Hacettepe University Graduate School of Social Sciences
English Linguistics

ANALYZING THE TRANSLATABILITY IN SUBTITLED HUMOR IN THE TURKISH CULTURAL AND LINGUISTIC CONTEXT

Nihal Yetkin

Ph.D. Dissertation

Ankara, 2009

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To my family

KABUL VE ONAY

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Doç. Dr. Işıl Özyıldırım

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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15 Ocak 2009

Nihal Yetkin

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ÖZET

Yetkin, Nihal. *Türk Kültürel ve Dilsel Bağlamında Altyazılı Mizahta Çevirilebilirliğin Analizi*, Doktora Tezi, Ankara, 2009.

Çok katmanlı perspektiflere göre yapılan bu betimleyici çalışmanın hedefi dilbilim ve çeviribilim disiplinlerinden faydalanarak İngilizceden Türkçeye yapılan bir vaka incelemesi kapsamında altyazı çevirisinde taşlama ve ironiye dayalı mizahın kültür ve onun bir bölümünü oluşturan dil yönünden çevirilebilirliğini incelemektir. Bu amaçla, Amaç-Hedefli Örnekleme yöntemi ile bir animasyon ürünü ve durum komedisi (sit-com) niteliği taşıyan Amerikan yapımı *The Simpsons* dizisinin *Homer the Heretic* adlı bölümü ve *Halloween Special IV* adlı bölümün de *The Devil and the Homer Simpson* adlı parçası seçilmiştir. "Dilbilimsel Perspektif" başlığı altında İroni ve Taşlama, Çeviribilimsel Perspektif" başlığı altında Kaynak Metin (ST) ve Hedef Metin (TT) arasındaki Mizahi Yük Farkları ve Altyazı-temelli Metin Kısaltma Stratejileri, "Kültürel Perspektif" adı altında ise Dildışı Kültüre bağlı Referanslar (ECR) incelenmiştir. Bu vaka incelemesinin sonuçlarına göre; (a) film göstergebilimsel bir kompozisyon olup, bu durum mizahi öğelerin anlaşılabilmesi için yalnızca dilsel değil aynı zamanda diğer öğelerin de incelenmesi gerektiğini, (b) dilsel boyutun ötesindeki ECR'lerin bu bölümlerde önemli bir rol oynadığını, (c) seçilen bölümlerin stratejik olarak açık/ örtük olarak metinlerarasılığı kullandığını ve bunların türün yapısı gereği altyazıda açıklanamayacağını ve açıklanmaması gerektiğini, (d) bu dizinin ve seçilen bölümlerin anlaşılmasının büyük ölçüde taşlama/ironiye dayalı mizah konusunda farkındalık düzeyine ve bunların anlaşılmasına bağlı olduğunu, (e) altyazı temelli metin kısaltma stratejilerinin dışında çevirmen ve varsa, editör gibi değişkenlere doğrudan bağlanabilecek mizahi öğe kayıplarının da olabileceğini, (f) öğrenci raporlarının literatürü destekleyici bir biçimde mizahın kişiden kişiye, karakterden karaktere, ve içinde bulunulan ruh haline göre değişkenlik gösterebildiğini ve bu durumun da mizahi öğelerin anlaşılmasını ve sonuçta ortaya çıkan mizahi öğe kayıplarını etkileyebileceğini ortaya koymaktadır. Yukarıdaki veriler altyazı temelli metin kısaltma stratejilerinin

mizahi öğelerin ve esprilerin anlaşılmasını etkileyen pek çok öğeden yalnızca bir tanesini oluşturduğunu açıkça vurgulamaktadır.

Anahtar Sözcükler:

altyazılı mizah, ironi ve taşlama, kaynak metin (ST) ve hedef metin (TT) arasındaki mizahi yük farkı, altyazı temelli metin kısaltma stratejileri, dildışı kültürel öğeler, metinlerarasılık.

ABSTRACT

Yetkin, Nihal, *Analyzing the Translatability in Subtitled Humor in the Turkish Cultural and Linguistic Context*, Doctoral Dissertation, Ankara, 2009.

Having a multilayered whole of perspectives, this descriptive study aimed to analyze satirical/ironical humor and translatibility in English-into-Turkish subtitling from the linguistic as part of cultural aspect, benefiting from the disciplines of linguistics and translation studies by means of a case study. To this end, one complete episode *Homer the Heretic* and section *The Devil and Homer Simpson* of the episode *Halloween Special IV* of a well-known, American animated sitcom series "The Simpsons" were chosen as a result of the purposeful sampling for the case study. Irony and Satire were analyzed under linguistic perspective, Humorous Load Differences between source text (ST) and target text (TT), and Subtitling oriented Text Reduction Strategies were examined under the translational perspective, and the Extralinguistic Culture-bound References (ECR) and Intertextuality were studied under the cultural perspective. The results of this case study indicated that (a) the film is a semiotic composition so not only linguistic elements but also other elements have to be scrutinized in terms of the comprehension of the humorous elements, (b) the ECRs, which are beyond the linguistic dimension, play an important role in these episodes, (c) the selected episodes also strategically use intertextuality implicitly and explicitly, which can or must not be explained by the subtitles by genre, (d) that the reception of this series as well as selected episodes by the target viewers heavily relies on the awareness and comprehension of satirical/ironical jokes, (e) there may arise loss in humorous elements due to reasons other than the subtitling oriented text reduction strategies, which are directly attributable to the variables of translator and editor, if any, (f) the student reports indicate and further reinforce the literature findings that humor varies from person to person, from trait to trait and from mood to mood, all of which may affect the reception and the resultant loss in humorous elements, So, in light of all the above, it can be safely underlined that the subtitling orieted text reduction strategies account for

only one of the many variables affecting the reception of the humorous elements and jokes.

Key Words:

subtitled humor, irony and satire, humorous load difference between the source text (ST) and target text (TT), subtitling oriented text reduction strategies, extralinguistic culture-bound elements (ECR)s, intertextuality.

CONTENTS

ANALYZING TRANSLATABILITY IN SUBTITLED HUMOR IN THE TURKISH CULTURAL AND LINGUISTIC CONTEXT

CHAPTER 1: INTRODUCTION

1.1.THE NEED FOR THE STUDY

This study intends to cast light on the humorous elements within a situation comedy (sit-com) from linguistic and cultural perspectives through subtitled translation from English into the Turkish language.

Humor, subtitled translation and culture, as three components of this study, have a strong point in common. At the conceptual level, these abstractions are still fuzzy to many. They are commonly discussed by laymen as well as by the scholars, but poorly understood and expressed in full. One of the reasons why this is so is that in extralinguistic terms, many factors affect and are affected by them. As these inherently complex components are interwoven in this case study, further complicating the matters, it would be appropriate to elucidate these three concepts along with their interrelations for the purposes of this study, before going over the research design in detail.

1.1.1. Humor

The word “humor” has an ancient origin dating back to Latin and Greek, meaning “a body fluid”, and gained its affinity with congeniality after Shakespeare in the late 1600s (Yakın 2004, p. 56). Among others, one definition attempts to describe this fluid concept as “the way that a particular person or group of people is amused by certain things and not by others” (Collins Cobuild Dictionary, 1987, p. 711).

From a psychological point of view, humor can be regarded as one of the defensive processes of an individual. As Palmer (1994, p. 299, as cited in Yakın 1999, p. 27)

noted, Freud finds it “a means of withdrawing the energy from the release of un-pleasure that is already in preparation and of transforming it, by discharge, into pleasure”.

Popa (2003, p. 54 as cited in Popa, 2005, p. 48) defines it operatively as “the ability to appreciate the situations when wordplay is funny or amusing”. This definition primarily focuses on the speaker’s ability to recognise humor through situational, social and cultural and not merely linguistic mechanisms. It also abstains from any exclusive quest that the linguistic conditions are necessary for a text to be humorous.

As suggested by the above definitions, humor is such a complicated concept in its extended sense as we use today that it eludes any blanket terms. Maybe this is why it is also described in relation to other concepts. For example, it is described in relation to art as both are informative; educational; relative; elevates self-esteem at the expense of a potential or actual ally; exploits our interest in fitness-relevant themes, and has a surprise ending (Weisfeld 2006, p. 5); or in relation to gossip as it promotes the sharing of information on human foibles, as put by Vaid (1999, as cited in Weisfeld, 2006, p. 10).

In a broad sense, humour can be regarded as “a multi-colored kaleidoscope of thoughts and feelings, times and places” (MacHovec, 1988, as cited in Yakın 1999, p. 123). But what makes it a unique kaleidoscope or what distinguishes it from other possible ways of expressing thoughts and feelings? To sum up the components and functions of humor may be of practical use to reach a better, if not exhaustive, understanding about it.

The playful use is a “sine qua non” component in humor. One of the definitions of humor is “playing with illusions until truth is illuminated as never before” (Raphaelson-West, 1989, p. 140). As the playful use of humor intends to elicit fun, it is also a “touchy” subject as there may be a disagreement about what is funny. It follows that a harmless joke may be interpreted as an insult, or worse, a federal offense. Such disagreement does not necessarily derive from the inability to understand the humor in

something. Even if the point of a joke is understood, there is no guarantee that it will be recognized as humorous (Raphaelson-West, 1989, p. 128).

Another “sine qua non” component in humor is having somebody to relate the humorous elements/jokes. If one encounters something funny, s/he does not need another person to amuse. However, if one produces some humor through joke, s/he cannot be amused by himself/herself, therefore needs somebody to tell it otherwise enjoyment will be left incomplete (Freud, 2003, p. 174). Even when a joke doesn’t have a victim, it may, following Freud, serve as a colloborative means to engage a taboo topic. As subjects of gossip, certain stories are much more contagious than others, and as with new jokes, we are excited to be the ones who pass them on (Veale, 2004, p. 426).

The other person is necessary for enjoyment in three aspects: s/he approves the operation of humor as being successful; self enjoyment is completed by means of the reaction the person gives to the humor and the loss of enjoyment due to the creation of the humor by somebody else is compensated for once it is told to somebody else (Freud, 2003, pp.186-187). Flieger (1975, as cited in Cebeci, 2008, p. 43) criticizes the Freudian approach, which distinguishes between the funny and the humorous in terms of the persons involved. He believes that the only noticeable difference between the two concepts is that joke is intentional while the funny situations most of the time occur accidentally.

Some of humor’s functions are “to strengthen collegiality or bonds of friendship (Clouse and Spurgeon, 1995; Ehrenberg, 1995; Hay, 1995; Vinton, 1989); or to soften an instruction or a criticism (Barsoux, 1993; Cox et al, 1990; Morreall, 1991, 1997; Ross, 1992; to release tension, defuse anger (Consalvo, 1989; Coser, 1960); and to provide camouflage for a stringent, disparaging comment (as cited in Holmes and Marra 2006, p. 124).

In light of the above explanations, it would be appropriate to support Bergson’s original argument that not only to laugh but also to make somebody laugh is unique to man

(Usta 2005, p. 29). But this should not necessarily mean that humor always evokes laugh or laugh always arises from some humoristic element. Literature indicates that the use of laugh alone as a criterion of humor is not sound (Olbrechts-Tyteca, 1974, pp.14-15, as cited in Attardo 1994, pp. 11-12).

Humorous interaction can be analyzed under two categories: joke telling and conversational jokes. While in the former, speakers explicitly or implicitly declare that they will tell a joke, in the latter, they form such utterance in the course of the conversation, therefore it has strong contextual ties. For further details, see Attardo (1994, pp. 320-322). As this study is concerned with the latter, let's have a closer look at conversational jokes in terms of functions.

Conceptualizing humor as a mode of discourse encourages research on interactional humor as opposed to emphases on individual differences in humor appreciation as well as on sense of humor (Crawford, 2003, p. 1420).

Such joking interactions, as represented in literary forms in popular culture, can be regarded as "aesthetic typifications" (Davies, 2006, p. 98). The functions of such interaction is summarized (Fine & de Soucey, 2005, pp. 8-10) as follows:

1) Smoothing interaction, as a lubricant,

2) Sharing a collective identity through cohesion,

3) Securing appropriate action by means of informal social control,

4) Constituting boundary work; separating insiders and outsiders (Runcie, 1974; Wennerstrom, 2000, as cited in Fine and Soucey, 2005, p. 10).

As a form of discourse, Fine argues (1984, pp. 85-86 in Paolucci & Richardson 2006, pp. 28-29) that "humor contains dense layers of meaning for its participants beyond the overt meaning of its language". Joke, which we will mainly focus on as a humour-

producing device within the scope of this study, is inherently social and resultantly embedded, interactive and referential (Fine & de Soucey, 2005, p. 1).

Humor can be said to have the following discursive properties in general (Franklyn, 2006, pp. 2-3):

1.Humor is a bisociative form of discourse, which simultaneously refers to two frames of reference or associative contexts.

2.Seriousness is a form of discourse, which relies on singular associative context.

3.The legally and socially instituted rules, which govern everyday life use sentence discourse as a matter of practical necessity.

4.Ambiguity, transgression and deviancy are problematic to serious discourse, but conventions of humorous discourse.

5.Humor challenges the singularity and totality of the official discourses, which govern everyday life.

6.Humor can therefore disrupt the totality of official meta-narratives.

1.1.1.1. Humor, Comedy and Social Criticism

The functions mentioned above suggest that humor is basically a social phenomenon (Veale, Feyaerts & Brône, 2006, p. 305), and gently paves the way for a social criticism (Paolucci & Richardson, 2006, p. 32). As critics, comedians have a "role as a licensed spokespersons who identify and talk about contradictions in society that other persons may be unaware of or reluctant to acknowledge openly". That is why, they may be said to be "deconstructionists for whom abnormality is made out of the ordinary and normality out of the strange, both in their analytical mind and, therefore, in their personal reflections about social life" (Paolucci and Richardson (2006, p.45). As a

result, an audience may see its own behavior described “as if it is an alien culture in the sense that they knew the information all along but no one ever described the components” (Kozinski, 1988, as cited in Paolucci & Richardson, 2006, p. 29).

1.1.1.2. Sit-com as a Humorous Genre

It would not be wrong to state that humor may be seen seen in virtually all walks of life and under every condition and occasion. TV is no exception. Of the worldwide popular TV programmes, one sees that situation comedies occupy a striking place at home and abroad.

Culpeper is of the opinion that (2005, p. 45) the popularity of entertainment as in sit-coms, owes to some extent to impolite interactions. These can be attributed to four generic factors, namely: Intrinsic pleasure, Voyeuristic pleasure, Audience superiority, and Audience safety.

Some knowledge about sit-com as a genre is crucial for obtaining pleasure because it works to compensate for potential displeasures disciplined by a genre as audiences have an appreciation of the already known set responses and rules of engagement in a genre. So, genre serves as a contract between the producer and the audience which ensures efficiency and a properly labeled package. In a nutshell, audiences read each production, by genre (Fiske, 1989, p. 114).

While one would not want to overestimate the sociological significance of a television sitcom as a genre, the popularity of some series suggests a larger sociological phenomenon. Likewise, Wells (1998, as cited in Wagg, 1998, p. 199) has pointed out that though the genre is still commercially driven and arguably still predominantly middle class, it is clear that the sitcom has achieved much to challenge and dissolve old boundaries by laughing at their very existence both implicitly and explicitly.

Through many jokes as well as many other humorous elements embedded in such interactions, one may gain cultural insights (Paolucci & Richardson, 2006, p. 44).

Naturally, the social aspect in sit-coms is interrrelated with psychology, therefore, one could also obtain psycho-sociological data about a culture through sitcoms. Because sitcoms are known to rely on "identification and redemption of popular beliefs" (Marc, 1989, p. 24), they are able to show and explain models of behavior and belief for public view.

"What are we laughing at? What are we laughing with? What is the relationship of the humorous presentation of character models and of the pronouncements of opinion and our culture, our ideology? How does the depiction of society in humor compare and contrast with nonhumorous analogues-for instance, in the treatment of war and the military, or sex roles, sexual conduct, or family relationships" (Mintz, 1988, as cited in Paolucci & Richardson, 2006, p. 32). A broad answer to those questions can be found in the following statements of Wells (1998, as cited in Wagg, 1998, p. 181): "The sitcom focuses on the very humanity of its characters and stories in a way which laughs at, rather than dwells upon, life's vicissitudes", which "accommodates many different kinds of audience, and most importantly, brings on an innocent, common and timeless feel to the situations".

The unchanging character of sit-coms derives from pressures of creating a TV series: organising scripts, sets, production teams etc. The idea of repetition integrates well with humor, and it is conventional to comedy performances. But in addition to a mix of expectation, familiarity, novelty is also provided by the various situations in which the phrases are repeated (Paolucci & Richardson, 2006, p. 53), to ensure the longevity of the series (Yakın, 1999, p. 11).

As to audience involvement, TV shows which rely on labyrnthine arrangements of intertextual quotation such as *South Park, The Simpsons, Family Guy* etc. are effective due to the role of the audience in regard to unpacking and deciphering the referencing in relation to the narrative and/or humor (as cited in Franklin, 2006, pp. 54-55).

Lack of laughter also make the humorous elements implicit. It sets the viewers free in their laughter which may lead to the fact many jokes and humorous quips existing in the

source text of imported American comedies may be easily passed by unnoticed (Zabalbeascoa, 1996, p. 255).

1.1.2. Translation

Translation has several meanings: general subject field, the product or the process (Munday, 2001, p. 4) and can be divided into three, following Jakobson (1959/2000, as cited in Munday, 2001, p. 5): intralingual translation, interlingual translation and intersemiotic translation. In this study, translation will hereinafter mean the interlingual product.

It was Holmes who originally coined the translation studies to give a "more tentative and open range to scholarly activities than 'science' and 'theory' (Lambert, 1991, as cited in Shuttleworth and Cowie, 1997, p. 183). Unfortunately, the adoption of the term by the Manipulation School of comparative literature led people to think that translation studies referred to only literary translations (Shuttleworth & Cowie, 1997, p. 183).

In the early 1950s and throughout the 1960s, translation studies were considered as a branch of applied linguistics and indeed linguistics in general was seen as the main discipline contaning the information on the study of translation. In the 1970s and particularly the 1980s, translation scholars focused on theoretical frameworks and methodologies they borrowed from other disciplines (Baker, 1998, p. 278).

While Lefevere defines the term as "discipline which concerns itself with problems raised by production and description of translations" (1978, as cited in Shuttleworth & Cowie, 1997, p. 183), Bassnet sees the scope of translation studies under three headings: history of translation, translation in the target language culture and linguistics, and translation and poetics (1980/1991, as cited in Shuttleworth and Cowie, 1997, p. 184). On the other hand, Holmes holds that a comprehensive study would consist of four subtheories: the translation process, the translation product, the function of translation and translation didactics (1988f, as cited in Shuttleworth & Cowie, 1997, p. 187).

Assuming that translation is an interdisciplinary activity, Snell-Hornby agrees with this expansion in scope and adds one more aspect: the discipline should "…also extend to the neglected field of interpreting" (1991, as cited in Shuttleworth & Cowie, 1997, p. 184).

There is broad consensus within at least part of translation studies that "theory attempts to account for what happens, not tell you how it should happen" (Baker, 1994 in Gamal 1994, as cited in Shuttleworth & Cowie, 1997, p. 185).

If we wrap up the scope as guided by the above mentioned definitions, we would readily agree with Holmes' division of the discipline into two major areas: pure translation studies and applied translation studies. Such studies have two aims:

1.to describe the phenomena of translating and translation(s), as they manifest themselves in the world of our experience, and

2.to establish general principles by means of which these phenomena can be explained and predicted (Holmes, 1988, p. 71).

1.1.2.1. Turkish Case: An Overview of Translation Activities since the Ottoman Period up to 2000s

Ersözlü (1993, p. 1) notes that it was the Lale Period in which a systematical translation activity was carried out for the very first time, with the translations focused on medicine and positive sciences.

Paker (as cited in Baker 1998/2001, pp. 577-578) highlighted several translation institutions which served as the milestones in this field, to name but a few: The Academy of Sciences (Encümen-i Daniş) founded in 1851, which both introduced and promoted scholarly work, the Ottoman Scientific Committee (Cemiyet-i İlmiye-i Osmaniye) in 1860, the Translation Committee (Tercüme Cemiyeti) in 1865. The first

literary translations introduced three new literary genres: western poetry, philosophical dialogue and novel. In general, the most productive period in the *Tanzimat* period for the writers/translators was between 1873-1883. The censorship in Abdulhamit II's rule led to the translation of French fiction, whereas the Constitutional Revolution of 1908 and the deposition of Abdulhamit II to a significant revival of translations of canonnized works in history, philosophy, literature etc.

Altay (2002, PP.4-5) points out that after the proclamation of the Turkish Republic in 1920, The Copyright and Translation Committee (Telif ve Tercüme Encümeni) which was replaced by the Management of Education and Training (Talim ve Terbiye Dairesi) in 1926. It was led by S. Rıfat was founded with the aim of translating 10 books to contribute to the history, economy, and geographic knowledge of the country. The second chair of this unit was Ziya Gökalp who had influential roles in the introduction of the law on Unification of Education (Tevhidi Tedrisat) and in the identification of the principles of translation.

Karantay (1991, pp. 97-98) notes that an unprecedented series of publication activities in the history of translation was started under the leadership of Hasan Ali Yücel, a thinker, author and pedagogue. During the Turkish Publications Congress I convened in 1939, he made a speech during which he underlined that a systematic translation program had to be executed in Turkey in order that Turkey could be a part of the contemporary world. It was in this period that a huge number of purposeful translations from the western works were made. The permanent members of the Translation Committee founded in 1940 were scholars, teachers and authors. The target text-based translation was adopted as an initial norm (Toury, 1980, 51-62 in Karantay, 1991, p. 98), whereas translation from the second language was allowed only when the language of the source text wasn't known by the translators. Ersözlü (1993, p. 106) noted that a total of 965 translations were made between 1940-1958 with the state subsidy, with which Turkey was defined by the head of the Federation of International Translators (FIT) as a heaven of translation during the FIT conference in 1959.

Altay (2002, pp. 8-9) highlighted that between the 1960s and 1980s, there was a change to a source-based approach with the changing power balances along with the transition to the multiparty system. Since 1960s onwards, there was a mushrooming in the numbers of publishing houses which began to identify and set translation policies. This resulted in poor translations, low wages and a commercial approach to the activity of translation. In the 1970s, the multiplication of TV channels led to an increase in the audiovisual translation, marked with literal translations. Towards the 2000s, the functional dimension of translation gained a visibility and recognition. In 1983-1984, the universities Boğaziçi and Hacettepe set up departments of Translation and Interpretation. Due to the simultaneous interpretations made during the Gulf Crisis in 1990, the profession gained a high visibility and interpretation became prestigious causing an influx to these departments.

Now, 15 years later, there are many departments, several offering MA programs; with a few offering Ph. D. programs in Turkey. This constitutes an incontrovertible indicator of a grown scholarly and professional awareness and interest to translation and interpretation.

Paker (as cited in Baker 1998/2001, p. 580) highlights the fact that by contrast to the wealth of translations accumulated over the centuries, the number of studies in the field remains very small, and the bibligraphies are far from adequate at the moment. The majority of the studies conducted up to now are focused on nineteenth-century translations from European languages.

Regarding the non-governmental translation associations, the Association of Translation (Çeviri Derneği) and the Association of Conference Interpreters (Konferans Çevirmenleri Derneği) will be mentioned here.

The Association of Translation was set up in 1999 with the intention of uniting people from different but complementary circles, i.e., scholars, executives of translation agencies, freelancers and amateurs etc. which proved to be a big step on the way to the

settlement of translation problems in the relevant sectors (http://www.ceviridernegi.org/cevirihakkinda.htm.)

The Association of Conference Interpreters was founded in 1969 to promote the profession and establish principles that were in compliance with the international standards of the Association Internationale des Interpretes de Conference (Paker, 1988, as cited in Baker 1988/2001, p. 580).

1.1.2.2. Translation Quality Assessment

In literature, there are three general approaches to quality assessment (Williams & Chesterman, 2002, p. 8):

1.Source language oriented assessment: based on definitions of required equivalence and classfication of various kinds of deviance from this equivalence.

2.Target language oriented assessment: based on text analysis to assess the differences between the translation and other comparable texts in the target language.

3.Effect-oriented assessment: based on effects on clients, teachers, critics, readers, which is in full compliance with the skopos theory.

On the translation of humorous texts, Von Stackelberg (1988, as cited in Yakın, 2004, p. 69) considers such translation successful in cases where it makes him laugh, thus ignores the fact every piece of humorous text intends to make somebody laugh and laughter is not the mere indicator of a successful humor interaction. That is why Haldun Taner, a famous Turkish writer opposes the term “gülmece”, humor in Turkish, which oversimplifies the concept to laughing, by stating that he does not like the word “gülmece” as it has a wide range of types from imitation to parody, to partisan polemics, ambitious satire, purposeful satire, sarcasm, magnanimous Bektaşi humor and humanistic irony (my translation) (1984, as cited in Özcan, 2002, p. 15).

1.1.2.3. Translation and Humor

Both humor and translation have individually been examined in depth and from different perspectives, but little has been done by way of comparison. As Zabalbeascoa (2005, p. 186) put it, “What is surprising is that the link between translation and humor has not received sufficient attention from scholars in the field, with a handful of honorary exceptions.

This fact had formerly been highlighted by Delabastita particularly in the case of audiovisual translation, which is of particular interest in this study (1989, p. 97) by stating that this branch had been ignored in scholarly circles despite the increasing quantitative importance of translation in the mass media, and attributed it to the fact that the “social sciences tend to select their objects of study on the basis of cultural prestige, rather than intrinsic interest”. In addition, he mentioned that the research up to that time of writing had been primarily theoretical and “there is hardly any room left for the emprical study of actual translations”. Nearly a decade later, one may safely state that there is a growing number of actual translation of audiovisual productions, be it subtitling or dubbing. This is not the place to delve into the latter, as it is outside our scope. Suffice it to say for the moment that it is the substitution of acoustic signs with verbal signs (Delabastita, 1989, p. 102).

According to Vandaele (2002, as cited in Spanakaki, 2007), there are four elements to consider when translating humor:

a) laughter, an exteriorized manifestation which is quite difficult to render,

b) comprehension and appreciation of humor and humor production are two distinct skills; which are neither learnable nor teachable,

c) individual differences in appreciation of humor, and

d) rhetorical effect of humor on translators which may result in the blurred specifics of its creation as strong emotions may preclude analytic reasoning.

1.1.2.4. Situation Comedy and Translation

When attempting to produce a situation comedy by translating an existing situation comedy, *humor* and *comic effect* account for the high-order priorities for the translation of the text as a whole. In line with this, it would be logical to judge the merit of the subtitled version on how funny the result is (Zabalbeascoa, 1996, p. 245). However, there are at least nine categories which tend to have an impact on the assessment of the translatability of a given source text. There are as follows (Zabalbeascoa, 1996, p. 236):

a) Item X to be translated: It may cover any unit of a text up to the entire text, or Aspect X which has to do with the text's structure and membership to a type, genre or style.
b) Language A
c) Language B
d) Purpose C
e) Text D in which the translation will appear
f) Recipient E
g) Client or Initiator F
h) Expectation G
i) Translator H

To improve the performance of translators, four suggestions are made by Zabalbeascoa (1996, pp. 248-250) :

1.Specialization: Greater specialization would facilitate the translation of the language of humor,

2.Recognition: More recognition would enable the translators to have the last word on their work as they would be recognized as a specialist,

3.Team work: Each translator would be aware of what the others are doing, and

4.Adequate tools: A specialized in-house stylebook which includes all the information the employer/firm expects that the translator needs to know and use, including glossaries, television policies and translational norms, elaborating on the priorities and restrictions for each genre with examples of problems and strategies would ensure a conscious translation.

However, neither the above mentioned suggestions nor relevant strategies mentioned elsewhere can serve as ready-made solutions, and that successful transfer in humorous elements of a joke into the target text does not imply that a successful translation was produced. The author of this thesis concurs with Popa (2005, p. 56) as she points out that "although two jokes co-exist in terms of time, they do so in different spatial frames of reference".

1.1.3.Culture

The word *culture* derives from the Latin verb *colo* and means "literally something that has to be grown and cultivated" (Toporov, 1992, p. 34).

In its semantically expanded sense in time, Vermeer sees culture as "the total of conventions to be observed in a society" (1992, as cited in Popa, 2005, p. 51). These conventions may "encompass politics, economics, social history, philosophy, science and technology, education, the arts, religion and customs, which can be studied at a given point in time or diachronically" (Ronowicz, 1999, as cited in Ronowicz & Yallop, 1999, p. 4). Among many other definitions, the anthropological concept of culture is found to be very beneficial when clarifying the above definitions, by filling an important blank as pointed out by Goodenough, 1964, as cited in House, 2006, p. 349): culture is the "forms of things people have in mind, their model of perceiving, relating, and otherwise interpreting things". That is, a cultural definition must also embrace the

cognition and social aspects in human beings or it will mislead people to think that culture is just a collection of such and such items/disciplines etc.

1.1.3.1. Culture and Humor

A psycholexical investigation (Ruch, 2002, as cited in Chiaro, 2006, p. 5) sought to establish humor related terms in as many languages as possible through a questionnaire in English. The questionnaire suffered from the limitation of the use of English as *lingua franca,* but proved a good step in its intended aim. Furthermore, it is known that there are several transcultural denominators in common across cultures. Further studies have yet to show whether or not the appreciation of translated humor is bound to the quality of translation alone.

1.1.3.2 Culture, Language and Translation

As a cultural definition focused on the linguistic aspect, Williams (1981, as cited in Barker & Galasinski, 2001, p. 3) highlights that culture is lived experience which can be understood through signification achieved through language. "To understand culture", in this sense is "to explore how meaning is produced symbolically through the signifying practices of language within material and institutional contexts" (Hall, 1997, as cited in Barker & Galasinski, 2001, p. 4).

Lienhard's paper "Modes of Thought" is one of the earliest of its kind, which uses translation to refer not only to linguistic matters but to the problem of describing others from a different culture (1954, as cited in Valero-Garcés, 1995, p. 556). After all, translation and culture can in no way be mutually exclusive. As Baker (2006, p. 321) emphasizes, the act of translation is deeply rooted in "wider social and cultural practices". Likewise, Toury (1980, as cited in Valero-Garcés, 1995, p. 557) describes translation as "the communication of verbal images across cross-cultural borders."

