) states that this will reinforce the silencing, oppressing, and marginalization of the “otherness” and, thus, of the queer (p. 258). So, if translators do not translate within these queer zones, the queer aspects of the text and, thus, the “otherness” will be silenced, oppressed, and marginalized, and thus, become invisible.

Not every translator chooses to maintain the queer elements in a queer text. There are two ways a translator can remove the queerness from a text (Démont, 2018). First, a translator can use a misrecognizing translation strategy (ibid.). This strategy ignores any indications of queerness in a text (ibid., p. 158). The translator can do so by “straightening” or “normalizing” queer sexual identities (ibid.). This happened in Leonardo Bruni’s translation of Plato’s *Symposium*, where Bruni omitted or re-wrote the queer passages (Leshner, Nails, & Sheffield, 2006). In addition, the context of a queer story can also be misrecognized by using a term that does not hold the same connotations as the one it is translating. In this case, it is not the content of the queer text that is hidden but the context (Démont, 2018, p. 158). For example, the Italian word “*orso*” does not have the same connotations in Italian queer culture as the term “bear” in US queer culture (Gualardia & Baldo, 2010). By either removing the sexuality or the semantic associations of queer terms entirely, queerness is hidden.

Secondly, a translator can use a minoritizing strategy when translating a queer story. By employing this strategy, the translator reduces

the text’s queerness to the terms of the contemporary identity politics, [and] the translator suppresses the potential discontinuities, associations, and uncouplings around which the original text, and its own sexual rhetoric, are organized. (Démont, 2018, p. 162)

To clarify, a text always has multiple layers in which it can be read; it is not just queer, it might also employ themes such as political activism or genres such as romance. By employing the minoritizing strategy, the translator removes this multiplicity from the text to use it as a text serving and promoting current-day identity political norms. Démont (2018) states that it is dangerous to translate a queer text in such a way because it reduces the queer text to a unidimensional text (p. 162). By translating in such a minoritizing manner, the queerness within the story is not removed and ignored, but it is marginalized and overlooked to “serve the goal of an identity politics” (ibid., p. 163). In conclusion, the translator can employ both the misrecognizing strategy and the minoritizing translation strategy to hide the queerness of a text.

Some translators translate queerly, i.e., maintain the text’s multi-layered and queer aspects. Démont (2018) describes the queering translation strategy as a way to translate queer texts to maintain the queer elements in a text. This strategy has two parts and “focuses on acknowledging the disruptive force and recreating it in the target language” (ibid., p. 163). First, when re-translating, a translator can critique the work of the previous translators to show the queerness in the text (ibid.). The critique can be found in the new translation in how it maintains and amplifies the text’s queerness, which exposes the previous translator’s misrecognizing or minoritizing strategy (ibid.). For translators to undo the queer erasure in a text, the focus of the queering translations should be on the queer meaning potential of a text (ibid., p. 166). Only then is the queerness of the original text acknowledged. Secondly, the translator can develop and employ translation techniques to ensure that the queer language of the source text is recreated in the target text (ibid., p. 163). For example, one translation technique the translator can employ is to use translator’s notes to explain their translation choices for the queer text (ibid., p. 167). Translators can also “invent their own poetic formulas – their own minor,

creative uses of language – in the process of writing” (Kedem, 2019, p. 175) to mark the queer language use within the translation. Instead of using literal (i.e., word-for-word) translation, the translator creates their own queer language based on the one found in their queer community and uses that in their translation.

Transfeminist translation collectives translate queer texts and keep the queerness in the texts as well (Fontanella, 2020). They practice intersectional feminism, including all people, not just cisgender women (ibid., p. 322). When these collectives translate a text, they do so without reproducing current societal hierarchical structures. They try to “transpose the discussions on gender, sexuality, and feminism in their works” (ibid., p. 323) by maintaining feminist and queer identities in their translations instead of omitting them. In doing so, the collectives give a voice to the marginalized and oppressed people outside the current hetero-cis societal system. They translate queerly to create a change in the dominant narratives (ibid., p. 322). For the collectives, translating queerly means that the queer aspects found in the texts are not silenced. Instead, they are amplified. A queer translation thus acknowledges the queer context and semantic content and recreates the queer language from one community into another.

#### **2.2.2.2. The Translation of Queer Desire and Queer Identities**

Keith Harvey (2000) writes about the translation of the “gay identity” in texts dealing with “homosexual experience and struggle” (p. 137). He explains that the gay identity is fostered through a community identity that all minoritized groups create to “resist oppression and to forge a sense of history and a distinct set of socio-cultural values” (ibid., p. 138). These two terms, “identity” and “community,” cannot be separated from each other, as without a community, there is nothing one can identify with (ibid., p. 140). To contribute to the community identity, queer authors write about their desires, and they explore the personal and political consequences of those desires. By doing so, queer authors contribute to building the queer community identity, and they also emerge from the community identity. Furthermore, the community identity is established as queer people start to read the queer authors’ work and see that they are not alone in their struggles, which gives validity to the community and thus to the community identity (ibid., p. 138). Although he writes on the translation of “gay identity” instead of queer identity, his work is still relevant.

Harvey (2000) argues that writing and reading queer texts is essential for establishing a queer community and identity. However, are queer texts from another culture more likely to be repressed, censored, and transformed in translation? If so, it will be more difficult for the target culture to create a queer community identity than for the queer community in the source culture to form one (ibid., p. 140). If there is little to no queer literature, it is more difficult for a reader to imagine any queer community and thus to form their own queer identity (ibid., p. 147). Uncensored translated queer texts can help readers to find their queer identity, which they might not be able to find in texts from their own culture (ibid., p. 150). As Harvey (2000) states, “[t]he text’s cultural and textual otherness was an image of sexual otherness” (p. 150) that can help to articulate a reader’s sexual otherness as well. He concludes that in translation, “a trace of much larger socio-cultural attitudes with regard to issues of subcultural identity/community” (ibid., p. 158) is found. These traces show the context within which the translator has acted. As a result, the queer subcultural identity found in the source text can be transformed during translation to fit more into the queer identity of the target culture. The translation shows from which socio-cultural standpoint the translator worked during the translation process. These standpoints influence how the queer identity of the target community is formed and identified with.

Spurlin (2014a) argues that the language use of the source community influences the target community. He states that translators will impose “new codifications, textualities, and cultural meaning, as well as deterritorializations and reterritorializations of discursive and cultural spaces” (Spurlin, 2014a, p. 203) on the target culture as these are found in the source text and culture. This way, the translator can “inhabit the otherness of the source text” (ibid., p. 204) when working across languages and cultures. In turn, the translators produce new cultural values in the target culture. Not all expressions of same-sex desires and identities can be translated from one culture to another, as not every culture inscribes the same meaning to existing queer desires and identities (Spurlin, 2014b, p. 298). The source text’s queer desires and identities will be reduced to “equivalents” in the target text resulting in the misrepresentation of the desires and identities. These equivalents also do not have the same multi-layered meanings in the target text as in the source text. In other words, the translation of queer desire and queer identities introduces new definitions to the target culture by inhabiting the otherness of the source text. Still, these new meanings of terms are introduced using equivalents that are never as multiple-layered in the target language as in the source.

The translation of queer desire and queer identities can also be formulated as the translation of sexuality (Santaemilia, 2018, p. 12). Santaemilia (2018) states that translating queer desire is “a political act, with important rhetorical and ideological implications, registering the translator’s attitude toward existing conceptualizations of gender/sexual identities, human sexual behavior(s) and moral norms” (p. 12). By translating queer texts and thus queer sexuality, the translator amplifies or silences them in their translations depending on the current discourse surrounding them in the target culture (ibid., p. 13). The language used to describe queer sexuality is either censored (ibid., p. 14) or equivalents are used, which can be accompanied by translator’s notes to explain the choice for those words (ibid., p. 15). Santaemilia (2018) concludes that it is crucial to make the right (non-censored) translation choices when translating queer sexualities because they “have the potential to unsettle stable social hierarchies, particularly images of masculinities, femininities, gays/lesbians and of a range of other sexual identifications” (p. 18).

Last, the transfeminist translation collectives translate queer texts so the feminist and LGBTQ+ identities within the texts are maintained in the translation. In turn, the identities in it are saved from sanitization. One transfeminist collective, Plumas Traidoras, argues that the translation of queer texts can only be made by people who identify with the identity found in the text (Fontanella, 2020, p. 325). The collective believes that only the people who feel the same type of oppression as the identities in the text can translate the text without any bias regarding gender, sexuality, class, or ethnicity. Only then the queer identity can be translated without fear of censorship in the target text. According to Plumas Traidoras, if someone with a different identity to the one found in the text were to translate a queer text, the translator would speak in someone else’s place, therefore effectively silencing the other (ibid., p. 331).

### **2.2.2.3. The Translation of Gender**

As a concept, gender entered translation studies in the late 1980s, and around the 1990s, it integrated into queer translation issues as well (von Flotow, 2010, p. 129). Before discussing gender in translation, the term “gender” will first be defined. Di Sabato and Perri (2020) state that ‘gender’ is an ambiguous term “since it can be seen in both sociocultural terms and in terms of language as an abstract system” (p. 363). It can be defined as a grammatical category of nouns and pronouns, namely masculine, feminine, or neuter (ibid.). ‘Gender’ can also be defined as “a concept and term that refers to the way different sexes are culturally constructed depending on the time, place and group in which women and men live” (von Flotow, 2010, p.

129). For this section, von Flotow's (2010) definition of gender as a social and cultural construct and Di Sabato's and Perri's definition of grammatical gender will be used.

Alan (2021) states that the intersection of queer theory and translation studies influenced the translation of gender significantly, as, from a queer perspective, gender is socially constructed just as the queer identity is (p. 261). Therefore, gender cannot fully be reproduced in the target text as in the source text because the construction of gender is different in other cultures. A completely different gender presentation can emerge between the source and target text when comparing the two due to the different audiences the source text author and translator are addressing (Donato, 2018, p. 132). Donato (2018) claims this difference occurs as the "source and translated texts may transmit highly divergent meanings as a function of national perspectives on gender and identity" (ibid.). Because gender is socially constructed and culturally diverse, the translation of gender can transmit "new socio-political ideas on gender and their literary expression across cultural boundaries" (von Flotow, 2007, p. 92). In other words, just like the queer identity, gender is a social construct that cannot be expressed and translated with equivalents because the gender terms of one culture might not mean the same in another.

Von Flotow (2007) argues that there are two paradigms to language. The first paradigm encompasses the cis-gendered assumption that, in a society or culture, some people are identified by others or self-identify as men or women and are treated differently based on their gender perception (ibid., p. 93). Within queer translation, the second paradigm is more interesting. It is based on the idea that too many socio-political factors come into play to identify anyone as either male or female (ibid.). This paradigm is based on the notion that gender is socially constructed and that it thus has performative aspects. As translation can also be seen as performative, there is an overlap between gender and translation. Therefore, research within this second paradigm focuses on gender issues and texts where the "traditional ideas about two genders are called into question" (ibid.). As a result, the translator must work to actively redefine gender and use redefinitions of gender when translating (Maier, 1998, p. 102) to ensure a representative equivalent is chosen for the gender performance found in the source text.

When focusing on gender in translation, translated texts will be more inclusive, as inclusivist language ensures that all gender minorities are represented in the text (Von Flotow, 2010, p. 130). To write inclusively, translators who focus on gender perform mostly revisionist and re-evaluating work to examine the effects of the translation of gender in society (ibid.). By focusing on language aspects in translations that may conceal gendered language, instances of censorship, misrepresentations, and non-translation can be found. Furthermore, heterosexualization also occurs when the translator changes the pronouns of queer characters to make the relationship appear heterosexual (ibid., p. 131; Baer, 2022, p. 288). Investigating gender performances in various cultures and societies "will help us rethink translation as a practice through which we construct our own identities" (Bassi, 2017, p. 248). As a result, less heterosexualization will occur, and more inclusive gender language will be used in the translations of gender.

Gender in translation also refers to gender as a grammatical class. Butler (1993) argues that it is through language that gender can be naturalized. However, she uses grammatical gender in her nouns and pronouns while making that statement, establishing a gender binary in the language used (Krasuska, Janion & Usiekiewicz, 2021, p. 250). Butler tries to use gender-inclusive language by making use of 'he/she' and 'his/her' as well as 'she/he' and 'her/his,' but these varieties remain inside the gender binary, and it is thus an inadequate way of writing

gender inclusively (ibid.; Di Sabato & Perri, 2020, p. 367). It is especially difficult to translate non-gendered language into languages with grammatical gender, as there are usually no noun/pronoun forms that incorporate gender binary and non-binary people (Krasuska et al., 2021, p. 250). Nossem (2018) argues that the “genderization [of language], in particular, poses challenges to finding or creating translation equivalents between gendered and non-gendered languages” (p. 183) because terms referring to a particular gender can have an entirely different grammatically gendered form. It is thus difficult to translate nouns and adjectives gender-freely into languages with grammatical gender. For example, the noun “neuroscientist” in English is gender-inclusive, but in German, the noun has a masculine form, “*neurowissenschaftler*,” and a feminine form, “*neurowissenschaftlerin*.” Although there is a way to create nouns that include both genders, for example, by capitalizing the feminine noun-ending as done in “*neurowissenschaftlerIn*” (Sarrasin, Gabriel & Gygax, 2012, p. 115), this noun would still fall inside the gender binary. It is thus not gender-neutral. So, despite the desire to neutralize gender in language, this is much easier said than done. Translators who translate into languages with grammatical gender cannot avoid using gender markers in their translations.

Finally, as gender is socially constructed, people do not have to present themselves with a feminine or masculine gender identity. Non-binary people can present themselves as being in between the feminine and masculine gender identity or away from the gender binary (Monro, 2019, p. 126). However, little research has been conducted on translating non-binary pronouns (Attig, 2022, p. 4). Gustofsson Sendén et al. (2015) state that it is just as challenging to translate non-binary pronouns from a natural gender language to a grammatical gender language as it is to translate from a natural gender language into a grammatical gender language (p. 1), especially when the target language does not have non-binary pronouns when using gender-neutral language (ibid., p. 2; Attig, 2022, p. 8).

Attig (2022) argues that translators can make use of two strategies when translating non-binary pronouns to ensure that the translation portrays the non-binary gender identity correctly in the written language. Translators can use calque translations that render the non-binary identity as a plural subject because the source text ‘they’ can be read as plural as well (ibid., p. 9). These translations will not sound natural for native speakers of the target language as they are a sort of “translateese” (ibid.). For example, using the French third-person plural pronouns ‘*ils*’ or ‘*elles*.’ Another calque option is to render the ‘they’ pronoun as the impersonal pronoun ‘one.’ For example, using the French third-person singular pronoun ‘*on*’ to refer to a person when it is commonly used to refer to objects. This use of ‘*on*’ is odd as it is used instead of the first-person plural pronoun ‘*nous*,’ meaning that someone consistently refers to themselves with ‘we.’ The translator can also reach out to the queer community to ask which pronouns are used to talk about non-binary people (ibid., p. 13). The Dutch translator Lette Vos decided to follow the results of the audience reception study executed by the Dutch Transgender Network Nederland on preferred non-binary pronouns in her translation of Bernardine Evaristo’s novel *Girl, Woman, Other* (Vos & Nutters, 2022).

López (2022) argues for two different ways translators translate non-binary characters. Translators either use Indirect Non-Binary Language or Direct Non-Binary Language (ibid., p. 218). Indirect Non-Binary Language is tied to semantics and avoids all gender markers. When a perfect equivalent to a gendered term cannot be found, Indirect Non-Binary Language prioritizes finding and using a degendered or epicene term (ibid., p. 222). For example, in Dutch, we now use “*verpleegkundige*” instead of “*verpleegster*” to remove the gender indication. Although this kind of language helps not to misgender people, it also can undermine someone’s non-binary identity, as they might want to make their non-binary identity explicit (ibid., p. 223).

Direct Non-Binary Language, on the other hand, explicitly states that non-binary people exist and directly refers to them (ibid.). It makes use of neopronouns, neologisms, and neomorphemes. In Spanish, for example, the existing gendered morphemes of {-a} and {-o} are replaced by {-e} and sometimes with {-x} or {-i} (ibid., pp. 223–225). This shows that Direct Non-Binary Language’s preferred method of referring to non-binary people is not the inclusion of all genders but rather using one specific neutral grammatical gender used only for non-binary people (ibid., p. 225).

### 2.2.3. *Queer Translation and AVT*

The study of queer translation in AVT is largely under-researched (Henry-Tierney, 2020, p. 256), but some studies exist. This section will entail three examples to sketch a quick overview of queer AVT. First, Asimakoulas’ (2012) study on translating transgender identities in subtitles will be discussed. Second, Ranzato’s (2012) paper on the translation of gayspeak (i.e., the idiolect used in the queer community) and the dubbing strategies will be discussed. Last, Guo and Evans’ (2020) study on the translation strategies used by LGBTQ+ fan-subbing groups will be discussed.

Asimakoulas (2012) discusses the English subtitles of the film *Strella* and the translation strategies used to provide English cinema subtitles to the Greek film. He specifically focuses on the language used in reference to and by the film’s transgender character, Strella. He modified Harvey’s parameters for translating camp language (i.e., gayspeak), namely ludicrism, inversion, paradox, and parody, to analyze the audiovisual narrative of the film and to show how the film’s language unsettles societal hierarchies (p. 58). Ludicrism is used to re-contextualize Strella’s language in the target culture to show her contempt for the various institutions in the film (ibid., p. 58 – 61). Inversion is used to switch the expected grammatical gender markers in the language (ibid., p. 61). Paradox is used to show contradictory concepts simultaneously, like differences between cultures, in the subtitles (ibid., p. 66). Finally, parody is used to repeat the original “to expose its arbitrary nature” (ibid., p. 68), which is used for innuendos, hyperboles, and vocatives. This strategy failed the most in the subtitles, so the parody elements were often cut out (ibid., p. 71). Asimakoulas (2012) found that transgender characters acted according to the culture-specific gender discourse found around them (p. 72). This was shown in the subtitles by inverting gender role-specific terms and re-contextualizing their language use.

Ranzato (2012) analyses how gayspeak is used on screen and how Italian subtitlers and dubbing adapters have dealt with it. She studies the similarities of the gay lexicon in the English original and the Italian subtitles and dubbing of various film and TV shows. Furthermore, she investigates which translation strategies are used in the Italian translation of English gayspeak (ibid., p. 369). As Italy was slower to accept homosexual themes than the Anglo-Saxon world, the language of the queer population in Italy is marked by loanwords and neologisms (ibid., p. 382). As a result, Ranzato (2012) argues that most Italian translators use censoring practices and overt and covert manipulation practices when translating gayspeak (p. 370). It is either euphemized, diluted, altered, or entirely suppressed and censored, especially when the translator does not know the Italian equivalent of gayspeak (ibid., p. 372). In conclusion, Ranzato (2012) argues that gayspeak elements are culture-bound, so they are often euphemized, censored, or heterosexualized when the gayspeak terms are not borrowed from the source culture (p. 375).