Wills (1996, p. 90, as cited in Popa, 2005, p. 51) with an extended definition, points out that translation is "a specimen of socio-culturally determined linguistic behaviour

containing both culture-specific and culture-universal components". It follows that culture embraces comparison and juxtaposition, "it is not only the place where meanings are born, but the space in which they are being exchanged, "transmitted" and seek to be translated from one cultural language into another" (Toporov, 1992, pp. 29-30). Always being an experiment and a test of humanity, encounters of cultures and peoples should not be idealized and it is only natural to find suspicion, resentment, aggressiveness, hostility and struggle as well as acceptance and tolerance of foreignness (Toporov, 1992, pp. 33- 34).

Multiple contacts between cultural and translation studies led to a terminological overlap between the two disciplines: cultures and translation can be reinterpreted, rewritten or standardized (Di Giovanni, 2008, pp. 27-28).

Delabastita formulates two sets of questions a scholar should pose when examining a specific translation to detect a norm/ norms. The first set is intended to define the translation type used, whereas the second, to establish the cultural framing. To Delabastita (1989, pp. 210-211, as cited in Jaskanen 2007, p. 19), to study film translation is part of analyzing the polysystem of a culture as a whole.

When making such an analysis, a scholar is confronted with two approaches to culture: essentialist vs. socio-cognitive view. The use of an essentialist view of culture based on the idea that culture is a fixed set of things, is seemingly inevitable in social research. However, it is well known that any fixation in this regard would suffer from limitations as such an approach ignores the individual differences and social changes imposed by internal and external factors (House, 2006, p. 350). Therefore, it should be borne in mind as Rosaldo (1992, as cited in Valero-Garcés, 1995, p. 561) argues, culture is "contested, temporal and emergent. The same applies to translation". To compensate for the possible losses that would emanate from the essentialist view, this study adopts a socio-cognitive approach to culture (House, 2006, p. 350), which underlines that members of a particular culture are continuously influenced by the public and cultural representations of their society along with its subgroups primarily through language and discourse, and construct their view of the world and their personality accordingly. That

is why the answers to the research questions are cautiously mitigated by means of linguistic devices, taking into account the possible changes in perceptions due to the change in public and cultural representations of the Turkish society.

1.2. PRESENTATION OF THE STUDY

1.2.1. The Aim

The study aims to analyze humor and translatibility in the face of subtitling and cultural challenges in the context of a sitcom series "*The Simpsons*", and explore to what extent they may apply in the Turkish context, which displays different features in cultural and linguistic terms when compared to the American context.

1.2.2. The Scope

The study covers data from the two separate episodes of *The Simpsons*, namely "Homer the Heretic" and the first section "The Devil and Homer Simpson" of "Halloween Special IV". It is a case study and focuses on linguistic and cultural aspects, applying the five-pier strategies as specified under Chapter 3: Methodology.

1.2.3. Basic Assumptions

1.It was assumed that due to the cross-cultural difference between the source and target viewers, there would be a huge linguistically, culturally and intertextually humourous load difference in the analyzed jokes, which would cause substantial humorous loss on the part of the target viewers.

2.It was assumed that the humorous loss arising from the subtitling strategies and the resultant translation would be considerable.

1.2.4. Research Questions

1. To what extent do the humorous loads in the analyzed jokes differ in Turkish subtitles when compared to the American source text? What position does the load difference in linguistic element occupy among others?

2. What subtitling oriented text reduction strategies are found in the study? How does this affect the humorous element in the source text?

3. How are Extralinguistic Culture-bound References (ECR) treated in the Turkish subtitles? How does this affect the humorous element in the source text?

4. What is the role of intertextuality in the source text? How does this affect the humorous element in the source text?

5. What types of satirical and ironical jokes are found in the analyzed episodes? What are their relation to cognitive effects as a result of existing and contextual assumption analyses?

6. To what extent can the loss of humorous elements detected in our case study be attributed to the subtitle-based strategies?

CHAPTER 2: LITERATURE REVIEW

2.1. INTRODUCTION

In this study, our data was collected from subtitled translations in a sit-com series, which was analyzed through the linguistic, translational and cultural perspectives. Under this section**,** linguistic perspective was narrowed down to the analyses of irony and satire, translational perspective to humorous load differences between source text (ST) and target text (TT), subtitling-based strategies and cultural perspective to the extralinguistic culture-bound references (ECR) and intertextuality. It is time we elaborated these perspectives.

2.2. LINGUISTIC PERSPECTIVE

2.2.1. Overview of the Cognitive Verbal Humor Research

Humor often constitutes resolution of an incongruity, as we derive pleasure from solving a conundrum that can be purely abstract and far removed from practical situations (Weisfeld, 2006, pp. 6-7). Incongruity, which is one of the key terms in linguistic humor studies, can be defined as "unexpected material, which either does not fit with the preceding material or which violates expectations based on preceding material" (Herzog, Harris, Kropscott & Fuller 2006, p. 141). Humor-producing incongruities have been characterized as stemming from the brief intersection of tangential planes of thought (Koestler, 1964), layering of communicative acts (Clark, 1996), the juxtaposition of opposing psychological scripts (Raskin, 1985) and the switching of cognitive frames (Apter, 1982; Wyer & Collin, 1992), as cited in Lampert and Ervin-Tripp 2006, p. 52). In line with such switch, Raskin identified two common features of jokes: the pattern of switching scripts at the punch line, and a shift from bonafide communication, that is from avoiding ambiguity and speaking the truth to deliberately using ambiguous phrases and false statements (Morreall, 2004, p. 394). The major controversy remains to be whether the mere presence of incongruity resolution is required for a humor reaction (Herzog et al, 2006, p. 141). Morreall (2004, p. 399)

believes that “we don’t switch scripts, we simply don’t take the sentence seriously. It is that pragmatic switch, and not a semantic switch, that produces the humor”. Following Attardo (1994, as cited in Morreall 2004, p. 399), “there are two approaches to humorous texts other than jokes: the expansionist approach, which posits a deep identity between jokes and other humorous narratives, and the revisionist approach, which holds that script switching models are not adequate to cover all verbal humor. Further, as regards the situational humor, which constitutes the backbone of the study, the script theory would not suffice, as research has seen that “the written and spoken versions of jokes can differ in fundamental ways”… “these differences cast doubt on the simple extendability of script theory from written joke to the spoken joke performance” (Norrick, 2004, p. 408).

2.2.2.Overview of the Pragmatic Humor Research

Due to the above mentioned reasons and factors, the pragmatic humor perspective will better serve the purposes of this study. To start with, some researchers formulate additional maxims or principles to explain humor. Attardo (2001, p. 168) regards humor as a violation of Grice’s Cooperative Principle (CP). He states that “Humor differs from other modes of communication that involve violations of the CP, such as lying in that its purpose (amusement) is largely approved of socially and that significant amounts of humor are incorporated in everyday conversations, exchanges etc.” In this respect, he proceeds that humor is not seen as an antagonistic mode of communication but rather as part and parcel of communication, and that a Noncooperative principle (NCP) can be postulated “as a negative counterpart to the Gricean Cooperation Principle”. According to him, such a principle must be working in humor, because breachs of the cooperation principle are rule-governed, rather than arbitrary. He also claims that “in humor and irony as in the domains of “regulated non-cooperation”, a “Least Disruption Principle” (LDP) is at work” (Attardo, 1994, 1999, as cited in Kotthof, 2006, p. 279).

In situation comedies, the aim, in pragmatic terms, perlocutionary act is to amuse. Hickey (1998, pp. 218-19) highlights that “in studying perlocution in translation, let us keep in mind that a translator is not concerned with real effects (if any) produced on real

readers of the TT, but only with the potential effects" as a perlocutionary act is a joint attempt between S(peaker) and H(earer). The speaker's utterance (merely) treiggers the whole transaction to which different individuals in different contexts may respond differently.

Hickey (1998, pp. 220-222) divides the factors that are closely related with perlocution into three, namely, Marking, referred to as notifying the reader of the fact that what they are faced with is mediated by the translator; Exegesis, referred to as the explanation of the source text, where necessary; and Recontextualization, referred to as "totally or partially abandoning the literal, propositional or locutionary level, while retaining the illocutionary act (usually telling) where possible, and focusing strongly on the perlocutionary effect, directly or accurately reproducing it. Hickey (1998, p. 231) proceeds that the examination of humorous text in terms of these factors manifest that marking is weak or none, unlike recontextualization which is very strong and that exegesis is impossible to find.

2.2.2.1. Pragmatics-based Joke Types

They are listed in subtitles as follows:

1.Ritualized joking associated with conversational routines

2.Narrative jokes

3.Ritualized insult jokes:

4.Use of irony for sarcastic purposes (Thornton, 1996, as cited in Davies, 2006, p. 104)

5.Exploiting the ambiguity of joking as a retroactive "cover" (Thornton, 1996, as cited in Davies, 2006, p. 104). In Brown and Levinson's (1987, as cited in Davies 2006, p. 104) terms, this is re-ranking distance.

6.Irony between friends (Thornton, 1996, as cited in Davies 2006, p. 105)

7. Irony with a heavy dose of sarcasm (Thornton, 1996, as cited in Davies, 2006, p. 105)

8.Joking as empathy (Thornton, 1996, as cited in Davies 2006, p. 107)

9.Joking as an unsuccessful attempt at social control (Thornton, 1996, as cited in Davies 2006, p. 107)

10.Responding to a joke (Thornton, 1996, as cited in Davies, 2006, p. 107)

In this study, satire and irony were seen to be dominant in the series *The Simpsons*. Therefore, the relevant pragmatic joke type research was confined to these two pragmatic phenomena.

2.2.2.1.1.Satire

Some scholars believe that the word "satire" emerged as a blend of two unrelated words: satyr and satura. The former means half-goat, half-men of the Greek mythology (Carpenter, 2001, as cited in Simpson, 2003, p. 4), while the latter means a platter of mixed fruits offered to deities at festivals (Hendrickson, 1927; Clark, 1991, Draitser, 1994, as cited in Simpson 2003, p. 4), suggesting that it embraces different genres within (Cebeci, 2008, p. 195).

As Simpsons underlines (2003, p. 8), *satire* is a discursive practice, which is accepted as higher than what systemic-functional and other linguists classify as genre or register and certainly higher than "genre of literature". It necessitates a genus which is embedded in a particular culture, a system of institutions and in the frameworks of belief and knowledge which envelop and embrace these institutions as well as an impetus, emanating from a perceived disagreement, by the satirist, of some aspect of a potential satirical target. Satire is configured as a triad comprising three discursive subject

positions as follows which are subject to continuous shift and (re)negotiation: the satirist, the producer of the text, the satiree, the addressee/reader/viewer/listener, and the satirised, the target attacked/critiqued in such discourse.

As a genre, it pretends to be "real" despite its emphasis on exaggeration and grotesque; it intends to shock the reader/viewer and in general it is funny (Cebeci, 2008, p. 195).

Kreuz & Roberts (1993, p. 102) point out that like sarcasm, satire is scornful, but unlike sarcasm, it typically comments on *society* rather than *an individual*.

As a common manifestation of satire, a good parody does not only imitate or reproduce certain phrases, but generates a style like that of the parodied as Nash in "The Language of Humor" (1985, as cited in Zabalbeascoa, 1996, p. 240) states. That is, recontextualization achieved through irony, distinguishes it from imitation and pastiche (Cebeci, 2008, p. 90). Here, as in other forms of humor, laughter is based on some expectancy. The parodist is supposed to fulfil this expectancy through discrepancies between expression and content and discrepancies of style on the plane of expression itself (Zabalbeascoa, 1996, p. 241). It is paradoxical that though they often have reference to social instution and interactions, which are real, they transcend realism in application, which the viewers are supposed to acquiesce (Zabalbeascoa, 1996, pp. 242-243).

Such duality becomes even more complicated in the translation process. Translators should know what parody and the parodied are, as well as know that the translation is not the production of an original, but rather an act of doing something ultimately depending on something else's existence (Hatim, 2001, p. 145).

2.2.2.1.1.1. Satire and Humor

Following Ziv's classification (1988, 1984) of humor functions, including the aggressive, the sexual, the social, the defensive and the intellectual, Simpson indicates

that there are three functions of humor which are directly relevant to satirical discourse. According to Ziv (1988, as cited in Simpson, 2003, p. 3), these are namely as follows:

1.The aggressive function: It always ridicules a victim, resulting in a feeling of superiority on the part of a non-victim.

2.The social function: It reinforces intra- and inter-group bonds and strengthens the cohesiveness of interpersonal relations.

3.The intellectual function: It is based on absurdities, wordplay and nonsense, and ensures pleasure in "the temporary freedom from strict rules and rationality.

2.2.2.1.1.2.Satire and Translation

As stated before, satire is based on mockery of things. What Ghazala (2007, p. 22) states about translation and irony as stated below in 2.1.2.1.1.2. is well applicable to translation and satire. That is, the translation of satire requires two processes in this sense: a) spotting and understanding it in the SL text first, and then of b) finding a possible, good and matchable version of translation in the TL language with similar stylistic functions and implications. If the mocked are sacred in the target culture, the point of the joke will not be considered as humorous, which has nothing to do with the translation proper.

2.2.2.1.2. Irony

The term *irony* takes its name from a character, eiron, in Greek comedy who outwits his opponents (Beckson & Ganz, 1989, as cited in Kreuz & Roberts, 1993, p. 98). Over time, the concept was extended at least to include Socratic irony, irony of fate, dramatic irony and verbal irony, aomng many others (Kreuz & Roberts, 1993, p. 98).

Lagerwelf (2007, p. 1705) analyzes the notion of irony under two subcategories as follows.

1)Nonverbal ironies are later to be called “Irony of the Situation” in this study. A visual artist’s removal of all the exhibits from the Guggenheim museum’s main hall to let the public experience a location rather than an exhibition in 2005 and the former British prime minister J.Major’s defense of family values and the later public discovery that he has had an extramarital affair are just two of the many examples that may be given for such ironies from daily life.

2)Conversational Irony is later to be called “verbal irony” in this study. Literature abound in research on verbal irony like English (Kaufer, 1981a, 1981b), linguistics (Haverkate, 1990; Roy, 1981; Sperber and Wilson, 1981, 1986), philosophy of language (Grice 1975, 1978) and rhetoric (Booth, 1974; Muecke, 1969), as cited in Kreuz & Roberts (1993, p. 99). The folk definition of verbal irony as “saying the opposite of what you mean” is far from defining the notion in full. Grice (1967/1989, as cited in Wilson 2006, p. 1723) is the first noted scholar who analyzed tropes using ordinary literal utterances. He is known to treat irony, metaphor, hyperbole and meiosis as blatant violations of the first maxim of quality, which is “do not say what you believe to be false”. In the case of irony, it would be contradictory or contrary to the literal meaning (Wilson, 2006, p. 1723).

There are two post-Gricean approaches to provide a rationale for irony in which such violation plays no explanatory role. The former is echoic allusion in which somebody asserts something but expressing his/her own reaction to a thought/utterance with a similar content which he tacitly attributes to someone else as well as himself and which s/he suggests is false, inadequate or inappropriate (Wilson, 2006, pp. 1724-1725). The very echoic mention may be intertextual (referring to other texts), intratextual (echoing a single, currently evolving text) or contratextual (referring to earlier mentions to cancel or contradict them). The point here is no matter what type it is, an echoic mention is an attitude to an attitude, commonly of rejection/ disapproval (Martin, 1985; Lemke, 1985, as cited in Hatim 2000, pp. 194-195). The latter is that the speaker does not assert something but merely pretends to do so, expecting the audience to see through the pretence and recognize the critical/mocking attitude behind it (Wilson, 2006, pp. 1724-

1725). What is more, the original account “saying the opposite of what you mean” was inadequate in that “irony involves the expression of a certain sort of critical judgement or attitude. One “cannot say something ironically” unless what is said is “intended to reflect a hostile or derogatory judgement or feeling such as indignation or contempt” (Grice, 1967/89, as cited in Wilson, 2006, p. 1729).

Verbal Irony (Lagerwerf, 2007, p. 1705) may be thought to occurring along a whole range varying from understatement to sarcasm. “Understatement” being one of the two ironic poles, may be defined as “making a compliment by saying something less complimentary than expected”. “Sarcasm”, being the second pole, and typically directed toward an individual or group may be defined as “making a negative comment by saying something positive about a negative situation (Kreuz & Glucksberg, 1989, as cited in Kreuz & Roberts, 1993, p. 99). It is ostensibly sincere and triggers no feeling of contradiction at all (Nash, 1985, as cited in Mateo, 1995, p. 172). Despite the seemingly increased processing load, it is a striking fact that sarcastic statements are more quickly comprehended (Gibbs, 1986a, 1986b, as cited in Kreuz & Roberts 1993, p. 100) and better remembered (Gibbs, 1986a, 1986b; Kreuz, Long and Church, 1991, as cited in Kreuz & Roberts, 1993, p. 100) than the literal statements.

Tending to express critical and pessimistic feelings in tone, it is a field emphasized by the contemporary/postmodern art-literature theories, and it is considered that it should be used cautiously and economically as its overuse causes diminishing returns, as developed by Muecke (as cited in Cebeci, 2008, p. 15).

Despite the difference of the numbers of stages involved in the processing of irony, most theories concur on a broad notion of contrast or incongruity between the actual situation and the expectations and/or utterance. Attardo (2001, p. 169) argues that inappropriateness is superior to incongruity as an umbrella term, claiming that it includes the mismatch of propositions.

Attardo (2001, pp. 173-174) lists the functions of irony as follows:

1. Group affiliation: Shared irony serves to create an in-group or out-group feeling.

2. Sophistication: An ironical utterance connotes its indirectness and sophistication and requires some mental dexterity to process it.

3. Evaluation: Irony is closely connected with the expression of a feeling, attitude or evaluation.

4. Politeness: Irony itself is aggressive but less damaging of face than overt aggression.

5. Retractability: As it allows one to state something and its opposite at the same time, it enables the Speaker to avoid any sanctions that may result from stating directly what he/she thinks.

6. Persuasive aspect: Its power derives from its presupposition of the truth of the presupposed proposition to be self-evident (Carston, 1981, as cited in Attardo 2001, p. 174).

2.2.2.1.2.1.Irony and Humor

As it is seen above, there is much in common between the functions of humor and irony.

At the perlocutionary level, their connection is amusement. Among the others, the research by Kreuz, Long, Church (1991, pp.153-154, as cited in Attardo, 2001, p. 172) reinforces the fact that the reason behind the use of ironical utterances is to be funny and the research by Dews, Kaplan and Winner (1995, p.363, as cited in Attardo, 2001, p. 172) and Kumon-Nakamura, Glucksberg and Brown (1995, p. 10, as cited in Attardo, 2001, p. 172) indicate that the ironical statements are found more comical than literal ones.

2.2.2.1.2.2.Irony and Translation

One of the trickiest subjects in the field of translation is the translation of the style of irony. This is due to the difficulty of a) spotting and understanding it in the source language text first, and then of b) finding a possible, good and matchable version of translation in the TL language with similar stylistic functions and implications (Ghazala, 2007, p. 22)

See Mateo (1995), based on Muecke's (1969) classification of irony types, (in Spanakaki, 2007) for the possible strategies to follow in the translation of irony.

2.2.2.1.3. A Complementary Comparison between Irony and Satire

Unlike satire, irony is not a literary genre but a device that can be used in various genres.

Irony is a complex rhetorical device which uses pretence, echoic mention and multiple mental representations, which are not a necessary feature of satire (Kreuz & Roberts, 1993, p. 106).

Irony functions intratextually, while parody, as a subtitle of satire, intertextually (Cebeci, 2008, p. 92).

2.3. TRANSLATIONAL PERSPECTIVE

2.3.1.Subtitling

Being a common form of screen translation, subtitling can be defined as the “rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in the sync with the original verbal message”(Gottlieb 2001, as cited in Antonini 2005, p. 212). It is different from other types of translation as the source text in hand is a semiotic composition, which

comprises several signifying codes operating simultaneously in the production of meaning (Chaume, 2004, p. 16) through verbal signs, which convey the message acoustically (dialogue, lyrics etc.), visually (written texts), nonverbally but acoustically (music, any other noise), and nonverbally but visually (body language, facial expression, setting etc.). The translator's intervention is only limited to one those channels, which is dialogue. Actually, to the author of this thesis, this expression is true but inadequate as it must be expanded to cover the verbal aspect, because such attribution excludes written texts. Given the fact that the verbal code is the only dimension open to manipulation, the translator's job becomes even more complicated (Chiaro 2006, p. 1).

Subtitles conventionally consist of two lines and no more than 60-70 characters to stay on the screen for 5-6 seconds. (Gottlieb 1998, as cited in Baker 1998/2001, p. 247). Even four lines are possible in places in which bilingual subtitling is done (Díaz Cintas, 2005, p. 6).

Subtitling has two types: intralingual subtitling and interlingual subtitling.

1.intralingual subtitling: it is vertical in the sense that it changes mode but not language. It is used for the deaf and hard of hearing.

2.interlingual subtitling: it is diagonal in the sense that it changes both mode and language. It is divided into two categories in terms of form:

a) open subtitles, which are not optional, as in cinema and interlingual television broadcasts

b) closed subtitles, which are optional, as in television subtitles for the Deaf and hard of hearing, generated by a decoder in the TV set as well as in interlingual television subtitles transmitted by satellite (Gottlieb 1998, as cited in Baker, 1998, p. 247).

This thesis is based on the interlingual, open subtitling.

The choice of subtitling may be attributable to many reasons but the economic aspect, in particular, is not to be underestimated; it is noted that subtitling is about fifteen times less expensive than dubbing (Luyken et al. 1991, p.105; see also Dries 1995, as cited in Spanakaki 2007).

2.3.1.1. The Short History of Subtitling

In the silent era, an intertitle was used to replace an oral information with a written one. If a silent movie was displayed in a country other than the original one, such titles were replaced with the target language. It was not until 1909 that intertitles became an indispensable part of the film. The first attempt on subtitling, as it is used in the current sense was in USA the same year and through optically inserted negative frames of text printed on blank frames, projected on the negative film. Since 1988 onwards, subtitling involves the use of laser to bleach the emulsion of the film in the target letter/sequence/text (Ivarsson, 1995, as cited in Karamitroglou, 2000, p. 7).

2.3.1.2. Subtitles and a Contract of Illusion

As Pedersen (2007, p. 40) states, there exists a tacit agreement, in other words, a "contract of illusion" between the subtitler and the viewers that the subtitles are the dialogue, that what is read is actually what people say. In fact, it is not the case, for the following reasons:

a) It changes mode and language as mentioned above,

b) It frees the language of hesitations, false starts etc.,

c) It condenses the language (Pedersen 2007: 40), as a result of which the volume is typically reduced by one third (Gottlieb, 1998, as cited in Baker, 1998/2001, p. 247).

At this point, it would be appropriate to note that it is also of significance that "the subtitler must try to adhere to the ideals of "invisibility" and "readibility" in order not to make the viewer aware of the effort she is making in reading the subtitling while watching what is taking place on the screen" (Antonini, 2005, p. 212). Otherwise, the said contract of illusion is broken and a credibility gap opens up (Pedersen, 2007, p. 40).

2.3.1.3. Fundamental Principles of Subtitling

They can be summarized as observation of line and word constraints, use of simple language, synchronization with the soundtrack, editing the target language for fluency and chunking of the subtitle at phrase units (Lee, 1988, as cited in Chen, 2004, p. 117).

While carrying out the above mentioned hard task, the overriding goal of good subtitles is to ensure simplicity, clarity and adequacy (Antonini, 2005, p. 212). They tend to convey to their audience the spirit and heart of the work, rather than striving to ensure a pure literal translation of the linguistic elements (Pettit, 2004, p. 37). Therefore, a full transcription/translation of the spoken discourse in films, television is seldom desirable, which would cause, namely, intersemiotic redundancy and intrasemiotic redundancy. (Gottlieb, 1998, as cited in Baker, 1998/2001, p. 247).

2.3.1.4.Constraints in subtitling

Gottlieb (1992, as cited in Spanakaki 2007) analyzes the constraints in two categories which are formal (quantitative) and textual (qualitative) constraints of subtitling.

a) Formal constraints are the space as well as the time factor

b) Textual constraints are those imposed on the subtitles by the visual context of the medium (Spanakaki 2007), which leads to the fact that the translation must not refute the other channels of expression in the film (Gottlieb 1997/2004, as cited in Taivalkoski-Shilov, 2000, 253).

The above mentioned two categories have their constraining implications in the following:

Dialects, colloquial language, incomplete syntax, ungrammatical utterances (Boztaş & Yener 1998, p. 74) and social-theoretical changes (dictated by publication principles) are some of other major factors of constraints (Bengi, 1991, as cited in Boztaş & Yener 1998, p. 74).

Last but not least, the use of a footnote or a translator's note is simply impossible. That is also a fact that makes the translator's task even harder, in terms of conveying the appropriate meaning in TL (Spanakaki 2007). This inability derives from the following reasons; the necessity to synchronize original dialog and subtitles; the need to stay within a maximum of two lines as possible, and the widespread idea that the best subtitles are those, going unnoticed. Nevertheless, subtitling for DVD seem to be breaking old taboos and offering a variety of new opportunities (Díaz Cintas, 2005, p. 12).

2.3.1.5.Subtitling vs. Dubbing

Subtitling, when compared to dubbing, offers a less expensive, quicker, foreign-culture friendly and generally fairly politically correct mode of screen translation (O'Connell in Bowker, Cronin, Kenny and Pearson, 1998, p. 67). Giving the concurrent presence of the original dialogue, it is the "safest way to get out of the translation maze as unscathed as possible", from a semantic point of view (Tortoriello, 2006, p. 66). It goes without saying that loss and missing parts are only inevitable from a pragmatic point of view as seen in literature mentioned here and elsewhere.

2.3.1.6.Subtitling and Quality

The factors that affect the quality of subtitling may be summarized as follows: movie pirating, economic factors and linguistic factors (Chen, 2004, p. 116); mushrooming of companies with inadequate expertise in audiovisual translation, poor working

conditions, low pay rates for translators, more and more precarious freelancing, little training for newcomers, absence of proer in-house guidelines, little time for doing research, impossible deadlines demoralizing translators and preventing a positive working ethos as well as poor technology like inappropriate spotting of original dialog, unfortunate choice of font, low eligibility, awkward presentation on screen etc (Díaz Cintas, 2005, pp. 4-5). Linguistic factors derive mainly from differences in syntactic structures, the difficulty in adaptation and untranslatability (Chen, 2004, p. 117).

2.3.1.7.Research Fields in Subtitling

Ivarsson (1992, as cited in Williams & Chesterman, 2002, p. 14) notes that Gambier and Gottlieb (2001) provide an introduction to this new emerging field, and lists the research fields in subtitling as follows: technical constraints, training and analysis in subtitling, subtitling as language teaching and learning tool and subtitling for the deaf and hard-of-hearing. Chaume (2003, as cited in Baumgarten, 2008, p. 7) puts the above under two main categories: investigation of the prefabricated orality and the special textual constitution of a film text, which comprises investigations about the types of verbal cohesion, the use of visual cohesion ties and cohesion between visual and verbal information.

2.3.1.8.Previous Methodological Approaches to Audiovisual Translation

Karamitroglou (2000, pp. 97-106) summarizes the former approaches and mentions their advantages and drawbacks, he argues that Delabastita (1989) is the only scholar who has proposed a methodology to investigate the specific norms in audiovisual translation. He uses some questions to identify such norms which concern the target language along with the geographical variant, the language transfer method (subtitling-revoicing), the number of language transfer versions in which the film was released, the verbal and nonverbal elements added to/deleted from the ST, the possible use of pivot language, the source products with dialogues in more than one language. Subtitling-specific questions are concerned with the source material type left out, subtitles' resemblances to other verbal and written material, the number of characters per line and

whether the subtitles are seen in two languages simultaneously.In case the above questions prove inadequate , he uses a series of follow up questions to “enable the scholar to detect the *mechanisms* that have governed the production of the translation in his corpus” the set of questions suffer from fluctuation between aspects of the source and target system, it needs to be neatly organized for cohesion and coherence, but despite all the fact remains that Delabastita is the first one who mapped out “the contours of a still virgin area of research” (1989, as cited in Karamitroglou, 2000, p. 106).

2.3.1.9. Subtitling oriented Text Reduction Strategies

There are two related and successive research conducted in this field.

Schwarz (2003) mentions three types of text reduction, namely, Condensation, Decimation and Deletion.

a.Condensation “manages to retain both meaning and most of the features of the original”.

b.Decimation is “characterised by using abridged expressions and reduction in content” during which semantic and stylistic content may be lost.

c.Deletion omits repetitions, filler words and tag questions, to enable the viewers to better deal with the nonverbal content as they would not cause much loss in content.

In this study, in line with the above, but using different naming, these strategies are analyzed in three steps, following Antonini (2005, pp. 213-214), as specified here in Chapter 3: Methodology.

These strategies are applied due to spatial and technical constraints imposed by genre. As a side-effect, Blini & Matte Bon (1996, as cited in Bruti, 2006, p. 187) have highlighted that modifying or eliminating pragmatic markers corrupts the

sociolinguistic/ pragmatic meanings conveyed by the source text. Therefore, a careful analysis of the pragmalinguistic elements need to be made to reproduce the illocutionary aspect of the source text in the target text.

2.4.CULTURAL PERSPECTIVE

2.4.1. Culture and Humor

Humor is "cultural, certainly in content, possibly in its dynamics in different countries, languages, groups". In addition, a speaker's humor can be influenced by sex, age, ethnic background of group members and the speaker's sense of sameness and difference with others (Lampert & Ervin-Tripp, 2006, p. 69).

"In this sense one may assert that an American has a different identity than a Frenchman, a New Yorker than a Midwesterner, and so forth" (Berger and Luckmann, 1967, as cited in Davies, 2006, p. 97). It follows that is not only that we joke in social settings, but that our joking is from social settings. We not only think socially, but we joke socially and reflexively (Fine & de Soucey, 2005, p. 10).

2.4.2. American vs. Turkish Culture

It is a noted fact that the American culture and Turkish culture display different characteristics in view of the cultural orientations put forth by scholars like Inkeles and Levinson (1969, p.447), Trompenaars (1993), Hofstede (1991), Brake et al (1995, p.39) among many others as cited in Katan (1999, p. 170).

To unearth the crosscultural differences and to see their influence in the translation, two cultural aspects were analyzed, as specified in Chapter 3: Methodology.

2.4.3.Foreignisation/ Domestication and Screen Translation

Just as the surgeon operating on the heart cannot neglect the body surrounds it, the translator, treating the text in isolation from the culture, is at his peril. Diot finds the operation a desperate one. To him, the denotations can roughly be translated into a different language, whereas the connotations cannot (1986, p. 185, as cited in Alam, 1989, p. 72). However, such cultural differences are worth translating, as "It is only in the eyes of *another* culture that foreign culture reveals itself fully and profoundly" as Bakhtin (1986, p.7, as cited in Agger, 1999) mentions in terms that are very similar to Lotman's.

What matters is the strategy that the translator would follow in cultural matters, as specified below.

Schleiermacher (1813/1992, as cited in Munday, 2001, p. 28) suggested that there are two paths for translators to follow: To bring the ST writer and the TT reader together; "either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he (sic) leaves the reader alone as much as possible and moves the writer toward the reader." This proved to be so influential that practically every modern translation theory-at least in the German-language area-responds in some way to these hypotheses (Munday, 2001, p. 28) They were later called as "foreignization" and "domestication" by Venuti.

Venuti's assessment derived from a political drive yet many dealing with intercultural transfer displayed their own stance following these binary pairs with a focus on culture, not politics in time (Ramière, 2006, p. 154). The foreignization method was described as a non-fluent or estranging style to ensure visibility for translators, by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture, whereas the domestication method was described as a transparent, fluent, invisible style to minimize the foreignness of the TT (Munday 2001: 147). Though Venuti adopted this seemingly clear-cut distinction, in the introduction to the Italian Translator's Invisibility (1999), he underlined that they are actually "heuristic

concepts…designed to promote thinking and research" rather than binary opposites since they possess a contingent variability (Munday, 2001, p. 187). Nevertheless, the relevant reasoning is based on polarisation, resulting in that Self and Other are mutually exclusive (Ramière, 2006, p. 156). However, this conception as polarization was seen to fail as research indicated that situating a strategy on the foreignization/domestication spectrum is hard. What is more striking is that the strategies identified in a specific text covers both of them whch makes the data inconsistent (Ramière, 2006, pp. 158-159).

From the perspective of subtitling and humor, the ST text is obviously open to manipulation by the subtitlers. And as far as a functionalist approach is taken, to amuse should be set as a priority and to this end, the communicative effect should be recreated. To strip the text of its comicalness is a matter of unloyality towards the scriptwriter's sense of humor which suggests that what could not be recontextualized has to be omitted in desparation. Sierra (2005, p. 96) is right in asking at this point the following question, pursuing such a line of thought: what does stop one from demanding that a certain film one finds boring to be reshot so that they suit our taste?

In light of these considerations, it is certain that humorous elements in the cultural elements have to be retained in the TT. Findings from interviews with subtitlers reinforce the fact that the subtitlers do not have a predetermined general strategy, at least not for cultural elements, they translate by selecting the best strategy on case basis (Ramière, 2006, p. 161). Ramière therefore believes that contextual factors have much role to play as the medium is characterized by specific technical constraints accompanied by strong visual and contextual embeddedness (2006, p. 160).

No matter how well accustomed we are to a substantial number of realities of a the culture of the TT, and despite our adoption of some of them, there are always some others which remain specific to that culture. The same applies to the realities of our culture (Sierra, 2005, pp. 91-92). Therefore, decisions, irrespective of their being predetermined or not, inevitably tend to be situated somewhere on the foreignizing/domestication spectrum. More recently, Lorenzo, Pereira and Xoubanova (2003, pp. 280-281, as cited in Sierra, 2005, p. 93) in search for finding a middle way in

between, suggested to follow internationalization, which can be described as “a solution based on information shared by the source and target cultures, involving the substitution of a cultural reference that might be obscure for the receivers of the translation”. However, this constitutes just one of the many types of elements a single joke may comprise. So, Lorenzo et al’s said formulation and Zabalbeascoa’s coinage as *international jokes* (1993, 1996) are inadequate to overcome the relevant problems (Sierra, 2005, p. 94).

2.4.4. Extralinguistic Culture-bound References (ECR)

ECRs, in other words, *culture-specific references* as noted in Taivalkosli-Shilov, 2008, p. 257) are expressions which are related to cultural items/references and not a part of a language system e.g. references to people, movies, culinary items etc. (Pedersen, 2005, p. 2). Some researchers have investigated extralinguistic elements under two main phenomena: natural phenomena (topography, fauna, flora etc.) and man-made phenomena (social institutions, buildings, trademarks, etc.) Extralinguistic problems are often expressed at the lexical plane, e.g. whether there is a word in the target language (TL) for a given feature of the source language (SL) world (Leppihalme, 1997, p. 2).

ECRs are analyzed here under the subtitles given in Methodology, following Pedersen’s strategies (2005, pp. 3-10). One of the categories Official Equivalence was excluded from the study as it is by definition bureaucratic rather than linguistic and beyond the scope of the study. Thus the analyzed strategies were reduced to six.

2.4.5. Textuality and Intertextuality

Text is not easy to define, in particular, in the context of translation. It may refer to the following (Oittinen, 2008, p. 79): the verbal only or the verbal-visual-oral entity of originals and translation, the whole intertextual world of texts exploited by the translator in producing a translation, and the subtitles of a film.

Film translation both benefits from visual-verbal and aural-verbal texts: the former stands for subtitles as part of visual signs and the latter the dialogue and speaker/actor's voice.

Textuality is "neither the text, nor the audience, but rather the processes of viewing" (Fiske 1989, pp. 56-57).

Media representations also depend on audience's knowledge of intertextual links between the current text and other previous texts using the same images, language, sound or logos…In analyzing media representations, you therefore need to determine the intertextual links being employed to previous texts and how these links are being used to represent a word in a certain manner"(http://www.tc.umn.edu/?beach/teachingmedia/module 5/5.htm

In this study, intertextuality is analyzed, following Fiske (1989, p.108) , as specified here in Chapter 3: Methodology.

Humorous intertextuality both involves norm opposition and norm acceptance, as we will see in Chapter 4: Analysis. In the former, the grafted text stands in opposition to its source, whereas in the latter, a recognisable chunk of information is used (Asimakoulas, 2004, p. 826).

CHAPTER 3: METHODOLOGY

3.1.DATA

This study analyzes cross-cultural humor in subtitled translation. To this end, the data was obtained from highly cultural episodes of the animated sitcom series *The Simpsons,* which is famous for its satirical humor marked with intertextuality. It is agreed that though they are possibly fictional, "literary high and popular culture forms can be an important source of data for pragmatics and interactional sociolinguistics" (Bernstein, 1994; Davies, 1997, as cited in Davies, 2006, p. 97), therefore the animated and fictitional character of the Simpsons does not constitute any problem for reliability and validity. On the contrary, it was chosen as it represents and mocks American cultural values with good verbal and nonverbal devices.

3.2. THE SIMPSONS

3.2.1.About *The Simpsons*

The Simpsons, TV's longest-running sitcom ever had premiered on Fox, in 1989 emerged as a reaction to the didactic, saccharine family like in *The Cosby Show, Full House, Growing Pains, etc.* Prime time had not witnessed an animated sitcom since *The Flintstones,* in the 1960s. Then came a resounding success story with many awards. It is no wonder that T*he Simpsons* has opened doors for new avenues of animated comedy. Directly or indirectly, the show affected the creation and production of *Beavis and Butt-head, King of the Hill, Futurama, Family Guy,* Adult Swim, and *South Park. The Simpsons* owes this success to its implicit criticisms. It has permeated the American vernacular, the way they tell jokes, and how our storytellers practice their craft. http://www.vanityfair.com/culture/features/2007/08/simpsons200708

3.2.2.Main Family

The Simpsons are a family who live in the town of Springfield in the United States. Homer, the father, works as a safety inspector at the Springfield Nuclear Power Plant which is at odds with his personality. He is married to Marge Simpson, a stereotypical American housewife and mother. They have three children: Bart, a ten-year-old troublemaker; Lisa, 8, a precocious activist and Maggie, a baby, communicating by sucking on a pacifier. The family owns a dog, Santa's little helper, and a cat, Snowball V. Despite the passing of yearly milestones such as holidays or birthdays, the Simpsons do not physically age and still appear the way they were at the end of the 1980s. Despite the family's being dysfunctional, they are often shown to care about one another (http://en.wikipedia.org/wiki/Simpson_family).

3.2.3. *The Simpsons* as Postmodern Humor

The Simpsons is regarded as one of the sitcoms of postmodern humor as it has the following properties:

It explicitly attacks and challenges traditions, institutions, the self, society, civilisation. To this end, it transgresses its textual boundaries by irony, parody and satire by reinterpreting and challenging explanations of contemporary events and culture, including itself, engendered by the media. Many characters are associated with postmodern art, parody, irony, self-reflexivity, hybridization of form, style, genre (Franklin, 2006, pp. 113-114).

3.3. SAMPLING: THE CHOICE OF THE EPISODES ANALYZED

As a result of the Purposive Sampling, Episode *Homer the Heretic* and the first section *The Devil and Homer Simpson* of the Episode *Halloween Special IV* were chosen. The general contexts of the Episodes are submitted in Chapter 4: Analysis. The priorities in the process of identification of the corpus were set as follows:

a) Episodes revolving around monocultural issues, as they would create crisis points in subtitling and extralinguistic matters, and

b) Episodes in which Homer plays the main role. As Homer's manners as a father, spouse, worker and man are most of the time unacceptable as a prototype for the Turkish viewers, the crosscultural data to be obtained from these episodes was conceived to be much richer.

At this point, it would be appropriate to highlight the basic features of Homer Simpson as summarized in Irwin, Conard and Skoble (2003, pp. 20-28): He is a person who loves dining and beer; is a liar; insensitive to others' needs and demands and deprived of the sense of benevolence and justice; has a few but no real friends; makes mistakes in his marriage and family life; is deprived of a mental merit; is deprived of any inferential power; is deprived of reasoning; is actually not a bad guy; does not treat people in a hostile manner unless there is an explicit reason to behave so, that is why one does not give harsh reactions to Homer despite all his unfavorable features summarized above.

3.4. LIMITATIONS

Adopting Vandaele's view (2002, as cited in Spanakaki 2007) that since the appreciation of humor and subtitling quality may vary individually, humor was separated into isolated compartments or categories, namely, irony and satire so that it could be examined more constructively and efficiently. Therefore, other types of humor were excluded from the study.

Seen from the perspective polysystem theory, "Audiovisual translation as a literary activity can thus be regarded as part of the broader socio-cultural system as well" (cf. Delabastita 1989, p. 210, as cited in Karamitroglou, 2000, p. 85). It follows that a system as a unit can never be clear-cut and the borders separating it from its neighboring systems are but fuzzy and fluid.

While making analysis, it is borne in mind that there is nothing like perfect translator or perfect translation (Zabalbeascoa, 1996, p. 248). This study is not looking for ways to reach such an unrealistic aim, it rather focuses on the end-product to scrutinize the constraints encountered in the process in linguistic and cultural terms. Translational norms are the key to achieve it. While investigating such norms which represent the set of values/ideas shared by a community as to "what is right and what is wrong", the focus must not be on the hypothetical potental equivalence between the ST and the TT but on the "conformity to or deviation from target system normative regulations" (Karamitroglou, 2000, p. 65).

Any and all elements, which are humorous but not based on/ accompanied by a linguistic joke, were excluded.

Suprasegmental features and all other elements unrelated to verbal humor were excluded from the study.

The categories analyzed and found in the study are not meant to be exhaustive; considering that every text has its own peculiarities and problems.

3.5. METHOD OF ANALYSIS

A mere quantitative analysis based on the use of figures, triangulation, generalising results, the use of simple counting procedures is thought to be decontextualizing the norm and leading to overgeneralizations, faulty conclusions and half-thruths, adopting Karamitroglou's line of thought. Therefore, along with the quantitative analysis, a qualitative framework with crucial factors was established (2000, p. 91).

3.5.1. Methods of Data Collection

A total of 67 verbal jokes were identified in these two episodes. To avoid using a mere introspective perspective, 10 students from the İzmir University of Economics were asked to write what was humorous in the source text and target text and whether there

was any difference in between. They were carefully worked out and those which were adopted by the author were included in the study.

The analysis also included captions (or toptitles), which are “pieces of “textual information inserted by the program maker to identify names, places or dates relevant to the story line” (Karamitroglou, 2000, p. 5).

3.6. TEMPLATE OF THE CATEGORIES ANALYZED

The detected jokes were analyzed under the following subcategories.

3.6.1.Information on Context

Summary of the episode
Joke no
Context
Nonlinguistic:
Linguistic:

3.6.2.Analysis of Humorous elements and Load Difference

Community and institutions elements:
Community sense of humor elements:
Linguistic elements:
Visual elements:
Graphic elements:
Paralinguistic elements:
Sound elements:

3.6.3. Analysis of Cognitive Effects

Existing Assumption(s):
Contextual Assumption(s):
Cognitive effect(s):
Comments:

3.6.4.Analysis of Subtitling oriented Text Reduction Strategies

Simplification**:**
Rendering:
Elimination:

3.6.5.Analysis of (ECR) Transfer Strategies

Retention:
Specification (divided into Explicitation and Addition)
Direct Translation:
Generalization:

Substitution (divided into cultural substitution and paraphrase):
Omission:

3.6.6.Analysis of Joke Types

1.Satire

Dimunition:
Exaggeration or Inflation:
Juxtaposition:

Parody:

2.Irony

Verbal Irony:
The Irony of the Situation:

3.6.7. Analysis of Intertextuality

Horizontal Intertextuality:
Vertical Intertextuality:

3.7. AN OVERVIEW OF THE CATEGORIES ANALYZED

After having given above the template of the categories, Now let us have a closer look to each of them:

3.7.1. Information on Context

Summary of the episode: the episode is generally summarized to let the readers get a general idea about what the episode revolves around.

Joke no

Context

Nonlinguistic: The nonverbal aspects of the context is told.

Linguistic: The dialogue on which the humor is based is given first in the original then Turkish translation is given in italics.

3.7.2.Analysis of Humorous Elements and Load Difference

Following Sierra (2005, pp. 290-91), the humorous elements analyzed are as follows:

1.Community and institutions elements: Cultural or intertextual elements rooted and specific to a culture.

2.Community sense of humor elements: Elements concerning sense of humor which are specific to community.

3.Linguistic elements: Explicit or implicit verbal elements on which humor is based.

4.Visual elements: Elements requiring a differentiation between what is seen on the screen and those elements constituting a visually coded version of a linguistic element.

5.Graphic elements: Elements derived from a written message inserted in the screen picture.

6.Paralinguistic elements: Nonverbal qualities of a voice, such as intonation, rhythm, tone, timber etc.

7.Sound elements: Sound elements by themselves or in combination with others

These elements are first analyzed in a table covering the following:

a.Source version involves the humorous elements the source viewers may identify linguistically or culturally.

b.Target version involves the elements the target viewers may identify linguistically or culturally.

The load difference, if any, is given in tables. Each element is analyzed in the comments section. Comments begin with either of the following: *unsuccessful, partially successful* and *successful*, which is made depending upon the status of preservation of the humorous elements in ST in the TT. Then elements are listed by specifying first *Retained* or *Lost*, depending on the relevant humorous element's preservation or or loss in the target version respectively. Brief explanations are given for either case.

For this section, to avoid an introspective data, 10 third graders from the IEU Translation-Interpretation Department students were used as subjects as a supplementary source. They were asked a) first to read the target text, that is, the subtitles only, and find out the humorous elements in the original and b) second, to watch the source text without looking at the subtitles and c) last but not least, to list what was lost linguistically and culturally in between. Two examples of those reports are given in Appendix.

3.7.3. Analysis of Cognitive Effects

Following Sierra (2005, p. 293), they are analyzed through two steps:

1.Existing Assumption(s): what the viewers expect from the relevant scene through the general world knowledge.

2.Contextual Assumption(s): Actually, it is no longer an assumption, it is rather what the viewers see in the relevant scene, yet the study retained Sierra's original naming (2005).

3.Cognitive effect(s): After having put the above assumptions, cognitive effects are analyzed by specifying whether or not each contextual assumption validates each existing assumption.

3.7.4. Analysis of Subtitling oriented Text Reduction Strategies

The strategies are analyzed in three steps, following Antonini (2005, pp. 213-214):

1.Simplification**:** the syntactical structure of the "aural text" are simplifed and fragmented

2.Rendering: features such as dialects, slang, humor, acronyms, taboo language, etc." are reproduced, or in most cases cleared in the target text.

3.Elimination: the text (the subtitles) is deprived of all those elements that do not modify the sense of the message but the form (e.g. pleonasms, hesitations, repetitions, onomatopoeia, interjections etc.) and of those elements that the viewers can gather from the visual information."

3.7.5.Analysis of ECR Transfer Strategies

ECRs are analyzed under the following subtitles following Pedersen's strategies (2005, pp. 3-10):

1.Retention: An SL element is allowed to enter the TT.

2.Specification: An SL element is specified. This category is divided into two subcategories: Explicitation and Addition,

i.Explicitation: The text is expanded, or anything implicit in the ST is spelled out,

ii.Addition: An element material latent in the ECR, as part of sense or connotations of ECR is added to the TT.

3.Direct Translation: Literal translation is made,

4.Generalization: Generic form of words are used,

5.Substitution: An SL element is substituted by two strategies: cultural substitution and paraphrase,

i.Cultural substitution: As Leppihalme (1994, as cited in Pedersen, 2007, p. 32) points out, replacing ST ECR is possible in two ways:

a) with a different TT ECR,

b) to use a better known ECR from the ST or a third culture known both by source and target text viewers.

ii. Paraphrase: A ST ECR is rephrased.

6.Omission: A ST ECR is replaced with nothing.

3.7.6. Analysis of Joke Types

It specifies the satire or irony the humorous element involves.

3.7.6.1.Satire

Satire in short is a way of mocking things. It can be analyzed in four subcategories as follows:

i.Dimunition: showing something smaller than it really is for criticism

ii.Exaggeration or Inflation: taking a real life situation and exaggerating it to such a degree that it becomes ridiculous and its faults can be seen and thus satirical.

iii.Juxtaposition: placing things of unequal importance side by side

http://www.websters-online-dictionary.org/sa/satire.html.)

iv.Parody: imitating the techniques and style of some person, place or thing (http://www.websters-online-dictionary.org/sa/satire.html.) For the parody to be effective, the piece of work being parodied needs to be commonly known (Raphaelson-West, 1989, p. 134).

3.7.6.2.Irony

i.Verbal Irony: Disparity between expression and intention when a speakers says something but means another when a literal meaning is contrary to its intended effect.

ii.Irony of the Situation: Disparity of intention and result when the result of an action is contrary to the desired or expected effect (Lagerwelf (2007, p. 1705).

3.7.7.Analysis of Intertextuality

It is generally analyzed under two types:

1.Horizontal Intertextuality: cross referencing of content throughout a particular medium
(http://blog.jlramirez.info/j/concepts.php?itemid_55).

2.Vertical Intertextuality: cross-referencing of content between different types of texts(http://blog.jlramirez.info/j/concepts.php?itemid_55). Vertical relations are divided into two: secondary texts (journalism, criticism) and tertiary texts (viewers' conversations) (Fiske, 1989, p. 108). Such relations encourage the reader "to increase the activeness and sense of control that go with it (Fiske, 1989, p. 123).

Intertextuality is analyzed in this study only under horizontal intertextuality as vertical intertextuality is beyond the scope of this study.

CHAPTER 4: ANALYSIS

Episode: Homer the Heretic

A Brief Summary of the Episode *Homer the Heretic*

It is Sunday and as usual, Homer doesn't want to go to church. He has a minor argument with Marge and uses the bad weather as an excuse for not going to church. After his family is on the way to church, he enjoys warmth and loneliness for some time. On the other hand, everybody is very cold waiting for the sermon to start. The weather is so cold that even the door is stuck. A repairman, ground keper, Willie at last manages to open it. After his wife and children return, Homer has a small argument with Marge about his resistance to going to church. That night, in his dream, God visits Homer's house and asks him why he gave up his faith. Homer tells God what he believes to be religious. He adds that he is a good family guy and that is what religion tries to ensure, concludes that he needn't go to church to listen to boring sermons, revolving around otherworldly punishments. God unexpectedly agrees with him. The next day, Homer talks to Lisa, in the guise of a monk. Marge is anxious about Homer's mood and calls the Reverend to persuade him to be a believer again. Homer tells the Reverend about his dream, what God looks like, how he has treated him. In the following days, he takes one more step and intends to form a religion. He doesn't want to go to work one day, using a religious holiday as an excuse and wants to inform his superiors about it by the phone, he suddenly becomes aware of the fact that he did not even think about a name for the holiday. He utters the first words he sees around, which ironically are "Maximum Occupancy". Flanders, who is a good Christian, cannot turn a blind eye to the change in Homer and tries to do all he can to persuade him to be a good Christian again. Wherever Homer goes, Flanders and his family are there with religious songs, with which Homer becomes fed up with. He does not go to church despite these efforts and prefers to watch TV at home. Homer's giving up his faith is now known in the neighborhood. Even the Reverend needs to talk about it in one of his sermons. On that day, Homer falls asleep during the time of the sermon, and the house is set on fire because of his negligence. The storeowner, Apu notices that there is fire at

the Simpsons house. He is in a hurry to save Homer. But it is Flanders who manages to get to him first to save him. After a while, Homer tells the people around him that they were all helpful and tried to save his life instead of just watching him burn in the house. The Reverend tells him that what matters here is that no matter what religion they believe in, they were all together for a single cause, that is, to save him. He invites him to go to church the next Sunday to give it another try, with which Homer agrees upon. In the last scene, he is at the church, but seen sleeping and dreaming throughout the sermon, which shows he is still indifferent to religion. In his dream, he asks God what the meaning of life is.

Joke no. : 1

Context:

Nonlinguistic: Homer is dreaming. In his dream, he is in the mother's womb dancing to the joyful music of Tchaikovsky's "Nutcracker" suite. Then somebody pulls his umbilical cord and the water in the womb regresses. It turns out to be Marge, his wife waking him up to go to church as it is Sunday. This frustrates him very much.

Linguistic: Homer (yells): Let go, let go. I am all naked and wet.

Homer *(bağırır)* : *Bırak bırak, çıplak ve ıslağım*.

Humorous Elements and Load Difference:

American source version	visual+sound+linguistic elements
Turkish target version	visual element

Existing Assumption:

1.Homer is a family man, so one does not expect to see him in a childish mood, dancing to the music of a worldwide famous ballet, in his dream.

Contextual Assumption:

1.Homer is just singing and dancing peacefully in his dream. He is very happy.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The visual element: Retained. Homer's dancing and singing in the mother's womb is still seen.

The linguistic element: Lost. The word a*ll* was omitted in the translation. An important part of exaggeration was lost.

The sound element: Lost. The Turkish viewers may not be familiar with the Nutcracker music and the childish touch in it which is directly related to Homer's mood.

Subtitling oriented Text Reduction Strategy: Rendering: The omission of the word *all* in Turkish.

Strategy for Rendering ECR: N/A

Joke Type: Satire

Exaggeration: As Homer is pulled by his leg to be woken up to get ready for church, we understand that he is in distress about going to church, his dream desperately reflects his mood: he tries to find solace in the womb and in that magical music. He overreacts to Marge who insists that he goes to church with them.

Intertextuality Type: Horizontal: A Reference to Tchaikovsky's *Nutcracker* suite.

Joke no. : 2

Context:

Nonlinguistic: It is Sunday and as usual Homer doesn't want to go to church as usual. He has a small argument with Marge and uses the weather as an excuse for not going to church. At this moment, we do see that it is heavily snowing outside and that even a polar bear is in front of their house, looking for something to eat in the garbage can.

Linguistic: Homer: It is too cold out!

Homer: *Dışarısı çok soğuk!*

Humorous Elements and Load Difference:

American source version	community and institutions+visual+sound elements
Turkish target version	visual+sound elements

Existing Assumptions:

1.Christian families are supposed to go to church on Sundays.
2.Homer is not devout, unlike Marge. He may use anything as an excuse as he never feels like going to church.
3. The sound of the wind is heard.

Contextual Assumptions:

1.Marge tries to persuade Homer to get out of bed to get ready to go to church.
2.Homer persistently resists the idea. He says that the weather is bad. It turns out that the weather is so bad that even a polar bear is downtown, desparately trying to find food.
3. It snows, it is windy and cold outside.

Cognitive Effects:

1.The contextual assumption 1 reinforces existing assumption 1.
2.The contextual assumption 2 reinforces existing assumption 2.
3. The contextual assumption 3 reinforces existing assumption 3.

Comments: partially successful.

The visual element: Retained. The poor weather condition, the polar bear's desparate search for food.

The sound element: Retained. The sound of the wind.

The community and institutions element: Lost. Sunday is a holy day for Christians on which they must go to church to attend the sermons. Therefore, the Christian aspect may be missed by the Turkish viewers. Putting that aside, the universal point is that obeying the fundamental requirements of a religion may be difficult for anybody because of the physical (not to mention psychological) conditions. To persist in these rules may prove funny as well as harmful, so at this point, the Turkish viewers may capture the gist of the humor. Yet, the exaggerated point requires a religious understanding.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: The polar bear is used to represent the poor weather condition in the town.

Intertextuality Type: N/A

Joke no. : 3

Context:

Nonlinguistic: Homer is alone, his family being on the way to church. With the pressure from Marge -to go to church- off, he wants to enjoy the pleasure of staying in bed aimlessly for a long period of time, but he soon discovers that he has to get out of the bed to go to the toilet. He is happy that nobody is around because he wants to take a wizz.

Linguistic: Homer: I don't wanna leave this bed.
Just wanna wizz.
Homer: *Bu yataktan asla çıkmak istemiyorum*
İşemem lazım.

Humorous Elements and Load Difference:

American source version	community sense of humor+linguistic+visual elements
Turkish target version	community sense of humor+visual elements

Existing Assumption:

1.Homer does not regret his decision to leisurely lie in bed. He is expected to lie there for some time.

Contextual Assumption:

1.Homer expresses his satisfaction at being in bed and repeats a couple of times that he just wants to lie as he is. Right after repeating this to himself, he suddenly says he needs to get up for a physical need, which is apparently untimely for him.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 2,because the viewers do not expect to hear of the need to take a wizz right after he makes that utterance.

Comments: partly successful.

The visual element: Retained. Homer's facial expression in bed.

The community sense of humor element: Retained. The joke revolves around a theme-toilet, which is a taboo subject in the daily life of Turkish as well as American people. Both peoples benefit from this for humorous reasons.

The linguistic element: Lost. "To take a wizz" means more than just "urinating", it means to urinate and to do it in front of the public or to do it without any social concern "about being seen". So, the Turkish version "işemem lazım" does not have the connotational meaning that "take a wizz" has.

Subtitling oriented Text Reduction Strategy: Rendering: loss of *wanna*-colloquial use in Turkish.

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is disparity between Homer's utterance (to stay in bed) and his behavior (to get out of the bed for a physical need)

Intertextuality Type: N/A

Joke no:4

Context:

Nonlinguistic: Homer is very happy while singing "Delilah", a famous song by T.Jones, happily in the bath and listening to the radio mounted on the wall. While listening to the weather report, he learns that it is extremely cold outside and the broadcaster hopes that those who are listening to him are in a warm place. As there is no family member around, Homer again wants to act freely, and uses the slang word "ass".

Linguistic: The broadcaster on the radio: I hope you are in some place warm

Homer: You bet your sweet…

Ass

Radyo Spikeri: *Umarım sıcak bir yerdesinizdir*

Homer: *Bundan emin olabilirsin…*

Koçum

Humorous Elements and Load Difference:

American source version	visual+linguistic+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumption:

1.Homer is expected to use slang when he is seen with a face ready to say something naughty.

Contextual Assumption:

1.Homer utters a slang word which had better not be used especially when there are children around.

Cognitive Effect:

1.The contextual assumption 1 reinforces the existing assumption 1.

Comments: partially successful.

The visual element: Retained. The facial expression of Homer before he says “ass”.

The linguistic element: Lost. “Ass” was not translated into Turkish with the same tone. “Koçum” is again a slang word but it isn’t a word to be avoided when people are around. So, the word “ass” with all its connotations was lost in the translation.

The paralinguistic element: Retained. The way he utters “ass”.

Subtitling oriented Text Reduction Strategy: Rendering (loss of ass-a slang term in American English, it was replaced by “koçum”, which is actually used for favorable situations though it is still a slang term).

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: Homer’s enjoying his personal time at home is exaggerated here, he enjoys uttering slang freely as children are not at home.

Intertextuality Type: Horizontal: Delilah-a song by Tom Jones, a world-famous old singer.

Joke no.: 5

Context:

Nonlinguistic: Homer wants to eat waffles when the household is not around probably because he wants to do whatever he likes as there would be nobody to stop him from doing so, or to ask him to share the waffles with him. On the other hand, he knows that he should not eat many sweet things as he is fat. We hear him say the waffles are fattening but no sooner does he say it, than he eats it hungrily.

Linguistic: Homer: fattening

Homer: *şişmanlatıcı*

Humorous Elements and Load Difference:

American source version	visual+community sense of humor+paralinguistic elements
Turkish target version	visual+community sense of humor+paralinguistic elements

Existing Assumptions:

1.When somebody prepares something to eat, it is expected that they are ready to eat it.
2.When somebody says "fattening" while looking at the thing prepared, he is expected not to eat it or to eat little.

Contextual Assumptions:

1.He does not eat it right after he prepares it and says it is fattening.
2.He eats it quickly and hungrily as if he had not made such a statement.

Cognitive Effects:

1.The contextual assumption 1 partially reinforces the existing assumption 1.Because he does not eat it at once.
2.The contextual assumption 2 invalidates the existing assumption 2.

Comments: successful.

The visual element: Retained. Homer's euphoria while preparing and eating the waffle.

The community sense of humor element: Retained. The obese are known to be those who know they should not eat too much but cannot prevent themselves from doing so. This is actually a universal assumption.

The paralinguistic element: Retained. The way Homer pronounces "fattening".