Guo and Evans (2020) study the fan translations of the film *Carol*, created by the Chinese LGBTQ+ fan-subtitling community Jihua (p. 515). They analyze how these

translations are strategically used for a queer cultural intervention in the target culture. The representation of LGBTQ+ people and lifestyles are censored in mainstream media in China, effectively leading to a ban on importing foreign queer cinema (ibid.). Therefore, fan-subtitling communities fill the gap in the market for those looking for queer media (ibid.). They can help to renegotiate the queer identity in China because they give access to the translation of queer media, which can help to form and reshape the target queer community (ibid., p. 516). They also argue that the queer fan-subtitling communities can form a queer identity and a queer world by making queer texts more accessible to a larger audience through subtitling and discussing it. They create a way for people to interact with queer texts (ibid., p. 520). In conclusion, the translation of queer media by LGBTQ+ fan-subtitling groups creates a space for queer media in China and makes the censorship of queer media visible (ibid., p. 525). Fan translation allows people to access censored texts and contributes to queer world-building (ibid.).

#### **2.2.4. The Queer AVT of Non-Binary Pronouns**

This section will cover two studies written by Misiak (2020) and by López (2022). Both discuss challenges surrounding the translation of the English singular ‘they’ used to refer to non-binary and genderqueer people in languages that do not have an equivalent.

Misiak (2020) argues that non-binary and genderqueer identities are erased during the translator’s decision-making process in Polish translations of English television shows (p. 166). He proposes practices a translator can use when dealing with the challenges surrounding the translation of the English singular ‘they.’ He explains that it is difficult for Polish translators to use an equivalent to the English singular ‘they,’ as Polish has grammatical gender, whereas English has natural gender (ibid., p. 167). Polish does have several neopronouns, but these are not widely accepted in spoken language and mainly occur in written texts (ibid., p. 168). For example, in the subtitles of season 4 of *Degrassi: Next Class*, Yael explores using several gender-neutral pronouns, such as ‘ze’ or ‘they,’ all translated with the Polish masculine ‘they’ [*oni*] (ibid., pp. 171–172). Even after their coming out, the Polish subtitlers refer to them using feminine pronouns when someone is speaking to them but use the masculine plural pronoun when people are talking about them (ibid.). Misiak (2020) also analyzed the subtitles of the American TV show *Billions* and found that, although the non-binary character Taylor presents themselves as such in the first episode, the subtitles refer to them using feminine pronouns when they are speaking and using plural masculine forms when people are talking about them (p. 174). He also analyzed the subtitles of *She-Ra and the Princesses of Power*. Though Double Trouble’s gender is never explicitly stated, they are solely referred to using the singular ‘they’ in the English version of the show. Misiak (2020) found that Double Trouble’s genderqueerness was not maintained in the dubbing nor the subtitles. Instead, they were only referred to using singular masculine adjectives, verbs, pronouns, and nouns. To conclude, Misiak (2020) found that, when subtitling English shows containing non-binary characters, Polish subtitlers tended to combine feminine and masculine singular pronouns and masculine plural pronouns.

López (2022), a non-binary researcher, analyzes the different linguistic gender strategies in Spanish when referring to trans or non-binary characters. More specifically, they study the different linguistic challenges translators encounter and the approaches translators use when referring to non-binary characters in the European Spanish and Latin American Spanish subtitles of the TV shows *Osmosis* and *One Day at a Time* (p. 227). *Osmosis* was the perfect example of Indirect Non-Binary Language, as the non-binary character Billie was never explicitly gendered and rarely referred to with a pronoun (ibid., p. 228). In the European

Spanish translation, Billie was gendered as female, and in the Latin American translation, Billie was gendered as both male and female, switching throughout the show. In spoken language, the ungenderedness of Billie's character would not have been recognized in the original French, but it was visible in the Spanish subtitles and dubbing (ibid., p. 229). In *One Day at a Time*, the language surrounding Syd's non-binary gender identity in the Spanish dubbing and subtitles was not consistently expressed. In the Latin American dubbing and subtitles and the European Spanish subtitles, Syd is consistently marked feminine, and they are not referred to using neomorphemes or neopronouns (ibid., p. 230). By doing this, the subtitles misgender Syd and erase their non-binary identity. In the European Spanish dubbing, Syd's non-binary gender identity is expressed with the help of neomorpheme {-e} added to the third person singular feminine pronoun "*ella*" in the place of the {-a}.

In their research, Misiek (2020) and López (2022) show that it is difficult for translators who translate into languages with grammatical gender to find a suitable equivalent for the English singular non-binary pronoun 'they.' Both find that non-binary and genderqueer characters often are gendered exclusively female or male when translating nouns, verbs, adjectives, and pronouns, which erases their non-binary gender identity. Both researchers offer solutions to the problem. They state that the erasure can be prevented by having translators specialized in queer translation translate texts containing non-binary characters. The wrongful gendering of non-binary characters can be prevented by reaching out to the creators of the character or the queer community to ask for preferred non-binary pronouns. A translator can also use Direct Non-Binary Language during the translation process to maintain the non-binary gender identity (López, 2022, pp. 234 – 235). Finally, it can be prevented by consistently using gendered language terms instead of referring to a non-binary character with masculine, feminine, and neutral gender forms (Misiek, 2020, p. 180').

## 2.3. Translation Ethics

This section will first define what translation ethics is and what an ethical translation is. It will highlight theories surrounding translating faithfully and visibly. The codes of ethics and the ethical responsibilities of the translator will be discussed in more detail. Finally, this section will end with a discussion on the social responsibilities of the translator regarding queer translation.

### 2.3.1. What is Translation Ethics?

Van Wyke (2010) explains that translation ethics "addresses what is considered the morally correct manner in which one should practice the task of rewriting a text in another language" (p. 111). Pym (2012) states that translator ethics should help the translator do a better job (p. 85). Similarly, Chesterman (2018) defines translation ethics as "the set of accepted principles according to which translation should be done...and hence the norms governing what translations should look like" (p. 443). His idea of translation ethics is based on consequential and contractual ethics. On the one hand, "the ethical status of an act is determined by its results" (ibid., p. 443), and on the other hand, "an ethical act is one that conforms to a contract" (ibid.). So, translation ethics can be interpreted as the moral guidelines or principles a translator should follow to create an ethical translation (i.e., a translation made during an ethical translation process).

### 2.3.2. *The Ethics of Fidelity and Visibility*

For two millennia, ethical translation meant translating faithfully and invisibly (Opperman, 2017, p. 94). With the rise of feminist translation, this pursuit of translator invisibility is starting to shatter (Ergun et al., 2020, p. 10). For this reason, two different perspectives on translator fidelity and visibility will be discussed in this section. First, the position of the translator's invisibility and faithful translation, which argues for the subservient role of the translator to the original author (Opperman, 2017, p. 94). Translators who follow this line of thinking cannot be responsible for the content and context of their translation, as they do not bear any authorship for it (Pym, 2012, p. 61). Secondly, the position of feminist and queer translators regarding translating faithfully and visibly will be discussed. Translators who follow this line of thinking are not secondary to the original author, and, as a result, they do not have to be faithful to the source text during the translation process (Spurlin, 2014b, pp. 300–301).

The subservient position of the translator is based on the idea that the translator should only be loyal to the source text and the original author (van Wyke, 2010). This idea stems from the translators of the original scripture, who believed that they had to translate the scripture word-for-word to avoid losing any meaning (Large, 2022, p. 266). If they did not do so, the translator failed in their duties, which could prove fatal (*ibid.*). For this reason, translators paid close attention to how the source text was written and made sure to copy the sentence structure and the meaning of the words exactly. The translator would then remain invisible in the text. Following the faithful or literal translation of the scripture texts, van Wyke (2010) states that translators strive to reproduce the original (p. 111). Therefore “ethical behavior has been simply posited as fidelity towards the original and its author” (*ibid.*). To translate faithfully and visibly, translators share general traits:

1. A translator should have good knowledge of the source and target languages and cultures in which their translation will occur (*ibid.*).
2. A translator must have a perfect understanding of the text and its author (*ibid.*).
3. A “translator should strive for invisibility” (*ibid.*). Therefore, they should strive to be completely neutral in the text. It is not the translator's job to change the original text's content or meaning. They must merely reproduce the source text in the target language.
4. A translator “must accept their position of subservience and recognize that the texts they translate are not their own” (*ibid.*). Although the translator has created the target text through creative language use, they must recognize that they are not the author of the target text, as their creative language use is simply a derivative of the creativity of the source text author (Pym, 2012, p. 61). The translator may also not be visible in the target text. Therefore, the target text that translators create is not their own original text, as it is only a reproduction of the source text (van Wyke, 2010, p. 111).

Following this perspective, a translator should have the necessary skills to reproduce a text linguistically and faithfully from one language into another without changing the source text's content, context, and meaning. The translator is placed in a subservient position to the source text author by translating in such a way. It is thus the translator's responsibility to translate faithfully and thus invisibly. Therefore, it is seen as unethical for the translator to work in any other way than as described above.

Alternatively, Berman believes a translation “is ethical when it engages in a respectful relationship with the source text” (O'Toole & Pelegrí Kistić, 2017, p. 3) and that the translation should not replace the source language and culture in the target text only to be

acceptable to the target culture. For a translation to be ethical, it “should avoid strategies such as appropriation, semantic and syntactic simplification, or lexical impoverishment of the target text” (ibid.). In contrast to the invisible translator, Berman argues for a strategy where it is clear to the target text reader that they are reading a translation of a source text. In this case, the translator will be visible in the translation, but they still serve a subservient position to the original author. Berman believes that the source text will enrich the target culture and that it should not be assimilated to fit into the standards of the target culture (ibid.). He also believes that if a translation “negates the strangeness of the foreign and hence makes all texts equally familiar and communicable” (Chesterman, 2016, p. 167), it is a bad translation. So, according to Berman, a bad or unethical translation is one where the translator is invisible and loyal to the target reader and culture and where the translation negates the otherness of the original text.

Feminist translators believe that the translator should not place themselves in a subservient position to the original author (Munday, 2012, p. 198). Sherry Simon (1996) argues that translation studies is influenced by sexist language when speaking about dominance, fidelity, faithfulness, and betrayal (p. 1). For centuries, translation has been seen as the “weaker and derivative female” compared to the “strong generative male” original (ibid.), just as women are seen as derivative and inferior to men in society (Munday, 2012, p. 198). Feminist translation aims “to identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder” (Simon, 1996, p. 1). For this reason, feminist translators are not loyal to the source text author nor the target text reader; they are loyal to the “writing project—a project in which both writer and translator participate” (ibid., p. 2). For example, Fontanella (2020) explains that feminist translation operates “in a context of linguistic creativity and political resistance” (p. 319) to ensure faithfulness to the writing project. According to her, feminist translators see and use translation “as an act of rewriting, as active intervention, an approach that takes a stand against chauvinism in all its forms” (ibid.). Due to how feminist translators translate, they will always be visible in the target text as they add to it. They argue that it is ethical to rewrite and manipulate the source text to make the women in the text more visible (Rattanakantadilok, 2017, p. 48). As a result, the feminist translator becomes more visible as well. So, feminist translation theories argue against the translator’s subservient position because it reflects women’s inferior position in society, which is unethical.

Feminist translation can still be exclusionary to people not identifying as women. For this reason, queer translation is a separate field that includes all gender identities, sexualities, and romantic attractions found in texts. It also has a separate translation ethics from feminist translation. According to Spurlin (2014a), queer translators cannot translate faithfully from one language into another because the ideologies, cultures, and meanings between two languages and cultures are inherent to the language (p. 301). He argues that translators can only be faithful when they do not omit or domesticate unconventional cultural topics, such as sexuality, gender, and desire, as there is always a difference in the meaning of these topics between the source and target cultures (Spurlin, 2014b, p. 209). Santaemilia (2018) argues that it would be unethical to self-censor as a translator when translating these topics (p. 16). Despite self-censorship being an “individual moral/ethical struggle between the individual and society” (ibid.), it results from the moral boundaries society imposes on the translator. Therefore, an ethical queer translator would not self-censor. They would find a way to reproduce the meaning of the source text in the target text, which can never be fully reproduced faithfully in the target language and culture (Spurlin, 2014b, p. 201). Through this reproduction and manipulation of the text, queer translators become visible, as they make the meaning of the source text visible

as well (Nossem, 2018, p. 185). So, queer translators argue that an ethical translator resists ideas of fidelity and invisibility of the target text to the source text (Spurlin, 2014b, p. 208).

### ***2.3.3. The Ethical Responsibilities of the Translator***

When a translator is visible to the target audience, they deal with the moral and ethical responsibility of translating (van Wyke, 2010, p. 113). Some responsibilities are universal and can be found in codes of ethics. These will be described first. Some of these responsibilities are individual. The theories surrounding these individual translator ethics are descriptive. These individual responsibilities will be described second.

#### **2.3.3.1. The Responsibilities of the Translator in Codes of Ethics**

To make an ethical translation, translators should uphold their responsibilities. These responsibilities are described in ethical contracts created by translation companies and associations. One version of these ethical contracts is the so-called codes of ethics. These codes are prescriptive and contain what translators should and should not do. A code of ethics is “a set of guidelines designed by a professional association to help its members conduct their practice in an ethical manner” (Lee & Yun, 2020, p. 707). The codes of ethics follow professional ethics in that they wish to create standard rules for all members of a specific group. When discussing translation ethics, that group is professional translators. These rules can be found in three kinds of documents. The first is the codes of ethics/conduct; these are binding, short, and have general ethical principles (Baixauli-Olmos, 2017, p. 252). The second is standards of practice, which are “informative, longer and containing fairly specific guidelines” (ibid.). In addition, hybrids of these two also exist, which are more detailed than codes of ethics and more binding than standards of practice.

Baixauli-Olmos (2017) considers codes of ethics to be “helpful as well as necessary in professionalization processes” (p. 250) because they create a standard of good practices that define the profession. They also help to “shape the interactions of [the] professional group with other sectors of society” (ibid., p. 253). However, their usefulness has been under examination lately, as the codes need to be updated when discussing current issues within translation ethics (McDonough Dolmaya, 2011, p. 39). For example, most codes of ethics repeat notions of fidelity and neutrality (Lee & Yun, 2020, p. 707) and thus only urge translators to be faithful, invisible, and subservient. So, there is still room for change and improvement. As Pym (2012) states, “[i]f translators only followed professional recipes, they would not be responsible for anything that was really theirs” (p. 68). Every ethical and moral change translators would implement would not be their own, but it would “only be that of the profession” (Pym, 2012, p. 69). This does not mean that only translators can change the profession; it can also be changed through codes of ethics written by professional translators’ organizations. After all, as Chesterman (2016) explains: “the norms to which translators seek to conform (or to which they are required to conform) set them under obligations to act within a certain range of acceptable behaviour” (p. 172). If these norms created by the translators’ organizations were to change, the translator’s ethical decisions change as well. The following change in the codes of ethics is not just through their role of internal control of those who have agreed to uphold the code but also due to the contents of the codes. Codes of ethics allow translators to professionalize the field and establish a professional, ethical authority (Baixauli-Olmos, 2017, p. 262). The codes of ethics “provide clear markers as to what behavior is prohibited ... and what behavior is expected” (Gilman, 2005, p. 5). They also mark “the entry avenues into the social group... and define what ‘good’ professional practice is” (Baixauli-Olmos, 2017, p. 263) by indicating the ethical necessities a person must possess before entering the profession. Translators and

translators' organizations can lead to social change by changing the codes or the profession attached to them. When the ethical norms laid out in the codes of ethics are changed, it can also lead to social change within the profession.

### 2.3.3.2. Individual Ethical Responsibilities of the Translator

When translators acknowledge their visibility, as feminist and queer translators do, they can accept and take responsibility for their decisions (Munday, 2012; Rattanakantadilok, 2017; Spurlin, 2014a, 2014b). This section will give an overview of the ethical responsibilities a translator has.

Translators must understand that they have accountability, as they are not just held accountable for their work due to the rules embedded in the codes of ethics (Baker, 2011, p. 274). Baker (2011) argues that the codes of ethics are not infallible, and thus to fall back on those alone undermines the personal accountability and responsibility of the translator (p. 275). Translators must thus follow the “accountability norm” and act “in such a way that the demands of loyalty are met with regard to the various parties concerned” (Chesterman, 2016, p. 178). When speaking of loyalty in this instance, the translator is loyal to someone. A translator cannot simply be “‘accountable’, but [is always] *accountable to* [someone or something]” (ibid.). If this is the case, then the translator is in the middle of a complex web where they are responsible and accountable not just to the source text but also to the author, the source reader, the target reader, and the commissioner of the translation (Opperman, 2017, p. 94).

Translators are responsible for the understanding of the text's reader. They must ensure that the target reader understands the translated text they are reading (Chesterman, 2016, pp. 181–184). More importantly, translators are responsible for minimizing the number of times something is misunderstood. Source readers are less likely to misunderstand the source text as they read it in the source language and know the source culture. Target readers who read the source text can misunderstand the meaning because they do not always have the needed source language and cultural knowledge to understand (ibid., p. 183). By translating the source text into the target language for the target reader, the translator minimizes the possibility of misunderstanding (ibid.). Chesterman (2016) argues that “[by] doing so, the translator also extends the readership and thus diminishes the potential receivers who remain excluded from the communication, deprived of the chance to understand” (p. 183). If target readers can only read the source text, which includes the risk of misunderstanding it, they “are unjustly deprived of their *right* to understand” (ibid., p. 184). Opperman (2017) adds that translators are responsible as they are mediators who must foresee and avoid misunderstandings and communication conflicts “that may arise from readers' different translational expectations” (p. 94). To conclude, a translator cannot only translate faithfully with the assumption that the target reader will understand the meaning of the text; it is up to the translator to translate the text in such a way as to limit the number of misunderstandings of the target reader.

Pym (2012) argues that “[t]ranslators are responsible for their product as soon as they accept to produce it” (p. 166). He argues whether the source text should be translated should also be discussed (ibid.). Visible translators, such as feminist and queer translators, must accept responsibility for the choices made in the translation process (ibid., p. 67). Following this, Baker (2011) argues that

[i]f translators are to behave in an ethically responsible manner, their decisions must be informed by principles that take account of the impact of their actions on others, principles such as ‘do no harm’ or ‘do not acquiesce in injustice’,

irrespective of the prevailing moral code and social norms of the source or target culture. (p. 278)

Opperman (2017) adds that “translators should assume responsibility for their ethical choices, especially when translating racially prejudiced texts from the past, or texts that could be perceived as such” (p. 96). So, when a translator accepts a translation project, they should be prepared to be held accountable for every decision they make during the translation process (ibid., p. 95) and for the translation itself.