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is disparity between Homer's utterance (fattening) and his behavior; to devour the waffle.

Intertextuality Type: N/A

Joke no. : 6
Humor here is composed of two consecutive scenes.

Context:
Scene I

Nonlinguistic: Now, the Simpsons family except for Homer is at church waiting for the sermon to start. Everybody is very cold. The Reverend Lovejoy tells the congregation that the furnaces aren't working. In reply to a question as to why, he just says "forget about it and focus on the lamentations".

Linguistic:

The Reverend Lovejoy: I am afraid our furnaces aren't working.
Somebody: What is the story?
The Reverend Lovejoy: But just put it out of your minds turn to Lamentations of Jeremiah…the long version.
Joy has gone from our hearts, our dancing turned to mourning.
Peder: *Korkarım kalorifer çalışmıyor.*
Biri: *Evet neden?*
Peder: Ama bunu unutup Jeremiah'nın Dövünmeleri'ni okuyalım. Uzun versiyonunu
Yüreğimizde neşe kalmadı
Dansımız yasa dönüştü

Scene II (lyrics of a song)

Nonlinguistic: While his family is at church, shivering, Homer turns up the heat and sings joyfully. The music adds humor to Homer's mood.
Homer (dances, playback) Who wears shorts shorts?

Linguistic: Homer: I wear shorts shorts
Translation: N/A

Humorous Elements and Load Difference:

American source version	Community and institutions+community sense of humor+visual+sound+paralinguistic elements
Turkish target version	visual+sound+paralinguistic elements

Existing Assumptions:

1.A Reverend is unaffected from the poor weather conditions and is ready to give his sermon. He cares about the audience's wellbeing.
2.Homer is not known to be a responsible family guy.
3.Homer is expected to enjoy his day.

Contextual Assumptions:

1.The Reverend Lovejoy is unaffected by the poor weather conditions. He ignores the poor environmental conditions, and the question about it, and simply asks them to forget about it to turn to a subject which is ironically hot.
2.Homer doesn't care at all about what his family is doing and tries to find further ways to enjoy his day.
3.Music: After having turned up the heat, Homer appears wearingshorts on and sings along to the song that he most probably chose, coming from the background.

Cognitive Effects:

1.The contextual assumption 1 partially reinforces the contextual assumption 1.The Reverend is not affected by the poor weather conditions but he fails to notice that the church has to provide the basic need under that day's poor weather conditions.
2.The contextual assumption 2 invalidates the existing assumption 2.
3. The contextual assumption 3 reinforces the existing assumption 3.

Comments: partially successful.

The community and institutions element: Lost. The Turkish viewers may not know about the Lamentations of Jeremiah, and may have not watched Tom Cruise's dance in the movie "Risky Business", so may not be aware of its parody.

The community sense of humor element: Lost. The Reverend does not seem to care much about the weather conditions. There is an implicit criticism about the religious people, how they are ignorant about the physical world, which may be lost in the translated version.

The visual element: Retained. The Reverend's and Homer's body language and Homer's dance.

The linguistic element: Lost. The lyric's having been left untranslated is a real loss in perceiving the joke.

The paralinguistic element: Retained. The Reverend's perceived indifference in his voice and Homer's way of singing.

Subtitling oriented Text Reduction Strategy: Rendering: Lyrics is left untranslated.

Strategy for Rendering ECR: Retention: Jeremiah,
Retention: spelling of the word *version* is Turkish-adjusted (versiyon).

Joke Type: Satire
Juxtaposition: The cold and warm environments, the devout and sacrilegious are juxtaposed in a humorous way.

Parody: Homer's dance: Tom Cruise's dance in the movie *Risky Business*.

Intertextuality Type: Horizontal
1.The scene of the dance, reminiscent of Tom Cruise's dance in the movie *Risky Business*.
2.A reference to Bible: Jeremiah's Lamentations.

Joke no. : 7

Context:

Scene I

Nonlinguistic: The Reverend concludes his sermon. The religious piece of music contributes to what he says.

Linguistic: The Reverend: The service is ended. Go in peace.

Peder: *Ayin sona erdi. Huzur içinde gidin.*

Scene II

Nonlinguistic: People rush to the door as they are very cold.

Linguistic:N/A

Humorous Elements and Load Difference:

American source version	community and institutions+visual+sound
Turkish target version	community and institutions+visual+sound elements

Existing Assumptions:

1.At the end of the sermons, Reverends recommend the audience to be serene in their conduct while going out.

2.The piece of music we hear is religious.

3.It is not unusual that people obey this request.

Contextual Assumptions:

1.The Reverend Lovejoy utters the established pattern at the end of the sermon and recommend them to go in peace.
2.The music is religious and gives serenity.
3.People who have been cold for a considerable amount of time simply disregard this warning and rush to the door.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.
2.The contextual assumption 2 reinforces the existing assumption 2.
3.The contextual assumption 3 invalidates the existing assumption 3.

Comments: successful.

The visual element: Retained. People rush to the door.

The sound element: Retained. The sound of harpsichord.

The community and institutions element: Retained. The expected conduct of people in churches. The Turkish viewers may content themselves with the Reverend's recommendation and what they see, which is really amusing. Though they may not know the details of the Christian religion, they are well aware that people are expected to behave respectfully in religious buildings.

Subtitling Oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Direct Translation: the word service translated as *ayin*.

Joke Type: Satire

Juxtaposition: Serenity expected from devout people and the actual rush to the door shown by them.

Intertextuality Type: N/A

Joke no. : 8

Context:

Nonlinguistic: The door is stuck. People cannot get out of the church. Lisa begins to pray. Bart stops her:

Linguistic: Bart: Lisa, this is neither the time nor the place.

Bart: *Lisa bunun ne yeri ne de zamanı.*

Humorous Elements and Load Difference:

American source version	community and institutions+visual+paralinguistic elements
Turkish target version	community and institutions+visual+paralinguistic elements

Existing Assumptions:

1. During hard times, Christians are expected to pray in church.
2. People around don't interrupt and let them continue to pray.

Contextual Assumptions:

1.Lisa, as a Christian, prays when she is in trouble and in a place where she feels so close to God.

2.Bart interrupts her and behaves badly as if she had done something wrong.

Cognitive Effects:

1.The contextual assumption 1 reinforces existing assumption 1.
2.The contextual assumption 2 invalidates existing assumption 2.

Comments: successful.

The community and institutions element: Retained. Believers pray in holy places. So, Turkish viewers would have no difficulty in understanding what is wrong with Bart's reaction to Lisa's prayer.

The visual element: Retained. Lisa's and Bart's facial expressions.

The paralinguistic element: Retained. The way Bart speaks to Lisa contributes to the irony.

Subtitling Oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is disparity between what Bart says and the setting in which he says it.

Intertextuality Type: N/A

Joke no. : **9**

Context:

Nonlinguistic: The weather is so cold that even the door is stuck. A repairman, groundkeeper Willie, is busy trying to open it, people cannot wait to get out, including

the Reverend who asks if he will be able to open it. Willie replies that miracles are the Reverend's department, sarcastically meaning that he will hardly manage to do it.

Linguistic: The Reverend: How is the door coming Willie?
Willie: Miracles are your department, Reverend
Peder: *Kapı ne durumda Willie?*
Willie: *Mucizeler senin uzmanlık alanın Peder.*

Humorous Elements and Load Difference:

American source version	community and institutions+ visual+paralinguistic elements
Turkish target version	community and institutions+visual+ paralinguistic elements

Existing Assumptions:

1. As the most authoritative person in the church, the Reverend is expected to ask the above question to calm the surrounding people down.
2. Willie is expected to give a Yes/No reply.

Contextual Assumptions:

1.The Reverend Lovejoy asks the expected question.
2.Willie gives a rather unexpected answer, he states that the job is hard to achieve and implies that it is the clergy who are capable of doing miracles, not the ordinary people.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.
2.The contextual assumption 2 invalidates the existing assumption 2.
There is a disparity between what we expect as audience from Willie and his response. Furthermore, it implies a disbelief in miracles.

Comments: successful.

The community and institutions element: Retained. Miracles, which constitute the backbone of this joke, are not peculiar to Christianity, so, the Turkish viewers may see it as an element of religion in general and be amused at the religious humor.

The visual element: Retained. The Reverend's and Willie's facial expressions.

The paralinguistic element: Retained. The way Willie speaks contributes to the irony.

Subtitling Oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Verbal Irony: There is disparity between what Willie says and what he means.

Intertextuality Type: N/A

Joke no.: 10

Context:

Nonlinguistic: When Willie says the door is hard to open, the Reverend tries to benefit from the gathering for a totally different purpose, something very worldly, an auction. He gives the features about a gambling item offered for sale, which is a card table, and this is actually incompatible with the values of religion.

Linguistic: The Reverend: While we are waiting, why don't I read from the Sunday bulletin?
Card table for sale, top badly damaged, leg missing otherwise fine.

One dollar or best offer.

Peder: *Beklerken Pazar gazetesi ilanlarını okuyalım*

Satılık iskambil masası, üstü hasarlı, ayağı eksik, gerisi sağlam

Bir dolar veya en iyi teklif

Humorous Elements and Load Difference:

American source version	community and institutions+visual+ paralinguistic +linguistic elements
Turkish target version	community and institutions+visual+ paralinguistic+linguistic elements

Existing Assumption:

1. Reverends are generally expected to talk about only the Godly affairs when they are addressing an audience.

Contextual Assumption:

1.The Reverend Lovejoy plays the auctioneer when he understands, upon Willie's remarks, that they will have to stay in the church for some more time.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The community and institutions element: Retained. Auction.

The visual element: Retained. The Reverend's facial expression.

The paralinguistic element: Retained. The way the Reverend plays the auctioneer.

The linguistic element: Retained.

Word play: The Reverend says “otherwise fine”after having given the features of the table. In fact, there is apparently nothing sound about the table.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: what is expected of a Reverend and what he says (something material). This makes disparity between what is expected and what is found on the part of the viewers.

Intertextuality Type: N/A

Joke no. : 11

Context:

Nonlinguistic: When the door is finally opened, all the people rush to the exit despite the Reverend’s warning.

Linguistic: The Reverend: Please Christians, don’t push.
Peder: *Lütfen Hıristiyanlar itmeyin*

Humorous Elements and Load Difference:

American source version	community and institutions+ visual+ paralinguistic elements
Turkish target version	community and institutions+visual+ +paralinguistic elements

Existing Assumption:

1. The door is open. The Reverend again warns them to be quiet while leaving, for their own safety as well as for religious reasons.

Contextual Assumption:

1. The impatient group rush to the door.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The community and institutions element: Retained. Since all religions give respect to each other and the associated religious items, the Reverend's warning is retained.

The visual element: Retained. The Reverend has a desperate facial expression while making that warning.

The paralinguistic element: Retained. The way the Reverend begs.

Strategy for Rendering ECR: Retention-spelling-TL adjusted (Christians-Hristiyanlar)

Subtitling oriented Text Reduction Strategy: N/A

Joke Type: Satire
Exaggeration: In the reactions of the people.

Intertextuality Type: N/A

Joke no. : 12

Context:

Nonlinguistic: Bart is one of those who rush to the door, impolitely bouncing over people's heads, but being polite verbally as he does so.

Linguistic: Bart: Excuse me. How are you doing? I am coming through. I love that hat baby.
Bart: *Afedersiniz. Pardon. Geliyorum. Nasılsınız? Şapkana bayıldım bebek.*

Humorous Elements and Load Difference:

American source version	visual+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumption:
1. Bart will be among the people who will get out first, due to his quick thinking.

Contextual Assumption:

1. He bounces over people's heads to go out of the building quickly. But he is, as usual, carefree and content with what he is doing as if it were something routinely done by people or as if it were his right to do so.

Cognitive Effect:

The contextual assumption 1 reinforces the existing assumption 1 in an unexpected manner. Bart is shown to step on people's heads and at the same time is able to speak as if he were walking normally and even flatters someone while doing so.

Comments: successful.

The visual element: Retained. The way Bart steps over people's heads.

The paralinguistic element: Retained. The way Bart flatters people.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: The move by Bart is an exaggeration of his impatience and his constant endeavor to find short cuts to achieve his aims.

Irony
Irony of the Situation: There is disparity between Bart's nice words and evil actions.

Intertextuality Type: N/A

Joke no: 13

Context:

Nonlinguistic: Homer wants to watch TV, but he is frustrated to find that there is a municipal roundtable at which he is no interest at. Right after, the announcement he hears, changes his mood completely and he dances joyfully to celebrate the sudden development.

Linguistic: Homer: Come on TV, give me some of that sweet sweet pep.
(sees that there is a municipal roundtable on TV): I can't win them all.
(Just at that moment he hears the following announcement): We interrupt this public affairs program to bring you a football game.

Homer: Yes!

Homer: *Haydi TV bana güzel bir program göster.*

Her şey istediğim gibi olamaz.

(Tam o sırada şu anonsu duyar): *Bu kamu programını bir futbol maçı için yarıda kesiyoruz.*

Homer: *Yaşasın!*

Humorous Elements and Load Difference:

American source version	community sense of humor+ linguistic+visual+paralinguistic elements
Turkish target version	community sense of humor+paralinguistic elements

Existing Assumptions:

1.Homer as a person uninterested in politics, would not be happy to see the Municipal Roundtable on TV.

2.Homer would be happy to watch a football game instead, as many other men would also be.

Contextual Assumptions:

1.Homer is very disillusioned to see a roundtable instead of what he has in mind.

2.Homer becomes very happy when he hears the announcement about a football game to be broadcast soon.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.

2. The contextual assumption 2 reinforces the existing assumption 2.

Comments: partially successful.

The community sense of humor element: Retained. Football games are in general loved much more than politics, even if the latter directly influences their lives. This is highly likely a universal tendency.

The visual element: First retained. The change in Homer's facial expressions and body language when he firstly becomes frustrated and secondly becomes happy in quick succession. Then lost. The image of Homer's crossing his fingers when he turns on the TV, which signifies that he wants something suitable to watch.

The linguistic element: Lost. The word *pep,* an informal word for denoting "liveliness or energy", is standardized in Turkish and changed to "güzel" which lacks the energetic connotations of its English counterpart.

The paralinguistic element: Retained. Homer's way of saying "I can't win them all" and "Yes!"

Subtitling oriented Text Reduction Strategy: Rendering (pep-güzel)

Strategy for Rendering ECR: Direct Translation: Municipal Roundtable-*Belediye Toplantısı*.

Joke Type: Satire
Exaggeration: Homer's way of showing his emotions, especially when he becomes happy.

Intertextuality Type: N/A

Joke no: 14

Context:

Nonlinguistic: He is so happy when he comes across a penny on the floor suddenly. It is ironic that he does not believe in God but when he sees the face of God on the side of the coin, he becomes overjoyed. His exaggeration of finding a penny is accompanied by funny images in his head and his joyful scream, which we surrealistically are able to see and hear. He compares the moment to other good days in his life. Scenes in his mind: his wedding day, his beer bath by means of a mishap. He decides that he has a new champion.

Linguistic: Homer: Could this be the best day of my life?
(thinks) Looks like we have a new champion.
Homer: *Bu hayatımın en güzel günü olabilir mi?*
(düşünür): *Sanırım yeni bir şampiyonumuz var.*

Humorous Elements and Load Difference:

American source version	community and institutions+ graphic+visual+paralinguistic elements
Turkish target version	visual+ paralinguistic elements

Existing Assumption:

1.When one finds his money outside its usual place, he gets very happy to find it as if it were a gift.

Contextual Assumption:

1. Homer becomes so happy that he goes so far as to compare the moment with the previous nice moments-which are namely; his wedding and a beer bath.

Cognitive Effect:

1.The contextual assumption 1 reinforces the existing assumption 1, albeit in an exaggerated manner.

Comments: partially successful.

The community and institutions element: Lost. The joke is mainly about the penny which is lacking in Turkish culture, what is more, it has a religious writing on it. Turkish viewers may be unfamiliar with the religious touch on a materialistic item, i.e. Money.

The graphic element: partially lost. Homer is playing a sacriligeous man in this episode. But ironically he is very happy to see the writing on the penny. “In God we trust” was translated into Turkish as “Tanrıya güveniriz” What the inscription is about is belief in god, not reliance on God.

The visual element: Retained. The happy scenes in his head are given in a vivid and funny way.

The paralinguistic element: Retained. The happy intonation of Homer when he finds the penny and considers it to be the happiest moment in all his life.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration and Juxtaposition: Homer compares this day to what he considers his best days and gives top priority to the day he found the penny.

Intertextuality Type: N/A

Joke no: 15

Context:

Nonlinguistic: Homer has a minor argument with Marge. He lists his reasons why he doesn't go to church and his son, Bart, approves whatever he says. His reasons are childish and Bart's reactions are comical.

Linguistic: Homer: What is the deal of going to some building every Sunday?
Isn't God everywhere?
Bart: Amen Brother
Homer: Don't you think the Almighty has better things to worry about than how a little guy spends one miserly hour of his week?
And what if we picked the wrong religion. Everyday we are making God madder and madder?
Bart: Testify
Homer: *Her Pazar bir binaya gitmenin anlamı ne?*
Tanrı her yerde değil mi?
Bart: *Amin din kardeşim*
Homer: *Haftada ufacık bir saatini geçirmeyen küçük bir adamdan başka/kafasına takacak konuları yok mu Allah'ın?*
Ya yanlış dini seçtiysek.
Her gün Tanrı'yı daha da kızdırıyoruz
Bart*: Şehadet et.*

Humorous Elements and Load Difference:

American source version	visual+linguistic+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumption:

1.Homer is expected not to regret what he has done.

Contextual Assumption:

1.Homer gives absurd reasons in front of the children, not considering the possibility that the children will be unfavorably affected by them.

Cognitive Effect:

1.The contextual assumption 1 reinforces existing assumption 1.

Comments: partially successful.

The visual element: Retained. The body language of Bart while agreeing with what his father argues.

The linguistic element: Lost. "Şehadet et" must have been "şehadet ediyorum" which disrupts the humor because the audience may not understand who will testify.

"Haftada ufacık bir saatini geçirmeyen küçük bir adamdan başka/kafasına takacak konuları yok mu Allah'ın?" is a poorly translated sentence. Furthermore, "Allah" should have been translated as "Tanrı" which would be a better naming in Christianity.

The paralinguistic element: Retained. The way Homer and Bart speak contributes to the humor.

Subtitling oriented Text Reduction Strategy: Rendering: Don't you think the Almighty has better things to worry about than how a little guy spends one miserly hour of his week? -*Haftada ufacık bir saatini geçirmeyen küçük bir adamdan başka kafasına takacak konuları yok mu Allah'ın?*

Strategy for Rendering ECR: Cultural Substitution: God-Allah

Joke Type: Satire
Dimunition: Religion is reduced to a ridiculous entity.

Intertextuality Type: N/A

Joke no. : 16

Context:

Nonlinguistic: Marge prays by their bed to God to ask His forgiveness. Homer wants to seduce her. He caresses her hair and intends to tell her that he can wait for her all night, but before he utters "night", he falls asleep.

Linguistic: Homer: I can wait all ….(he sleeps)
Homer: Bütün gece bekleyebilirim (uyur)

Humorous Elements and Load Difference:

American source version	visual+community and institutions +linguistic+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.Devout people pray to God before they sleep
2.While somebody prays to God, others in the room do not disturb them.
3.Homer promises Marge that he will wait for her until the end of her prayer.

Contextual Assumptions:

1.Marge as a devout person, prays to God to ask forgiveness as her spouse has not gone to church.

2.Homer does not disturb Marge while praying, but then in contradiction, implies a sexual intercourse.
3.Though he asserts that he will wait for her, he cannot even wait to finish his own sentence ironically.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.
2. The contextual assumption 2 reinforces the existing assumption 2.
3. The contextual assumption 3 invalidates the existing assumption 3.

Comments: partially successful.

The visual element: Retained. Marge's and Homer's body language.

The linguistic element: Lost. The addition of "gece" in Turkish prevents viewers from filling in the blanks of that sentence which would be more humorous. The following inverted structure would achieve that effect like "Bekleyebilirim seni bütün …."It is a loss in terms of the perception of the joke, because the missing part was completed by the translator and was not left to the viewers.

The community and institutions element: Lost. The way Marge prays to God may be unfamiliar to Turkish viewers. The Turkish people also pray to God before they sleep as well. But, they do not need to kneel down and clasp their hands in that way, they just open their hands and after the prayer ends, move their hands from their forehead to chin as a symbol of desire that their prayer will be accepted by God.

The paralinguistic element: Retained. The way Homer talks to Marge.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony

Irony of the Situation: Homer intends to tell Marge that he can wait for her all night but before he utters “night”, he falls asleep.

Intertextuality Type: N/A

Joke no. : 17

Context:

Nonlinguistic: God visits Homer’s house at night and asks him why he gave up his faith. Homer tells him what it means to him to be religious. He tells God that he is a good family guy which is what religion tries to ensure, and concludes that he needn’t go to church to listen to sermons which revolve around Godly punishments. God unexpectedly agrees with him.

Linguistic: Homer: I am not a bad guy. I work hard and I love my kids. Why should I spend half my Sundays listening to how I am going to hell?

God: You got a point there.

Homer: *Kötü biri değilim.*

Çok çalışıp çocuklarımı çok seviyorum. Bu yüzden neden pazarları nasıl cehenneme gideceğimi dinleyeyim ki?

Tanrı: *Haklısın.*

Humorous Elements and Load Difference:

American source version	community sense of humor elements+visual+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.Homer does not regret what he does even if he faces God.
2.God punishes those who do not obey his commandments.

Contextual Assumptions:

1.Homer does not regret what he does even though he faces God.
2.God, giving punishment aside, finds Homer's justifications right.

Cognitive Effects:

1. The contextual assumption 1 reinforces the existing assumption 1.
2. The contextual assumption 2 invalidates the existing assumption 2, being contrary to the expectations of the viewers who believe in God.

Comments: partially successful.

The community-sense of humor element: Lost. Ridiculing and criticizing religious issues are not generally welcomed by Turkish muslim viewers.

The visual element: Retained. God's reaction and Homer's way of expressing himself.

The paralinguistic element: Retained. The peaceful way both God and Homer talk.

Subtitling oriented Text Reduction Strategy: Rendering (half my Sundays-pazarları)

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is disparity between the expectations of the viewers and God's agreement with Homer's philosophy.

Intertextuality Type: N/A

Joke no. : 18

Context:

Nonlinguistic: Homer continues to talk to God in his dream. God asks Homer a question about a football team which he was fond of. Homer replies.

Linguistic: God: You know sometimes even I would rather be watching football.
Does St.Louis still have a team?
Homer: No. They moved to Phoenix…
Tanrı: *Biliyor musun bazen ben bile futbol izlemeyi tercih ederim.*
St.Louis hala oynuyor mu?
Homer: *Phoenix'e taşındılar.*

Humorous Elements and Load Difference:

American source version	community and institutions+visual+paralinguistic element
Turkish target version	visual+paralinguistic elements

Existing Assumption:

1.God is expected to talk about the Godly issues and recommends Homer go to the church.

Contextual Assumption:

1.God talks about a football team and is interested in its present position. Homer replies.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.
It is surprising to hear that God is talking about material things rather than Godly affairs.

Comments: partially successful.

The community-and institutions element: Lost. St. Louis may not be known by most of the Turkish viewers.

The visual element: Retained. How God and Homer are positioned.

The paralinguistic element: Retained. How God and Homer speak, contrary to our existing assumptions about them.

Subtitling oriented Text Reduction Strategy: Elimination: The exclamation term *No* was omitted as it was probably considered to be implicit in the translation of the second sentence.

Strategy for Rendering ECR: Retention: Phoenix, St.Louis

Joke Type: Satire
Juxtaposition: The divine issues are juxtaposed with material and popular ones like football.

Intertextuality Type: N/A

Joke no:19

Context:

Nonlinguistic: Homer tells God that he finds the sermons boring. God replies he has a point there and that the Reverend really displeases him. That is why God intends to give him a canker sore. Homer asks him to give a canker sore for him.

Linguistic: God: I think I will give him a canker sore.
Homer: Give one for me.
Tanrı: *Sanırım ona bir aft vereceğim.*
Homer: *Benim için de ver.*

Humorous Elements and Load Difference:

American source version	community sense of humor
Turkish target version	

Existing Assumptions:

1.God is not expected to punish Reverends who dedicate their lives to religion.
2.God is expected to give deterrent punishments to those who commit wrong acts in religious terms.
3.Believers are not expected to ask God to give punishment to others.

Contextual Assumptions:

1.God decides to punish the Reverend Lovejoy.
2.Instead of a deterrent punishment, God decides to give a canker sore.
3.Homer treats God as a friend and asks him to give out a punishment.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2.The contextual assumption 2 invalidates the existing assumption 2.
3.The contextual assumption 3 invalidates the existing assumption 3.

Comment: partially successful.

The community sense of humor element: Lost. Turkish viewers, unlike American viewers may find it strange that a believer treats God as if he were God's friend.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Direct Translation: I'll give him a canker sore-O*na bir aft vereceğim.*

Joke Type: Satire
Exaggeration: Homer's extremely carefree conduct in front of God.

Intertextuality Type: N/A

Joke no. : 20

Context:

Nonlinguistic: God and Homer have a nice chat together.

Linguistic: God: Now, if you will excuse me, I have to appear in a tortilla in Mexico.
Tanrı: *Şimdi, izin verirsen Meksika'da bir cipsin içinden çıkmam gerekiyor.*

Humorous Elements and Load Difference:

American source version	community and institutions+linguistic elements
Turkish target version	

Existing Assumption:

1.God is believed to be everywhere rather than in a specific place, and is never thought to ask one's permission before leaving.

Contextual Assumption:

1.God asks Homer's permission to go and says he is leaving to appear somewhere else.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1 (God is in a specific place and asks his permission to leave Homer's home.)

Comments: unsuccessful.

The community and institutions element: Lost. The idea of God not being everywhere and acting like a mortal may not be taken as an appropriate way of thinking, even though in the form of a joke. An idea like "why should God leave the place, isn't he everywhere and nowhere at the same time" may come to Turkish viewers' minds.

The linguistic element: Lost. "tortilla" has been changed into "cips", adopting a target culture-based approach. This domesticating effect does not harm the joke much, the idea of God's appearing in "cips" sounds absurd as well, the loss may be that the viewers do not know that tortilla occupies a place in the Mexican culture.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Cultural Substitution: “tortilla” has been translated as “cips”, which is well-known by Turkish viewers.

Joke Type: Satire
Exaggeration: God’s way of asking permission from a mortal and leaving one place to reappear at another, a Tortilla.

Intertextuality Type: N/A

Joke no. : 21

Context:

Nonlinguistic: Homer talks to Lisa, he is dressed as if he were a monk. Lisa asks him why he is dedicating his life to blasphemy. He says he may give it up before he dies.

Linguistic: Homer: If I am wrong, I will recant on my deathbed.
Homer: *Eğer yanılıyorsam ölüm döşeğinde cayarım*.

Humorous Elements and Load Difference:

American source version	community sense of humor+visual +paralinguistic elements
Turkish target version	community sense of humor+visual +paralinguistic elements

Existing Assumption:
1.Homer is expected to give a reply to Lisa as to why he gave up his belief.

Contextual Assumption:
1.Instead of explaining his point of view of religion, Homer just says he may recant on his deathbed.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The community sense of humor element: Retained. This joke reflects some people's view of religion. They do not want to bother themselves with religious exercises when they are wrong, they tend to pray to God when they feel their end is near. This may be universal rather than community sense of humor.

The visual element: Retained. The indifferent look on his face in support of his utterance.

The paralinguistic element: Retained. The playful tone he uses while he is making the utterance.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Cultural substitution: The formal connotations of *recant* was lost in Turkish, caymak is on the contrary an informal word and is not peculiarly used within religious terminology.

Joke Type: Satire

Dimunition: Homer trivializes religion to something which is easily worshipped and given up.

Intertextuality Type: N/A

Joke no: 22

Context:

Nonlinguistic: Homer is pleased with his newly adopted religious philosophy, In the guise of a monk, he happily and quietly walks and talks to animals. At first, he is happy with the company of two birds and a squirrel first but cannot tolerate them when he wants privacy.

Linguistic: Homer: Hello my animal friends. Peace be with you.
Homer: God sake, would you give me five minutes.
Homer: *Merhaba hayvan dostlarım. Huzur içinde yaşayın.*
Beş dakika izin verir misiniz?

Humorous Elements and Load Difference:

American source version	community and institutions +linguistic+visual+paralinguistic elements
Turkish target version	visual +paralinguistic elements

Existing Assumption:

1.A monk is peaceful and loves all living things due to the Creator.

Contextual Assumption:

1.Homer, in the guise of monk, tries to play the monk but fails shortly after.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The visual element: Retained. The sight of animals on his shoulder.

The linguistic element: Lost. For “God sake” was skipped in the translation. Actually, it is an integral part of the joke because Homer, playing the sacriligeous person, still uses the word “God” in his exclamations, which is ironical.

The community and institutions element: Lost. Squirrels and monks are not familiar to Turkish viewers. They may have difficulty in understanding what kind of animals are on his shoulder and what kind of a person Homer pretends to be.

The paralinguistic element: Retained. The quiet and peaceful tone of speech turns into that of impatience when animals do not leave him.

Subtitling oriented Text Reduction Strategy: Elimination: The expression *God sake* was eliminated in Turkish, most probably because those elements can be gathered from visual information by the viewers.

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: First, Homer is pleased to have the animals around him. In the next scene, even in the bath, they are with him and he wants them to leave him for five minutes.

Intertextuality Type: N/A

Joke no: 23

Context:

Nonlinguistic: Homer tells the Reverend about his dream, what God looks like, how he has treated him and believes that this dream was special. He, in a childish manner, forgets about the fact that he is talking to the Reverend and is in front of Marge and is about to confess that he usually dreams about naked women. But right at the moment of uttering "women", he realizes what he is about to do and tries to find a way out and says "Marge" instead. The situation gets absurd again. Marge is embarrassed and the Reverend may find it still nonsensical to talk about such a dream.

Linguistic: Homer: I usually dream about naked…Marge
Homer: *Genelde rüyamda çıplak olan şey…Marge'dır.*

Humorous Elements and Load Difference:

American source version	community sense of humor+visual+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.Believers treat religious men respectfully. They are not supposed to talk about earthly affairs.
2.Husbands do not tell their dreams about fantasies about other women to their wives and third persons.

Contextual Assumptions:

1.Homer talks about nudity in a carefree manner in front of The Reverend Lovejoy.
2.Homer forgets about the fact that Marge is also listening to their dialogue and starts the sentence that would most probably finish with "women". However, at the very last

minute he remembers the wife factor and intends to flatter her saying “Marge”, which is a failed attempt.

Cognitive Effects:

1.The contextual assumption 1 invalidates existing assumption 1.
2. The contextual assumption 2 invalidates existing assumption 2.

Comments: partially successful.

The community sense of humor element: Lost. To Turkish viewers, nudity is not something to talk about with a Reverend or any religious person, such issues are supposed to be kept private.

The visual element: Retained. The change in the facial expressions of Homer, Marge and The Reverend when Homer puts himself in a very difficult moral position while he is talking about his dreams in general.

The paralinguistic element: Retained. The word “Marge” is emphasized by Homer in a comic tone to compensate for what he is about to say.

Subtitling oriented Text Reduction Strategy: Rendering: The utterance *that was special because* were eliminated. As what was eliminated cannot be gathered from the visual information by viewers, this causes a loss in joke perception.

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is disparity between the intention and the result. He wants to correct his utterance, but in doing so he totally complicates the situation.

Intertextuality Type: N/A

Joke no. : 24

Context:

Nonlinguistic: The Reverend Lovejoy is at the Simpsons house and they are having dinner together. He has been invited by Marge to persuade Homer to believe in God again. Homer, not caring much about the content of the holy book, imitates what the Reverend does and pretends to know Matthew, which turns out to be an absurd conversation.

Linguistic:

The Reverend Lovejoy: I would like to remind you of Matthew 7:26
The foolish man who built his home on sand…
Homer: And can you remember Matthew ..21:17
The Reverend: and he left there and moved to Bethany
Peder: *Matthew 7: 26'yı hatırlatmak isterim*
Evini kumlar üzerine kuran ahmak adamı
Homer: *Sen de şeyi hatırla… Matthew 21: 17'yi*
Peder: *Ve onları terk edip Bethany'e taşındı*

Humorous Elements and Load Difference:

American source version	community and institutions+community sense of humor+visual+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.Reverends are expected to give recommendations to people who believe in them. In return, people are supposed to obey what they say.

Contextual Assumptions:

1.The Reverend Lovejoy tries to make a recommendation with a religious allusion, from Matthew. When Homer learns what Mathew 21.17 reads, he cannot put forth a valid argument. He just makes up a number from the same holy book to test the Reverend's knowledge and tries to corner him, but he responds easily, as he recalls the passage from Matthew.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.
It is surprising to see that the Reverend knows the passages by heart. But it is strange that his persuasive power is not strong, which leads one to question what religious people's functions are and whether they are able to achieve them or just repeat what is written in the holy books.

Comments: partially successful.

The community and institutions element: Lost. As Turkish viewers would not know Matthew, they would be unfamiliar with what is written and how they are received by American viewers.

The community sense of humor element: Lost. To Turkish viewers, to compete with a religious man on religious issues is hardly funny.

The visual element: Retained. Their verbal attempt to outwit each other, combined with their body language, is a sight to see.

The paralinguistic element: Retained. Homer's difficulty in making up a number to challenge the Reverend's knowledge about Matthew and finally uttering a number with a weird intonation is funny.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention: Matthew, Bethany

Joke Type: Satire
Dimunition: Ridiculing of the holy book by pretending (Homer's tactic) that one knows them by heart.

Intertextuality Type: Horizontal: A reference to the holy book, Matthew

Joke no: **25**

Context:

Nonlinguistic: Homer is confused in religious matters. As his decision of giving up church on Sundays has been approved by God, though in his dream, he takes one more step and intends to form a religion. He doesn't want to go to work the next day, using a religious holiday as an excuse and wants to let his superiors know about it, he suddenly becomes aware of the fact he even did not think about a name for the holiday. On the phone, he utters the first words he sees around, which were "Maximum Occupancy" It is surprising to see that Homer determines the name of the religious day coincidentally.

Linguistic: Homer (At the bar,on the phone) : I won't be coming tomorrow
Religious holiday. The Feast of Maximum Occupancy
Homer *(Barda, telefonla konuşuyor): Yarın işe gelmiyorum/dini tatil…şey bayramı Azami kapasite 65.*

Humorous Elements and Load Difference:

American source version	community sense of humor+visual+graphic elements
Turkish target version	visual+graphic elements

Existing Assumptions:

1.Workers do not phone their superiors with a well-refutable excuse.
2.Homer must know the name of the religion as he created it himself.

Contextual Assumptions:

1.As a worker, Homer did something very unusual and gave his own religious holiday as an excuse for not going to work.
2.Homer doesn't know the name of the holiday. Moreover he didn't even bother himself to think about it, and named it with the first words he saw on the wall of the bar that moment.

Cognitive Effects:

1.The contextual assumption 1 invalidates existing assumption 1.
2.The contextual assumption 2 invalidates existing assumption 2.

Comments: partially successful.

The community sense of humor element: Lost. To make up a religion, and then to put it forward as an excuse for not going to work is not welcomed in Turkish society.

The graphic element: Retained. Maximum Occupancy-Azami Kapasite

The visual element: Retained. The facial expression that reflects Homer's trouble in finding a name for the religion he founded is comical.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Direct Translation: Maximum Occupancy-*Azami Kapasite*.

Joke Type: Irony
Irony of the Situation: Holiday is associated with idleness. He puts forward his instantly made up religious holiday as an excuse for not going to work. Ironically, the name he finds is Maximum Occupancy.

Intertextuality Type: N/A

Joke no. : 26

Context:

Nonlinguistic: Everybody in the district knows that Homer has given up his faith. Flanders, who is a good Christian and his neighbor, cannot turn a blind eye to the change in Homer and tries to do all he can to persuade him to be a good Christian again. He uses religious music in his attempt. Homer is not affected by this intense and seemingly "soft" pressure. It is surprising and amusing to see the naive efforts by the Flanders' family to persuade him in the form of songs.

Linguistic: Flanders and his family: We made it our mission to make you anew one of our flock.
Flanders ve ailesi: *Ve seni getirmeyi bir görev olarak belirledik*

Humorous Elements and Load Difference:

American source version	community and institutions+community sense of humor+visual+linguistic+sound elements
Turkish target version	visual elements

Existing Assumption:

1.Good Christians do not only exercise their faith, but also affect other people so that they become or continue being good Christians.

Contextual Assumption:

1.Flanders, as well as all his family, tries to influence Homer by way of singing religious songs. Before they say “hi”, they begin to sing the song, which is surprising and amusing.

Cognitive Effect:

1.The contextual assumption 1 reinforces the existing assumption 1.

Comments: partially successful.

The community and institutions element: Lost. It is strange for Turkish viewers to see that the moment the Simpsons door is opened, those at the door start singing even before greeting him. The method of persuasion, singing religious songs, is also strange.

The community sense of humor element: Lost. The joke humorously criticizes the missionaries who recognize no boundaries.

The visual element: Retained. The unexpected appearance of the Flanders family creates an amusing scene.

The linguistic element**:** Lost. As mentioned above, “seni getirmeyi” does not meet “make you anew one of our flock” in sense. It is meaningless for Turkish viewers who read only the subtitles here because they cannot understand where Homer will be taken.

The sound element**:** Lost. Flanders and his family sing religious songs as understood by the lyrics. Turkish religious music is generally soothing so it may be strange for Turkish viewers to hear joyful, religious pieces of music.

Subtitling oriented Text Reduction Strategy: Rendering: We made it our mission to make anew one of our flock-*Ve seni getirmeyi bir görev olarak belirledik*.

Strategy for Rendering ECR: Omission: We made it our mission to make anew one of our flock-*Ve seni getirmeyi bir görev olarak belirledik*)

Joke Type: Satire
Exaggeration: The entire family of Flanders-as if they had no other work to do- are in front of the Simpsons' door just to persuade him to be a good believer and to go to church again.

Intertextuality Type: N/A

Joke no: **27**

Context:

Nonlinguistic: Wherever Homer goes, he suddenly finds himself exposed to Flanders and his family's religious songs with which he is fed up. He attempts to escape from this absurd position and gets in his car and drives away only to find out that they follow him. Then he drives his car off the harbour and onto a ship. He asks where it is going, and the reply is unexpected; they are on the way to garbage island.

Linguistic: Homer: Where are we going?
Somebody: Garbage island
Homer: *Nereye gidiyoruz?*
Biri: *Çöp adasına*

Humorous Elements and Load Difference:

American source version	community and institutions elements+visual element
Turkish target version	visual element

Existing Assumptions:

1.Homer will not be affected by this shower of religious songs heard over and over.
2.Flanders will not give up.

Contextual Assumptions:

1. Homer is fed up with these efforts and decides to flee.
2. Flanders and his family manages to chase him.
3.Homer escapes from them.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.
2.The contextual assumption 2 reinforces the existing assumption 2.

Comments: partially successful.

The visual element: Retained. Homer's facial expression in the face of Flanders family's persistent acts.

The community and institutions element: Lost. There is an exaggeration of the Christian attempt to make all people good Christians, intervening between them and God more than necessary. This fact may not be known by Turkish viewers.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire

Exaggeration: He thinks he has escaped, but he finds himself being taken somewhere disliked by everyone. The successive mishaps are exaggerated here.

Intertextuality Type: N/A

Joke no. : 28

Context:

Nonlinguistic: All the family except Marge is watching a cartoon called "Itchy&Scratchy": Fly me to the moon. The cat is reading a newspaper, one of the headlines is "Moon Launch Today". One of the mice ties the cat's tongue to the shuttle launched for the moon. The tongue, still connected to the shuttle, stretches and circles the moon twice. The moon cannot stand the pressure put on it by the shuttle and the tongue, and begins to fall right towards the cat house. It is too late when the cat becomes aware of what is going to happen and it is in vain to try to escape from the inevitable incident.

Linguistic: N/A

Humorous Elements and Load Difference:

American source version	community and institutions+visual+graphic elements
Turkish target version	community and institutions element+visual+ graphic elements

Existing Assumption:

1.The cat's tongue is not expected to extend to that length and cause such a mishap.

Contextual Assumption:

1.The cat's tongue is extended beyond conceivable limits to evoke amusement.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The community and institutions element: Retained. Turkish viewers are familiar with moon launches.

The visual element: Retained. The extension of the cat's tongue.

The graphic element: Retained. (The headline *The moon launch today*). It helps the viewers understand what was going on in the scene.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: The overextension of the cat's tongue.

Intertextuality Type: Horizontal: Itchy & Scratchy: A reference to an American cartoon (Tom and Jerry).

Joke no. : 29

Context:

Nonlinguistic: Marge is upset when she sees Homer laughing at the cartoon with his kids, instead of getting ready for church. She asks one last time whether he will come. After the announcement on TV, Homer totally gives up going with her.

Linguistic: The speaker: Make your own ladder.
Spiker: *Merdiven yapacağız.*

Humorous Elements and Load Difference:

American source version	community sense of humor element
Turkish target version	community sense of humor element

Existing Assumption:

1.Christians are expected to go to church rather than watching a cartoon or a documentary called “make your own ladder”.

Contextual Assumption:

1.Homer would rather watch a program on making ladder.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The community sense of humor element: Retained. The preference of the ladder making program over church is a surprising sight to see.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Juxtaposition: Homer finds himself in a position to choose either of the folllowing: ladder making or going to church

Intertextuality Type: N/A

Joke no. : 30

Context:

Nonlinguistic: Homer's insistence on not going to church is known in the neighborhood. Even the Reverend needs to talk about it in one of his sermons.

The sign in front of the church: Today's topic: "When Homer met Satan"

Linguistic: When Homer met Satan
Homer Şeytan'la Tanışınca

Humorous Elements and Load Difference:

American source version	community and institutions+graphic elements
Turkish target version	graphic element

Existing Assumption:

1.Sermons are about concepts, or abstract otherworldly issues.

Contextual Assumption:

1.The title of the sermon indicates that it is about a mortal being doing wrong in a religious sense.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The community and institutions element: Lost. The title of the sermon reminds one of the famous romantic comedies, called “When Harry met Sally” The joke is based on word play and allusion but those who are unfamiliar with that romantic comedy may not appreciate this.

The graphic element: Retained. The sign was translated in full.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Parody: Sarcastic imitation of the American movie *When Harry met Sally*

Intertextuality Type: Horizontal: A reference to an American movie, *When Harry met Sally*.

Joke no. : 31

Context:

Nonlinguistic and Linguistic: While giving the sermon the Reverend talks about the Devil, pleasing to the eye, Homer satirically reads a magazine "pleasing to the eye" This is a visual joke. We also see Lorne Michaels as a figure interviewed in the magazine.

Humorous Elements and Load Difference:

American source version	community and institutions+visual+paralinguistic elements
Turkish target version	community and institutions+visual+paralinguistic elements

Existing Assumption:

1.The Reverend is concerned with Godly issues, whereas Homer isn't.

Contextual Assumption:

1.The Reverend talks about the evils of the Devil, whereas Homer is reading an interview with Lorne Michaels and then looking at the picture of a seductive woman on the cover of the magazine he is reading.

Cognitive Effect:

1.The contextual assumption 1 reinforces the existing assumption 1.

Comments: successful.

The community and institution element: Retained. Religion is against seduction. A believer is supposed not to be attracting much attention with his/her behaviours, nor to pay attention anyone who behaves that way. It applies to all religions.

The visual element: Retained. Homer's body language.

The paralinguistic element: Retained. The way the Reverend pronounces "pleasing to the eye".

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Juxtaposition: The beautiful girl, a worldly seductive sex bomb and the Devil, an evil, seducing entity are juxtaposed.

Intertextuality Type: Horizontal, A reference to Lorne Michaels who has produced *Saturday Night Live* for years.

Joke no. : 32

Context:

Nonlinguistic: The storekeeper, Apu, becomes mad at Homer as he behaves sacrilegiously to his God with the offer of peanuts. He first asks him to leave but adds as to the audience's surprise " come again", which implies a profit-focused behavior, as he does not want to lose a regular customer.

Linguistic: Homer: Hey Ganesha, want a peanut?

Apu: Please do not offer my God a peanut

Homer: No offense Apu. But when they handed out religions you must have been out taking a wizz.

Apu: Mr. Simpson, please pay for your purchases and get out and come again.

Homer*: Selam Ganesha fıstık ister misin?*

Apu: *Lütfen Tanrıma fıstık önermeyin.*

Homer: *Din dağıtılırken sen herhalde tuvaletteydin.*

Apu: *Lütfen aldıklarınızın parasını ödeyip gidin ve yine gelin.*

Humorous Elements and Load Difference:

American source version	community and institutions+visual element
Turkish target version	community and institutions+visual element

Existing Assumption:

1.Hindus are religious people, they become angry if their God is denigrated.

Contextual Assumption:

1.Apu is a religious person, yet his being tradesman is more dominant than his Hinduism, which is why he is ready to forgive Homer for his disrespectful behaviour.

Cognitive Effect:

The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The community and institutions element: Retained. Even though Turkish viewers may not know Hindus have various Gods, they see one on the screen they may well infer that even if the Hindu Gods are visible, unlike the Muslim God, they deserve respect by people, making Homer's behaviour inappropriate.

The visual element: Retained. Homer's treatment of God Ganesha is comical to see.

Subtitling oriented Text Reduction Strategy: Rendering: The Indian accent which contributes to humor is lost in translation.
Rendering: *No offense Apu*, *but* was omitted in the translation)

Strategy for Rendering ECR: Retention: Ganesha- Ganesha.

Joke Type: Satire
Exaggeration: Apu's (a tradesman's) giving priority to money though the client has uttered something offensive about Apu's religion.

Intertextuality Type: N/A

Joke no.: 33

Context:

Nonlinguistic: The Reverend talks about how bad it is to brag about oneself. Right at that moment, Homer falling asleep, murmurs to himself that he is smart unlike everyone else, but cannot help contributing to the start of the fire. There is a horrifying background music.

Linguistic: Homer (murmurs) : Everybody is stupid except me.
Homer *(mırıldanır) : Ben hariç herkes salak.*

Humorous Elements and Load Difference:

American source version	visual+sound+graphic+paralinguistic elements
Turkish target version	visual+sound+graphic+paralinguistic elements

Existing Assumption:

1. Homer says everybody apart from himself is stupid. One does not expect that right after this he does something stupid.

Contextual Assumption:

1. Right at that moment, he starts a fire at home, without even knowing it.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The visual element: Retained. Homer's lying and murmuring on the couch and the fire he starts.

The sound element (standing for the catastrophe) Retained.

The paralinguistic element: Retained. The way Homer proudly speaks to himself.

The graphic element: Retained. The viewers understand through the labels on boxes that the fire will spread easily.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: No sooner does he utter this sentence than he starts a fire because of a stupid mistake.

Intertextuality Type: N/A

Joke no. : 34

Context:

Nonlinguistic and linguistic: Homer is sleeping. The house is on fire because of his silly mistake. His dog rushes toward him. It is expected that it will wake up and warn Homer about the fire but it just gets the chocolate "Hershey" from his pocket and runs away.

Humorous Elements and Load Difference:

American source version	community and institutions+visual elements
Turkish target version	visual elements

Existing Assumption:

1.The dog is expected to save his owner in case of a danger.

Contextual Assumption:

1.The dog gets the chocolate and leaves Homer as he is.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The community and institutions element**:** Lost. Hershey is a well known brand of chocolate in the USA unknown to most of Turkish viewers. They may not understand what the dog took from Homer's pocket.

The visual element: Retained. The dog apparently preferred chocolate to Homer.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention: Hershey-Hershey

Joke Type: Irony
Irony of the Situation: There is disparity between what the viewers expect from the dog and what it actually does.

Satire
Juxtaposition: Saving a person's life and the chocolate, which are normally beyond comparison, are brought together. The dog uses its preference as being in favor of the chocolate.

Intertextuality Type: N/A

Joke no. : 35

Context:

Nonlinguistic: Instead of trying to save himself from the fire, he starts to sing a song about fire but he has unfortunately forgotten the lyrics which could have been of some use in that terrifying situation.

Linguistic: Homer(sings to himself): When the fire starts to burn
There is something you should learn
Something something then you will see the catastrophe
???
Homer (kendi kendine şarkı söyler) : *Yangın çıkınca bilmen gereken tek şey/*
Bir bir şey??? sonra anlarsın yangını önlersin

Humorous Elements and Load Difference:

American source version	visual+sound elements
Turkish target version	visual+sound elements

Existing Assumption:

1.People try to do all they can when they are in the burning house to escape.

Contextual Assumption:

1.Instead of trying to escape from the house, Homer resorts to singing a song in which there may be clues about what to do in case of a fire. But he can't remember the crucial lines.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The visual elements: Retained. Homer's mimickry.

The sound element: Retained. The song and the way he sings it.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony

Irony of the Situation: There is disparity between what he experiences and what he does.

Intertextuality Type: N/A

Joke no: 36

Context:

Nonlinguistic: The storeowner, Apu, notices that there is a fire at the Simpsons house. He is in a hurry to save Homer. He begs his customers not to steal anything. One of the customers pretends to promise that "they won't", but the way he speaks suggests that he is ready to steal anything.

Linguistic: One of the customers says: we won't.
Bir müşteri: *Çalmayız.*

Humorous Elements and Load Difference:

American source version	paralinguistic element
Turkish target version	paralinguistic element

Existing Assumption:

1.The customers are expected to soothe Apu in getting rid of his worry.

Contextual Assumption:

1.One of the customers utters the words "we won't", but the tone shows that this is probably not so.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comment: successful.

The paralinguistic element: Retained. The customer's utterance clearly makes one feel that he means just the opposite of what he says.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Verbal Irony: There is disparity between the words and the intention of the customer.

Intertextuality Type: N/A

Joke no. : 37

Context:

Nonlinguistic: As the storeowner, Apu, is both a storeowner and a fireman, no sooner does he notice the fire than he leaves the store. He asks little Jamshed to take good care of the store as he will be away for some time. The boy is happy to hear this, but the way he shows it is totally surprising. He has a gun bigger than himself in his hand, something unexpected for a child of his age.

Linguistic: Apu: Little Shamshed. The store is in your hands.
Shamshed: I have waited for this day.
Apu: *Küçük Shamshed. Dükkan sana emanet.*
Shamshed: *Bu günü çok bekledim*

Humorous Elements and Load Difference:

American source version	community and institutions+visual element
Turkish target version	visual element

Existing Assumptions:

1.It is not unusual for a storeowner to ask a boy to take care of the store when he is out.
2.The boy who the store is handed over to is supposed to be of an appropriate age to fulfill this requirement.

Contextual Assumptions:

1.Apu asks little Jamshed to take care of the store when he goes to the scene of the fire to save Homer.
2.The boy is smaller than one would have thought, but to make things more absurd, he says, he has waited for that day, holding a gun bigger than himself.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.
2. The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The community-and institutions element: Lost. Turkish viewers may not know that in the USA, some professions like firemen can be made up of volunteers, they have their own jobs and when necessary, assist full-time firemen, as in the case of Apu here.

The visual element: Retained. The height of the boy and the size of the gun, displaying a sharp contrast.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: The size of the gun and the height of the son

Intertextuality Type: N/A

Joke no. : 38

Context:

Nonlinguistic: Apu hurriedly drives the fire engine. He suddenly sees ducks crossing the road. The line of ducks seems to be never ending. He stops.

Linguistic: Apu: You ducks are really trying my patience but you are so cute.
Apu: *Siz ördekler sabrımı taşıracaksınız ama çok şirinsiniz.*

Humorous Elements and Load Difference:

American source version	visual element
Turkish target version	visual element

Existing Assumptions:

1.As Apu is on the way to an emergency, he is expected to do all he can to go to Homer's home as quickly as possible.
2. Apu is expected to be angry at the ducks as suggested by the first sentence he utters.

Contextual Assumptions:

1.It appears as if Apu has forgotten to save the Simpsons from the fire as he patiently waits for the line of ducks. He does not make any effort to hurry them along by peeping his horn.
2. Contrary to the expectations, he treats them so gently.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2.The contextual assumption 2 invalidates the existing assumption 2.

Comments: successful.

The visual element: Retained. The reaction of Apu to the ducks is retained in the Turkish target version.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is disparity between what Apu is expected to do, and what he does under such circumstances.

Intertextuality Type: N/A

Joke no.: 39

Context:

Nonlinguistic: Homer opens his eyes and finds Flanders by his side. He realises that Flanders is his saviour and asks him why he did him such a favor. Flanders replies that Homer would do the same thing for him. Homer thinks about such a situation and decides he wouldn't do what Flanders did. It is tragicomic that the feelings of Flanders about Homer are not reciprocal.

Linguistic: Homer: You saved me. Why?
Flanders: You would do the same for me.

Homer: *Flanders beni kurtardın. Ama neden?*
Flanders: *Sen de aynısını benim için yapardın.*

After this dialogue, Homer tries to think of what he would do in such case, and finds himself lying in a hammock while Flanders is trying to save himself.

Humorous Elements and Load Difference:

American source version	visual element
Turkish target version	visual element

Existing Assumption:

1.Flanders, as a good neighbor, will do all he can to save Homer and expects that Homer would do the same for him.

Contextual Assumption:

1.Flanders managed to save Homer from the fire, but in Homer's imagination he would not do the same for him.

Cognitive Effect:

1. The contextual assumption 1 invalidates the existing assumption 1.

Comment: successful.

The visual element: Retained. Flanders' expectation and Homer's daydream in which he does not lift a finger to save Flanders from the danger he is in.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony

Irony of the Situation: What Flanders believes and what Homer thinks he would do are inconsistent.

Intertextuality Type: N/A

Joke no.: 40

Context:

Nonlinguistic: All the members of the Simpsons family are worried about Homer's health after the fire. They run towards Homer when they see him lying outside their burnt house, Flanders is by his side. Homer's reply is not about himself, but about those items which he possibly cares most in the house, namely, the magazines and cockroach traps.

Linguistic: Marge: Homie are you all right?

Homer: Our magazines and cockroach traps are gone. They are all gone.

Marge: *Homie iyi misin?*

Homer: *Dergilerimiz ve hamamböceği kapanlarımız yol oldu. Hepsi yok oldu*

Humorous Elements and Load Difference:

American source version	community and institutions+visual +linguistic+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.After such a disaster, it is normal for the Simpsons family to be anxious about Homer's health and ask questions to learn more about the situation.

2.The disaster victim is generally sorry about all lost in the fire and gets angry with himself if the cause of the fire is his negligence.

Contextual Assumptions:

1.The household is anxious for his well being. It is Marge who asks him if he is all right.
2.Homer is not even aware that it is him who started the fire. What is more, what makes him particularly sorry is the loss of cockroach traps and magazines.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.
2. Part of contextual assumption 2 reinforces the existing assumption 2 (He is not angry at himself, he is surprisingly sorry about the loss of his possessions.)

Comments: successful.

The linguistic element: Lost. “yol oldu” creates a huge loss.

The community and institutions element: Lost. Turkish viewers may not know what a cockroach trap is and may not appreciate that it is not an item to be worried about.

The visual element: Retained. The way Homer looks when he talks about his great loss due to the fire.

The paralinguistic element: Retained. The way Homer talks about his great loss due to the fire.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire

Exaggeration: Homer talks about the loss of the magazines and cockroach traps as if they were of vital importance.

Intertextuality Type: N/A

Joke no. : 41

Context:

Nonlinguistic: The clown saves the Simpsons' cat, but tragicomically the cat badly injures him.

Linguistic: Clown: I saved your cat. It hurt me.
Palyaço: *Kedinizi kurtardım. Canımı acıttı*

Humorous Elements and Load Difference:

American source version	visual+paralinguistic element
Turkish target version	visual+paralinguistic element

Existing Assumption:

1.The firemen seem heroic when they manage to save people's and pets' lives.

Contextual Assumption:

1.The fireman with the cat scratching him looks tragicomic.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The visual element: Retained. The cat's position on the clown's head due to its fear from the fire.

The paralinguistic element: Retained. The firefighter's painful tone of voice due to the cat's scratches.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: The scratching of the cat is exaggerated.

Intertextuality Type: N/A

Joke no. : 42

Context:

Nonlinguistic: Two firemen talk. One asks about the function of the axes, the other one simply says "to cut things". So, the first fireman oversimplifies what he hears and cuts the first thing that can be cut. Unfortunately, it is the post-box which in no way should be cut. It is surprising on the part of the viewers to see that the firefighter cuts a very functional tool, the post box.

Linguistic:
Barney: what are these axes for?
A firefighter: I don't know. Chopping stuff
The other Fireman: (When Barney chops the post box.) : nice chop
Barney: *Bu balta ne için?*

Bir itfaiyeci: *Bilmem bir şeyler kesmek için*
(Barney posta kutusunu kesince): *İyi kestin*

Humorous Elements and Load Difference:

American source version	community-and institutions+visual elements
Turkish target version	visual element

Existing Assumption:

1.A fireman is supposed to know about his basic tools.

Contextual Assumption:

1.The fireman in this part of the series is not very smart and doesn't know the function of a very simple tool. When he learns what it is used for, he generalizes and cuts something very functional.

Cognitive Effect:

1.The contextual assumption 1 reinforces the existing assumption 1.

Comments: partially successful.

The visual element: Retained. The way the fireman cuts the post-box (as if there is nothing left to do in that scene).

The community and institutions element: Lost. There may be cultural differences regarding firefighting and post-boxes that Turkish viewers may not appreciate, making the joke hard to understand.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: The fireman's level of intelligence or naivety.

Intertextuality Type: N/A

Joke no. : 43

Context:

Nonlinguistic: The insurance man comes to assess what is lost in fire so that the required insurance claims can be started. What Homer lists as valuables are not original so the insurer warns him that they are not covered by the insurance company.

Linguistic: The insurance agent comes and asks Homer about losses due to the fire.
Insurer: Any valuables in the house?
Homer: Picasso, my collection of classic cars.
Insurer: Sorry, this insurance covers only actual loss not made-up ones.
Sigortacı: *Evinizde değerli bir şey var mıydı?*
Homer: *Picasso, araba koleksiyonu*
Sigortacı: *Bu poliçe sadece gerçek kayıpları karşılar, uydurmaları değil*

Humorous Elements and Load Difference:

American source version	community and institutions+visual+linguistic+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.When an insurance agent asks such a question, the interlocutor lists profitable items.

2.The insurance agents always use non-confrontational language while talking to clients.

Contextual Assumptions:

1.Homer lists items which he loves most, not precious items.
2.The insurance agent lets Homer know that the ones he lists are false, but he says them in such a tone that the parties are not engaged in a battle of words. In other words, he derogates him so politely that maybe he has not noticed it.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2. The contextual assumption 2 reinforces the existing assumption 2.

Comments: partially successful.

The community and institutions element: Lost. Culturally, insurance companies are not as common in Turkey as they are in the USA, but there is a growing awareness about them. As for Picasso, Turkish viewers not interested in painting and in general in art, may not know what kind of a painter he was, how his paintings looked like etc, which may cause uncertainty in their minds. Some may perceive him as an American celebrity, who produced valuable paintings.

The visual elements: Retained. Homer's and the Insurance agent's body language is amusing.

The linguistic element: Lost. The omission of the suffix "m" causes a loss in meaning as it emphasizes how much Homer is fond of his own belongings.

The paralinguistic element: Retained. Homer's way of counting his valuables and the way the insurance agent responds to it.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention: Picasso-Picasso

Joke Type: Satire
Dimunition: Insurance agent's taking the reproductions too lightly.

Intertextuality Type: Horizontal: A reference to paintings by Picasso.

Joke no.: 44

Context:

Nonlinguistic: The reporter considers the fire from his viewpoint and enthusiastically reports what happened. He does this with a very lively and almost happy mood because all that matters to him is the ratings of the channel. It is surprising and ironical that no sooner does he say unquenchable than he hears that the fire is under control.

Linguistic: Reporter: fire…man's old enemy, insatiable, remorseless, unquenchable
a fireman: it is out.
Muhabir: *Yangın. İnsanoğlunun eski düşmanı, gözü doymaz, amansız, bastırılmaz…*
Bir itfaiyeci: *söndü.*

Humorous Elements and Load Difference:

American source version	visual+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumption:

1.The reporters have their own points of view. They look for the remarkable aspects and report these in a way to keep the attention of the extended audience so they may

sensationalize in their news bulletin. One expects that the fire will last for some more time after all those words.