Feminist and post-colonial approaches in translation studies state that the translator is responsible for the effects of the text they translate (Van Wyke, 2010, p. 114). Within these fields, it is said that the “ethical role of the translator is to take a stand against injustice that is reflected in, brought about by or propagated through language, exposing the hidden or unconscious agendas of what has historically been considered ‘neutral’” (ibid.). It is the responsibility of the translator to validate the “other” in “[their] own terms, terms that often do not exist in any readily available form, if at all” (Staten, 2005, p. 112). It is important to articulate and convey the experience and the writings of the “other” when they have previously been unable to do so. By translating the “other” and their experiences into a new language, the translator makes them more accessible. Although this translation process has “obvious political overtones, [it] is fundamentally an ethical task” (ibid.), and thus it is the responsibility of the translator to perform this “ethical task” (ibid.). Chesterman (2016) adds that because the translator is visible, the translator themselves “must take responsibility for what [they] say and how [they] say it, and to whom [they] choose to speak” (p. 191). As it is their name on the translation, they must take accountability for their work. Indeed, the translated work and the words chosen are not just the responsibility of the translator, but the translator “alone [is] responsible for [their] contribution” to the translated work (ibid.).

In contrast, Pym (2012) and McAlester (2003) argue that translators cannot be held responsible for the effects of their translation as they are not responsible for the content of the translation. The translator is not the author of the text; they have not personally written the content. The original author speaks through the translator (Pym, 2012, p. 63). To say that the translator is ethically responsible for the content of the text they translate is to say that the translator has authorship over the translated text (ibid.). Despite the creative input of the translator during the translation process, they only do this to ensure that the target text is faithful to the source text. Translators must sometimes comment on the truthfulness (i.e., faithfulness) of the target text to the source text but not on the truthfulness of the source text itself (ibid., p. 65). As Pym (2012) states: “It is something quite different to insist that translators do or should always believe what they write” (p. 67). McAlester (2003) argues that a translator cannot be held responsible for the use to which their work is ultimately put. Translators are believed to be responsible because their name is visibly attached to the end product, making it easier for them to be associated with creating the end product. However, “it is not always possible for the translator to know to just what ends their translation will ultimately be put” (ibid., p. 226). As there is not one way to read a text, it can be read in a variety of ways that the translator might not have anticipated beforehand. McAlester (2003) argues that translators only have an obligation to themselves. Therefore, it is their decision to translate a text that might not agree with their morals or be put to a use that “conflicts with their principles” (ibid.).

#### ***2.3.4. The Social Responsibility of the Translator***

Translators also deal with social responsibilities formulated by society outside the translation industry. So, translation ethics is also inherently political. Each of the decisions

translators make is formed through their relation to ideologies. After all, “[m]oral and ethical rights...often map onto political rights” (O’Toole & Pelegrí Kistić, 2017, p. 7). Politics is tightly interwoven with translators’ decisions in their work and productions. This is why the translators’ social responsibilities are discussed as well. Social responsibility is the “individuals’ responsibility to the wider society in which they live; that is, interpreters’ and translators’ responsibility to the broader social context beyond the immediate translated encounter” (Drugan, 2017, p. 128). Within a corporate setting, social responsibility is defined as “[the] strive to make a profit, obey the law, be ethical and be a good corporate citizen” (Carroll, 1991, p. 43).

This corporate view of social responsibility needs to be revised within the translation industry. As Drugan and Tipton (2017) explain, corporate social responsibility has thus far only been examined in established professions that work at an organizational level (p. 119). Despite the translators’ organizations, translators often still work on a freelance basis. This means that being a ‘good corporate citizen’ is not regulated within the translation industry (*ibid.*, p. 120). Within translation, the regulations in place are the codes of ethics. There are regulations in place for how to deal with “immoral or illegal” texts; however, these only state that a translator should not accept any work they believe to be for illegal purposes (McDonough Dolmaya, 2011, p. 35). In McDonough Dolmaya’s (2011) research, only one out of 17 codes of ethics stated that “members must also refuse any work against the public interest” (*ibid.*). That is the extent of social responsibility recommended to translators in regulations.

With the current trend of globalization, the translation field is ever-growing, meaning that the translator’s social responsibility also grows. What constitutes an immoral text for one translator might not be immoral for the next. Furthermore, with the rise of translation technologies, more individuals can call themselves a translator, which results in a “fluid professional identity” (Drugan & Tipton, 2017, p. 121) where translators decide for themselves what “socially responsible working practices” (*ibid.*) are. Individual translators now base their social responsibility on “individual notions of what is good for society or self-interest” (*ibid.*). They are no longer neutral as required by codes of ethics, because “pre-existing social norms have a much greater influence on [the translator’s] ethical conduct than the code of ethics” (Lambert, 2018, p. 279). Ultimately, social responsibility “is a question of personal integrity, not skill in following a prescribed set of rules” (Baker & Maier, 2011, p. 4).

Turning now to queer activist translation, Krasuska et al. (2021) state that queer translation can be seen as activist translation as it is through translation that activist theories can be represented (p. 246). They argue that translators who participate in activist translation translate ethically. It is the translator’s social responsibility to translate ethically and queerly. This can be done by following Naisargi Dave’s (2021) three elements of ethical practice: “the problematization of social norms, the invention of alternatives to those norms, and the creative practice of these newly invented possibilities” (*ibid.*, p. 3). When following these terms, translation is a task that “takes place between actors involved in the translation within their sociocultural environment and then among their target audience” (Krasuska et al., 2021, p. 246). By linking Naisargi Dave’s three elements of ethical practice, a queer activist translation theory can be theorized. The “problematization of social norms” requires translators to think about how “language works in relation to gendered queer issues and what the received norms of language usage and use are” (*ibid.*). The “invention of alternatives to those norms” can be created by bending the language to think queerly (*ibid.*, p. 247), which can be done with the help of queer translation collectives such as the transfeminist translation collectives and earlier translations of queer texts. As a result of the alternatives, “the creative practice of these newly

invented possibilities” will follow suit. In short, Krasuska et al. (2021) state that an ethical translation practice is informed by the translator’s “affiliation and dedication to the queer source text” (p. 249) and by going against the established ethical norms to ensure that the text is translated queerly.

To conclude, not much research has been done on the social responsibility of the translator in combination with queer translation. As research points out, the ethical responsibilities (Pym, 2012; van Wyke, 2010) and the social responsibilities (Drugan & Tipton, 2017; Baker & Maier, 2011) are limited to the personal decisions of the translator. There are no prescriptive rules (McDonough Dolmaya, 2011) that state which types of works a translator must refuse to work on besides texts deemed immoral (*ibid.*). The translator has to decide what is immoral, what they translate, and how to translate those texts. In the case of queer translation, as pointed out by both Misiak (2020) and López (2022), the result of the translator’s decisions was the erasure of the non-binary characters’ gender identity, which is the exact opposite of the approach recommended by Krasuska et al. (2021). So, the translator decides which social and ethical responsibilities they assume during the translation process based on the socio-political constraints of their culture. As a result, queer voices are either uplifted in the translation or erased. Based on their social responsibility, the translator decides which route they take.

### 3. Methodology

This chapter describes the methods and materials used for this study. This study focuses on translating non-binary pronouns in the subtitles of languages with grammatical gender. A corpus-based approach is used to discuss the aim of this thesis. I go about this by looking at three perspectives: a community-based translation approach (i.e., researching the pronoun preferences of the community), subtitle guidelines, and codes of ethics.

To address the aim of this thesis, several research questions (RQ) will be addressed as well:

- RQ1: What do LGBT+ organizations in countries with grammatical gender languages state about using non-binary pronouns?
- RQ2: What are the rules in the subtitle guidelines of translators' organizations and broadcast associations about the translation of pronouns?
- RQ3: What are the rules in the codes of ethics of translators' organizations about translation?
- RQ4: Which translation strategies are used for subtitling the non-binary pronoun into Dutch, French, and German in the subtitles of *Grey's Anatomy*?

All the data used to answer the four sub-questions are divided into four different corpora. The first corpus consists of 23 documents or articles about using non-binary pronouns written by several LGBT+ organizations. The second corpus contains 14 different subtitle guidelines created by either translators' organizations or broadcast associations. The third corpus consists of 18 codes of ethics written by translators' organizations. The fourth and final corpus contains the subtitles of 28 episodes of the American TV drama *Grey's Anatomy* (Rhimes et al., 2005 – present).

#### 3.1. Corpus 1: LGBT+ Organizations' Statements

##### 3.1.1. Material

Corpus 1 consists of 23 publications written by LGBT+ organizations on using non-binary pronouns. The articles can be found in Appendix A. The publications are used as these create an “interplay of sexuality and translation [which] serves as a means for constructing identities and desires across languages and cultures” (Alan, 2021, p. 262). Thus, they help to circulate these identities within and outside the established queer community. The articles included are written in Dutch, English, French, and German. The English articles are included for reference. While this corpus does not include translation-related documents, it is included as a reference tool. If the subtitlers had used a community-informed translation approach, they would have used similar articles to those in this corpus. Furthermore, the subtitling strategies chosen by the subtitlers can be explained once the discourse on non-binary pronouns in the respective countries and languages is explained.

A “purpose-built” corpus must follow specific demands imposed by the researcher to be seen as representative (Saldanha & O'Brien, 2013, p. 73). For this reason, the following criteria must be adhered to for the articles and documents to be included in the corpus:

1. The documents must be written online by LGBTQ+ organizations, magazines, or web pages.
2. The documents must be written in Dutch, English, French, or German.
3. The documents must be freely accessible.

### 3.1.2. Method

Each article is analyzed manually to identify the most common non-binary pronoun per language and how this pronoun is used in a sentence. This way, a recommendation for pronoun usage can be created for each language. This recommendation will be compared to the translation solutions the subtitlers of *Grey's Anatomy* (Rhimes et al., 2005 – present) produced in their subtitles to determine whether or not the subtitlers follow it in their translations.

## 3.2. Corpus 2: Subtitle Guidelines

### 3.2.1. Material

Corpus 2 is comprised of 14 subtitle guidelines written by professional translation and broadcast associations in Germany, France, the Netherlands, and Canada (Appendix B). As the Disney+ streaming service used to gather the subtitles does not distinguish between Canadian French and French from France, it is crucial to use both the subtitle guidelines from France and Canada to analyze the French subtitles. Furthermore, subtitle guidelines from international translators' organizations and broadcast streaming services are used for comparison.

The subtitle guidelines can be found as either PDF files on the associations' websites or the association has dedicated a page to the document. Several criteria were formulated for the material to follow for them to be included:

1. Professional translators' organizations or broadcast associations must have written the subtitle guidelines.
2. The subtitle guidelines must have been written in Dutch, English, French, or German.
3. The subtitle guidelines must have been published publicly and be freely accessible.

### 3.2.2. Method

Because the guidelines are not all written in the same language, they are categorized into four categories (Table 1).

**Table 1:** *Categories of Subtitle Guidelines*

Dutch	French	German	General
Auteursbond	ATAA	AVÜ	ARTE
Netflix Dutch timed text style guide	CSA	Netflix German timed text style guide	DCMP
NPO	Netflix French timed text style guide	Standards agreed by ARD, ORF, SRF, ZDF	ESIST
			Netflix timed text style guide: General requirements
			SUBTLE

These categories are created so that the contents of the subtitle guidelines can be compared per language. International professional translators' organizations made the guidelines in the "General" category.

These guidelines are necessary to identify if there are any written subtitle guidelines specifying how subtitlers should subtitle non-binary pronouns, any pronoun in general, or manners of referral. The subtitle guidelines will be analyzed and categorized into one of three categories: (1) no guidelines; (2) no specific guidelines on how to translate and subtitle non-binary pronouns, but there are guidelines on how to translate and subtitle general pronouns or manners of referral; and (3) specific guidelines on how to translate non-binary pronouns.

### 3.3. Corpus 3: Codes of Ethics

#### 3.3.1. Material

Corpus 3 consists of 18 codes of ethics written and created by professional translators' organizations in Germany, France, the Netherlands, and Canada (Appendix C). The Canadian codes of ethics are included as it is unclear for 17 out of the 28 analyzed episodes who the French subtitler is. Since they could be from Canada, including the Canadian codes of ethics is essential. The codes of ethics can be found as either PDF files on the organizations' websites or the organization has dedicated a page to the document. The documents are interesting to look at as they guide translators on how to act ethically in "difficult or [ethically] unclear situations" (Gilman, 2005, p. 7). Therefore, they can help guide the translator indirectly in how to deal with the translation of non-binary pronouns.

Several criteria are formulated for the material to follow for them to be included:

1. Professional translators' organizations must have written the codes of ethics.
2. The codes of ethics must have been written in Dutch, English, French, or German.
3. The codes of ethics must have been published publicly and accessible to all.

#### 3.3.2. Method

Since these codes of ethics are not all written in the same language nor for the same countries, they are divided into four categories (Table 2).

**Table 2:** *Categories of Codes of Ethics*

Dutch	French	German	General
BKVT	AFICIA	ADÜ	FIT
NGTV	AIIC	ATICOM	SUBTLE
VZV	ATAA	BDÜ	
	ATLF	DGÜD	
	OTTIAQ	DVÜD	

These categories are created so the codes of ethics can be compared per language. The codes of ethics in the "General" category are created by international translators' organizations of which most of the translators' organizations in the other categories are members.

The codes of ethics are necessary to identify if there are any written rules or guidelines specifying (1) how translators should translate non-binary pronouns; and (2) which translators should accept such a translation job. For this reason, this corpus focuses on identifying and categorizing the rules about faithfulness and responsibilities. In conclusion, this corpus will analyze which ethical translation rules set out by the translators' organizations are followed by the subtitlers of *Grey's Anatomy* (Rhimes et al., 2005 – present).

### **3.4. Corpus 4: *Grey's Anatomy***

#### **3.4.1. Material**

This thesis focused on the subtitles of the American TV series *Grey's Anatomy* (ibid.). *Grey's Anatomy* (ibid.) is an American drama TV series set in Seattle, Washington. It was created in 2005 by Shonda Rhimes and is still ongoing in 2023 when this thesis is written. At this moment, it has a total of 19 seasons and 420 episodes. In the Netherlands, the first eighteen seasons of the TV series can be viewed on the streaming platform Disney+ with Dutch, French, and German subtitles freely available to the viewer. *Grey's Anatomy* (ibid.) is about “the lives of surgical interns, residents, and attendings as they develop into seasoned doctors while balancing personal and professional relationships” (Grey's anatomy). The series focuses mainly on Meredith Grey, an aspiring surgeon and later the Chief of General Surgery at Grey Sloan Memorial Hospital (Grey's anatomy plot). The series also focuses on the different interns, residents, surgeons, and patients in the hospital as well as the personal lives of the doctors (ibid.).

This corpus consists of the Dutch, French, and German subtitles containing non-binary pronouns of 28 episodes of *Grey's Anatomy* (Rhimes et al., 2005 – present) (Appendix D). The corpus includes all the subtitles of *Grey's Anatomy* (ibid.) with non-binary pronouns. It is synchronic as the corpus consists of subtitles from various seasons of the TV series produced over a period of time. Due to the nature of the research, the corpus is multilingual as it includes both the source text subtitles in English and the target text subtitles written in Dutch, French, and German. For clarity during the analysis, the corpus has been split into three parts, as visible in Appendix D. Seasons 1 through 14 and seasons 16 and 17 will not be analyzed as there is no non-binary character introduced or mentioned, and season 19 will not be analyzed as this is not yet available on Disney+ in the Netherlands. From season 15, episodes 18 through 25 are examined; from season 18, all the episodes are analyzed. In season 15, episode 18, the viewer is introduced to a patient named Toby and their mother. They are the first non-binary character who appears in the TV series, and their storyline is covered over multiple episodes (Bastidas, 2019). The series follows their story and the recovery process of their mother in the hospital in intervals throughout the last eight episodes of season 15. In season 18, the viewer is introduced to a second non-binary character called doctors Kai Bartley (Baska, 2021). While Kai is primarily present in the Minnesota-based episodes, it is still possible that they are mentioned or spoken about by other characters in episodes where Kai is not present. For this reason, the entirety of season 18 is analyzed.

#### **3.4.2. Method**

The analysis of this corpus comprises the following steps:

1. Analyze the English transcripts of the chosen episodes of seasons 15 and 18 to find and mark all 'they/them/their' pronouns.

2. Watch all 28 episodes to find the ‘they/them/their’ pronouns in the English subtitles and log the ones not in the transcripts.
3. Check if the pronouns are used for a non-binary character or not. If so, log the full source text subtitle in which the pronoun occurs in a table with the target text subtitles. An example of this logging system is given in Table 3. Disregard all the ‘they/them/their’ pronouns that are not used to refer to a non-binary character.
4. Create a back-translation of all the target text subtitles with the machine translation tool DeepL.
5. Identify the translation strategies.

**Table 3:** *An Example of how the Subtitles are logged in the Dutch Corpus*

English spoken	Dutch subtitles	Back-translation with DeepL
I tell them, why have a throttle if you don't crank it.	Waarom heb je een gashendel als je die niet gebruikt.	Why do you have a throttle if you don't use it.
-Their.	-‘Hun’.	-‘Their’.
-Excuse me?	-not subtitled	-not subtitled
Their injury.	‘Hun’ letsel.	‘Their’ injury.

A total of 37 non-binary pronouns were identified in 31 source text subtitle lines of 28 episodes. This includes repetitions of the pronoun for emphasis or reformulations in the speech pattern.

In summary, this thesis will analyze the translation of non-binary pronouns in languages with grammatical gender with the help of four different corpora. Each corpus will be used to answer one research sub-question regarding the translation strategies used in the subtitles of the American TV drama series *Grey's Anatomy* (Rhimes et al., 2005 – present).

#### 4. Findings and Discussion

This chapter will discuss the findings of the four corpora to create an overview of the results and the answers to the research questions.

##### 4.1. An Analysis of LGBTQ+ Publications

This section will present the results of the analysis of 23 LGBTQ+ articles regarding the usage of non-binary pronouns (Appendix A).