Contextual Assumption:

1.The reporter displays all the typical features summarized above. He is unlucky in that right at the moment he has uttered the word *unquenchable*, the fire is out.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The visual element: Retained. The sudden extinguishing of the fire, the facial expression of the reporter in reaction to this unexpected event.

The paralinguistic element: Retained. The enthusiastic speech of the reporter as if he were talking about something very joyous.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: The reporter enthusiastically relates the brutality of fire and lists adjectives to qualify it, yet no sooner does he utter the word *unquenchable* than he learns that the fire is extinguished.

Intertextuality Type: N/A

Joke no.: 45

Context:

Nonlinguistic: Homer is still trying to make a counterargument about believing in God The Flanders house catches fire, but miraculously a sudden rain shower extinguishes the fire, to the amazement of Homer.

Linguistic: Homer: Flanders is a regular Charlie of church and God didn't save his house. Homer: *Flanders düzenli olarak kiliseye gider. Tanrı onun evini de kurtarmadı.*

Humorous Elements and Load Difference:

American source version	visual element
Turkish target version	visual element

Existing Assumption:

1.The Flanders house is expected to be as badly affected as Homer's was.

Contextual Assumption:

1.The Flanders house fire is extinguished by the sudden rain shower like a gift from God for their being a devout family.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: successful.

The visual element: Retained. The house is suddenly saved by the shower of rain.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is disparity between what Homer believes to happen and what actually happens.

Intertextuality Type: N/A

Joke no. : 46

Context:

Nonlinguistic: Homer is telling everyone in his house that they were all helpful and saved his life instead of just watching him burning in the house. The Reverend tells him that what matters here is that irrespective of what religion they believe in, they were all there, pointing them out, and giving their religion, but cannot remember what Apu believes in and just says "miscalleneous", driving him crazy.

Linguistic: The Reverend: Christian, Jewish and miscalleneous
Apu: Hindu, there are 700 million of us
Peder: *Hıristiyan, Musevi ve bilinmez bir dinden olsalar*
Apu: *Hindu,700 milyon kişiyiz*

Humorous Elements and Load Difference:

American source version	community and institutions element+visual+linguistic+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.The Reverend is supposed to be familiar with other religions.
2.Hindus get angry at not being known by other countries despite their high population. In fact, they have a high population in USA where the sitcom is broadcast.

Contextual Assumptions:

1.The Reverend doesn't know Apu's religion and oversimplifies his identity to "miscalleneous", thus implicitly derogating him.
2.The Hindu Apu gets angry when he notices that the Reverend doesn't know what to call him, he tries to defend himself by saying that their population is huge, implying that it is surprising that the Reverend does not know a religious group with such a high following.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2. The contextual assumption 2 reinforces the existing assumption 2.

Comment: partially successful.

The communities and institutions element: Lost. Hindus may not be known by some Turkish viewers.

The visual element: Retained. The facial expression of the Reverend Lovejoy when he utters "miscellaneous"and Apu's angry reaction to it.

The linguistic element: Lost. There is a poor expression in the translation *bilinmez bir dilden.* Either *bile* must be added after *dilden* or the translation for the word *miscalleneous* should be "diğer" which is more denigrating and fitting for the American source version.

The paralinguistic element: Retained. The emphasis on *miscalleneous* by the Reverend and "Hindu" by Apu add much to the humor. It is like "How dare you say such a stupid thing, we are a crowded population of believers and deserve a name."

Subtitling oriented Text Reduction Strategy: Actually, the target text occupies a larger place in target text in the translation of miscellaneous.

Strategy for Rendering ECR: Retention: Hindu-Hindu.

Joke Type: Satire
Dimunition: The Reverend makes the Hindu religion unimportant by saying "miscallenous" instead of naming it. Maybe he does not know the name, but he does not pretend to save the situation, which is again a gesture of disrespect.

Intertextuality Type: N/A

Joke no. : 47

Context:

Nonlinguistic: Homer keeps his promise and comes to church next Sunday, but he sleeps which shows he is still indifferent to religion.

Linguistic: Homer: I'll be there next Sunday, front row center.
Homer: *Gelecek Pazar oradayım, ön sıranın tam ortasında.*
Homer as he promised the Reverend after the fire, is in church and in the first row.

Humorous Elements and Load Difference:

American source version	community sense of humor+visual elements
Turkish target version	community sense of humor+visual elements

Existing Assumption:

1.After the fire Homer appears as if he would never transgress again and become a devout Christian.

Contextual Assumption:

1.Homer is in the church, but snores in the first row.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comment: successful.

The community sense of humor element: Retained. Homer's sleeping in church may not be welcomed by Turkish viewers, but it is also possible that it may not be welcomed by the source culture viewers, either, as sleeping in a house of prayer no matter if it is church or mosque is inappropriate.

The visual element: Retained. Homer's carefree sleep and snoring is very amusing.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: Homer's indifference is exaggerated by his sleeping in the church.

Irony
Irony of the Situation: Homer keeps his promise to the Reverend, but sleeps in the church.

Intertextuality Type: N/A

Joke no. : 48

Context:

Nonlinguistic: God and Homer are walking and having a chat. God is giving solace to Homer about why he should not worry too much. It is surprising to viewers to see that God recognizing other religions and saying that they are made-up.

Linguistic: God: Don't feel bad Homer. 9 out of 10 religions fail in the first year.
Tanrı: *Kötü hissetme. 10 dinden dokuzu ilk yıl çuvallar.*

Humorous Elements and Load Difference:

American source version	community sense of humor+visual elements
Turkish target version	

Existing Assumption:

1.God is thought to treat well only those who believe in him.

Contextual Assumption:

1.God knows that Homer failed to start a religion of his own. But instead of getting mad at him, God gives him solace in which God says he is not the only one who has tried and failed, so the majority does, therefore, there is nothing to worry about.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The community sense of humor element: Lost. The brotherly attitude of God towards Homer may not be welcomed by the Turkish muslim viewers.

The visual element: Lost. God's physical appearance is taboo and not supposed to be seen in a situation comedy.

Subtitling oriented Text Reduction Strategy: Simplification (no loss in meaning, simplified grammar and elimination of the addressee "Homer", which is obvious from the viewing)

Strategy for Rendering ECR: N/A

Joke Type: Satire
Parody: God is imitated here. God's face is not seen, has an alluring voice and gives an impression that he is a tolerant and wise man.

Intertextuality Type: N/A

Joke no. : 49

Context:

Nonlinguistic: Two people from different centuries, Hendrix and Edison play pinball as if they were on earth.

Linguistic: Edison: That is game Hendrix.
Edison: *Maç bitti Hendrix.*

Humorous Elements and Load Difference:

American source version	community-and institutions+visual elements
Turkish target version	visual element

Existing Assumption:

1.Heaven is not generally thought of as a place where one can play.

Contextual Assumption:

1.Two celebrities play a contemporary game. Both are respected and famous in their own fields.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The community and institutions element: Lost. As the joke is religious, not every Muslim Turk would love to see that pinball is being played in heaven, it could be perceived as a mockery of religion.

The visual element: Retained. The sight of people playing pinball in heaven.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention: Hendrix-Hendrix

Joke Type: Satire
Parody: Two celebrities from different time periods are imitated.

Intertextuality Type: N/A

Joke no. : 50

Context:

Nonlinguistic: Again, Homer is having a chat with God again in his dream. He asks him what the meaning of life is. God replies he will learn it when he dies. Homer is impatient. He says the following naively and a funny dialogue starts at this point.

Linguistic: Homer: I cannot wait that long
God: You cannot wait six months?
Homer: No tell me now
Homer: *O kadar uzun süre bekleyemem*
Tanrı: *Altı ay bekleyemez misin?*
Homer: *Şimdi söyle.*

Humorous Elements and Load Difference:

American source version	community-sense of humor+paralinguistic elements
Turkish target version	paralinguistic elements

Existing Assumption:

1.One expects that when God tells Homer that he has six more months to live, Homer will be sad.

Contextual Assumption:

1.Homer just replies he cannot wait that long implying he is not aware of or he does not care about that fact (that he has six months to live).

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The community sense of humor element: Lost. A chat with God as it is seen at the end of the episode cannot be conceived or welcomed by Turkish viewers.

The paralinguistic element: Retained. Especially Homer's reply "no, tell me now" contains a childish and naive tone which is important for the perception of the joke.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: of Homer's naivety and curiosity.

Intertextuality Type: N/A

Episode: The Simpsons Halloween Special

Context of the first section "The Devil and Homer Simpson" in the Episode "Halloween Special IV"

Homer is very fond of donuts. One day he cannot find any donuts, including his secret stock, which drives him crazy. Just then, he sees his neighbor Flanders as the Devil. The Devil says that once Homer eats the last slice of donut, he will have his soul. Homer claims that he is smarter than the Devil as he won't eat the last slice of donut, he shortly afterwards succumbs to his will. When the Devil comes to take his soul, Lisa requests a fair trial. Before the trial, he spends some time in hell in the section of the Ironic

Punishments. As Homer's crime was to eat donuts, the ironic punishment for him is to eat donuts continuously to ensure regret. However, it turns out that Homer never gets bored of eating them and shows no sign of feeling physically bad because of the excessive amount of donuts he ate. The stroke of midnight comes. Homer is on trial. The Grim Reaper starts the trial with a horrifying look. The jury members are announced. Homer's lawyer flees in the first few minutes. As a last resort, Marge starts to defend her husband, showing a photo to the jurors as evidence of Homer's appetite. When the jurors notice that the photo was taken when Homer and Marge were in the Emergency room although they got dressed as a bride and groom, one of them asks whether they were married there to which Marge's reply is pathetic: Homer could not help eating the entire wedding cake. Marge then requests them to look at the evidence at the back of the photo which might save Homer's soul. Homer wrote there "My soul belongs to Marge, forever." Marge thus claims that Homer cannot sell a soul which does not belong to him. With this evidence, all the jurors decide that Marge is right, but the fact remains that Homer has to be punished in some way. It is ironically decided that Homer's head is to be turned into a donut. In the last scene, the Simpsons family are at the table eating something, and Homer's head is unexpectedly the shape of a bitten donut. Just then, a huge crowd of donut loving American cops impatiently wait for him to come out of the house.

Joke no.: 51

Context:

Nonlinguistic: At the beginning of the episode, tombstones are seen. What are inscribed on the tombstones are considered important in the American history: Elvis Presley, balanced budget, subtle political satire. They have one common point: they are history now.

Linguistic: Elvis: Accept it.
Balanced budget
Subtle political satire

Elvis Kabul edin artık
Dengeli bütçe
İnce politik hiciv

Humorous Elements and Load Difference:

American source version	community and institutions+graphic elements
Turkish target version	graphic elements

Existing Assumption:

1.One expects to find personal names in the cemetery rather than satirical points.

Contextual Assumption:

1.There are satirical points on the tombstones which signify that the very points are history now.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The community and institutions element: Lost. All those named on the tombstones are part of American culture, which Turkish viewers may be unfamiliar to.

The graphic element: Retained. Those named on the tombstones.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention: Elvis-Elvis.

Joke Type: Satire

Exaggeration: The loss of the values is taken to an extreme point and considered as dead, though they may still exist at comparatively lower degrees/levels.

Intertextuality Type: N/A

Joke no.: 52

Context:

Nonlinguistic: The new episode is about to start. Bart appears as the speaker. While Bart is consciously trying to frighten the viewers, Marge destroys any possible fear by emphasizing that they are part of a thrilling episode in a series so the viewers may watch something else and just then she tell viewers that she is going to do some shopping which make things seem more absurd.

Linguistic: Marge: You should warn the people. This episode is very frightening. Maybe they would rather be listening to war of the worlds broadcast on NPR.
Good. Hold Maggie. I am going to buy some earrings from the gift shop.
Marge: *Bart insanları uyarmalısın bu bölüm çok korkunç*
Belki de NP'da o eski Dünyaların Savaşı yayınını dinlerler…..
Güzel.Maggie'yi tut. Hediyelik eşya mağazasından küpe alacağım.

Humorous Elements and Load Difference:

American source version	visual+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumptions:

1.In any TV series, the characters are portrayed as if it were a scene from daily life.

2.When somebody talks about thrilling things s/he is not expected to change his/her mood all of a sudden.

Contextual Assumptions:

1.Marge emphasizes that it is a series that the viewers should watch and take it as a series, not as a play. She even wants Bart to warn them against the suspense in the present episode, which is unusual for the viewers.

2.Marge, after all her warnings, makes the transition to shopping and talks about something very feminine, amusing the viewers and leaves them experiencing different and incompatible feelings.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2.The contextual assumption 2 invalidates the existing assumption 2.

Comments: successful.

The visual element: Retained. Bart's and Marge's body language.

The paralinguistic element: Retained. Marge's intonation adds to the irony.

Subtitling oriented Text Reduction Strategy: Rendering: The elimination of "rather" be in target text: Maybe they would *rather be* listening to the war of the worlds broadcast on NPR. - *Belki de NP'da o eski Dünyaların Savaşı yayınını dinlerler.*

Strategy for Rendering ECR: N/A

Joke Type: Irony

Irony of the Situation: Marge talks about frightening things as if they were her main concern. After a few seconds, she just concludes that she is going to do some shopping.

Intertextuality Type: Horizontal: A reference to *Twilight Zone*, Bart plays Rod Serling in this scene.

Joke no.: 53

Context:

Nonlinguistic: As Homer is craving for a donut, he looks for it in a place he had hidden one in, and sees a message instead. It implies that Homer has eaten it before and apologizes to himself.

Linguistic: Homer to Homer: Dear Homer ı. o. u. One emergency donut signed Homer. *Homer'dan Homer'a : Sevgili Homer sana bir acil durum çöreği borçluyum.*

Humorous Elements and Load Difference:

American source version	community and institutions+visual elements
Turkish target version	visual element

Existing Assumptions:

1.A person is not supposed to write an apologetic message to himself.
2.The word "emergency" is generally used for life-and-death issues.

Contextual Assumptions:

1.Homer writes an apologetic message to himself as he has eaten the emergency donut.
2.Homer uses the word "emergency" to express his unquenchable desire for having donuts.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2.The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The community and institutions element: Lost. Because a donut is a food item which is unfamiliar to Turkish viewers. They would not imagine what kind of a taste it had.

The visual element: Retained. The note in the refrigerator about the donut.

Subtitling oriented Text Reduction Strategy: Elimination: *signed Homer* was eliminated in the translation.

Strategy for Rendering ECR: Cultural Substitution: word - *çörek*.

Joke Type: Satire
Exaggeration: Homer's fondness of donuts.

Intertextuality Type: N/A

Joke no.: **54**

Context:

Nonlinguistic: Homer sees his neighbor Flanders as the Devil at the end of Fantasia.

Linguistic: Homer (surprised): You are the Devil?
Homer (şaşırarak) *Şeytan sen misin?*

Humorous Elements and Load Difference:

American source version	community and institutions +sound elements
Turkish target version	

Existing Assumption:

1.The Devil is not considered to be a human.

Contextual Assumption:

1.The Devil appears as Flanders in front of Homer.

Cognitive Effect:

1.Contextual assumption 1 invalidates the existing assumption 1, however in view of Homer's feelings towards Flanders, such perception should not come as a surprise.

Comments: partially successful.

The community and institutions element: Lost. The appearance of Flanders as the Devil takes inspiration from a movie called Fantasia, which may not be appreciatedd by Turkish viewers.

The sound element: Lost. When Flanders changes quickly to Chernoborg, we hear part of the Mussorgsky composition, played for the demon in Fantasia, Night on the Bald Mountain Mussorgsky's composition contributes much to the humor which may not be appreciated by Turkish viewers either.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire

Parody: The devil is imitated and represented as Flanders (in the eye of Homer).

Intertextuality Type: Horizontal

1.A reference to Fantasia.

2. A reference to Mussorgsky's Night at the Bald Mountain composition.

Joke no.: 55

Context:

Nonlinguistic: Homer knows that as soon as he eats the donut completely his soul will belong to Flanders, the Devil. He murmurs "forbidden donut", knowing what it would take, but right after that utterance, he suprisingly eats it.

Linguistic: Homer: Forbidden donut

Homer: *Yasak çörek*

Humorous Elements and Load Difference:

American source version	community and institutions+visual elements
Turkish target version	visual element

Existing Assumption:

1.Homer knows the consequence of eating a donut under his present circumstances, and expresses it loudly, therefore, the viewers expect that he would not eat it.

Contextual Assumption:

1.Right after he utters that he should not eat one, he eats it all the same.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The visual element: Retained. The way Homer eats the donut.

The community and institutions element: Lost. “Donut” was changed to “çörek”. Culturally, Turkish viewers may not be familiar with the element “forbidden fruit” and its place in Christianity; therefore, they may not notice the relevant reference to it.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony

Irony of the Situation: He does and says opposite things though he knows the consequence he would confront.

Intertextuality Type: Horizontal: A reference to the Bible, the holy book of Christianity.

Joke no.: 56

Context:

Nonlinguistic: As Homer eats the last bit of the donut, the Devil yells and tells him that his soul belongs to him from then on in accordance with his previous agreement with Homer. Lisa objects to this by asking if he has the right to have a fair trial. The Devil’s response goes like this:

Linguistic: Devil: You Americans with your judicial process and fair trials.

It is always much easier in Mexico.

Şeytan: *Siz Amerikalıların şu yargı sistemi ve adil duruşmaları.*

Bu işler Meksika'da hep daha kolaydır.

Humorous Elements and Load Difference:

American source version	community-and institutions+visual elements
Turkish target version	visual element

Existing Assumptions:

1.The Devil is not expected to accept a request for a fair trial.

2.The Devil is not expected to say a word about another country's judicial system.

Contextual Assumptions:

1.The Devil accepts Lisa's request for a fair trial for her dad.

2.The Devil ciriticizes the Mexican judicial system.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.

2. The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The community and institutions element: Lost. The judicial system in Mexico is known by the American viewers to be inadequate, but this fact may be unfamiliar to Turkish viewers.

The visual element: Retained. Devil' s facial expression while listening and responding to Lisa's request.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention-spelling-TL adjusted (Mexico is retained as Meksika)

Joke Type: Satire
Exaggeration: Mexico's judicial system has been derogated substantially.

Intertextuality Type: N/A

Joke no. : 57

Context:

Nonlinguistic: Homer finds himself on a conveyor belt. He says that it was not so bad, which signifies that he is enjoying his day. Right after Homer makes this utterance, the Devil slices him up and puts some of the slices into a Hot Dog tin.
The Devil sends Homer to Hell before the trial.

Linguistic: Homer: That was not so bad.
Homer: *O kadar kötü değildi.*

Humorous Elements and Load Difference:

American source version	visual element
Turkish target version	visual element

Existing Assumption:

1.Homer enjoys his time and believes he will continue to spend the day in the same manner.

Contextual Assumption:

1.Homer finds himself being sliced up.

Cognitive Effect:

1.The contextual assumption 1 invalidates existing assumption 1.

Comments: successful.
The visual element**:** Retained. Homer's sliding on the conveyor belt and being sliced up.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Irony
Irony of the Situation: There is a disparity between what Homer expects and what he finds.

Intertextuality Type: N/A

Joke no.: 58

Context:

Nonlinguistic: As Homer could not prevent himself from eating the donut, which he actually should not eat, he found himself being punished before the trial. He was firstly sent to the section of Ironic Punishments, as understood by the sign on the door.

Linguistic: Ironic punishments
İronik cezalar

Humorous Elements and Load Difference:

American source version	community and institutions+graphic elements
Turkish target version	graphic element

Existing Assumptions:

1.The sections in Hell need not have a title.
2.The punishments need not be given in an ironic way.

Contextual Assumptions:

1.This section has a title "Ironic punishments".
2.The punishments are being given in an ironic way.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2. The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The graphic element: Retained. The label. It is translated in full.

The community and institutions element: Lost. There is an allusion to Dante's *Divine Comedy* in which a chapter was devoted to such ironic punishments. If Turkish viewers are not acquainted with Dante's book; therefore, the notion "ironic punishment" will not mean much to them.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Parody: A scene from the *Divine Comedy* is imitated.

Intertextuality Type: Horizontal: A reference to Dante's *Divine Comedy.*

Joke no.: 59

Context:

Nonlinguistic: As Homer's crime is to eat donuts, the ironic punishment for him is to eat donuts continuously to ensure regret. However, it ends up that Homer neither gets bored of eating them nor he shows no sign of feeling physically ill because of excessive eating. This surprises the supervisors who compare him to James Coco and conclude that Coco could not eat that much.

Linguistic: A creature: James Coco went mad in 15 minutes
Bir yaratık: *James Coco 15 dakikada delirmişti.*

Humorous Elements and Load Difference:

American source version	community-and institutions+visual elements
Turkish target version	visual element

Existing Assumption:

1.As far as that punishment is concerned, one expects Homer to have hard times while eating donuts one after another, and there should come a point when Homer will urge them not to make him eat anymore donuts.

Contextual Assumption:

1. Such a moment never comes. He eats all the donuts with great appetite and is filled with indescribable joy while eating them. Surprisingly, the punishment is transformed into a reward.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The community and institutions elements: Lost. James Coco may be unfamiliar to Turkish viewers, causing the gist of the joke to become completely lost.

The visual element: Retained. The way Homer eats the donuts one after another.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention (James Coco-James Coco)

Joke Type: Satire
Parody: Imitation or representation of
1.the relevant part of Dante's Divine Comedy
2.James Coco (an overweight character actor (http://en.wikipedia.org/wiki/James-Coco)

Intertextuality Type: horizontal: A reference to a book, Dante's *Divine Comedy.*

Joke no. : 60

Context:

Nonlinguistic: The clock strikes midnight. Homer is on trial. The Grim Reaper starts the trial with a horrifying look.

Linguistic: Grim Reaper: The court of Infernal Affairs is now in session.
Ölüm meleği*: Cehennem mahkemesi duruşmaya başlamıştır.*

Humorous Elements and Load Difference:

American source version	community-and institutions+linguistic element
Turkish target version	

Existing Assumptions:

1.The courts of the otherworld are not supposed to be held in the manner and format of the ones in the world.
2.They should not bear names ending with affairs.

Contextual Assumptions:

1.The court completely takes after those in the world both in appearance and execution.
2.The name “infernal affairs” directly brings to mind “internal affairs”

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2. The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The community and institutions element: Lost. The Grim Reaper figure, which is known well in Christianity, may not be understood well by Turkish viewers. This is an element which may cause a loss in the perception of the joke.

The linguistic element: Lost. The word play of infernal-internal arising from the phonological resemblance is lost.

Subtitling oriented Text Reduction Strategy: Rendering: Loss in the translation of *infernal affairs.*

Strategy for Rendering ECR: Elimination: Of the word *Affairs*, which causes a significant loss in terms of the original wordplay.

Joke Type: Satire
Parody: Of hell and the trials within.

Intertextuality Type: N/A

Joke no. : 61

Context:

Nonlinguistic: Lionel Hutz uses *Matlock* to assure the Simpsons family that everything will be all right. He looks strange as he combs his hair with a fork while trying to persuade the family to trust him. Both what he says about the *Matlock* series and having the fork in his hand negatively affect his reliability as well as adding to the humor.

Linguistic: Lionel Hutz (combing his hair with a fork): I watched *Matlock* last night. The sound was not on, but I got the gist of it.
Lionel Hutz (*saçını bir çatalla tarayarak*): *Dün Matlock'u izledim. Sesi açık değildi ama olayın temelini anladığımı sanıyorum*.

Humorous Elements and Load Difference:

American source version	community and institutions+visual elements
Turkish target version	visual elements

Existing Assumptions:

1.A lawyer does not need a T.V. series to assure his defendant's family.
2.A lawyer does not use a fork instead of a comb to comb his hair.

Contextual Assumptions:

1.L.Hutz uses Matlock to tell the Simpsons he will make a good defense.
2.He uses a fork to comb his hair.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2. The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The visual element: Retained. The element "fork" in Hutz's hands is funny.

The community and institutions element: Lost. There are two points which may be unfamiliar to Turkish viewers. First, a popular series about a detective named Mattlock, and second, a movie, "Little Mermaid".

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention: Matlock-Matlock

Joke Type: Satire

Parody: of *Matlock* and *Little Mermaid*.

Intertextuality Type: Horizontal: A reference to a character in another series, *Matlock* and a character in *Little Mermaid*.

Joke no. : 62

Context:

Nonlinguistic: The jury members are announced at the trial.

Linguistic: Benedict Arnold, Lizzie Borden, Richard Nixon, John Wilkes Booth, the Pirate Blackbeard, John Dilinger and the star team 1976 Philadelphia Fliers
Benedict Arnold, Lizzie Borden, Richard Nixon, John Wilkes Booth, Korsan Blackbeard, John Dilinger and yıldız takım 1976 Philadelphia Fliers

Humorous Elements and Load Difference:

American source version	community and institutions+visual elements
Turkish target version	visual elements

Existing Assumption:

1.The jury panel is composed of respectable members.

Contextual Assumption:

1.The jury of damned has its own respectable members.

Cognitive Effect:

1.The contextual assumption 1 reinforces the existing assumption 1.

Comments: unsuccessful.

The community and institutions elements: Lost. The jury members may be unfamiliar to the Turkish viewers which would affect the joke negatively.

Notes about the said famous figures:

Benedict Arnold: (1741-1801) "originally fought for American independence from the British empire as a general in the Continental Army during the American Revolution War until he obtained command of the American Fort at West Point, New York and, switching sides, plotted unsuccessfully to surrender it to the British." (http://en.wikipedia.org/wiki/Benedict-Arnold)

Lizzie Borden (1860-1927) was known for the hatchet murders of her father and stepmother in 1892 in the USA. and the fame of the incident has endured in American pop culture and criminology. (http://en.wikipedia.org/wiki/Lizzie_Borden)

Richard Nixon (1913 –1994): As a result of the Watergate scandal, Nixon resigned the presidency of the United States in the face of likely impeachment by the House of Representatives and conviction by the Senate. (http://en.wikipedia.org/wiki/RichardNixon)

John Wilkes Booth (1838 –1865): was an American stage actor who, as part of a conspiracy plot, assassinated Abraham Lincoln, the 16th President of the United States, at Ford's Theatre in Washington D.C. in 1865. (http://en.wikipedia.org/wiki/John_Wilkes_Booth)

The Pirate Blackbeard (c. 1680 –1718): Edward Teach, better known as Blackbeard, was a notorious English pirate in the Caribbean Sea and western Atlantic during the early 18th century, a period referred to as the Golden Age of Piracy. (http://en.wikipedia.org/wiki/Blackbeard)

John Dillinger: 1903-1934) was an American bank robber, considered by some to be a dangerous criminal, while others idealized him as a latter-day Robin Hood. (http://en.wikipedia.org/wiki/John_Dillinger)

1976 Philadelphia Fliers: a star ice hockey team, which lost the third consecutive Stanley Cup in 1976 (http://e.wikipedia.org/wiki/Philadelphia_Flyers) .

The visual elements: the physical appearance of the jury of damn. Retained.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Retention (all the proper names mentioned above)

Joke Type: Satire
Parody: Of some notorious people in the U.S.history.

Intertextuality Type: N/A

Joke no. : 63

Context:

Nonlinguistic: The chair is too high for the Pirate to sit on. He has a particular accent. Pirate Blackbeard tries to sit on the chair.

Linguistic: Pirate Blackbeard: This chair is high, says I.
Korsan Karasakal: *Bu sandalye yüksek derim ben*

Humorous Elements and Load Difference:

American source version	visual+linguistic+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumption:

1.Pirates are not thought to make a big fuss out of trivial things.

Contextual Assumption:

1.The Pirate Blackbeard protests against the high chair in a comical way.

Cognitive Effect:

1.The contextual assumption 1 invalidates the existing assumption 1.

Comments: partially successful.

The visual element: Retained. The height of the chair and the Pirate.

The linguistic element: Lost. 1.Wordplay-between high-I. 2.the pirate's accent

The paralinguistic element: Retained. Blackbeard's accent.

Subtitling oriented Text Reduction Strategy: Rendering: The loss of the accent of the Pirate Blackbeard in the Turkish translation.

Strategy for Rendering ECR: N/A

Joke Type: Satire

Parody: Of the accent of the Pirate Blackbeard.

Intertextuality Type: N/A

Joke no. : 64

Context:

Nonlinguistic: The lawyer talks about the literal meaning of the word "contract" in the hearing, and emphasizes its unbreakable aspect. Right after he utters "unbreakable" he wants a break, by using also the sign "let's have a break" in the body language used in sports games. Then he asks permission to go to the toilet. It turns out that he fled from the court through the toilet's window.

Linguistic: Lawyer Hutz (At the hearing): Contract… Webster defines it as an agreement which is unbreakable under the law, which is unbreakable.
(Right afterwards) "Excuse me I must use the restroom.
Avukat Hutz (Duruşmada): Webster sözlüğüne göre yasaya göre yapılmış, kırılamaz bir sözleşme, kırılmaz bir anlaşma.
(bundan hemen sonra) Afedersiniz tuvaleti kullanmalıyım.

Humorous Elements and Load Difference :

American source version	community and institutions+community sense of humor + linguistic+visual elements
Turkish target version	community and institutions+visual+ community sense of humor elements

Existing Assumptions:

1.Lawyers give references to legal and official documents while they are defending people.
2.Lawyers do not go to the toilet in the middle of their defense unless they desparately need to do so.

Contextual Assumptions:

1.Hutz first appears as a stereotypical lawyer who is about to give a long and impressive speech to defend Homer. He starts by giving reference to the Webster's dictionary.
2.Right after he utters "unbreakable", he goes to the toilet even though he is at a critical moment in Homer's defense.

Cognitive Effects:

1.The contextual assumption 1 reinforces the existing assumption 1.
2. .The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The visual element: Retained. Hutz's body language before going to the toilet.

The community and institutions element: Retained. Culturally, the Webster dictionary is unfamiliar to the Turkish viewers however, the translation was extended to cover that it was a kind of dictionary.

The community sense of humor element: Retained. The use of a taboo word, "toilet"

The linguistic element: Lost. The translation of *unbreakable* is inadequate. The second sense of *unbreakable* cannot be implied by Turkish viewers through this translation only.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: Addition under Specification: The word Webster's was translated as *Webster sözlüğü.*

Direct translation: I must use the restroom-*tuvaleti kullanmalıyım*.