Eight Dutch articles from various LGBTQ+ publications were analyzed. All eight were consistent in their use of non-binary pronouns. Two pronoun pairs are most commonly used: ‘*hen/hun*’ and ‘*die/diens*’ (“Genderneutrale voornaamwoorden,” 2019). However, not every non-binary person uses these pronouns (“Misvattingen,” 2022). Some people might use both ‘*hen/hun*’ and ‘*zij/haar*’ or ‘*hij/hem*,’ some might use just feminine or masculine pronouns, and some might use neopronouns (ibid.). The press is also starting to use ‘*hen/hun*’ and ‘*die/diens*,’ showing the integration of these non-binary pronouns in written language. At the time of this change, the use of gender-neutral pronouns was explained in all the articles in which they were used (Winden, 2021). Despite this, ‘*hen*’ can still sound odd to some, as the Dutch population is not yet used to using it for a singular person or as the subject of a sentence (Redactie, 2021). Therefore, it is the expectation that ‘*die*’ will be preferred in the subtitles as this pronoun is already used to refer to a singular person.

Five French articles from various LGBTQ+ publications were analyzed. The French language has a fixed non-binary pronoun in the *Le Petit Robert* dictionary: the neopronoun ‘*iel*’ (Volfson, 2021). The dictionary added the neopronoun as people began using it more frequently (ibid.), and it had already been part of the spoken language for multiple years (Nicollet, 2021). Besides ‘*iel*,’ both the neopronouns ‘*ille*’ and ‘*ael*’ can also be used when speaking about non-binary people (“Fluid / gender-fluid / non-binaire”). However, the neopronouns are not yet accepted by L’Academia, the French language institution, as they would implore the French language to become more “woke” (Nicollet, 2021). For this reason, there does not yet seem to be one accepted way of writing and using non-binary pronouns in the French language.

Six German articles from various LGBTQ+ publications were analyzed. Germany has no standard non-binary pronoun yet (Hansom, 2020). There is a call to use the NoNa System when speaking about and referring to non-binary people. This system was created by Jonah Moro and Noah Frank, a queer activist and a linguist, while searching for a gender-neutral German language (“Das NoNa-System”). Moro and Frank created the gender-neutral pronoun ‘*hen/hens/hem/hen*’ based on the English singular pronoun ‘they’ (ibid.). The pronoun ‘*ihnen*’ can also be used (Hannakampf, 2021), as well as the double use of both feminine and masculine singular pronouns ‘*sie/er*’ [she/he] and the English singular ‘they/them’ (Koehler, 2019). Some non-binary people also use neopronouns such as ‘*in(en)/ens/em/in(en)*,’ ‘*dey/deren/denen(demm)/dey(demm)*,’ ‘*sier/sies/siem/sien*,’ and ‘*xier/xies/xiem/xien*’ (“Pronomen”). A point is made not to use the pronoun ‘*es*’ [it], which is more often used to refer to objects, not individuals (ibid.). There is not one fixed non-binary pronoun used in the German language. Instead, multiple neopronouns can be used when referring to a non-binary person.

To conclude, while the Netherlands does have a fixed pronoun, ‘*hen/hun; die/diens*’ to refer to a non-binary person, both France and Germany do not. Those languages use neopronouns, which aligns with López’ (2022) findings of non-binary pronoun usage in European and Latin American Spanish. Furthermore, the Dutch and German corpus also mentioned the importance of using the correct pronouns for a person. This is supported by publications of *Glaad* and the *Trevor Project*, two LGBTQ+ organizations from the United

States. Glaad (2022) states that a person should strive to use the correct pronouns just as a person should strive to pronounce someone's name correctly. Non-binary people often switch pronouns to socially transition and respecting them as people means respecting their pronouns (Paley, 2021, 2022). Although not every language has fixed non-binary or gender-neutral pronouns, neopronouns can refer to a non-binary person to affirm and respect their gender identity (Norelle, 2022). Therefore, if the subtitlers used community-informed translation, the subtitles should feature various non-binary pronouns mentioned above.

#### 4.2. An Analysis of Subtitle Guidelines

This section will present the results of the analysis of 14 subtitle guidelines (Table 1; Appendix B). Specific attention was paid to any mention of non-binary pronouns and general manners of referral in the guidelines. It must be stated that the documents written in French and German were translated into English with the help of the machine translation tool DeepL to ensure a good understanding of the text during analysis.

The subtitle guidelines were sorted into three categories regarding the presence of rules on the subtitling of non-binary pronouns. These categories can be found in Table 4.

**Table 4:** *Categorization of Subtitle Guidelines regarding Rules on Non-Binary Pronouns*

<i>Language</i>	<b>No guidelines on pronouns</b>	<b>Guidelines on manners of referral</b>	<b>Guidelines on non-binary pronouns</b>
<i>Dutch</i>	∅	Auteursbond, Netflix, NPO	∅
<i>French</i>	ATAA, CSA	Netflix	∅
<i>German</i>	AVÜ; Standards for ARD, ORF, SRF ZDF; Netflix	∅	∅
<i>General</i>	Arte, DCMP, Netflix, SUBTLE	ESIST	∅

None of the 14 subtitle guidelines mentioned the translation and subtitling of non-binary pronouns. Two of the French, none of the German, and four of the general subtitle guidelines did not have any guidelines on the translation and subtitling of general manners of referral. Only the three Dutch subtitle guidelines, the Netflix guidelines for French subtitles, and the ESIST guidelines mentioned subtitling manners of referral.

The guidelines written by Auteursbond and Netflix are similar in their recommendations for subtitling manners of referral. For example, they state that the possessive pronoun may be contracted and that names can be omitted to save space in the subtitle. Both subtitle guidelines refer to the Dutch website *Onze Taal* for other language-related issues not specified in the guidelines. If a subtitler were to go to that website, they would find articles on non-binary gender identity and the correct non-binary pronouns to use in the Dutch language. Netflix also refers to a document on sensitive language by Modest and Lelijveld (2018). They explain what the term non-binary means but do not include information on correct pronoun usage. In comparison, the guidelines of the NPO only mention that the characters' names should be maintained as much as possible.

Neither the French ATAA nor the Canadian CSA has any guidelines on subtitling non-binary pronouns or manners of referral. Netflix only recommends omitting a character's name once established. However, Netflix does refer to the French website TLFi for other language-related issues but no information on French non-binary pronouns can be found there.

None of the German guidelines mention the translation and subtitling of non-binary pronouns or manners of referral. The AVÜ guidelines do state that important information must be repeated, as it would remind the viewer of that information. This could be taken to refer to non-binary pronouns. However, this is only speculative. Netflix refers to the German website Duden for other language-related issues, but this website does not include any articles on non-binary pronouns. It does feature a page on the definition of the 'genderqueer' and the '*divers*' gender identities, but neither of these pages includes sections on pronouns.

Last, the four subtitle guidelines created by international translators' or broadcast associations do not mention the translation and subtitling of non-binary pronouns. However, ESIST does mention the subtitling of names stating that they do not always have to be subtitled when repeated or established.

To conclude, while the Dutch guidelines can be helpful to the subtitlers regarding the translation of non-binary pronouns, the French and German guidelines are not. The Dutch guidelines written by Netflix and Auteursbond are two outliers due to their referral to the website Onze Taal, which explains how to deal with non-binary pronouns in the Dutch language. Neither the French website TLFi nor the German website Duden have included similar articles. Despite the referral to the Dutch website, where information on non-binary pronouns can be found, this information is not included in the basic subtitle guidelines. As Díaz Cintas and Remael (2021) mentioned, "some standard subtitle guidelines are almost universal" (p. 89). It is the case for non-binary pronouns that the universal guidelines for their translation and subtitling do not yet exist. Therefore, the translator cannot turn to subtitle guidelines for help in "tackling fundamental translation issues" (ibid., p. 105) regarding non-binary pronouns.

### ***4.3. An Analysis of Codes of Ethics***

This section will analyze the 18 codes of ethics<sup>1</sup> found in the corpus (Table 2; Appendix C). Specific attention was paid to general statements on faithfulness and translator responsibilities, which translator should accept which translation task, and any statements regarding the translation of non-binary pronouns. Each of these topics will be discussed below.

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<sup>1</sup> Although 18 codes of ethics were included in this corpus, two were written by the same translators' organizations. For this reason, the codes of ethics written by SFT are marked with (1) and (2) to indicate which code is referred to.

**Table 5:** *Codes of Ethics on Faithful Translation*

Code	Documents			
	Dutch	French	German	General
<i>To translate faithfully (with explanation).</i>	∅	AIIC, ATLF, SFT (1, 2), SGDL	BDÜ, DGÜD	FIT
<i>To translate faithfully (without explanation).</i>	∅	∅	ADÜ, ATICOM	∅
<i>To translate so to produce a good-quality result (with explanation).</i>	BKVT	ATAA	∅	SUBTLE
<i>To translate so to produce a good-quality result (without explanation).</i>	∅	AFICIA	∅	∅
<i>To translate to the best of your ability (without explanation).</i>	VZV	∅	DVÜD	∅
<i>Not mentioned.</i>	NGTV	OTTIAQ	∅	∅

Table 5 shows that 16 of the 18 texts indicate how translators should translate texts. Except for the Dutch NGTV and the Canadian OTTIAQ codes, all codes of ethics state that translators should translate faithfully or so that a translation of good quality will be produced. For example, the BKVT states that a translation should be created with the help of additional information documents to produce a good-quality translation. Both AIIC and DGÜD state that faithful translation is to translate without embellishments, omissions, or alterations of the message of the source text. ATLF and SGDL state that translators should work according to a contract to fulfill the wants of the source author in the target text. SFT (1) argues that faithful translation is the reproduction of the source text into the target language with the help of further research, while SFT (2) argues that it is the translation of the essence of the message in the target language with appropriate terminology, style, register, and typography. ATAA explains that faithful translation is the production of a good-quality translation with the help of subtitling strategies. They press the importance of faithful translation in subtitling, as AVT is essential for maintaining and developing cultural diversity. AFICIA agrees that faithful translation produces a good-quality translation but does not explain what this entails. The BDÜ explains that to translate faithfully, one cannot knowingly mistranslate. Last, FIT argues that a translation must be done faithfully but not literally. It must be translated so the target audience can understand the original message's meaning. So, most of the codes of ethics argue that a

text should be translated faithfully or that the translator should produce good quality, meaning that the message of the source text cannot be adapted or omitted in the target text. A text does not have to be translated literally (that is, word-for-word), but the original meaning should be present in the target text. This can be done by looking up additional information on the topic of the text. It must be remembered that faithful translation is not always defined in the codes of ethics resulting in the instability of this recommendation.

**Table 6:** *Codes of Ethics on who should translate*

Code	Documents			
	Dutch	French	German	General
<i>Only translate when you have the right qualifications.</i>	BKVT	ATAA, OTTIAQ	BDÜ	∅
<i>Only translate when you have proper knowledge of the subject matter.</i>	NGTV, VZV	∅	BDÜ	FIT, SUBTLE
<i>Only translate when the translation is within your specialization.</i>	∅	AFICIA, AIIC, SFT (2)	ADÜ, ATICOM, DGÜD	∅
<i>Only translate when there is no conflict of interest.</i>	∅	∅	ATICOM, BDÜ	∅
<i>Only translate when the work does not demean the profession.</i>	∅	SFT (1)	∅	∅
<i>Not mentioned.</i>	∅	ATLF, SGDL	DVÜD	∅

Table 6 shows who should translate according to the codes of ethics. Except for ATLF, SGDL, and the DVÜD, all codes of ethics discuss who should take on a translation job. The BKVT, ATAA, and OTTIAQ state that one should only translate those documents for which the translator has the proper qualifications. The BDÜ adds that a translator should know the subject matter before accepting the translation job. FIT, SUBTLE, NGVT, and VZV follow the BDÜ that one should only translate those documents for which the translator has the proper knowledge of the subject matter. AFICIA, AIIC, SFT (2), ADÜ, ATICOM, and DGÜD state that a translator may only translate a text when it falls within their specialization. In contrast, SFT (1) only mentions that the translation work may not demean the profession. In other words,

the codes of ethics recommend that translators should only accept those jobs which fall within their field of specialization and for which they have the proper knowledge of the subject matter.

**Table 7:** *Codes of Ethics on Translators' Responsibilities*

Code	Documents			
	Dutch	French	German	General
<i>General responsibilities.</i>	BKVT, NGTV, VZV	AFICIA, AIIC, ATAA, ATLF, OTTIAQ, SFT (1, 2), SGDL	ADÜ, BDÜ, DVÜD	FIT, SUBTLE
<i>Responsible for the quality of the text.</i>	BKVT	AIIC	DGÜD	∅
<i>Personally responsible for their work.</i>	∅	ATLF, SGDL	ADÜ, ATICOM	FIT
<i>Social responsibilities.</i>	∅	∅	∅	∅

Table 7 shows that 16 out of 18 codes of ethics include general responsibilities for the members of the associations, such as working professionally, client confidentiality, upholding the contract, not plagiarizing the translation work of others, and asking for fair payment. Furthermore, the BKVT, AIIC, and DGÜD members are personally held responsible for the quality of the text they produce. The ATLF, SGDL, ADÜ, ATICOM, and FIT members are also held personally responsible for all aspects of their work. None of the associations explain how the translators will be held responsible. Last, none of the codes of ethics mention the social responsibility of the translators. As only 5 out of the 18 codes state that translators are responsible for their work, it can be concluded that most are not personally or socially responsible for their translations.

Last, none of the codes of ethics examined mentioned the translation of pronouns. For this reason, it can be concluded that translators cannot use the codes of ethics to indicate how to deal with the translation of non-binary pronouns ethically. This shows that, as McDonough Dolmaya (2011) also found, the codes of ethics do not apply to the translation itself nor address potential issues translators can encounter.

#### **4.4. Grey's Anatomy: A Case Study**

This section will present the results of the analysis of the strategies found in *Grey's Anatomy's* (Rhimes et al., 2005 – present) Dutch, French, and German subtitles (ibid.). The subtitling strategies used in the subtitles will be defined before analyzing four different scenes of the TV show.

##### **4.4.1. A Typology of Strategies**

Each translator decides which strategies they use and why they use them. According to Chesterman (2016), “strategies are ways in which translators seek to react to norms: primarily, but not necessarily always, to try to conform to them” (p. 86). There is not one finite definition

of what translation strategies are. Not all researchers use the same terminology or definitions to mark their strategies (Gambier, 2010, p. 413). Although there is an extensive discourse on what constitutes a strategy, this thesis is only concerned with Chesterman's (2016) perspective. According to him, strategies "[are] understood here first of all as a planned way of doing something" (ibid., p. 86), and thus they are "open-ended and amenable to adaptation, variation and mutation" (ibid., p. 85).

Within subtitling, there is not "one rigid set of norms" (Díaz Cintas & Remael, 2021, p. 120). Although there are subtitle guidelines, there is no universally accepted way of subtitling. Subtitlers can pick from various strategies to solve the subtitling problems they run into. These strategies can be identified and analyzed as they are "forms of explicitly textual manipulation" (Chesterman, 2016, p. 86). So, strategies are techniques the subtitler utilizes to reach a goal of adequacy or equivalence during the subtitling process (Gottlieb, 1992, p. 166). They are "a potentially conscious procedure for the solution of a problem...when translating a text segment from one language into another" (Chesterman, 2017, p. 178). For this reason, the chosen translation strategies become visible when the subtitles of the source text and the target text are analyzed (ibid., p. 208).

Several strategies emerged from the findings of the corpus analysis of the Dutch, French, and German subtitles. The typology of identified strategies is presented in Table 8. The strategies found in *Grey's Anatomy* (Rhimes et al., 2005 – present) are maintenance, explicitation, standardization, calque, indirect non-binary language, which includes substitution and condensation, and omission. At one end of the continuum is the maintenance of the non-binary pronoun and, at the other end, the complete omission of the non-binary pronoun without any attempt of compensation found in the target text.

**Table 8:** *Strategies for the Subtitling of Non-Binary Pronouns*

<b>Strategy</b>	<b>Source Text Pronoun</b>	<b>Target Text Pronoun</b>
<i>Maintenance</i>	Non-binary pronoun	Non-binary pronoun
<i>Calque</i>	Non-binary pronoun	Plural masculine or feminine pronoun.
<i>Explicitation</i>	Non-binary pronoun	Masculine/Feminine pronoun
<i>Standardization</i>	Non-binary pronoun	Singular masculine or feminine pronoun
<i>Indirect Non-Binary Language:</i>	Non-binary pronoun	∅
• <i>Substitution</i>	Non-binary pronoun	∅
• <i>Condensation</i>	Non-binary pronoun	∅
<i>Omission</i>	Non-binary pronoun	∅

These strategies are explained as such:

1. Maintenance: The source text's non-binary pronoun is subtitled as a non-binary pronoun in the target text (Xavier, 2022, p. 82).
2. Explicitation: According to Díaz Cintas and Remael (2021), explicitation is used to make implicit information present in the source text explicit to the target reader (p. 210). In this case, the source text's non-binary singular 'they' pronoun is subtitled as a double masculine/feminine pronoun in the target text (Table 12). By using both pronouns, it is specified to the target viewer that the gender of the person referenced is different from just male or just female.
3. Calque: According to Attig (2022), subtitlers of languages with grammatical gender use gendered plural pronouns as they most likely understand 'they' to only be used for plural subjects when it can also be used for singular subjects (p. 9). Therefore, whenever the source text non-binary pronoun is subtitled as a plural masculine or feminine pronoun in the target text, it is a calque.
4. Standardization: The source text non-binary pronoun is subtitled as a singular masculine or feminine pronoun in the target text. According to Misiak (2020), this supposed standardization or gendering (i.e., the removal of the genderless pronoun by including a "standard" gendered pronoun) of the target text takes place in languages with grammatical gender which do not have a suitable substitute for the English non-binary pronoun (p. 179).
5. Indirect Non-Binary Language (INL): INL "relies on the stealth of epicene nouns, gender-invariable adjectives and parts of speech" (López, 2022, p. 222). Translators use INL "when a 1:1 equivalent is not available for a gendered term" (ibid.), resulting in the use of degendering language instead of close dictionary matches. Two versions of INL were found in the subtitles:
  - a. Condensation is the simplification, fragmentation, and reformulation of the syntactic features of the source text to avoid using the non-binary pronoun in the target text (Díaz Cintas & Remael, 2007, p. 150).
  - b. Substitution is used when "spatial constraints do not allow for the insertion of a rather long term, even if it exists in the target culture" (ibid., p. 204). It is used when the source text's non-binary pronoun is subtitled as an adjective or a noun in the target text, even when spatial constraints allow for a non-binary pronoun.
6. Omission: The source text's non-binary pronoun is omitted in the target text. This could be due to spatial or temporal constraints, redundancy of the subtitle, or "because the target language does not have the corresponding term" (ibid., p. 206).

#### **4.4.2. An Analysis of the Strategies**

In total, 31 source text-target text pairs were identified per language in the corpus. One pair consists of one source text subtitle and the matching target text subtitle. In those 31 source text subtitles, 37 non-binary pronouns were identified, from which 22 can be found in season 15, and 15 in season 18. Out of the eight episodes analyzed in season 15, only three included the use of non-binary pronouns, and out of the twenty episodes analyzed in season 18, only six included the use of non-binary pronouns. So, out of the 28 episodes, only nine included non-binary pronouns.

To start, the frequency of the strategies per language was examined. These results are visible in Figure 1.

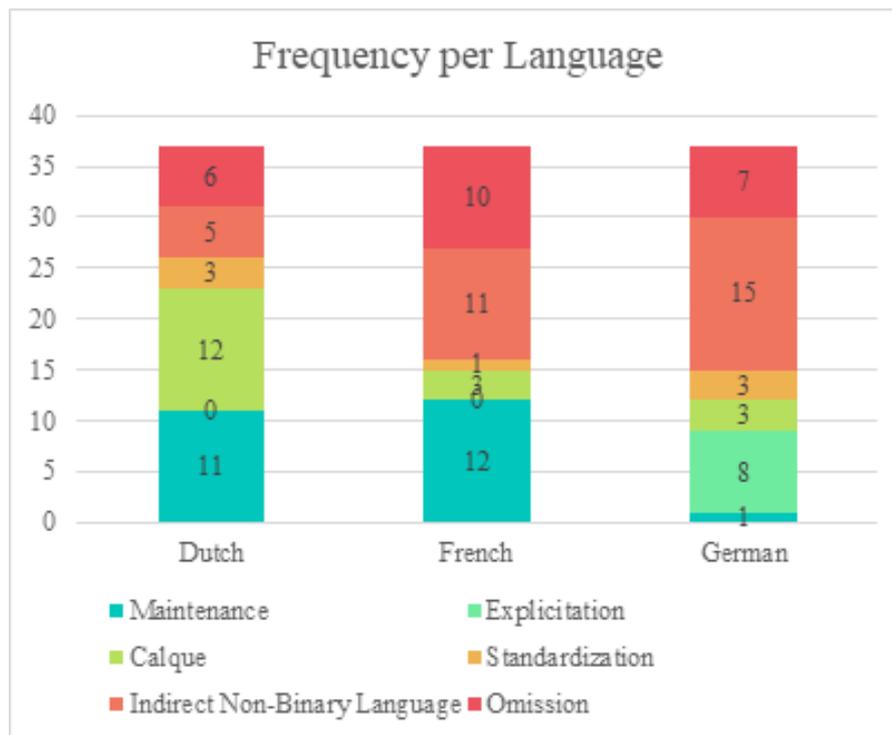
**Figure 1:** *Frequency of Subtitling Strategies per Language*

Figure 1 shows a discrepancy between the three languages. On the one hand, the Dutch subtitlers seemed to prefer the maintenance and calque strategies (62%) to the neutralization strategies (38%). They prefer to use a queering rather than a misrecognizing approach in their subtitles (Démont, 2018). The French subtitlers were almost the opposite of the Dutch subtitlers, with the maintenance and calque strategies (40%) and the neutralization strategies (60%), meaning that they tended to use a misrecognizing approach over a queering approach (ibid.). On the other hand, the German subtitlers strongly preferred the neutralization strategies (89%) to the maintenance and calque strategies (11%). The German subtitlers thus strongly preferred to use a misrecognizing approach and barely used a queering approach in their subtitles (ibid.). It must be stated that the maintenance strategy was only used once for the German subtitles. The 11% for the maintenance and calque strategies thus primarily consists of the calque strategy.

Although the codes of ethics almost all prescribed faithful translation without omission or alteration, the Dutch, French, and German subtitlers still used neutralization strategies. It can be argued that they used these strategies due to temporal or spatial restraints or a lack of knowledge of using non-binary pronouns in their language. In other words, the subtitlers might not have used community-informed translation when translating non-binary pronouns. Both the results of the French subtitler and the German subtitler are in line with the results of Misiek (2020) within the Polish context, Attig (2022) within the French and the European and Latin American Spanish contexts, and López (2022) within the European and Latin American Spanish contexts whom all found that subtitlers tended to neutralize non-binary pronouns in languages with grammatical gender. Although the Dutch language still has grammatical gender, like French and German, it is no longer employed in the plural pronoun (Verreycken, 2022). For this reason, the Dutch plural pronoun ‘ze’ is not part of the male-female gender binary. It can thus function similarly to the English singular ‘they,’ resulting in a preference for the maintenance and calque strategies by Dutch subtitlers.

To present the results of this analysis, four scenes, two from season 15 and two from season 18, will be used as examples. The first scene of season 15 took place in episode 18. The Dutch subtitle was Taribuka Translations (TaTr), the German subtitle was Felix Schweizer (FS), and the French subtitle is unknown. Table 9 shows a conversation between the non-binary patient Toby and doctors Helm, Webber, and Avery, where Toby and Avery correct Webber on the pronouns Toby uses.

**Table 9:** *Conversation in Scene One with the Dutch, French, and German Strategies*

English Spoken	Subtitle	Back-Translation with DeepL	Strategy
Toby: Their. Webber: Excuse me?	‘Hun.’ -Not subtitled	‘Their.’ -	Maintenance
	C’est ‘iel’. -Not subtitled	It’s ‘iel’. -	Maintenance
	-Nicht ihre. -Entschuldigen Sie?	-Not hers. -Excuse me?	Substitution
Toby: Their injury.	‘Hun’ letsel.	‘Their’ injury.	Maintenance
	Not subtitled	-	Omission
	Nicht ihre Verletzung.	Not her injury.	Substitution
Toby: Not her, I’m a they.	Niet ‘haar’. Ik ben een ‘hen’.	Not ‘her’. I’m a ‘they’.	Maintenance
	‘Iel’. C’est un pronom neutre.	‘Iel’. It is a neutral pronoun.	Maintenance
	Ich bin keine sie, sondern divers.	I am not a she, but diverse.	Substitution
Avery: Their preferred pronouns are they and them.	Hun voorkeuren zijn ‘hen’ en ‘hun’.	Their preferences are “them” and “their”.	Maintenance 3x
	On doit utiliser le pronom ‘iel’.	The pronoun ‘iel’ must be used.	Substitution, omission, maintenance
	Sie bevorzugen es, Pronomen zu vermeiden.	They prefer to avoid pronouns.	Calque, condensation 2x

In total, six non-binary pronouns were used in this scene. The strategies used per language can be found in Figure 2.

**Figure 2:** *Strategies used in Scene One divided per Language*

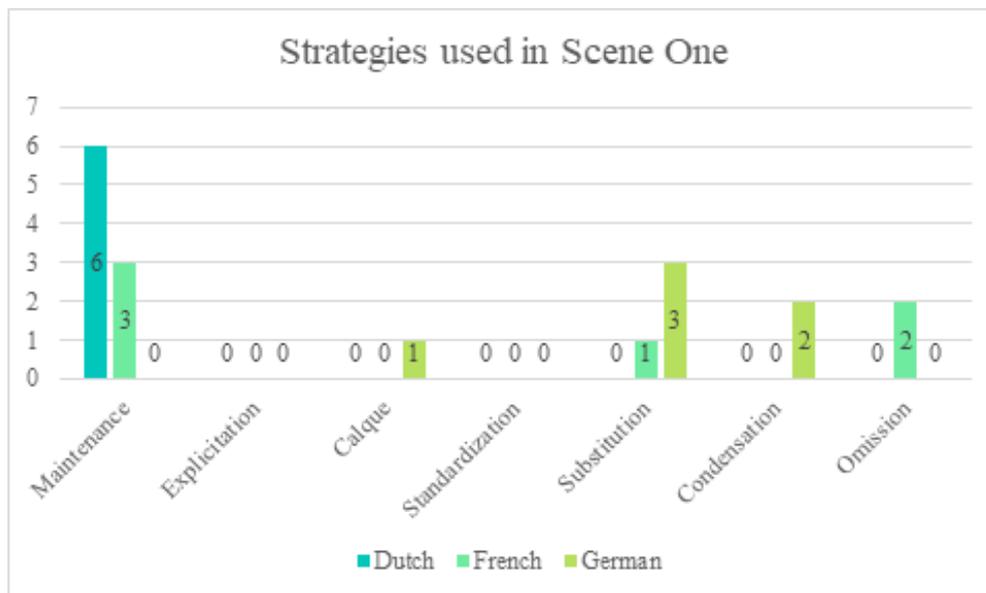


Figure 2 shows that the Dutch subtitle TaTr used a queering approach in this scene. TaTr maintained all the pronouns in the subtitles by using the Dutch personal pronoun ‘*hen/hun*’ as advised by Verreycken (2022) and the LGBTQ+ community (Section 4.1). In this scene, Toby’s non-binary identity is maintained in all the Dutch subtitles.

When the pronoun was maintained in the French subtitle, the subtitle used the French neopronoun ‘*iel*.’ This neopronoun has been included in a dictionary (Volfson, 2021), and it is accepted as a non-binary pronoun by the Francophone Queer Community (Attig, 2022, p. 15). They also used a substitution for the pronoun, namely ‘*on*.’ This neutral third-person singular pronoun is used in formal French as an impersonal pronoun to say what ‘one’ should and should not do (ibid., p. 13). In informal French, it is a first-person plural pronoun taking the same meaning as ‘*nous*’ [we] used by a person to refer to themselves (ibid.). As Avery is speaking to his superior, the assumption can be made that he would use formal French. Thus, ‘*on*’ is a substitution for ‘*iel*,’ which might not yet be familiar to Webber. The omissions most likely occurred due to temporal constraints to ensure synchrony with the spoken dialogue (Díaz Cintas & Remael, 2021, p. 4). Due to the use of neopronouns, it can be argued that the French subtitle also used a queering approach.

On the other hand, the German subtitle FS did not maintain any of the pronouns. FS used the calque strategy once to employ ‘*Sie*,’ a third-person plural pronoun which is an exact translation of the English plural ‘they’ pronoun. In all other cases, the subtitle preferred a substitution strategy where the non-binary pronoun was replaced with a negative pronoun structure, namely ‘*nicht ihre*’ [not her] when referring to Toby or when Toby was referring to themselves. Although Scene One is meant to introduce Toby and their pronouns, the German translation only covers who Toby is not. In doing so, FS indirectly erases Toby’s explicit queer identity from the subtitles and replaces it with an implicit one only recognizable to those with knowledge of the English language and the non-binary gender identity. A solution to the queer identity erasure in the German subtitles would be to use neopronouns. However, it could be that these were not used as these might not yet be accepted in the German language and by German society. Following Maier’s (1998) line of thinking, whereas the Dutch and French

subtitlers ensure that a representative equivalent of Toby's gender identity is established in the target text, the German subtitler does not.

The second scene of season 15 also took place in episode 18. It has the same subtitlers as those in Scene One. Table 10 shows a conversation between the doctors Helm, Webber, and Avery, where Helm and Avery explain non-binary pronouns to Webber.

**Table 10:** *Conversation in Scene Two with the Dutch, French, and German Strategies*

English spoken	Subtitle	Back-Translation with DeepL	Strategy
Helm: They're all settled.	Ze zijn klaar.	They are ready.	Calque
	“On” est en position.	“On” is in position.	Substitution
	All ist so weit.	All is ready.	Substitution
Avery: They... They can't hear us.	Zij, zij kunnen ons niet horen.	'They', they can't hear us.	Calque 2x
	Quand “iel” ne nous entend pas.	When “he” does not hear us.	Maintenance, omission
	All hört uns nicht.	All does not hear us.	Substitution, omission
Webber: We're talking about a single entity, but 'they' is plural.	Het is één persoon, maar ‘zij’ is meervoud	It is one person, but 'they' is plural	Calque
	C'est une personne, mais si on dit “on”, ca peut faire pluriel.	It is a person, but if you say “we”, it can be plural.	Substitution
	Wir sprechen von einem Wesen. Aber all ist Plural.	We speak of one being. But all is plural.	Substitution
Webber: Or am I supposed to say 'they is'?	of moet ik 'Zij zijt' zeggen?	or should I say 'They is'?	Calque
	Et pourquoi pas “On est prêt-e”?	Why not “We're ready”?	Substitution
	Oder soll ich jetzt etwa sagen: “Alle ist”?	Or should I now say: “All is”?	Substitution
Webber: Okay, them, them, them.	Hen.	Them.	Maintenance, omission 2x
	Iel, iel, iel.	It, it, it.	Maintenance 3x
	OK. Alle, alle, alle.	OK. All of them, all of them.	Substitution 3x

In total, seven non-binary pronouns were used in this scene. The strategies used per language can be found in Figure 3.

**Figure 3:** *Strategies used in Scene Two divided per Language*

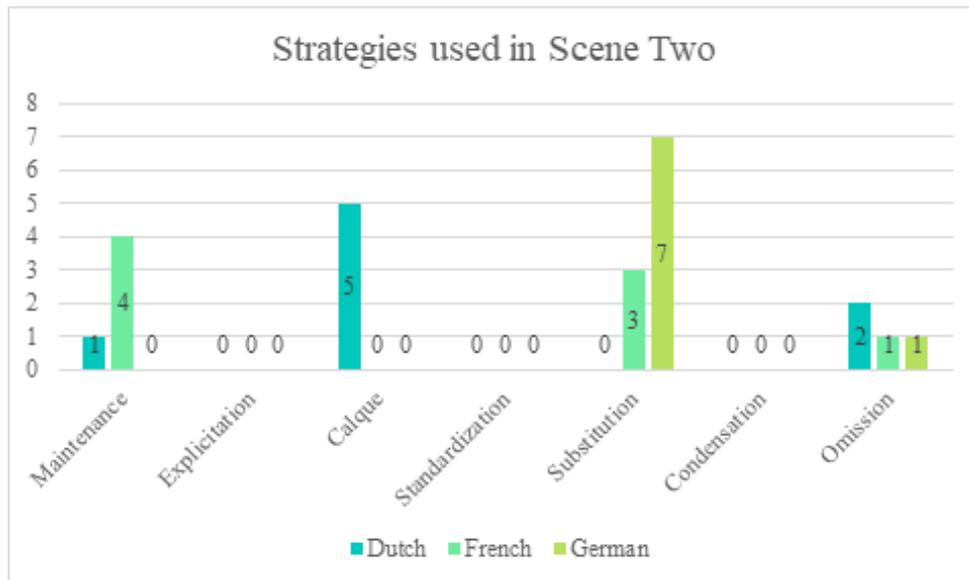


Figure 3 shows that the Dutch subtitle preferred the calque strategy in this scene. TaTr demonstrated his knowledge of Dutch non-binary pronouns in the subtitles in Table 9 but decided to use the third-person plural calque ‘ze; zij’ [they] instead of ‘hen/hun’ in Table 10. He used the calque when the non-binary pronoun was used as a subject instead of as a direct object. This is odd as TaTr used ‘hen’ in the subject position of the sentence in the last lines of Table 9 and Table 10. There are also two cases of omission in the Dutch subtitles, namely, the repetitions of the pronoun. These repetitions are often omitted in subtitling (Díaz Cintas & Remael, 2021, p. 42).

The French subtitle makes equal use of the maintenance and substitution strategy by employing the neopronoun ‘iel’ three times and ‘on’ four times. They use the non-binary neopronoun ‘iel’ and the substitution pronoun ‘on’ interchangeably. In comparison to the Dutch ‘ze; zij’ and ‘hen/hun,’ both ‘iel’ and ‘on’ are used as the subject and as the direct object of the sentences. The third sentence spoken by Webber is the most interesting. In the French subtitles, he uses the feminine singular “*C’est une personne,*” whereas spoken English is gender-neutral. For certain French spoken words, it is undistinguishable whether they are grammatically masculine or feminine (López, 2022, p. 229). However, subtitles are read, not spoken. Thus, the feminine grammatical gender in the noun phrase is visible to the viewer. As a result, in this noun phrase, Toby’s gender identity is standardized, and their gender non-conforming queer identity is ‘normalized.’

Last, as FS did not establish a non-binary pronoun in Scene One, he does not have a German pronoun to use in this scene. As a result, FS does not maintain the pronoun but uses a substitute noun, namely ‘All/Alle’ [all/everyone]. Using this plural noun continues to privilege the understanding that the English singular ‘they’ is plural (Attig, 2022, p. 12). By using the German noun ‘All/Alle,’ FS “undermines the message the writers were trying to convey” (ibid.). In other words, per Misiek’s (2020) findings for Polish subtitlers, the German subtitle struggles to find a suitable German equivalent to the English singular ‘they’ due to the grammatical gender found in the language. In comparison, the Dutch and French subtitlers do not seem to have this issue.

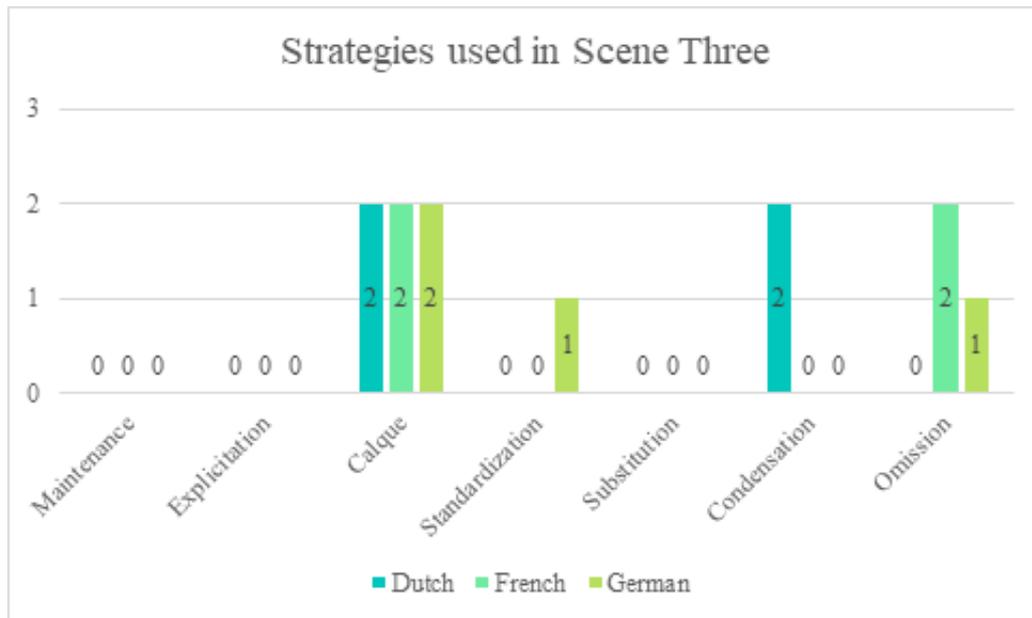
The first scene from season 18 took place in episode 2. The Dutch subtitler was Jet Hiensch (JH), the French subtitler was François Janquin (FJ), and the German subtitler was Kristina Horn (KH). Table 11 shows a conversation between doctors Grey, Shepherd, Bartley, and Hamilton, where Hamilton introduces Grey and Shepherd to the non-binary doctor Kai Bartley.