Joke Type: Irony

Irony of the Situation: The lawyer emphasizes the unbreakable aspect of the contract. Then he himself has to take a break (the second sense of "break" ; a time to stop what you are doing to have a rest).

Intertextuality Type: Horizontal: A reference to a dictionary.

Joke no.: 65

Context:

Nonlinguistic: Marge shows them a photo as evidence of Homer's appetite. When the jurors see that they are in the Emergency room even though they are dressed as a bride and groom, one of the jurors asks whether they were married there to which Marge's reply is pathetic: "Homer could not help eating the entire wedding cake".

Linguistic: One of the jurors: You got married in the Emergency Room?
Marge: Homer ate the entire wedding cake before the wedding
Bir jüri: *Acil'de mi evlendiniz?*
Marge: *Homer bütün düğün pastasını düğünden önce yemişti.*

Humorous Elements and Load Difference:

American source version	community and institutions+visual+paralinguistic elements
Turkish target version	community and institutions+visual+paralinguistic elements

Existing Assumptions:

1.The wedding cake is eaten by those who have just been married, and their guests, at the wedding reception.

2. The wedding day is the happiest day of a bride and groom's life. They are not expected to be in an Emergency Room.

Contextual Assumptions:

1.Because of Homer's gluttonous nature, Homer cannot wait for the right time to eat the wedding cake.
2.Because of the excessive amount of cake he has eaten, he is hospitalized on that happy day.

Cognitive Effects:

1.The existing assumption 1 invalidates the contextual assumption 1.
2. The existing assumption 2 invalidates the contextual assumption 2.

Comments: successful.

The community and institutions element: Retained. The time to eat wedding cake: the same in the Turkish culture.

The visual element: Retained. How Marge and Homer as the bride and the groom look in the Emergency room.

The paralinguistic elements: Retained. The sad tone in Marge's voice.

Subtitling oriented Text Reduction Strategy: N/A

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: Of Homer's appetite.

Intertextuality Type: N/A

Joke no: 66

Context:

Nonlinguistic: Everybody tries to figure out what is behind the photo. The Pirate Blackbeard by profession has a tendency to compare everything to maritime affairs, and this time is no exception. He takes it for a treasure map. It is amusing to see that Blackbeard has a tendency to liken everything to a map and the response to his estimate by another juror emphasizing Blackbeard's illiteracy is even more amusing, because one's being illiterate has nothing to do with likening something to a map, as it may just be composed of figures rather than letters.

Linguistic: Pirate Blackbeard: some kind of treasure map
Korsan Karasakal: *Bir çeşit hazine haritası*

Humorous Elements and Load Difference:

American source version	community and institutions+visual+paralinguistic elements
Turkish target version	visual+paralinguistic elements

Existing Assumption:

1.Every profession has its impacts on people. They liken things to those in their fields of expertise.

Contextual Assumption:

1.The Pirate Blackbeard takes the writing at the back of the photo for a treasure map.

Cognitive Effect:

1.The contextual assumption 1 reinforces the existing assumption 1.

Comments: partially successful.

The community and institutions element: Lost. The Pirate Blackbeard is unfamiliar to Turkish viewers, but this does not seriously affect the joke because viewers know what the pirate means. The joke is about pirates' tendencies rather than a particular pirate's tendency.

The visual element: Retained. The look of the Pirate to the writing.

The paralinguistic element: Lost. The comical way of speaking is perceived by the target viewers.

Subtitling oriented Text Reduction Strategy: Rendering: The different dialect of the Pirate Blackbeard cannot be perceived in the translation.

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: Of likening everything to a map, etc. by a pirate.

Intertextuality Type: N/A

Joke no:67

Context:

Nonlinguistic: The Simpsons are at the table eating. Homer's head is in the shape of a bitten donut. He himself continues to bite pieces from his head. At the very moment, the

police are waiting for him to come out. They are typically known to like donuts and coffee. Chief Wiggum says, he will sooner or later appear.

The jurors find Marge right after her submission of the wedding day photo. But, the Devil turns Homer's head into a donut as a punishment.

Linguistic: Chief Wiggum, the cop: Don't worry guys, he is gonna get out some time.
Şef Wiggum Polis: *Meraklanmayın çocuklar, eninde sonunda dışarı çıkacak.*

Humorous Elements and Load Difference:

American source version	community sense of humor element
Turkish target version	

Existing Assumptions:

1.A person's head cannot be turned into a donut or anything else.
2.Police are busy people, they usually have no time to wait for eating something leisurely.

Contextual Assumptions:

1.Homer's head is in the shape of a bitten donut.
2.There seems to be lots of Police waiting outside the Simpsons house to taste from Homer's donut head.

Cognitive Effects:

1.The contextual assumption 1 invalidates the existing assumption 1.
2.The contextual assumption 2 invalidates the existing assumption 2.

Comments: partially successful.

The community sense of humor element: Lost. Cops' love for donuts. This may not be known by the Turkish viewers.

Subtitling oriented Text Reduction Strategy: Rendering (the cop's colloquial use "gonna" cannot be perceived in Turkish)

Strategy for Rendering ECR: N/A

Joke Type: Satire
Exaggeration: Of the number of cops waiting outside for the donut head to come out.

Intertextuality Type: N/A

CHAPTER 5: FINDINGS & DISCUSSION

A total of 67 jokes was analyzed out of the two episodes of *The Simpsons* for the purposes of this study. These two episodes take nearly 30 minutes in sum, which means, more than two jokes and lots of humorous elements took place per minute in the episodes analyzed, which would quantitatively reinforce the fact that the series offers a multidimensional humor. This study is a qualitative one in orientation and beyond these figures, the data below support that *The Simpsons* series provide a rich linguistic and cultural material.

5.1.HUMOROUS ELEMENTS AND LOAD DIFFERENCE

5.1.1. The Community and Institutions Element

This is an element which is directly cultural. The availability of the community and institutions element analyzed was as follows:

- it was absent in 28 jokes (1, 3, 4, 5, 12, 13, 15, 17, 19, 21, 23, 25, 29, 33, 35, 36, 38, 40, 41, 44, 45, 47, 48, 50, 52, 57, 63, 67) in the ST,

- it was present in 39 jokes (2, 6, 7, 8, 9, 10, 11, 14, 16, 18, 20, 22, 24, 26, 27, 28, 30, 31, 32, 34, 37, 39, 42, 43, 46, 49, 51, 53, 54, 55, 56, 58, 59, 60,61, 62, 64, 65, 66) in the ST.

Example: There is a reference to the moon launch to which Turkish viewers are familiar (joke 28).

- Humorous Load Difference in TT: it was lost in 28 jokes (2, 6, 16, 18, 20, 22, 24, 26, 27, 30, 34, 37, 40, 42, 43, 46, 49, 51, 53, 54, 55, 56, 58, 59, 60,61, 62, 66). This suggests a humorous loss of 71.7%.

Example: There are two points which may be unfamiliar to the Turkish viewers. First, a popular series about a detective Mattlock, and second, a movie titled “Little Mermaid” (joke 61).

With some explanations, any loss may be compensated to some extent as far as this element is concerned. However, in a sit-com like the Simpsons, decoding is generally left to the viewers. Otherwise, the cultural element may become understandable with a brief explanation, but may lose much of its humorous effect.

5.1.2.The Community Sense of Humor Element

The availability of the community sense of humor elements analyzed was as follows:

- absent in 51 jokes (1, 2, 4, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 18, 20, 22, 27, 28, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 49, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 65, 66) in the ST.

- present in 16 jokes (3, 5, 13, 17, 19, 21, 23, 24, 25, 26, 29, 47, 48, 50, 64, 67) in the ST.

Example: The humor here revolves around a theme-toilet. It is a taboo subject in the daily life of Turkish as well as American people. Both peoples benefit from this for humorous reasons (joke 3).

Homer: Just wanna wizz.
Homer: *İşemem lazım.*

- Humorous Load Difference in TT: it was lost in 9 jokes (17, 19, 23, 24, 25, 26, 48, 50, 67).This suggests a humorous loss of 56.2%.

Example: Turkish viewers, unlike Americans may find it strange that a believer treats God as a friend (joke 19).

The data obtained from students support the idea that some humorous elements which are universal or humane are easily detected by all, while some others can be detected only by some. It seems that most of the students see the Turkish viewers as a whole and suppose that the Turkish viewers do not know anything about the source culture, actually given the fact that the youth account for a substantial part of the Turkish population and that the IT possibilities are turning this world into a global village, their supposition is harsh and far from realistic.

5.1.3.The Linguistic Element

As it was mentioned before, this study includes jokes which were made verbally (both in writing and orally). The crucial aspect in determining whether there is a linguistic element in a joke here is whether the humor is based on a linguistic aspect.

The availability of the linguistic element analyzed was as follows:

- absent in 50 jokes (2, 5, 7, 8, 9, 11, 12, 14, 17, 18, 19, 21, 23, 24, 25, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 41, 42, 44, 45, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 61, 62, 65, 66, 67) in the ST,

- present in 17 jokes (1, 3, 4, 6, 10, 13, 15, 16, 20, 22, 26, 40, 43, 46, 60, 63, 64) in the ST.

Example: The Reverend says “otherwise fine”after having listed the features of the table while he is trying to sell it. In fact after all he has listed, there is apparently nothing sound about the table (joke 10).

The Reverend: Card table for sale, top badly damaged, leg missing *otherwise fine*.
Peder: Satılık iskambil masası, üstü hasarlı, ayağı eksik, *gerisi sağlam*

- Humorous Load Difference in TT: it was lost in 16 jokes (1, 3, 4, 6, 13, 15, 16, 20, 22, 26, 40, 43, 46, 60, 63, 64). This suggests a humorous loss of 94.1%.

Example: The term “Infernal affairs” reminds one of “internal affairs” which is also an institution in the USA. The word play in words “infernal”-“internal” arising from the phonological resemblance was lost as seen below in the target text (joke 60).
The Grim Reaper: The court of *Infernal Affairs* is now in session.
Cehennem mahkemesi duruşmaya başlamıştır.

5.1.4. The Visual Element

As the analysis units in this study were based on verbal humor, irrespective of their being in speech or writing, those visual elements which were not supported by any linguistic sign were excluded from the study like the purely visual joke in the Episode *Homer the Heretic* in which the Simpsons’ baby’s tongue was stuck to her seat because of the cold weather or in the Episode Halloween special, where the very first appearance of the Simpsons Family was like zombies.

Both source and target viewers *see* the series in full as it is subtitled. This suggests that all visual elements in the source text (ST) are naturally retained in the target text (TT), which is actually not the case. What matters for the purposes of this study is cultural interpretability. If what is *seen* is humorous in one culture and is not in the other, that is where the load difference occurs.

Seen in this light, the availability of the visual elements analyzed was as follows:

- absent in 11 jokes (19, 20, 29, 30, 36, 50, 51, 54, 58, 60, 67) in the ST.

- present in 56 jokes (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 21, 22, 23, 24, 25, 26, 27, 28, 31, 32, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49,52, 53, 55, 56, 57, 59,61, 62, 63, 64, 65, 66) in the ST.

Example: The sight of animals on Homer's shoulders is retained in TT (joke 22).

- Humorous Load Difference in TT: the visual element was lost in two out of 56 jokes (13, 48). This suggests a humorous loss of 3.6%.

Example: The image of Homer's crossing his fingers when he opens the TV, which signifies that he wishes for a program of his taste may not be meaningful for the Turkish viewers (joke 13). It may therefore be considered as culturally uninterpretable. He makes his wish verbally at the same time when he crosses his fingers, as follows:

Homer: Come on TV, give me some of that sweet sweet pep.
Homer: *Haydi TV bana güzel bir program göster.*

Unless the viewers know what the sign means this verbal wish and the sign may not be matched.

5.1.5. The Graphic Element

All the humorous written texts in the episodes analyzed were taken as the graphic element. It was striking that there was not a single graphic element which was not humorous. This suggests that the series *The Simpsons* uses the written texts not only for informative but also humorous purposes.

Seen in this light, the availability of the graphic elements analyzed was as follows:

- absent in 60 jokes (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 29, 31, 32, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 65, 66, 67) in the ST,

- present in 7 jokes (14, 25, 28, 30, 33, 51, 58) in the ST. For example, the graphic element: Maximum Capacity-Azami Kapasite (joke 25).

- Humorous Load Difference in TT: it was partially lost in 1 joke (14). This suggests a humorous loss of 14.2%

Example: The expression “In God we trust” was translated into Turkish “Tanrıya güveniriz”. Actually, the emphasis of belief is very important for the integrity of the joke. Because Homer is playing the sacriligeous man in this episode. But ironically he gets so happy to see the writing on a penny. For this reason, the translation of the mentioned expression might be “Tanrı’ya inanıyoruz”, in the subtitles.

5.1.6.The Paralinguistic Element

As it has been emphasized in the sections of visual and sound elements, interpretability is important also in the case of paralinguistic elements. The target viewers hear the paralinguistic elements as they are in the original. Whether they feel the emotional expressiveness in the same way, was examined in the past. A study conducted on Japanese and American subjects who listened to the content-filtered sound tracks of the same soap operas and rated them on the SDFE, indicated that emotional expressiveness was found to be relatively transparent cross-culturally (Krauss, Curran and Ferleger 1983, p. 295). So, one is safe here to claim that paralinguistic elements are retained when followed by the target viewers.

It is surprising that data obtained from the students denote that some of them even expect the subtitled translation to reflect those paralinguistic elements.

The availability of the paralinguistic element analyzed was as follows:

- absent in 46 jokes (1, 2, 3, 7, 19, 20, 25, 26,27, 28, 29, 30, 32, 34, 35, 37, 38, 39, 42, 45, 47, 48, 49, 51, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 64, 67) in the ST.

- present in 31 jokes (4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 21, 22, 23, 24, 31, 33, 36, 40, 41, 43, 44, 46, 50, 52, 63, 65, 66) in the ST. For example, the playful tone of Homer in joke 21 is remarkable.

Homer: If I am wrong, I will recant on my deathbed.
Homer: *Eğer yanılıyorsam ölüm döşeğinde cayarım*.

- Humorous Load Difference in TT**:** it was not lost in any joke in the TT at all.

5.1.7. The Sound Element

As the analysis units in this study were based on verbal humor, irrespective of their being in speech or writing, those sound elements which were not supported by any linguistic sign were excluded from the study. For example, the music of the series "Mission Impossible" was being played when the fire broke out and Apu was on the way to save Homer from fire, but as there was no linguistic sign there to support a joke, this humorous element was excluded.

Both source and target viewers *hear* the series in full as it is subtitled. This suggests that all sound elements in the ST are naturally retained in the TT, which is not the case. What matters for the purposes of this study is cultural interpretability. If what is *heard* is humorous in one culture and isn't in the other, that is where the load difference occurs. Seen in this light, the availability of the sound elements analyzed was as follows:

- absent in 60 jokes (3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28,31, 32, 34, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49,50, 51, 52, 53, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67) in the ST,

- present in 7 jokes (1, 2, 7, 26, 33, 35, 54) in the ST. For example, Homer's way of singing the song on fire. (joke 35).

- Humorous Load Difference in TT: it was lost in 3 jokes (1, 26 and 54). This suggests a humorous loss of 42.8%.

Example: The music of "Nutcracker suite" is heard when we see Homer dancing in the womb in his dream (Joke 1). This may be culturally uninterpretable.

5.1.8. A General Assessment on the Humorous Elements

Jokes, at least one element of which was lost in the TT amounted to 53. In other words, in only 14 jokes all the elements existed in the ST was retained in the TT. This means a 70.9% loss.

The biggest loss was seen in linguistic element (16 out of 17 elements). It was followed by community and institutions and community sense of humor element.

The paralinguistic element was retained in full. The visual elements seconded to it (all but two were retained in the TT).

The audiovisual elements greatly compensate for the loss in other elements. Even if the viewers are unfamiliar to some cultural elements, they may perceive irony or satire to some extent though they cannot provide a satisfactory explanation.

Below is given the distribution of the loss of humorous elements in percentage:

Humorous elements	Percentage of loss in TT (%)
Visual elements	3.6%
Sound elements	42.8%
Graphic elements	14.2%
Community sense of humor elements	56.2%
Community and institutions elements	71.7%
Linguistic elements	94.1%
Paralinguistic elements	N/A

Data obtained from the students suggest that:

1-The series is found to be very funny given the huge, though varying number of the jokes they have listed.

2-The humorous element numbers and types in subtitled and original hearing of the episodes vary from person to person which reinforce the assumption that humor is relativistic.

3-The adequacy of translations does not guarantee the perception of humor. We see that even though a good translation is observed, some do not find the elements humorous. The background and mood of students may be directly affecting the way they perceive humor.

5.2. SUBTITLING ORIENTED TEXT REDUCTION STRATEGIES

5.2.1. Simplification

Not a noticeable example of simplification was seen. Generally, the original grammatical structure was observed to have been followed in the subtitled translation. In fact, this is something unfavorable in terms of the requirements of the genre. Because the genre necessitates quick reading and comprehension which would be facilitated by simplified sentential structure.

5.2.2. Rendering

Of 67 jokes, 16 examples of Rendering were found (1, 4, 6, 15, 17, 23, 26, 32, 41, 52, 53, 60, 61, 63, 66, 67).

5.2.2.1.Accent Lost: In fact as far as the accent is concerned, there is a total loss though this was most noticeable and important in terms of humor in jokes 32, 63, 66, 67.
Example: Pirate Blackbeard: This chair is high, says I.(joke 63)

However, it must be borne in mind that as this is an American movie, American pronunciation was taken as Standard in the study and the pirate's and Hindu's accent were found "marked". However, if we consider that every region in US may have different accents then all the people who are not a resident of the Springfield where the characters live (in the series) may be said to have different accents which are lost in the subtitle, which also would mean that accent loss is more than four as given above. But it is only natural that a sitcom subtitle's main concern is not to retain accent, but to give the sense in the quickest way possible for the viewers to keep track of the events and get amused as the source culture viewers do.

5.2.2.2.Content Untranslated:

5.2.2.2.1.Humor Lost: As far as message loss is concerned, there are utterances which go untranslated and have an unfavorable effect on the perception of humor (in jokes 1, 17, 23, 32, 52, 60).

Example 1: Homer: No offense Apu. But when they handed out religions you must have been out taking a wizz.
Homer: Din dağıtılırken sen herhalde tuvaletteydin.(joke 32)

The utterance *No offense Apu* was left untranslated, which was meant to soften Homer's way of mocking Apu for his choice of religion. Those who read the subtitles only, would have to interpret the utterance without this mitigating expression.

Example 2: The court of Infernal Affairs is now in session.
Cehennem mahkemesi duruşmaya başlamıştır. (joke 60)
The word *Affairs* went untranslated which caused an important loss because the joke was based on a resemblance between infernal and internal affairs. The establishment "internal affairs" cannot be perceived by the Turkish viewers to be the point of departure for the joke due to the lack of its translation.

Example 3: Maybe they would rather be listening to war of the worlds broadcast on NPR.
Belki de NPR'da o eski Dünyaların Savaşı yayınını dinlerler (joke 59)

The elimination of "rather be" in the translation made one feel that the audience would probably listen to that program, but what Marge meant was that Bart should warn the audience so that they may make a preference for something not thrilling. This was completely lost in the TT.

There is also a part of lyrics which has not been translated and thus killed the integrity of the joke (6).
Example 1: Homer (dances, playback) Who wears shorts shorts?
Homer: I wear shorts shorts (joke 6)

Those who do not speak English would not understand the lyrics and would not reach the conclusion that Homer was enjoying the good weather and his shorts inside the house, and that he does not care a bit about what his family is doing right at that moment, which further emphasizes his carefree attitude as a family guy.

5.2.2.2.2..Humor Unaffected**:** As far as message loss is concerned, there are utterances which go untranslated and have no or negligible unfavorable effect on the perception of humor (in jokes 17, 53 and 61).

Example 1: Homer: Why should I spend half my Sundays how I am going to hell?
Homer: Bu yüzden neden pazarları nasıl cehenneme gideceğimi dinleyeyim ki? (joke 17)
A part of Homer's utterance, namely, *Half my Sundays* was translated into Turkish as *pazarları* which is a deviation, which implies that the sermon takes a whole day, which is misleading.

Example 2: Lionel Hutz : I watched Matlock last *night*
Lionel Hutz: Dün Matlock'u izledim.(joke 53)

The word “night” in the ST was left untranslated yet as the time of watching Matlock was not important for the comprehension of the joke, so, no loss occurred.

Example 3: In joke 61, the words “signed Homer” were omitted in translation. As these words were written at the end of a letter, the viewers can easily understand that the letter was written by Homer himself. That is most probably why these two words were left untranslated.

5.2.2.3.Content blurred: The content got blurred in two examples because of poor lexical choice/syntactic order.(15,26)

Example 1: Homer: Don’t you think Almighty has better things to worry about than a little guy spends one miserly hour of his week?
Homer: Haftada ufacık bir saatini geçirmeyen küçük bir adamdan başka/kafasına takacak konuları yok mu Allah’ın?(joke 15)

The syntax and semantic choices are poor in TT above. As the original usage is colloquial, grammar is deviated here, for example there is an implicit “how” before a little guy. The Turkish subtitles are ungrammatical and unmeaningful. A possible translation could be “Tanrı’nın bir adamcağızın haftada bir saatçiğini nasıl geçireceğinden başka takacağı daha anlamlı bir şeyler yok mu?”

Example 2: We made it our mission to make you anew one of our flock.
Ve seni getirmeyi bir görev olarak belirledik.(joke 26)
The word “getirmeyi” does not make one think of a conversion in religion, it is perceived as a concrete verb/ act like “bring”.

5.2.2.4. Slang lost: In joke 4, slang was lost as “ass” was translated as “koçum”, which is much more acceptable. It may be attributable to the ideology of the translator(s) or their affiliation’s ideological choice.

5.2.2.5.Emphasis lost: In one example (41), emphasis was lost due to the elimination of the subjects (*Ben* in the first sentence and *O* in the second sentence) which caused a loss in the perception of the viewers. Here the clowns emphasizes that he did something good and he got something bad in return, so the subjects *Ben* in the first sentence and *O* in the second sentence had to be included in the translation.

Example: Clown: I saved your cat. It hurt me.
Palyaço: *Kedinizi kurtardım. Canımı acıttı (joke 41)*

The subcategory Rendering was seen to be frequent, which suggest that target viewers lose lots of connotations due to the technical constraints of the genre of subtitle.

5.2.3.Elimination

Of 67 jokes, only two examples of elimination were found, which is negligible. This suggests that not much repetitions, filler words were used in the ST. The ones eliminated which are used as interjection, are namely, "no" in joke 18 and "God sake" in joke 22. They were most probably thought to be included implicitly in other utterances.

5.2.4. Loss in Humorous elements for other reasons

During the analysis, it was also seen that some loss had nothing to do with the strategies arising from the genre subtitled translation. These can be categorized as follows:

5.2.4.1. Loss due to Misunderstanding

Example 1: Bart, approves all his father's arguments about religion and joyfully says at one point "Testify" which was translated as "Şehadet et"(joke 15).
This proved unmeaningful and ambiguous in Turkish because the one who testifies is Bart, not somebody else. The utterance is actually a shortened form of "I testify" so the translation must have been "şehadet ediyorum".

Example 2.God decides to give a canker sore to the Reverend because of his boring sermons.
God: I think I will give him a canker sore.
Sanırım ona bir aft vereceğim
Homer: Give one for me.
Benim için de ver (joke 19).
Here *aft vermek* does not constitute a good collocation.

5.2.4.2.Loss due to Spelling Errors

Example: Homer. Our magazines and cockroach traps are gone
Dergilerimiz ve hamamböceği kapanlarımız yol oldu (joke 40).
The word *yol* must be replaced by *yok.* In the following sentence, this error was not repeated somehow, due to which the viewers did not need to bother themselves to figure out what it meant.

5.2.4.3. Loss due to Poor Lexical Choices

Example: Insurer: Sorry, this insurance covers only actual loss not made-up ones.
Sigortacı: *Bu poliçe sadece gerçek kayıpları karşılar, uydurmaları değil* (joke 43).

The word *uydurmaları* is a poor lexical choice here, because it leads the viewers to think that the insurance covers the loss of true valuables not made-up ones. But the insurer actually means that the insurance does not cover those unimportant in insurance terms, he does not mean that Homer is lying. To avoid this possible misunderstanding, the words *eften püften olanları* or *faso fisoları* could be used.

5.2.4.4. Loss due to Lack of Pragmatic Equivalence

Example: Edison: That is game Hendrix

Edison: *Maç bitti Hendrix* (joke 49)

Actually, Edison does not inform Hendrix that the game is over, it is him who won the game. A possible translation could be “Ben kazandım Hendrix.”

5.3. STRATEGIES FOR RENDERING ECRS

Of the 67 jokes, 34 elements were examined.

5.3.1. Retention

Of 67 jokes, 23 examples of Retention were found (6 (2 examples), 11,18 (2 examples), 24 (2 examples), 31, 32, 34, 43, 44, 49, 51, 56, 59,61, 62(6 examples).

These are listed below:

1-Jeremiah-Jeremiah (6)

2-version-versiyon (6)

3-Christians-Hristiyanlar (11)

4-Phoenix-Phoenix (18)

5-St.Louis-St.Louis (18)

6-Matthew-Matthew (24)

7-Bethany-Bethany (24)

8-Lorne Michaels-Lorne Michaels(31)

9-Ganesha-Ganesha (32)

10-Hershey-Hershey (34)

11-Picasso-Picasso (43)

12-Hindu-Hindu (44)

13-Hendrix-Hendrix (49)

14-Elvis-Elvis (51)

15-Mexico-Meksika (56)

16-Matlock-Matlock (61)

17-Benedict Arnold-Benedict Arnold (62)

18-Lizzie Borden-Lizzie Borden (62)
19-John Wilkes Booth-John Wilkes Booth (62)
20-Richard Nixon-Richard Nixon (62)
21-John Dillinger-John Dillinger (62)

Three of them are phonologically adjusted retentions, these are, 6, 11, 56.
It may be said that there is a consistency in applying Retention in the texts analyzed as far as proper names are concerned.

5.3.2. Direct Translation

Of 67 jokes, six examples of Direct Translation were found (in 13, 19, 25, 26, 64). These are listed below:

1-Municipal Roundtable-Belediye Toplantısı (13)
2-give a canker sore-bir aft vermek (19)
3-Maximum Occupancy-Azami Kapasite (25)
4-make anew one of our flock-seni getirmeyi (26)
5- Pirate Blackbeard-Korsan Karasakal (62)
6- use the restroom-tuvaleti kullanmak 64)

The direct translations in jokes 19 and 26 made it almost impossible to get the humorous element in jokes.

5.3.3. Substitution-Cultural Substitution

Of 67 jokes, only four examples of Cultural Substitution were found (in 15, 21, 53, 55).

These are listed below:

1-God-Allah (15)

2-recant-caymak (21)
3-donut-çörek (53)
4.forbidden donut-yasak çörek (55)

None of the above were inevitable. “Allah” in 15 could be replaced by “Tanrı” (Tanrı was actually used somewhere else, which means this may be attributable to negligence), “caymak” in 21 could be replaced by “vazgeçmek” and “donut” in 53 and 55 could remain as “donut” as it is a kind of food popular in the American culture, but not known in the Turkish culture. So, cultural substitution was observed to have been made through a replacement by a different TT ECR. This approach made a domesticating effect for no apparent good reason. Because findings of the Retention and Direct Translation invalidate a possible prioritisation for a domesticating strategy.

5.3.4. Generalization: N/A

5.3.5. Specification-Addition

Of 67 jokes, only two examples of Addition was found in joke 64.

Example 1-“Webster’s” in the ST was translated as “Webster sözlüğü”.
Example 2-Philadephia Fliers-Philadelphia Fliers buz hokeyi takımı

One cannot understand the lack of brief explanations in other cultural elements. A short generalizing ter mor explanation like “sözlük” and “buz hokeyi takımı” above would enable the Turkish viewers to better understand the cultural elements.

5.3.6. Omission: N/A

5.4. INTERTEXTUALITY

All the examples found are horizontal by the nature of the sample. They total to 17 different allusions.

There are allusions to ballet (Nutcracker) (1), Delilah (4), (Tom Cruise-Risky Business) (6) , Jeremiah's Lamentations (6), Bible (55), Matthew (24), Itchy and Scratchy (Tom&Jerry) (28) , When Homer met Satan (When Harry met Sally)(30), Lorne Michaels (Saturday Live Show)(31) , Picasso('s works) (43), Twilight Zone (52) , Fantasia (54) , Mussorgsky's music (54), Ironic Punishments (Dante-Divine Comedy) (58, 59), Matlock (61), Hutz (Little Mermaid) (61), Webster's (64).

5.4.1.Implicit Elements

The ones in 6, 28, 30, 54, 58, 61 are left to be understood by the viewers, that is, there are six implicit intertextual elements. These are briefly explained below:

1-Homer's dance stands for a figure (Tom Cruise)'s dance in *Risky Business* (6),

2-Itchy and Scratchy stands for *Tom and Jerry* (28),

3-When Homer met Satan stands for *When Harry met Sally* (30),

4- Flanders appearing as the Devil stands for a scene from *Fantasia,* and the music played is a composition of Mussorsgky (54)

5-Ironic punishment stands for the punishments in *Divine Comedy* (58)

6-Hutz's combing his hair with a fork stands for a figure in *Little Mermaid* (61)

5.4.2.Explicit Elements

The rest is given explicitly. Yet this explicitness only works if the viewers already know what they mean in the source culture otherwise, they will have the difficulty to make connections between them and the events, and they most probably won't be able to get the punchline. For example, if one doesn't know the ballet Nutcracker, then the joke

interpretation would be incomplete in joke 1. Except for Webster's (64), none of the above were explained adequately in the TT. The Turkish viewers who are unfamiliar with the culture might not be aware of this linguistically/visually disguised representation.

Even if it is possible to compensate for the loss created by intertextuality through translation by giving some brief explanations in TT, it would be of use only to a certain extent again because the covert humor is not preferred to be explained as it is part of the enjoyment that the viewers get while detecting the intertextual elements. That is if extra information is given, humor may be lost for some viewers for psychological reasons as discussed in the literature review. After all the series like Simpsons owe much of its popularity to such covert, rich material awaiting to be detected by the viewers. Given this fact, to what extent has a translator the right to explain all the hidden humor is a matter of discussion. But it must be borne in mind that humor's point of departure is to play on the points taken for granted by the viewers. If the viewers do not have a command of the underlying sociocultural structure, they may not understand the serial humor in such sitcoms.

5.4.3.Distribution of the Intertextual Elements

As a result of the study, four main types of intertextual elements were found. These are: A-media products B-books C-painting D-music. Below given is a list of the distribution of these intertextual elements:

A-Media products: 8 of them are media products

1-movies (6, 30, 54,61)
2-cartoon (28)
3-series (31, 52, 61)

B-Books: 5 of them are (part of) books

1-holy book (6, 24, 55)

2-novel (58)
3-dictionary (64)

C-Painting: 1 of them is an artist's painting

1- painter (43)

D-Music: 3 of them refer to music

1-ballet music (1)
2-an old popular song by T.Jones (4)
3-composer Mussorgsky's piece (54)

5.5.LINGUISTIC JOKE TYPES

5.5.1.Satire

Of 67 jokes, a total of 47 satirical jokes were detected.

5.5.1.1.Exaggeration

It was detected in 26 jokes (1, 2, 4, 11, 12, 13, 14, 19, 20, 26, 27, 28, 32, 37, 40, 41, 42, 43, 47, 50, 51, 53, 56, 65, 66, 67)

Example: exaggeration-the overextension of the cat's tongue (joke 28)

Exaggeration topped the subcategories under satire.

5.5.1.2.Juxtaposition

It was detected in 7 jokes (6, 7, 14,18, 29, 31,34).

Example: the beautiful girl signifying this worldly seducing sex bomb and the Devil signifying otherworldly seducing entity are juxtaposed (joke 31).

5.5.1.3.Parody

It was detected in 11 jokes (6, 30, 48, 49, 54, 58, 59, 60, 61, 62, 63).

Example: imitation of a scene from the Divine Comedy: Homer is punished with eating donuts (joke 58).

5.5.1.4. Dimunition

It was detected in 3 jokes (15, 24, 46)

Example: The Reverend makes one feel that he considers the Hindu as an unimportant religion by saying “miscalleneous” instead of its name. Maybe he does not even know its name but he does not pretend to save the situation which is another a sign of disrespect (joke 46).

5.5.2 Irony

Of 67 jokes, a total of 25 ironical jokes were detected.

5.5.2.1. Irony of the Situation

It was detected in 23 jokes (3, 5, 8, 10, 12,16, 17, 22, 23, 25, 33, 34, 35, 36, 38, 39, 44, 45, 47, 52, 55, 57, 64)

Example: The reporter enthusiastically tells the brutality of fire and lists several adjectives to qualify it yet no sooner does he utter unquenchable than the fire is extinguished (joke 44).

Reporter: fire…man's old enemy, insatiable, remorseless,unquenchable
Yangın. İnsanoğlunun eski düşmanı, gözü doymaz, amansız, bastırılmaz…
A fireman: it is out.
Bir itfaiyeci: -söndü

5.5.2.2.Verbal Irony

It was detected in 2 jokes (9, 36).

Example: Apu, the storeowner, is in a hurry to save Homer from the fire. While leaving the store, he begs the customers not to steal anything.
One of the customers says: "we won't"
"Çalmayız"

However, the paralinguistic signs in his utterance reveal that he is not reliable in this sense, therefore, there is obviously a disparity between expression and intention of the customer (joke 36).

As it is seen from the figures above, irony of the situation reigned in this case study. Ironical and satirical elements totalled to 72, which is significant by the total time of the series in our sample. It is seen that the same joke may include more than one satire and irony. What is more, irony and satire are not mutually exclusive as seen in the case of jokes no 12, 34, 47, which also reveals how rich the subtext is.

5.5.3. Relation between Cognitive Effect and Satire/ Irony

A total of 98 assumptions were found in 67 jokes. It goes without saying that one joke is not perceived through one assumption only. Up to three assumptions were found in the jokes analyzed, and existing and contextual assumptions were compared as a result of which some of them were reinforced and some others were invalidated.

Of 98 assumptions, 33 were reinforced, while 65 were invalidated. It may be claimed that the series benefit much from surprising people by invalidating their existing assumptions. This invalidation may be said to increase with the cultural difference, especially when Turkish and American cultures diverge as in this religious series.

By definition and as supported by this analysis, in all the ironical jokes, assumptions are invalidated, but this does not apply to satire which benefits both invalidation and reinforcement.

CHAPTER 6: CONCLUSION

This descriptive study was intended to analyze satirical/ironical humor and translatibility in English-into-Turkish subtitling from a linguistic as part of cultural perspective, benefiting from the disciplines of linguistics and translation studies.

To this end, Purposive Sampling was preferred as a result of which one complete episode and a section of another episode from a well-known, animated sitcom series "The Simpsons" were chosen for the case study. The first episode *Homer the Heretic* analyzed predominantly revolves around a religious theme whereas the second one is an independent section *The Devil and Homer Simpson,* taking place under the episode *Halloween Special IV*, both of which comprise elements that the Turkish viewers do not have in their culture, if not unfamiliar to them due to the globalising world. Only satirical/ironical jokes figured out were included in the study.

To explore the answers to the research questions, the strategies given under Chapter 3: Methodology were applied, furthermore, as a supplementary source, the data from a group of ten undergraduate students from Izmir University of Economics in the Department of Translation and Interpretation, aged from 19 to 21, were used to avoid the introspective approach for the perception of jokes, yet only those jokes found in the students' answers which were adopted by the author were added to her initial corpus.

6.1. SUMMARY OF THE FINDINGS UNDER EACH RESEARCH QUESTION

1. To what extent do the humorous loads in the analyzed jokes differ in Turkish subtitles when compared to the American source text? What position does the load difference in linguistic element occupy among others?

A. Humorous Load Difference in TT

- The community and institutions element was lost in 28 jokes. This suggests a humorous loss of 71.7%.

- The community sense of humor was lost in 9 jokes. This suggests a humorous loss of 56.2%.

- The linguistic element was lost in 16 jokes. This suggests a humorous loss of 94.1%.

- The visual element was lost in two out of 56 jokes. This suggests a humorous loss of 3.6%.

- The graphic element was lost in 1 joke. This suggests a humorous loss of 14.2%.

- The paralinguistic element was not lost in any joke in the TT at all.

- The sound element was lost in 3 jokes. This suggests a humorous loss of 42.8%.

The high humorous loss suggests low cross-cultural interpretability, whereas the low humorous loss suggests a common cross-cultural point.

B. As it is seen, the linguistic elements account for the subcategory in which the loss is the highest. Putting aside the quantitative aspect, this qualitative result shows that the translated humorous elements are far from reflecting the original version and suffer from a substantial loss.

2. What subtitling oriented text reduction strategies are found in the study? How does this affect the humorous element in the source text?

A. The observed subtitling oriented text reduction strategies are given below:

a.Simplification: Not a considerable example of simplification was seen, generally, the original grammatical structure was adhered to in the translation.

b.Rendering: 16 examples of Rendering were found.

i.Accent lost: In fact as far as the accent is concerned, there is a total loss though this was most noticeable and important in terms of humor in four jokes.

ii.a. Content untranslated, Humor lost: As far as message loss is concerned, there are utterances in six jokes which go untranslated and have an unfavorable effect on the perception of humor.

ii. b. Content untranslated, Humor unaffected**:** As far as message loss is concerned, in three jokes there are utterances which go untranslated and have no or negligible unfavorable effect on the perception of humor.

iii.Content blurred***:*** The content gets blurry in two examples because of poor lexical choice/syntactic order.

iv.Slang lost***:*** In one joke, slang was lost.

v.Emphasis lost: In one example, emphasis was lost due to the elimination of the subjects.

c.Elimination: only two examples of elimination were found.

B. The absence of Simplification in the analyzed data affects the interpretation of humorous linguistic elements unfavorably as the complex and long sentential structure makes it harder to decode the humorous elements in the TT.

The small number of Elimination in the analyzed data shows that not much repetitions, filler words exist in the ST, and therefore there was no need to eliminate them.

The frequency of Simplification and Elimination in any text with subtitled translation have nothing to do with a specific language, so would vary from text to text depending

upon the scripwriter(s), the choice of the translator(s) and/or the broadcasting/releasing company (companies).

Rendering was generally seen in the following aspects: accent/dialect, slang, and content.

It may be said that accents are lost unavoidably in the TT a. as they in no way can be overlapped across languages, b.It is a general principle in subtitled translation that different accents are standardized.

When it comes to the translation of slangs, it may not be up to translator(s) only, the company they are affiliated to may be determining whether or not to translate them, putting aside the relevant cross-linguistic differences.

It is for sure the translator(s) are responsible from the loss in content, their proper understanding, perception and translation are crucial for the proper perception by the target viewers. It was seen that the errors encountered in this case study do not arise from the technical constraints of subtitling in general. The possible ideological and other unknown factors aside, the errors detected seem to be emerging from the inability of the translator(s) to understand and translate the culturally humorous elements, which unfavorably would affect the perception of the humorous elements by the target viewers.

3. How are Extralinguistic Culture-bound References (ECR)s treated in the Turkish subtitles? How does this affect the humorous element in the source text?

A. Of 67 jokes, 35 elements were examined, through which the following strategies were detected:

- 23 examples of Retention were found.

- Six examples of Direct Translation were found.

- Four examples of Cultural Substitution were found.
- No example of generalization was found.
- Two examples of Specification-Addition was found in one joke.
- No example of Omission was found.

B. Of the strategies, Retention was seen to be dominant, as seen above. This would result in the fact that the viewers who are unfamiliar to the American culture would hardly be aware of the humorous elements supported by the cultural element in the ST. This suggests that the subtitled translation prioritised, even if not adopted, the foreignising strategy. Actually, this is consistent with the expectations of the target viewers from the genre as underlined in the literature review section.

4. What is the role of intertextuality in the source text? How does this affect the humorous element in the source text?

A.Of 17 different allusions, there are six implicit intertextual elements in jokes. The rest constitutes explicit elements. However, this explicitness only works if the viewers already know what they mean in the source culture otherwise, they will have the difficulty to make connections between them and the events, and they most probably won't be able to get the punchline all the same.

As a result of the study, four main types of intertextual elements were found. These are: a.media products (8 elements), b-books (5 elements), c-painting (1 element), d-music (3 elements)

B. The intertextual elements, 17, in number may be seen as insignificant in a total of 67 jokes. Yet, they play an important role on the comprehension of the humorous elements for the detected jokes as a whole.

5. What types of satirical and ironical jokes are found in the analyzed episodes? What are their relation to cognitive effects as a result of existing and contextual assumption analyses?

A.The detected types of satirical and ironical jokes are submitted below:

i.Satire
Of 67 jokes, a total of 47 satirical jokes were detected.

a.Exaggeration: It was detected in 26 jokes, topping the subcategories under satire. It shows that exaggeration is a very important factor for this series.

b.Juxtaposition: It was detected in 7 jokes.

c.Parody: It was detected in 11 jokes.

d. Dimunition: It was detected in 3 jokes.

ii.Irony
Of 67 jokes, a total of 25 ironical jokes were detected.

a.Irony of the Situation was detected in 23 jokes. It is a considerable finding not only quantitatively but also qualitatively. Because it shows that the series benefits from capsizing the existing assumptions of the viewers.

b. Verbal Irony: It was detected in 2 jokes.

B. Regarding the relation between Cognitive Effect and Irony/Satire, the findings reveal that of 98 assumptions, 33 were reinforced, while 65 were invalidated. It may be

claimed that the series benefit much from surprising people by invalidating their existing assumptions. This invalidation may be said to increase with the cultural difference, especially when Turkish and American cultures diverge as in this religious episode.

6.To what extent can the loss of humorous elements detected in our case study be attributed to the subtitle-based strategies?

The findings of the reseach question 1 indicate that the film is a semiotic composition so not only linguistic elements but also other elements have to be scrutinized in terms of the comprehension of the humorous elements.

The findings of the research question 2 indicate the extent the subtitle-based strategies are responsible from the loss of humorous elements.

The findings of the research question 3 indicate that the ECRs, which are beyond the linguistic dimension, play an important role in these episodes.

The findings of the research question 4 indicate that the selected episodes also strategically uses intertextuality implicitly and explicitly, which can or must not be explained by the subtitles.

The findings of the research question 5 indicate that the reception of this series as well as selected episodes by the target viewers heavily relies on the awareness and comprehension of satirical/ironical jokes.

Moreover, as a by-product, during the analysis, the following were found as examples of humorous loss due to reasons other than the subtitle-based strategies whch are directly and readily attributable to the variables of translator and editor, if any:

i.Loss due to misunderstanding (joke 15, 19),

ii.Loss due to spelling errors (joke 40),

iii.Loss due to poor lexical choices (joke 43),

iv.Loss due to lack of providing pragmatic equivalence (joke 49)

The findings from the student reports indicate and further reinforce the past literature findings that humor varies from person to person, from trait to trait and from mood to mood, all of which affect the reception and the resultant loss in humorous elements.

So, in light of all these data, it can be safely said that the subtitling-based strategies account for only one of the many variables affecting the reception of the jokes.

6.2.SUGGESTIONS FOR FURTHER RESEARCH

1.This is a case study intended as a first comprehensive move to look at subtitling matters in a triangle of language-translation-culture, applying specific linguistic-translational and cultural models in Turkey. The corpus may be extended to cover a large number of subtitled translations obtained from different situation comedies produced by a specific country/countries to find out what lies behind a translator's choices.

2.The data was collected from the genre "sit-com" and "the Simpsons" in which cultural and intertextual features are rich, and wait to be decoded by the viewers.So, the genre of the media may be changed to one where the translators of the subtitles are supposed to explain the linguistic elements so that the technical constraints of subtitling vs. the necessity to give information to the viewers may be focused.

3.An experimental study may be conducted on Turkish viewers on joke comprehension and eye movements while reading the subtitles.

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APPENDIX

TWO EXAMPLES OF STUDENT REPORTS

Ümit Türe
060104043-IUE

Homer the Heretic

Altyazı

1-Herkes kilisedeyken Homer'ın yatakta kalıp kendi kendine konuştukları,
2-Kiliseye giderken Bart babasını sorduğunda dedikleri: "Dinlenmek akşamdan kalma olarak mı?" "Dinlenmek Kovuldu mu?",
3-Homer'ın kapı açıkken işemekten hoşlandığını söylemesi,
4-Pederin kaloriferler neden çalışmıyor sorusunu geçiştirmesi,
5-Willie'nin "mucizeler senin işin" demesi,
6-Homer ve Marge mutfakta konuşurken Homer'ın dedikleri: "Haftada ufacık bir saatini geçirmeyen küçük bir adamdan başka kafasına takacak konuları yok mu Allah'ın?"
7-Homer'ın Marge dua ederken onu yatağa çağırması,
8-Homer'ın rüyasında Tanrı ile konuştukları, Tanrı'nın ona haklısın demesi,
9-Homer ve Lisa bahçede konuşurken Homer'ın dedikleri: "Meraklanma tatlım, Eğer yanılıyorsam ölüm döşeğimde cayarım.",
10-Homer'ın pedere rüyasını anlatırken söyledikleri,
11-Pedere yemekte konuşurlarken Mathew'den hatırlatma yapması (uydurduğu bir bölümden),
12-Homer'ın işe gitmemek için dini bayram uydurması,
13-Homer'ın dinini pazarlamaya çalışması,
14-Flanders'ın çocuğunun Homer kaçarken dediği: "Baba kafir kaçıyor."
15-Marge'ın Homer'a "şeytani" demesi,
16-Homer'ın şeytani adamla ilgili anlatacaklarını unutması,
17-Homer'ın Marge'a hep karşı tarafı tutuyor diye kızması,
18-Homer'ın markette din, Apu ve Tanrısı ile dalga geçerken dedikleri : "din dağıtılırken sen herhalde tuvaletteydin."
19-Apu'nun marketi küçük Jamshed'e emanet ederken söyledikleri ve Jamshed'in cevabı,
20-Homer'ın yangından çıkardığı ders,
21-"Hindu" için bilinmeyen din denmesi,
22-Homer'ın kilisede gördüğü rüyada Tanrı ile konuştukları

Sesli

1-Bart'ın kiliseye giderken babasını sorduğunda söyledikleri,
2-Herkes kilisedeyken Homer'ın kendi kendine söyledikleri,
3-Homer'ın kapı açıkken işemekten hoşlandığını söylemesi,

4-Homer'ın komik bir şekilde banyoda şarkı söylemesi,
5-Pederin kaloriferler neden çalışmıyor sorusunu geçiştirmesi,
6-Homer'ın evde dans ederken dinlediği ve söylediği şarkı,
7-Peder cehennemi anlatırken Bart'ın verdiği tepki,
8-Willie'nin pedere "Miracles are your department" demesi,
9-Mutfakta Homer ve marge'ın yaptığı konuşma ve Bart'ın verdiği tepkiler,
10-Homer'ın Marge dua ederken onu yatağa çağırması,
11-Homer'ın rüyasında Tanrı ile konuştukları,
12-Homer'ın rüyasını pedere anlatırken söyledikleri,
13-Pederin konuşması üzerine Homer'ın da Mathew'den örnek vermesi (uydurması)
14-Homer'ın dinini pazarlamaya çalışması,
15-Flanders ve ailesinin Homer'ı vazgeçirmek için söyledikleri şarkı,
16-Marge'ın Homer'a "wicked" demesi ve Homer'ın "wicked boy" ile ilgili birşeyler anlatmaya çalışması ve anlatamayınca unuttum demesi,
17-Çocuklar dışarı çıkınca Homer ve Marge arasında geçen konuşma,
18-Merdiven yapımını duyunca Homer'ın "very suredemesi,"
19-Palyaçonun duygu sömürüsü yapması,
20-Homer'ın Markette Apu ve Tanrısı ile dalga geçerken söyledikleri,
21-Marketteki çocukların "çalmayız" derken ki ses tonları,
22-Homer'ın facia sigortasıcısına yalan söylemesi ve adamın verdiği cevap,
23-Homer'ın yangından çıkardığı ders,
24-Homer'ın kilisede gördüğü rüyada Tanrı ile konuştukları,

Görüntü

1-Homer'ın rüyası (Rahimde geçen güzel bir gün daha),
2-Homer'ın pantolonunun yırtılması,
3-Maggie'nin dilinin soğuktan yapışması,
4-Jeremiah'ın dövünmelerinin uzun versiyonunun okunacak olmasından çocukların hoşlanmaması,
5-Maggie'nin sütünün soğuktan donması,
6-Homer'ın üzerine döktüğü gofrayi köpeğe yalatması,
7-Kapı açılınca insanların pederi dinlemeden dışaı koşmaları ve Bart'ın insanların üzerine basarak çıkmaya çalışması,
8-Bir kamu programının futbol maçı için kesilmesi,
9-Homer'ın bulduğu 1 cent üzerindeli " In God We Trust" yazısı,
10-Homer'ın o günü hayatının en güzel günü seçmesi,
11-Hayvanların banyoda Homer'dan ayrılmamaları,
12-Homer'ın kaçarken çöp adasına giden gemiye binmesi,
13-Kedinin gazete okuması,
14-Kedinin dilinin Ay'a kadar uzaması ve Ay'ı düşürmesi,
15-Kedi'nin düşen Ay2dan saklanmak için odya girip kapıyı kapatması,
16-Farelerin şampanya ile kutla yapmaları,
17-Peder şeytan aramızda deyince Bart'ın önündeki şeytana benzeyen adamı yakalaması,
18-Pederin şeytan ve kibir ile ilgili söylediklerinden sonra Homer'ın yaptıkları,
19-Yangın çıkınca köpeğin Homer'ın cebindeki çikolatayı alıp kaçması,

20-Homer'ın Yangını farkedince yangınla ilgili şarkı söylemesi,
21-Küçük Jamshed'in kendinden büyük silahı,
22-İtfaiyenin ördeklerin geçmesini beklemesi,
23-Flanders Homer'ı kurtardıktan sonra Homer'ın haklısın demeden önce düşündükleri,
24-Palyaçonun kediyi kurtarması,
25-Yangın Flanders'in evine sıçrar sıçramaz yağmurun yağmaya başlaması ve sönünce durup gökkuşağının çıkması,
26-Homer'ın kilisede uyuması,

Kayıplar

Çeviri Kayıpları

1-Homer'ın banyodayken söylediği şarkı,
2-Homer banyodayken "Ass .." diyor "koçum" olarak çevrilmiş,
3-Homer'ın evde dans ederken dinlediği ve söylediği şarkı,
4-"waffle" "gofre" olarak çevrilmiş çevrilmese daha anlaşılır olabilirdi,
5-Bart cehennem anlatılırken "I'm there" diyor kiliseye oranla daha sıcak bir yer olduğu için "Tam benim yerim" olarak çevrilmiş,
6-Marge'ın arabayı çalıştırmayı denerken arabayla aynı sesi çıkarması,
7-"water department" su bakanlığı olarak çevrilmiş,

Kültürel Kayıplar

1-"Johnny Colhoun" ve "These Things I Believe" albümü,
2-Futbol maçında geçen "Morgan" ve "Öpücük hırsızı",
3-Futbol Maçındaki "Jim Brown",
4-Dergide röportajı olan "Lorne Michaels",
5-Homer'ın rüyasındaki "Hendrix"

The Devil and Homer Simpson

Sesli ve Altyazı

1-Homer'ın kendisine "pislik herif" demesi,
2-"I can sell my soul for a Donut" demesi Homer'ın,
3-Şeytanla Homer arasında geçen konuşma ve anlaşma yapmaları,
4-Homer'ın şeytanı kandırdığını sandığında söyledikleri,
5-"Forbidden Donut" ile "Yasak Elma"ya gönderme yapılmış,
6-Amerika'nın yargı sistemini eleştimesi şeytanın,
7-Şeytanın Meksika'nın yargı sitemini daha çok beğendiğini söylemesi,
8-Şeytanla jürinin henüz ölmemiş üyesi arasında geçen konuşma,
9-Avukatın boş konuşması,
10-Marge'ın fotoğrafla ilgili anlattıkları,

Feyyaz Çitim
20060104015-IUE

Homer the Heretic

1- Homer'in kilise pantalonun kaşındırıyor olması.
2- Pantalonun yırtlıması (Çeviriyle aktarılacak bir espri değil)
3- Bart'ın Homer'in dinlenmesini akşamdan kalma ya da kovulmak anlamında yorumlaması. (Çeviride herhangi bir kayıp yok)
4- Homer'in tuvalet kapısı tuvalet yapmaktan hoşlanması
5- No soap-radio Sabunsuz radyo çevirisi
6- Radyoda konuşan kişinin insanların sıcak bir yerde olmalarını dilemesi ve Homer bu sözlere verdiği karşılık. Homer'in kullandığı "ass" sözcüğü Türkçeye koçum olarak çevrilmiş.
7- Ailesinin kilisede donarken Homer'in evde 100 derece ısıda dolaşması. Evde çıplakken söylediği şarkı çevrilmemiş ama sıcakla ilgili sözle içeriyor. (I wear short shorts)
8- Homer'in kendi yaptığı waffle'a şişmanlatıcı demesi ve bunu seviyormuş gibi davranması (Son zamanlarda amerikadaki insanlar gittikçe kilo almaya başladılar ve obezite sorunları arttı.Bu duruma bir gönderme var).
9- Rahibin kilisede herkes üşürken cehennem sıcağından bahsetmesi- ironik
10- Lisa'nın kilise de kapının açılması için dua ederken, Bart'ın ona ne yeri ne de zamanı olduğunu söylemesi-ironik
11- Albüm kapağının çevirisi "These things I believe", dolaylı yoldan politikacılar anlatılmak istenmiş(Abraham Lincoln'un kucağında oturuyor). Ama Türkçe çeviride dolaylı bir yol seçilmemiş ve anlatılmak istenen açıkça söylenmiş. (İnandığım Şu Beyler)
12- Willie'nin rahibe mucizelerin onun işi olduğunu söylemesi (mucizeleri peygamberlerin gerçekleştirdiği gerçeğine gönderme var.)
13- Bir kamu programının bir futbol maçı için kesilmesi (Aslında tam tersi olur.)Ayrıca ekrandaki görüntü, bu tür programlarda hep kavga olduğunu ima ediyor.
14- Homer'in bulduğu madeni paranın üzerindeki tanrıya güveniriz yazısı- ironik çünkü o an Homer tanrıya çok güvenmiyor.
15- Homer'in hayatını en güzel günlerini hayal etmesi. (Çeviri ile aktarılamaz).
16- Homer'in hayatının en güzel gününü kiliseye gitmeyerek geçirmesi
17- Homer'ın kiliseden vazgeçme nedenlerini açıklarken Bart'ın ona taparcasına desteklemesi (Homer, Bart'a kötü örnek oluyor). (Sesli izlenmesi espriye daha güzel anlam veriyor.)
18- Marge'ı n dua ederken Homer'in onu baştan çıkartmaya çalışması.
19- Tanrının eve gelmeden önce tv ekranında beliren yazı "uh-oh" terslik olduğunu işaret ediyor ama Türk seyircisi için "uh –oh" birşey ifade etmiyor. (Espri kaçıyor.)
20- Tanrı ile Homer arasında geçen diyaloglar. Tanrının bile futbol seyretmesi,Homer'a hak vermesi. (Çeviri açısından sorun yok . Espriler net bir şekilde aktarılmış.)
21- Bart'ın tanrıya "big cheese" diye hitap etmesi. Ana patron olarak çevrilmiş. (Espri net bir şekilde aktarılmamış.

22- Homer'ın tanrıyı tarifi. Bir insanmış gibi anlatıyor.
23- Homer'in kendi kafasına göre dini tatil yapıp işe gitmemesi.
24- Moe'nun bir sinek terbiyecisi olarak doğup öyle geleceğini söylemesi (Hintli olduğunu göstergesi olabilir.)
25- Flanders'ın Homer'i geri kazanmak için dini içerikli bir şarkı söylemesi
26- Homer'ın Marge'a söylediği "Flanders, su bakanlığı, Tanrı" derken neyi kastettiği anlaşılmıyor. Özellikle su bakanlığı.
27- Homer'ın tv'de merdiven yapma ile ilgili bir programı kiliseye gitmeye tercih etmesi.
28- Bugünkü konu " when Homer met satan" ile "when Harry met sally" adlı filme gönderme var. Filmi bilmeyen izleyici için sorun teşkil ediyor.
29- Bart'ın şeytanı uzun sakallı bir kişiyle özdeşleştirmesi ve ona saldırması.
30- Homer'ın güldükten sonra anlamadım demesi
31- Mavi Musevi palyaçonun yardım isteyiş şekli ve Pazar günü gelmesi. (Pazar hristiyanlar için kutsal gün)
32- Homer'in evinde yangın çıktığını fark etmemesi
33- Homer'ın yangın çıktığında ne yapacağını şarkı yoluyla hatırlamaya çalışması ve hatırlayamayışı
34- Market sahibinin marketi bıraktığı çoçuğa güvenmesi ama çocuğun marketi soyması
35- Homer'ın Flanders yangında kalsa ne yapacağını düşlemesi
36- Ev yangınının tanrını bir mesajı olarak görülmesi
37- Homer'ın felaket sigortasından yararlanmaya çalışması
38- Jimmy Hendrix ile Edison'un cennette maç yapması
39- Homer'ın Tanrı ile arasında geçen diyalog

The Devil and Homer Simpson

1-2. bölümün başında mezar taşında yazılı olanlar Amerika kültürüne ait. Türk seyircisi için anlaması güç olabilir.
2-Bart'ın önünden geçtiği tablolar çok ünlü tablolar. Bilinmediği takdirde Türk seyirci için bir şey ifade etmeyebilir.
3-Dünyaların Savaşı (Radyo programı) programı Türk seyircisine yabancı.
4-Çörekler Amerikalılar için çok önemli. Bu yüzden Homer da çörek hayali kuruyor ama amerikan kültürüne aşina olmayan biri için pek bir anlam ifade etmeyebilir.
5- Dinine oldukça bağlı olan Flanders'ın şeytan kılığına bürünmesi. Diziyi takip etmeyenler için anlam ifade etmeyebilir.
6-Buzdolabında çöreğin yanındaki yazılar.
7-"Yasak çörek" yasak elmaya bir gönderme. Homer, yasak çöreği yiyerek cehenneme adım atıyor (Adem de yasak elmayı yiyerek cennetten atılmıştı).
8-Buzdolabın üstünde Bart'ın sınav notu duruyor ve en kötü not. Ama Amerikan eğitim sisteminin değerlendirmesi ile Türkiye'ninki bir değil. Bu yüzden, Türk seyirci "F" harf notunun Türkçede hangi nota denk geldiğini bilmeyebilir.
9-Şeytanın Amerika yargı sistemiyle dalga geçmesi ve Meksika yargı sistemini aşağılaması. Amerikalıların mahkemelerin adilliği ile ilgili şüpheleri var, avukatları hiç sevmiyorlar. Onların hep yalan söylediğine inanıyorlar. Ama bu durum Türk seyirci için sorun teşkil edebilir, çünkü Türkiye de yargı sistemine karşı daha olumlu bir yaklaşım var.

10- Cehennemde hep ironik cezaların olduğu inancı. Türklerde de böyle bir inanç var, o yüzden sorun olmaz.
11-James Coco Türk seyircisi için yabancı. Bu yüzden espri kaybı var.
12-Mattlock dizisini (Hukuk ile ilgili bir dizi) Türk seyirci bilmiyor. Espri anlaşılmıyor.
13-Mahkemenin pentagram şeklindeki ateşten çıkması.
14-Lanetliler jürisindeki kişilerin Türk seyirci için yabancı olması esprinin anlaşılmamasına yol açıyor. Özellikle buz hokeyi takımı hiçbir anlam ifade etmiyor.
15-Karasakalın konuşması İngilizcede kafiyeli ama Türkçeye çevrildiğinde esprisini kaybediyor.
16-Şeytanın ceza olarak Homer'ın başını çöreğe çevirmesi ve polislerin dışarıda homer'i beklemeleri (Özellikle polisler için çörek olmazsa olmaz).

ÖZGEÇMİŞ

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