**Table 11:** *Conversation in Scene Three with the Dutch, French, and German Strategies*

English Spoken	Subtitle	Back-Translation with DeepL	Strategy
Hamilton: The neuroscientist who accepted an offer they couldn't refuse.	De neurowetenschapper die een onweerstaanbaar aanbod accepteerde.	The neuroscientist who accepted an irresistible offer.	Condensation
	la neuroscientifique qui a accepté une offre impossible à refuser.	the neuroscientist who accepted an offer impossible to refuse.	Omission
	eine Neurowissenschaftlerin, die das Angebot nicht abschlagen konnte.	a neuroscientist who could not refuse the offer.	Omission
Shepherd: They were at Hopkins a couple of years behind me.	Ze zaten bij Hopkins, een paar jaar na mij.	They were at Hopkins, a few years after me.	Calque
	Elles ont eu lieu à Hopkins quelques années avant que j'y sois.	They took place at Hopkins a few years before I was there.	Calque
	Sie waren einige Jahre nach mir an der Hopkins	They were a few years behind me at Hopkins	Calque
Hamilton: Once they took my funding...	Toen mijn financiering werd gebruikt.	When my funding was used.	Condensation
	Une fois accepté mon financement.	Once accepted my funding.	Omission
	Als Sie meine Gelder annahmen	When they accepted my funds	Calque
Shepherd: They're amazing.	Ze zijn geweldig.	They are great.	Calque
	Ils sont incroyables.	They are incredible.	Calque
	Sie ist toll.	She's great.	Standardization

In total, four non-binary pronouns were used in this scene. The strategies used can be found in Figure 4.

**Figure 4:** Strategies used in Scene Three divided per Language



For the first subtitle, it can be argued that the Dutch subtitler JH omitted the non-binary pronoun to condense the subtitle, as otherwise, the subtitle would exceed the two-line rule (Díaz Cintas & Remael, 2021, p. 93). The two calques, ‘ze’ with a plural verb, were again used when Kai was the sentence’s subject, as in Scene Two. The condensation in the last subtitle in Table 11 was to reformulate and simplify the subtitle to avoid using the Dutch non-binary pronoun ‘*hen/hun*.’

The French subtitler FJ follows JH’s decisions, but instead of condensation, he uses omission. In Tables 9 and 10, the French subtitler did not use the calque strategy as is done here. FJ employs both the feminine third-person plural ‘*elles*’ and the masculine third-person plural ‘*ils*’ when Kai Bartley is the sentence’s subject. However, as Attig (2022) argues, this translation “lacks the decidedly gender-nonconforming nature of [Kai’s] pronoun use” (p. 9). Although Kai’s gender identity is not explicitly stated during this conversation, the English singular ‘they’ implies that their gender most likely does not fall within the gender binary. It can be argued that FJ used both the feminine and the masculine plural pronoun to show Kai’s gender non-conformity and not assume a gender identity. This does not seem likely as the second and third sentences in Table 11 start with a feminine determiner and noun combination that both refer to Kai. If FJ wanted to show Kai’s gender non-conformity, these two instances could have been pluralized to omit the gender indication from the following noun. These two instances also differ from the example shown in Table 9 because these two noun phrases sound feminine in spoken French. Despite using a calque pronoun, the French subtitler erased Kai’s non-binary gender identity in the subtitles by using a gendered plural pronoun and gendered singular noun phrases.

Last, the German subtitler KH employed the same strategies as JH and FJ, except in the final sentence in Table 11. Here, the non-binary pronoun is standardized as KH marks Kai’s gender identity as female due to her use of ‘*Sie*’ with a singular verb. If the verb following the pronoun ‘*Sie*’ had been plural, it would have been the third-person plural pronoun also found in Scene One (Table 9). In other words, despite the earlier established non-binary pronouns in

Dutch and French and the previously established substitution in German, these subtitlers did not use them. Instead, the Dutch, French, and German subtitlers preferred to calque or neutralize the non-binary English singular ‘they,’ effectively erasing Kai’s queer identity for the target audience.

The second scene of season 18 took place in episode 20. The Dutch subtitler was Jet Hiensch (JH), the French subtitler was François Janquin (FJ), and the German subtitler is unknown. Table 12 shows a conversation between doctors Shepherd and Kepner where Shepherd tells Kepner about Kai Bartley.

**Table 12:** *Conversation in Scene Four with the Dutch, French, and German Strategies*

English Spoken	Subtitle	Back-Translation with DeepL	Strategy
Shepherd: They don't want what I want	Ze wil niet wat ik wil.	She doesn't want what I want.	Standardization
	Cette personne ne veut pas ce que je veux.	This person does not want what I want.	Substitution
	Er/sie will nicht, was ich will.	He/she does not want what I want.	Explicitation
Shepherd: They don't want what I have.	Ze wil niet wat ik heb.	She doesn't want what I have.	Standardization
	Ni ce que j'ai.	Nor what I have.	Condensation
	Er/sie will nicht, was ich habe.	He/she doesn't want what I have.	Explicitation
Shepherd: They don't want kids.	Ze wil geen kinderen.	She doesn't want children.	Standardization
	Elle ne veut pas d'enfants.	She doesn't want children.	Standardization
	Er/sie will keine Kinder.	He/she does not want children.	Explicitation

In total, three non-binary pronouns were used in this scene. The strategies can be found in Figure 5.

**Figure 5:** *Strategies used in Scene Four divided per Language*

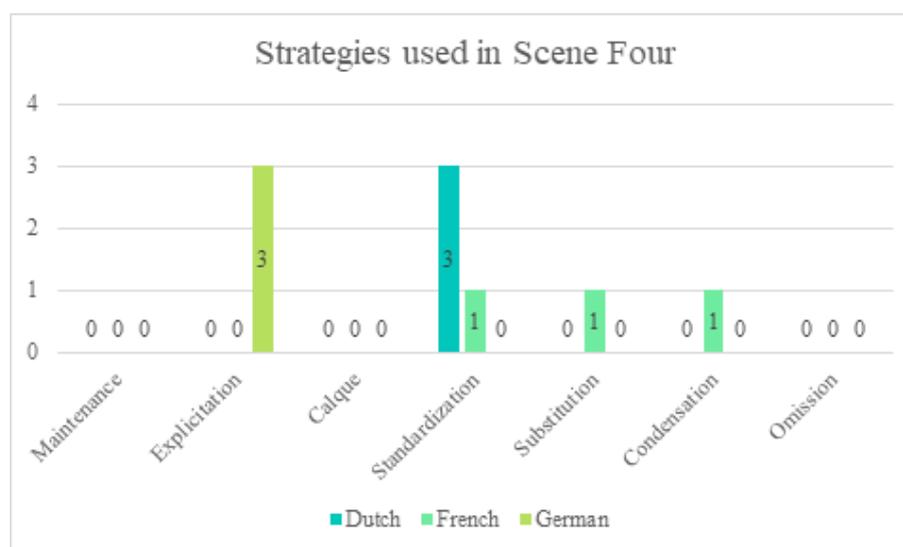


Figure 5 shows that the Dutch and the German subtitler used only one strategy for the subtitles of this scene. In contrast, the French subtitler used a different strategy for all three sentences. JH standardized the conversation by using the feminine third-person singular pronoun ‘ze’ combined with a singular verb. As mentioned, the Dutch calque was the pronoun ‘ze’ combined with a plural verb. It can be argued that the verb in the subtitle was first plural to indicate Kai’s non-binary gender identity but later changed to a singular verb during quality control, as this is the only case of standardization found in the Dutch corpus (Appendix D). This assumption can be made because JH subtitled all the episodes of season 18 and thus must have been aware of Kai’s non-binary gender identity and that Shepherd and Kai were previously in a queer relationship. Had JH chosen to use the masculine singular pronoun ‘hij’ [he], heterosexualization (i.e., “straightening”) of the relationship would have taken place. As this is not the case, the relationship between Shepherd and Kai remains queer in the Dutch subtitles. Only Kai’s queer gender identity is erased due to the standardization of their pronouns.

The German subtitler used the explication strategy during the translation of this conversation. The German subtitlers never established a non-binary pronoun for the non-binary characters in the TV series. Instead, as shown in Table 12, the subtitler preferred to use the explication strategy and thus used a double-gendered masculine/feminine third-person pronoun, ‘er/sie.’ Although this pronoun includes both the masculine and feminine gender identity, it can undermine someone’s non-binary identity when they have made their pronoun explicit (López, 2022, p. 223). By using ‘er/sie,’ an indication is made in the German language that Kai Bartley uses both masculine and feminine pronouns when they use the singular ungendered ‘they.’ The way to refer to non-binary people is not by including all genders in the pronoun but by using one specific neutral gender (ibid., p. 225). Furthermore, by using ‘er/sie,’ the pronoun remains inside the gender binary and is thus not gender-inclusive (Di Sabato & Perri, 2020, p. 367). It must be stated that the use of ‘er/sie’ was mentioned in German LGBTQ+ publications (Koehler, 2019). Despite its limitations, it is technically used as a non-binary pronoun in Germany.

Last, FJ uses three strategies to translate these three sentences. He substitutes ‘they’ with the feminine noun phrase “*Cette personne*” [this person]. He simplifies the second

sentence to avoid using the pronoun. Finally, he standardizes the pronoun by using the feminine third-person singular '*elle*,' which matches the substitution in the first sentence. The Dutch, German, and French subtitlers use neutralization strategies in the form of explicitation, substitution, and standardization in Scene Four. As a result, Kai's non-conforming gender identity is erased and substituted with a female gender identity.

To conclude, the Dutch, French, and German subtitlers of seasons 15 and 18 use various strategies when translating non-binary pronouns, and they are inconsistent in their translation choices throughout the episodes. Based on the findings of this research, it can be argued that the Dutch and French subtitlers of season 15 used community-informed translation, as they chose to maintain the non-binary pronoun and found an equivalent to it in their language accepted by the LGBTQ+ community. They thus followed the guidelines prescribed in the codes of ethics as well, as they translated faithfully and had the correct knowledge for the translation job, as shown in their translation choices. With the switch of subtitlers between season 15 and season 18, a switch in preferred translation strategy also occurred. The Dutch and French subtitlers preferred to omit, calque, or standardize the non-binary pronoun in season 18. In contrast, the German subtitler consistently substituted the non-binary pronoun in season 15, but they mostly used the calque or explicitation strategies in season 18. The Dutch and French subtitlers of season 18 and all of the German subtitlers, thus, did not make use of community-informed translation. As a result, the queer gender non-conforming identities of Kai and Toby are standardized and "normalized" in season 15's German subtitles and season 18's Dutch, French, and German subtitles. So, despite having guidelines in the codes of ethics recommending only to translate that for which translators have the proper knowledge and qualifications or to do further research into a topic to ensure faithful translation, in this case researching the pronoun preferences of the LGBTQ+ community, this was not done by all subtitlers resulting in the neutralization of the non-binary pronoun in the Dutch, French, and German subtitles.

## 5. Conclusion

This thesis aimed to explore the translation of non-binary pronouns in subtitling. To do so, three different perspectives were adopted regarding subtitling strategies for translating non-binary pronouns in the Dutch, French, and German subtitles of 28 episodes of *Grey's Anatomy* (Rhimes et al., 2005 – present). These three perspectives were community-informed translation in the form of LGBTQ+ publications, translation with the help of subtitle guidelines, and translation with the help of codes of ethics. The hypothesis was that both the subtitle guidelines and the codes of ethics would not mention the translation of non-binary pronouns and that they would not be valuable to the subtitler. Furthermore, the expectation was that the subtitlers did not use community-informed translation during the translation and subtitling process. As a result, it was expected that most non-binary pronouns would be calqued or neutralized in the Dutch, French, and German subtitles of *Grey's Anatomy* (ibid.) following the findings of Attig (2022), López (2022), and Misiek (2020).

To find what languages with grammatical gender state on using non-binary pronouns, 23 LGBTQ+ organizations' publications written in Dutch, English, French, and German on using non-binary pronouns were analyzed. This would be the basis of the community-informed translation perspective for which Attig (2022), López (2022), and Misiek (2020) all argue. Meaning that, at the very least, the subtitler does some research into the community, they are translating, and, at most, they are part of the community. For this reason, this thesis included LGBTQ+ organizations' publications, as this is where the expressions, lexemes, and terms used by the queer community can be found (Ak, 2021). This corpus proved that, although queer identities are untranslatable due to cultural differences (Kedem, 2019), equivalents to the non-binary gender identity can be found in language. Each language mentions several pronouns and neopronouns used in the queer community for and by non-binary people. So, although it is difficult to translate the English singular 'they' pronoun into a non-gendered pronoun in languages with grammatical gender, LGBTQ+ publications show that it is possible (Nossem, 2018). This is supported by *Grey's Anatomy's* (Rhimes et al., 2005 – present) season 15 Dutch and French subtitles, where the subtitlers used the Dutch pronoun '*hen/hun*' and the French neopronoun '*iel*' as a translation for the English singular 'they' as recommended by the Dutch and French LGBTQ+ publications. In contrast, the German subtitlers of both seasons and the Dutch and French subtitlers of season 18 did not use community-informed translation, as seen in the increased neutralization strategies.

Furthermore, 14 subtitle guidelines created by translators' organizations or broadcast associations written in Dutch, French, and German were analyzed to see if there were written rules on translating non-binary pronouns in subtitles. The guidelines include a set of universal rules a subtitler must follow during the subtitling process, and they can help the subtitler to make difficult translation decisions (Díaz Cintas & Remael, 2021). However, they are not helpful regarding the translation of non-binary pronouns (ibid., p. 205). Only two of the 14 guidelines refer to a website that mentions how to use non-binary pronouns in the written language. They did not explicitly state how non-binary pronouns should be translated and subtitled, making them irrelevant to the subtitler. Both websites were also Dutch, so the French and German subtitlers could not fall back on the subtitle guidelines when translating the English singular 'they' into an equivalent. So, the subtitlers did not have guidelines to stick to; thus, the guidelines were not helpful when making translation decisions regarding non-binary pronouns.

18 codes of ethics created by translators' organizations written in Dutch, French, and German were analyzed to see how translators should translate, which qualifications they should have before accepting a translation job, and if they mentioned translating non-binary pronouns.

None of the codes referred to the translation of non-binary pronouns. Ten codes of ethics recommend translating faithfully without making any alterations or omissions. To translate faithfully, one has to maintain unconventional cultural topics such as gender in the translation, even if it is difficult to translate the meaning from the source language to the target language (Spurlin, 2014b, p. 209). It can thus be assumed that the subtitlers were told to follow this rule of faithful translation. However, the French and German subtitlers neutralized the non-binary pronoun 60% and 89% of the time. They altered or omitted the pronoun, even though the codes of ethics argue against this practice. As a result, the non-binary gender identity of Kai and Toby was erased from the target text.

Moreover, 15 out of 18 codes of ethics state that a translator may only translate those texts for which they have the proper qualifications or knowledge or when they are specialized in the topic. It can thus be assumed that the Dutch, French, and German subtitlers specialized in subtitling. However, due to the subtitlers' preference for neutralization strategies in the subtitles, it can be argued that the subtitlers needed to be specialized in queer translation as well to subtitle these specific episodes of *Grey's Anatomy* (Rhimes et al., 2005 – present). If the subtitlers had the proper knowledge of queer translation and non-binary pronoun usage, as prescribed by the codes of ethics, the subtitlers would not have neutralized the non-binary gender identity. In turn, the gender identity of Toby and Kai would not have been misrepresented (Spurlin, 2014a) or repressed (Harvey, 2000).

According to most codes of ethics, subtitlers are not personally responsible for their work, meaning they cannot be held accountable for their translation decisions (Chesterman, 2016, p. 178). Five French, German, and general codes of ethics disagree with this statement. They state that translators are personally responsible for their work, ethical choices, and the decisions taken during the translation process (van Wyke, 2010, p. 113). This is not the majority, so most translators might not accept this accountability and responsibility. The codes of ethics also do not mention translators' social responsibility. As a result, following Baker's (2011) argument, translators might not accept the harm caused to the queer community due to the neutralization of non-binary pronouns. It is up to the translator's integrity for what they feel is socially responsible (Baker & Maier, 2011). So, some translators might feel responsible for finding an equivalent non-binary pronoun to the singular 'they' in their language, as shown with the Dutch 'hen/hun' and the French 'iel' in season 15's subtitles, and others do not feel this responsibility, as shown in all the German subtitles.

Last, the translation strategies of the non-binary pronouns in the Dutch, French, and German subtitles of eight episodes of season 15 and 20 episodes of season 18 of *Grey's Anatomy* (Rhimes et al., 2005 – present) were categorized and analyzed. As the subtitlers could not turn to the subtitle guidelines nor the codes of ethics regarding translating non-binary pronouns, multiple strategies were used during the subtitling process. Following the faithful translation recommendation of the codes of ethics, the non-binary pronouns were maintained in the Dutch and French subtitles of season 15. Despite this recommendation, the non-binary pronouns were neutralized and standardized in all of the German subtitles and the Dutch and French subtitles of season 18. The non-binary pronouns were also translated inconsistently in the Dutch, French, and German subtitles. For example, the Dutch subtitler used 'hen,' 'hun,' plural 'ze,' and singular 'ze.' The French subtitler used 'iel,' the calques 'ils' and 'elles,' and various feminine singular nouns as substitutions. Last, the German subtitler only maintained the non-binary pronoun once and, in all other cases, used 'er/sie' as explicitation or 'All' as a substitution. The neutralization of the non-binary pronouns could directly result from the subtitlers not having the proper knowledge of translating the singular 'they.' Last, although the codes of ethics do not mention it, it is the subtitler's social responsibility to research the topics

they are translating, especially when those topics are part of queer translation, which is yet to be officially named a specialization. As a result of the neutralizations, the lack of research, and the lack of valuable tools to help the translation process, the non-binary gender identity of the characters in *Grey's Anatomy* (ibid.) is erased from the subtitles and thus from the show in its entirety in season 18 more so than in season 15.

During this research, some limitations came to the front. Although many episodes were included in the case study, only a few non-binary pronouns were used in the 28 episodes. The number of non-binary pronouns used in season 15 and season 18 was also not equal. Due to this, it was difficult to make any definitive conclusions about their translation. A good solution would be to repeat the research with a different TV show with more non-binary characters or where more non-binary pronouns are used to be able to compare the results. Furthermore, as I do not have a complete understanding of French and German, I sometimes had to rely on machine translation to fully understand what exactly was written in the analyzed documents and the subtitles. As a result, a margin of error must be considered with the conclusions reached. Further research should focus on subtitles in the same or other languages to check the conclusions. Lastly, the conclusions reached in this thesis are based on written documents and patterns visible in the subtitles. However, my interpretations of the subtitle strategies and the phenomena occurring in the subtitles can differ from what the original subtitlers intended. For future research, interviews with the original subtitlers must be conducted to understand why they used specific subtitling strategies.

In conclusion, following the findings of Misiek (2020), Attig (2022), and López (2022), the Dutch, French, and German subtitlers tend to neutralize non-binary pronouns in the subtitles of *Grey's Anatomy* (Rhimes et al., 2005 – present) opting for standardization, explicitation, and substitution strategies. Despite having the option to use neopronouns in French and German and the option of employing the non-gendered plural pronouns '*hen/hun*' or '*die/diens*' in Dutch, these were not often employed by the subtitlers. As a result, the non-binary gender identity of Kai and Toby was "normalized" and thus erased from the show in all three languages. To avoid this erasure of the non-binary gender identity during the translation process, specific guidelines must be written together with the LGBTQ+ community regarding the translation of gender-neutral language and pronouns in particular.

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## Appendix A: Corpus of LGBT+ Articles on Non-Binary Pronouns

### Dutch:

- Genderneutrale voornaamwoorden in het Nederlands [PDF file]. (2019). Retrieved September 4, 2022, from <https://www.transgenderinfo.nl/wp/wp-content/uploads/2020/10/genderneutrale-voornaamwoorden-in-het-nederlands.pdf>.
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- Meer inclusie door de juiste voornaamwoorden. (2019, October 24). Retrieved January 24, 2023, from <https://zizomag.be/opiniestukken/meer-inclusie-door-de-juiste-voornaamwoorden>.
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- Zo maak je na toiletten ook taal genderneutraal. (2017, May 09). Retrieved January 24, 2023, from <https://www.transgendernetwerk.nl/non-binair-voornaamwoord-uitslag/#:~:text=Deze%20voorhoede%20ziet%20graag%20dat,vanwege%20mensen%20in%20hun%20omgeving>.

### English:

- GLAAD Media Reference Guide - Nonbinary People. (2022, February 28). Retrieved January 24, 2023, from <https://www.glaad.org/reference/nonbinary>.
- Norelle, D. (2022, July 26). Gender-neutral pronouns 101: Everything you've always wanted to know. Retrieved January 24, 2023, from <https://www.them.us/story/gender-neutral-pronouns-101-they-them-xe-xem>.
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- Paley, A. (2022, May 4). 2022 national survey on LGBTQ Youth Mental Health. Retrieved January 24, 2023, from <https://www.thetrevorproject.org/survey-2022/>.

### French:

- Fluid / gender-fluid / non-binaire. (2019, October 27). Retrieved January 24, 2023, from <https://cestcommeca.net/lgbt-def/fluid-ou-gender-fluid/>.
- Il, elle, iel ou autres : Instagram lance l'option choix du pronom de genre. (2022, November 03). Retrieved January 24, 2023, from <https://tetu.com/2021/05/14/appli-instagram-option-choix-pronom-genre/>.
- Nicollet, L. (2021, November 22). En démocratie, on ne régente pas la langue par décrets : L'apoplexie réactionnaire contre iel illustre les réflexes autoritaires de la majorité. Retrieved January 24, 2023, from <https://hes.lgbt/en-democratie-on-ne-regente-pas-la-langue-par-decrets-lapoplexie-reactionnaire-contre-iel-illustre-les-reflexes-autoritaires-de-la-majorite/>.

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**German:**

- Das Nona-System. (2021, November 05). Retrieved January 24, 2023, from <https://geschlechtsneutralesdeutsch.com/das-nona-system/#pronomen>.
- Hannakampf, S. (2021, March 02). Die Jugend von heute! beyond the binary ... Retrieved January 24, 2023, from <https://www.maenner.media/gesellschaft/ausland/beyond-the-binary/>.
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- Hübscher, C. (2022, December 11). Pronomen Anwendung. Retrieved January 24, 2023, from <https://www.nonbinary.ch/pronomen-anwendung/>.
- Köhler, R. (2022, December 16). Drittes Geschlecht in der sprache: Wie Rede Ich am Besten mit non-binarys? Retrieved January 24, 2023, from <https://www.br.de/puls/ansprache-nonbinary-people-100.html>.
- Pronomen. (2022, December 26). Retrieved January 24, 2023, from <https://geschlechtsneutral.net/pronomen/>.

## Appendix B: Subtitle Guidelines Corpus

### Dutch:

- Auteursbond: Richtlijnen voor Nederlandse ondertiteling [PDF file]. (n.d.). Retrieved November 13, 2022, from [https://auteursbond.nl/wp-content/uploads/2020/01/Modelrichtlijnen\\_Nederlandse\\_Ondertiteling.pdf](https://auteursbond.nl/wp-content/uploads/2020/01/Modelrichtlijnen_Nederlandse_Ondertiteling.pdf)
- Netflix: Dutch timed text style guide. (2022, November 3). Retrieved November 13, 2022, from <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215350158-Dutch-Timed-Text-Style-Guide>.
- NPO: Richtlijnen voor ondertiteling [PDF file]. (2022). Retrieved November 13, 2022, from [https://over.npo.nl/storage/configurations/overnpo/files/bijlage\\_richtlijnen\\_ondertiteling.pdf](https://over.npo.nl/storage/configurations/overnpo/files/bijlage_richtlijnen_ondertiteling.pdf).

### French:

- ATAA: French subtitling standards. (2022). Retrieved January 21, 2022, from [https://beta.ataa.fr/documents/NORMES\\_SOUS-TITRAGE\\_FRANCAIS\\_ANGLAIS\\_EN-TETE.pdf](https://beta.ataa.fr/documents/NORMES_SOUS-TITRAGE_FRANCAIS_ANGLAIS_EN-TETE.pdf).
- CSA: Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes. (2011, December). Retrieved November 13, 2022, from <https://www.csa.fr/Reguler/Espace-juridique/Les-relations-de-l-Arcom-avec-les-editeurs/Chartes-et-autres-guides/Charte-relative-a-la-qualite-du-sous-titrage-a-destination-des-personnes-sourdes-ou-malentendantes-Decembre-2011>
- NETFLIX: French timed text style guide. (2022, November 3). Retrieved November 13, 2022, from <https://partnerhelp.netflixstudios.com/hc/en-us/articles/217351577-French-Timed-Text-Style-Guide>.

### German:

- AVÜ: Qualitätsstandards für Interlinguale Untertitel [PDF file]. (2020, February). Retrieved November 13, 2022, from [https://filmuebersetzen.de/fileadmin/redaktion/dokumente/AVUE\\_UT\\_Standards\\_20210611.pdf](https://filmuebersetzen.de/fileadmin/redaktion/dokumente/AVUE_UT_Standards_20210611.pdf).
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- Standards agreed by ARD, ORF, SRF, ZDF: Untertitel-Standards von ARD, ORF, SRF, ZDF [PDF file]. (2015, April). Retrieved November 13, 2022, from [http://www.untertitelrichtlinien.de/pdf/Untertitel-Standards\\_ARD\\_ORF\\_SRF\\_ZDF\\_Version\\_1.3.pdf](http://www.untertitelrichtlinien.de/pdf/Untertitel-Standards_ARD_ORF_SRF_ZDF_Version_1.3.pdf).

### General:

- ARTE: Complete Technical Guidelines [PDF file]. (2022, June). Retrieved November 13, 2022, from <https://www.arte.tv/sites/corporate/files/complete-technical-guidelines-arte-geie-v1-07-2.pdf>.
- DCMP: Captioning key. (2022). Retrieved November 13, 2022, from <https://dcmp.org/learn/captioningkey>.
- ESIST: Code of good subtitling practice [PDF file]. (1998, October 17). Retrieved November 13, 2022, from <https://www.esist.org/wp-content/uploads/2016/06/Code-of-Good-Subtitling-Practice.PDF.pdf>.
- Netflix: Timed text style guide: General requirements. (2022, October 7). Retrieved November 13, 2022, from <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215758617-Timed-Text-Style-Guide-General-Requirements>.

SUBTLE: Recommended quality criteria for subtitling [PDF file]. (2023, January). Retrieved April 24, 2023, from <https://subtle-subtitlers.org.uk/wp-content/uploads/2023/01/SUBTLE-Recommended-Quality-Criteria-for-Subtitling.pdf>.

## Appendix C: Codes of Ethics Corpus

### Dutch:

- BKVT: Deontologische code. (2022). Retrieved November 13, 2022, from <https://www.cbti-bkvt.org/nl/publications/code-of-conduct>.
- NGTV: Erecode [PDF file]. (2022). Retrieved November 13, 2022, from <https://ngtv.nl/application/files/1914/9634/8522/Erecode.pdf>.
- VZV: Erecode vereniging zelfstandige vertalers. (2016). Retrieved November 13, 2022, from <https://vzv.info/over-de-vzv/documenten/erecode/>.

### French:

- AFICIA: Code de déontologie [PDF file]. (2006, May 29). Retrieved November 13, 2022, from <http://www.afici.fr/images/code-deontologie.pdf>.
- AIIC: Code of professional ethics [PDF file]. (2022, November 25). Retrieved April 19, 2023, from [https://aiic.org/document/10277/CODE\\_2022\\_E&F\\_final.pdf](https://aiic.org/document/10277/CODE_2022_E&F_final.pdf).
- ATAA: Code de déontologie. (2022). Retrieved November 13, 2022, from <https://beta.ataa.fr/presentation/code-deontologie>.
- ATLF: Code des usages pour la traduction d'une œuvre de littérature Générale [PDF file]. (2012). Retrieved November 13, 2022, from <https://atlf.org/wp-content/uploads/2021/10/CODE-DES-USAGES.pdf>.
- OTTIAQ: Code de déontologie de l'Ordre des traducteurs, terminologues et interprètes agréés du Québec (2022, June 1). Retrieved November 13, 2022, from <https://www.legisquebec.gouv.qc.ca/en/document/cr/C-26,%20r.%20270%20/>.
- SFT (1): Les bonnes pratiques pour se professionnaliser en traduction. (2022). Retrieved November 13, 2022, from <https://www.sft.fr/fr/bonnes-pratiques>.
- SFT (2): Code of professional conduct [PDF file]. (2009). Retrieved April 19, 2023, from <https://www.sft.fr/sites/default/files/pdf/Code%20de%20d%C3%A9ontologie%20SFT%20EN.pdf>.
- SGDL: Code des usages pour la traduction d'une œuvre de littérature Générale [PDF file]. (2012). Retrieved November 13, 2022, from [https://www.sgdl.org/phocadownload/ressources/Codes\\_usages/code\\_des\\_usages\\_de\\_traduction\\_2012\\_0.pdf](https://www.sgdl.org/phocadownload/ressources/Codes_usages/code_des_usages_de_traduction_2012_0.pdf).

### German:

- ADÜ: Berufs- und Ehrenordnung [PDF file]. (2009, March 28). Retrieved November 13, 2022, from [https://adue-nord.de/wp-content/uploads/Berufs-und-Ehrenordnung\\_2009.03.28.pdf](https://adue-nord.de/wp-content/uploads/Berufs-und-Ehrenordnung_2009.03.28.pdf).
- ATICOM: Berufs- und ehrenordnung. (2021, May 14). Retrieved November 13, 2022, from <https://aticom.de/der-verband/berufs-und-ehrenordnung/>.
- BDÜ: Berufs- und ehrenordnung. (2014, April 23). Retrieved November 13, 2022, from <https://bdue.de/der-bdue/statuten/berufs-und-ehrenordnung>.
- DGÜD: Positionspapier. (1998, September 15). Retrieved November 13, 2022, from <https://www.dgud.org/ueber-uns/positionspapier/>.
- DVÜD: Unser Ehrenkodex. (2018, February 09). Retrieved November 13, 2022, from <https://dvud.de/satzung/ehrenkodex/>.

### General:

- FIT: The International Federation of Translators. (2011, May 22). Translator's charter. Retrieved January 23, 2023, from <https://fit-ift.org/translators-charter/>.

SUBTLE: SUBTLE Code of Conduct [PDF file]. (2020, June). Retrieved November 13, 2022, from <https://subtle-subtitlers.org.uk/wp-content/uploads/2021/07/SUBTLE-Code-of-Conduct.pdf>.

Appendix D: Grey's Anatomy Corpus

Table D1: The Dutch Part of the Grey's Anatomy Corpus

English sentence	English subtitles	Dutch subtitles	Back-Translation with DeepL	Dutch strategy	Time	Episode	Notes	Episode	Translator
I tell them, why have a theorist if you don't crack it.	I tell them, why have a theorist if you don't crack it.	Watson heb je een gashandel al je die niet achterhaalt?	Why do you have a handle if you don't use it.	Condensation Maintenance Maintenance Maintenance	10:46 11:56 11:57 12:00	S15, E18 Add it up S15, E18 Add it up S15, E18 Add it up S15, E18 Add it up	unclear if it's about Toby and their mother.	S15, E18 S15, E19 S15, E20 S15, E21	Tarhata translations A. Bressers Tarhata translations nik:franlino
Their injury.	Their injury.	haar letsel	their injury	Maintenance	12:00	S15, E18 Add it up	unclear if it's about Toby and their mother.	S15, E22	Alliecia Baertsmans
Not her, I'm a theorist.	not "her", I'm a "theorist"	niet haar? Ik ben een theorie.	Not "her", I am a "theorist."	Maintenance 3k	12:08	S15, E18 Add it up	unclear if it's about Toby and their mother.	S15, E23	A. Strms
Their preferred pronouns are they and them.	Their preferred pronouns are "they" and "them".	Hem voorkomen: zij, hart, en "him".	Their preferences are "them" and "their."	Condense Condense 2k	18:38 18:47	S15, E18 Add it up S15, E18 Add it up	unclear if it's about Toby and their mother.	S15, E24	Tarhata translations
They're all settled.	They're all settled.	Zij zijn klaar	They are ready	Condense	18:59	S15, E18 Add it up	unclear if it's about Toby and their mother.	S18, E1	Chiel Heensbeek
They... they can't hear us.	They... they can't hear us	Zij... zij kunnen ons niet horen.	"They", they cannot hear us	Condense	19:46	S15, E18 Add it up	unclear if it's about Toby and their mother.	S18, E2	Jet Hirsch
We're talking about a single entity, but they're plural.	We're talking about a single entity, but "they" is plural.	Hiër is een persoon, maar "zij" is meervoud.	It is one person, but "they" is plural.	Maintenance	25:40	S15, E18 Add it up	unclear if it's about Toby and their mother.	S18, E3	Jet Hirsch
Or am I supposed to say they is?	Or am I supposed to say "They is"?	Of should ik "Zij zijn" zeggen?	Or should I say "They is"?	Condense	18:59	S15, E18 Add it up	unclear if it's about Toby and their mother.	S18, E4	Jet Hirsch
Okay, then them, them!	Okay, then, them, them!	Hem.	Them.	Maintenance, 2x omission	19:46	S15, E18 Add it up	unclear if it's about Toby and their mother.	S18, E5	Jet Hirsch
Their anatomist looks good.	T... Their anatomist looks good.	Hun anatomistose ziet er goed uit	Their anatomistose looks good.	Maintenance	25:40	S15, E18 Add it up	unclear if it's about Toby and their mother.	S18, E6	Jet Hirsch
Can we tell them?	Can we tell them?	Mogen we het zeggen?	Can we say it?	Omission	04:21	S15, E22 Head over High	unclear if it's about Toby and their mother.	S18, E7	Jet Hirsch
We can tell them.	We can tell them.	Ja	Yes.	Condensation	04:23	S15, E22 Head over High	unclear if it's about Toby and their mother.	S18, E8	Jet Hirsch
We don't want to hurt them with false hope.	We don't want to hurt them with false hope.	We willen geen valse hoop geven	We don't want to give false hope.	Omission	04:27	S15, E22 Head over High	unclear if it's about Toby and their mother.	S18, E9	Jet Hirsch
I hope we didn't get their hopes up for nothing.	I hope we didn't get their hopes up for nothing.	Ik hoop dat we geen valse hoop geven.	I hope we didn't give false hope.	Omission	36:06	S15, E22 Head over High	unclear if it's about Toby and their mother.	S18, E10	Jet Hirsch
I blame their father.	I blame their father.	Hem, volgens schuld	Their father's fault	Maintenance	05:12	S15, E24 Driven to the Blood	unclear if it's about Toby and their mother.	S18, E11	Jet Hirsch
The waiting is killing them.	The waiting's killing them.	Zet worden gek van het wachten.	They go crazy waiting.	Condensation	08:45	S15, E24 Driven to the Blood	unclear if it's about Toby and their mother.	S18, E12	Jet Hirsch
the neuroscientist who accepted an offer they couldn't refuse.	the neuroscientist who accepted an offer they couldn't refuse.	de neurowetenschapper die een overnameaanbod aanvaardde	the neuroscientist who accepted an irresistible offer.	Condensation	16:47	S18, E02 Some Kind of Tomorrow	unclear if it's about Toby and their mother.	S18, E13	Jet Hirsch
They were at Hopkins a couple of years behind me.	They were at Hopkins a couple of years behind me.	Zij waren bij Hopkins, een paar jaar mij na.	They were at Hopkins, a few years later me.	Condensation	16:53	S18, E02 Some Kind of Tomorrow	unclear if it's about Toby and their mother.	S18, E14	Jet Hirsch
Once they took my funding.	Once they took my funding.	Tien miljoen financiering werd geblokkeerd.	When my funding was used.	Condensation	17:06	S18, E02 Some Kind of Tomorrow	unclear if it's about Toby and their mother.	S18, E15	Jet Hirsch
They're amazing.	They're amazing.	Zet zijn geweldig.	They are great.	Condensation	17:15	S18, E02 Some Kind of Tomorrow	unclear if it's about Toby and their mother.	S18, E16	Jet Hirsch
They're non-binary?	They're non-binary?	non-totaal	They are called Kai and are non-binary?	Condensation	27:47	S18, E09 So Time to Die	unclear if it's about Toby and their mother.	S18, E17	Jet Hirsch
Their name is Kai and they're non-binary.	Their name is Kai and they're non-binary.	Ze heeten Kai en zijn non-totaal	Their name is Kai and are non-binary?	Condense, condensation	21:02	S18, E17 III Cover for you	unclear if it's about Toby and their mother.	S18, E18	Jet Hirsch
And since I've been with them.	And since I've been with them.	En sinds ik bij hen ben	And since I have been with them	Maintenance	21:05	S18, E17 III Cover for you	unclear if it's about Toby and their mother.	S18, E19	Jet Hirsch
Their work has brought in some pretty amazing grants to the clinic.	Their work has brought in some pretty amazing grants to the clinic.	Hun werk heeft de kliniek behoorlijke hoeveelheden opgeleverd.	Their work has earned the clinic decently high grants.	Maintenance	11:22	S18, E18 Stronger than Hate	unclear if it's about Toby and their mother.	S18, E20	Jet Hirsch
There's a reason they work with David Hamilton.	There's a reason they work with David Hamilton.	Er is een reden waarom ze met David Hamilton werken.	There is a reason they are working with David Hamilton.	Condense	11:26	S18, E18 Stronger than Hate	unclear if it's about Toby and their mother.	S18, E21	Jet Hirsch
Have you heard from them?	Have you heard from them?	Heb je van ze gehoord?	Have you heard from them?	Condense	14:08	S18, E19 Out for Blood	unclear if it's about Toby and their mother.	S18, E22	Jet Hirsch
They texted. "Thinking of you"	They texted, "Thinking of you"	Ze hebben me ge-sms't, we denken aan je.	They texted me, we are thinking of you.	Condense	14:09	S18, E19 Out for Blood	unclear if it's about Toby and their mother.	S18, E23	Jet Hirsch
They don't want what I want.	They don't want what I want.	Zet wil niet wat ik wil	She doesn't want what I want.	Standardization	9:41	S18, E20 You are the Blood	unclear if it's about Toby and their mother.	S18, E24	Jet Hirsch
They don't want what I have.	They don't want what I have.	Zet wil niet wat ik heb	She doesn't want what I have.	Standardization	9:45	S18, E20 You are the Blood	unclear if it's about Toby and their mother.	S18, E25	Jet Hirsch
They don't want kids.	They don't want kids.	Zet wil geen kinderen.	She doesn't want children.	Standardization	9:49	S18, E20 You are the Blood	unclear if it's about Toby and their mother.	S18, E26	Jet Hirsch

Table D2: The French Part of the *Grey's Anatomy* Corpus

English's spoken	English subtitles	French subtitle	Back-translation with	French Strategy	Time	Episode	Notes	Episode	Translator
I tell them, why have a thromble if you don't crank it.	I tell them, why have a thromble if you don't crank it.	Pourquoi un accélérateur si on ne peut pas appuyer dessus?	Why have a thromble if you can't push it?	Omission	10:46	S15, E18 Add it up		S15, E 18	?
Their. Excuse me?	Their. Excuse me?	C'est "tel".	It's "tel".	Maintenance	11:56	S15, E18 Add it up		S15, E 19	?
Their injury.	Their injury	Not subtitled		Omission	11:57	S15, E18 Add it up		S15, E 20	?
Not her, in a they.	not "her". In a "they"	"tel". C'est un pronom neutre	"tel". It is a neutral pronoun	Maintenance	12:00	S15, E18 Add it up		S15, E 21	?
Their preferred pronouns are they and them	Their preferred pronouns are they <sup>9</sup> and them <sup>9</sup> .	On doit utiliser le pronom "tel".	The pronoun "tel" must be used.	Omission	12:08	S15, E18 Add it up		S15, E 22	?
They're all settled.	They're all settled	"On" est en position.	On is in position.	Substitution	18:38	S15, E18 Add it up		S15, E 23	?
They... They can't hear us.	While they... they can't hear us	Quand "tel" ne nous entend pas.	When "he" does not hear us.	Omission	18:47	S15, E18 Add it up		S15, E 24	?
We're talking about a single entity, but they's plural	We're talking about a single entity, but they <sup>9</sup> is plural.	C'est une personne, mais si on dit "on", ça peut faire plural.	It is a person, but if you say "we", it can be plural.	Substitution	18:54	S15, E18 Add it up	Uses feminine noun + adjective for non-binary person.	S15, E 25	?
Or am I supposed to say they's.	Or am I supposed to say "They is <sup>9</sup> ?"	El pouquoit pas "On est prêt-e"?	Why not "We're ready"?	Substitution	18:59	S15, E18 Add it up		S18, E 1	François Jaquin
Okay, them, them, them!	Okay, them, them, them!	El, tel, tel	It, it, it!	Maintenance 3x	19:46	S15, E18 Add it up		S18, E 2	François Jaquin
their autismosis looks good	T... Their autismosis looks good.	Je l'ai regardé hier jusqu'à présent.	He is responding well so far.	Maintenance	23:40	S15, E18 Add it up	nuclear if it's about Toby singular, or Toby and their mother.	S18, E 3	François Jaquin
Can we tell them?	Can we tell them?	On peut leur dire?	Can we tell them?	Maintenance	04:21	S15, E22 Head over High Heels	nuclear if it's about Toby singular, or Toby and their mother.	S18, E 4	François Jaquin
We can tell them	We can tell them	Oui, mais évite de faillir.	Yes, but don't wriggle.	Omission	04:23	S15, E22 Head over High Heels	nuclear if it's about Toby singular, or Toby and their mother.	S18, E 5	François Jaquin
We don't want to hair them with false hope	We don't want to hair them with false hope	Donner de faux espoirs, c'est cruel, cruel.	Giving false hope is cruel.	Condensation	04:27	S15, E22 Head over High Heels	nuclear if it's about Toby singular, or Toby and their mother.	S18, E 6	François Jaquin
I hope we didn't get their hopes up for nothing.	I hope we didn't get their hopes up for nothing.	El espérer que c'était pas de faux espoirs.	And hope it wasn't false hope.	Condensation	36:06	S15, E22 Head over High Heels	nuclear if it's about Toby singular, or Toby and their mother.	S18, E 7	François Jaquin
I blame their father.	I blame their father.	Je l'ai tenu en de son crin de père.	He got it from his idiot father.	Maintenance	05:12	S15, E24 Drawn to the Blood		S18, E 8	François Jaquin
The waiting's killing them	The waiting's killing them	L'attente les tue.	The waiting is killing them.	Condensation	08:45	S15, E24 Drawn to the Blood		S18, E 9	?
the neuroscientist who accepted an offer they couldn't refuse	the neuroscientist who accepted an offer they couldn't refuse	Le neuroscientifique qui a accepté une offre impossible à refuser.	the neuroscientist who accepted an offer impossible to refuse.	Omission	16:47	S18, E02 Some Kind of Tomorrow	Uses feminine noun for scientist.	S18, E 10	?
They were at Hopkins a couple of years behind me.	They were at Hopkins a couple of years behind me	Elles ont eu lieu à Hopkins quelques années avant que j'y sois.	They took place at Hopkins a few years before I was there.	Calque	16:55	S18, E02 Some Kind of Tomorrow	Uses feminine plural pronoun for non-binary person.	S18, E 11	?
Once they took my funding	Once they took my funding	Une fois accepté mon financement.	Once accepted my funding.	Omission	17:06	S18, E02 Some Kind of Tomorrow	Uses male plural pronoun for non-binary person.	S18, E 12	?
They're amazing	They're amazing	Ils sont incroyables.	They are incredible.	Calque	17:15	S18, E02 Some Kind of Tomorrow	Uses female plural pronoun for non-binary person.	S18, E 13	François Jaquin
They're non-binary	They're non-binary	Elles sont non-binaires.	They are non-binary.	Calque	27:47	S18, E09 No Time to Die	Uses female plural pronoun for non-binary person.	S18, E 14	?
Their name is Kai and they're non-binary	Their name is Kai and they're non-binary	Ce quelqu'un s'appelle Kai et est non binaire.	This someone is called Kai and is non-binary.	Condensation.	21:02	S18, E17 Hit Cover for you		S18, E 15	?
And since I've been with them	And since I've been with them	Et depuis, je me sens plus ouverte que je ne l'étais, jamais en.	And since then, I feel more open than I ever thought I would.	Omission	21:05	S18, E17 Hit Cover for you		S18, E 16	?
Their work has brought in some pretty amazing grants to the clinic.	Their work has brought in some pretty amazing grants to the clinic.	Leur travail a rapporté de belles subventions à la clinique.	Their work has brought in some nice grants to the clinic.	Maintenance	11:22	S18, E18 Stronger than Hate		S18, E 17	François Jaquin
There's a reason they work with David Hamilton.	There's a reason they work with David Hamilton.	Si David Hamilton les voulait, c'est qu'ily a une raison.	If David Hamilton wanted them, there must be a reason.	Maintenance	11:26	S18, E18 Stronger than Hate		S18, E 18	?
Have you heard from them?	Have you heard from them?	Tu as eu des nouvelles?	Have you heard anything?	Condensation	14:08	S18, E19 Out for Blood		S18, E 19	François Jaquin
They texted. "Thinking of you"	They texted. "Thinking of you"	Juste un SMS. "Je pense à toi."	Text: "Thinking of you."	Omission	14:09	S18, E19 Out for Blood		S18, E 20	?
They don't want what I want	They don't want what I want	Cette personne ne veut pas ce que je veux.	This person does not want what I want.	Substitution	9:41	S18, E20 You are the Blood		S18, E 20	?
They don't want what I have.	They don't want what I have.	Ni ce que j'ai.	Nor what I have.	Condensation	9:45	S18, E20 You are the Blood		S18, E 20	?
They don't want kids.	They don't want kids.	Elle ne veut pas d'enfants.	She doesn't want children.	Standardization	9:49	S18, E20 You are the Blood	Uses feminine pronoun for non-binary person.	S18, E 20	?

**Table D3:** The German Part of the *Grey's Anatomy* Corpus

English spoken	English subtitles	German Subtitles	Back-Translation with	German Strategy	Time	Episode	Note	Episode	Translated by
I tell them, why have a throttle if you don't crank it.	I tell them, why have a throttle if you don't crank it.	Ich sage, wozu gibt es ein Gaspedal, wenn man es nicht drückt?	I said, what's the point of having a gas pedal if you don't push it?	Omission	10:46	S15, E18 Add it up	Uses feminine pronoun for non-binary person.	S15, E 18	Felix Schweizer
Their. Excuse me?	"Their." Excuse me?	nicht ihre Einschuldung Sie?	not hers. Excuse me?	Substitution	11:56	S15, E18 Add it up		S15, E 19	Felix Schweizer
Their injury.	"their" injury	Nicht ihre Verletzung.	Not her injury.	Substitution	11:57	S15, E18 Add it up		S15, E 20	Felix Schweizer
Not her, I'm a they.	not "her", I'm a "they"	Ich bin keine sie, sondern divers.	I am not a she, but diverse.	Substitution	12:00	S15, E18 Add it up		S15, E 21	Felix Schweizer
Their preferred pronouns are they and them.	Their preferred pronouns are "they" and "them."	Sie bevorzugen es, Pronomen zu verwenden.	They prefer to avoid pronouns.	Calque, Condensation 2x	12:08	S15, E18 Add it up		S15, E 22	Felix Schweizer
They... They can't hear us.	While they... they can't hear us.	All ist so weit.	All is so weit.	Substitution	18:38	S15, E18 Add it up		S15, E 23	Felix Schweizer
We're talking about a single entity, but they is plural.	We're talking about a single entity, but "they" is plural.	All hier was nicht.	All does not hear us.	Substitution, Omission	18:47	S15, E18 Add it up		S15, E 24	Felix Schweizer
Or am I supposed to say they is.	Or am I supposed to say "They is"?	Oder soll ich jetzt etwa sagen: "Alle ist"?	Or should I now say, "All is"?	Substitution	18:54	S15, E18 Add it up		S15, E 24	Felix Schweizer
Okay, them them them!	Okay, them, them, them!	OK, Alle, alle, alle.	OK, All of them, all of them.	Substitution 3x	19:46	S15, E18 Add it up		S18, E 1	Kristina Horn
their anatomist's looks good.	T... Their anatomist's looks good.	Ihre Anatom... Die Anatomische sieht gut aus.	Her anatom... The anatomist's looks good.	Omission	25:40	S15, E18 Add it up	Uses feminine pronoun for non-binary person.	S18, E 3	Kristina Horn
Can we tell them?	Can we tell them?	Können wir es ihnen sagen?	Can we tell them?	Maintenance	04:21	S15, E22 Head over High Heels	wunder if it's about Toby, singular, or Toby and their mother.	S18, E 4	Kristina Horn
We can tell them.	We can tell them.	Ja.	Yes.	Condensation	04:23	S15, E22 Head over High Heels	wunder if it's about Toby, singular, or Toby and their mother.	S18, E 5	Kristina Horn
We don't want to hurt them with false hope.	We don't want to hurt them with false hope.	Siebst schreien wir falsche Hoffnungen.	Otherwise, we are raising false hopes.	Condensation	04:27	S15, E22 Head over High Heels	wunder if it's about Toby, singular, or Toby and their mother.	S18, E 6	Kristina Horn
I hope we didn't get their hopes up for nothing. I blame their father.	I hope we didn't get their hopes up for nothing. I blame their father.	Hoffentlich werden wir nicht umsonst Hoffnungen. Es liegt an ihrem/seinem Vater.	Hopefully we did not raise hopes in vain. It is up to her/his father.	Omission Explication	36, 06 05:12	S15, E22 Head over High Heels S15, E22 Drawn to the Blood	wunder if it's about Toby, singular, or Toby and their mother.	S18, E 7 S18, E 8	Kristina Horn Kristina Horn
The waiting is killing them.	The waiting's killing them.	Das Warten bringt sie um.	The waiting is killing her.	Standardization	08:45	S15, E24 Drawn to the Blood	Uses feminine pronoun for non-binary person.	S18, E 9	?
the neuroscientist who accepted an offer they couldn't refuse.	the neuroscientist who accepted an offer they couldn't refuse.	eine Neurowissenschaftlerin, die das Angebot nicht abschlagen konnte.	a neuroscientist who could not refuse the offer.	Condensation	16:47	S18, E02 Some Kind of Tomorrow	Uses feminine noun for scientist.	S18, E 10	?
They were at Hopkins a couple of years behind me.	They were at Hopkins a couple of years behind me.	Sie waren einige Jahre nach mir an der Hopkins	They were a few years behind me at Hopkins	Calque	16:55	S18, E02 Some Kind of Tomorrow		S18, E 11	?
Once they took my funding.	Once they took my funding.	Ah, Sie meine Gelder umhauen	When they accepted my funds	Calque	17:06	S18, E02 Some Kind of Tomorrow		S18, E 12	?
They're amazing.	They're amazing.	Sie ist toll.	She's great.	Standardization	17:15	S18, E02 Some Kind of Tomorrow		S18, E 13	Stephanie Geiges
They're non-binary.	They're non-binary.	Eine nicht-binäre Person.	A non-binary person.	Omission	27:47	S18, E09 No Time to Die		S18, E 14	?
Their name is Kai and they're non-binary.	Their name is Kai and they're non-binary.	Kai ist non-binär.	Kai is non-binary.	Condensation, omission	21:02	S18, E17 TI Cover for you		S18, E 15	?
And since I've been with them.	And since I've been with them.	Selbstem ich mit ihr/dem zusammen bin.	Since I have been with her/him	Explication	21:05	S18, E17 TI Cover for you		S18, E 16	?
Their work has brought in some pretty amazing grants to the clinic.	Their work has brought in some pretty amazing grants to the clinic.	Ihre Arbeit hat der Klinik viele Zuschüsse beschert.	Her work has brought many grants to the clinic.	Standardization	11:22	S18, E18 Stronger than Hate	Uses feminine pronoun for non-binary person.	S18, E 17	Kristina Horn
There's a person they work with David Hamilton.	There's a person they work with David Hamilton.	Daum arbeiter er/sie für David Hamilton.	That is why he/she works for David Hamilton	Explication	11:26	S18, E18 Stronger than Hate		S18, E 18	?
Have you heard from them?	Have you heard from them?	Hast du von ihm/ihr gehört?	Have you heard from him/her?	Explication	14:08	S18, E19 Out for Blood		S18, E 19	?
They teased, "Thinking of you"	They teased, "Thinking of you"	Erlie schreih: "Ich denke an dich".	He/she does not want what about you? "I think about you."	Explication	14:09	S18, E19 Out for Blood		S18, E 20	?
They don't want what I want.	They don't want what I want.	Erlie will nicht, was ich will.	He/she does not want what I want.	Explication	9:41	S18, E20 You are the Blood		S18, E 20	?
They don't want what I have.	They don't want what I have.	Erlie will nicht, was ich habe.	He/she does not want what I have.	Explication	9:45	S18, E20 You are the Blood		S18, E 20	?
They don't want kids.	They don't want kids.	Erlie will keine Kinder.	He/she does not want children.	Explication	9:49	S18, E20 You are the Blood		S18, E 20	?

**Episodes:**

- Burgess, B. N. (Writer), & Liddi-Brown, A. (Producer). (2019, April 18). Head over high heels [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Clack, Z. (Writer), & McKidd, K. (Producer). (2022, April 7). Put it to the test [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Culver, E. & Donovan, K. (Writers), & Allen, D. (Producer). (2022, May 12). I'll cover you [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Denbo, J. (Writer), & Liddi-Brown, A. (Producer). (2022, March 3). Living in a house divided [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Denbo, J. (Writer), & Wilson, C. (Producer). (2021, October 14). Hotter than hell [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Donovan, K. & Skubs, B. (Writers), & Cohen, L. (Producer). (2021, November 11). Bottle up and explode! [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Driscoll, M. (Writer), & McKidd, K. (Producer). (2022, March 10). Legacy [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Driscoll, M. (Writer), & Williams, J. (Producer). (2019, May 2). What I did for love [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Finch, E. R. (Writer), & Allen, D. (Producer). (2019, March 28). Silent all these years [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Manugian, A. (Writer), & Watkins, M. (Director). (2019, March 21). Add it up [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Marinis, M. (Writer), & Allen, D. (Producer). (2021, September 30). Here comes the sun [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Marinis, M. (Writer), & McKidd, K. (Producer). (2022, May 26). Out for blood [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Marinis, M. (Writer), & McLeod, G. (Producer). (2019, April 4). The whole package [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Marinis, M. (Writer), & Phelan, T. (Producer). (2021, November 18). Everyday is a holiday (with you) [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.

- Miles-Perez, J. & Righthand, J. (Writers), & Watkins, M. (Producer). (2022, May 5). Should I stay or should I go [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Miles-Perez, J. (Writer), & Watkins, M. (Producer). (2021, December 16). It came upon a midnight clear [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Pride, F. (Writer), & Allen, D. (Producer). (2022, March 17). The makings of you [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Pride, F. (Writer), & McKidd, K. (Producer). (2021, October 7). Some kind of tomorrow [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Reaser, A. (Writer), & McKidd, K. (Producer). (2019, May 9). Drawn to the blood [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Righthand, J. (Writer), & Watkins, M. (Producer). (2021, October 21). With a little help from my friends [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Skubs, B. (Writer), & Klein, L. (Producer). (2022, March 31). Road Trippin' [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
- Vernoff, K. (Writer), & Allen, D. (Producer). (2019, May 16). Jump into the fog [Television series episode]. In S. Rhimes (Producer), *Grey's Anatomy*. Los Angeles, CA: Disney+.
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