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HACI BAYRAM VELİ ÜNİVERSİTESİ
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

THE FEASIBILITY AND STRATEGIES OF HUMOUR EFFECT THROUGH TRANSLATION IN SUBTITLING: A CASE STUDY OF THE AMERICAN SITCOM *'FRIENDS'* IN TERMS OF HUMOUR ELEMENTS FROM ENGLISH TO TURKISH

Aydın FIRAT

Supervisor

Prof. Dr. Aslı Özlem TARAKÇIOĞLU

PhD DISSERTATION

DEPARTMENT OF TRANSLATION AND INTERPRETING

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TEZ ONAY SAYFASI

Ankara Hacı Bayram Veli Üniversitesi Lisansüstü Eğitim Enstitüsü Mütercim Tercümanlık Anabilim Dalı Çeviri ve Kültürel Çalışmalar (İngilizce) Programı Doktora öğrencisi Aydın FIRAT tarafından hazırlanan The Feasibility and Strategies of Humour Effect Through Translation in Subtitling: A Case Study of The American Sitcom 'Friends' In Terms of Humour Elements from English to Turkish başlıklı tez çalışması, **27/12/2022** tarih ve 09/30 Saatinde yapılan savunma sınavında aşağıdaki jüri tarafından OY BİRLİĞİ ile

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ETİK BEYAN

Ankara Hacı Bayram Veli Üniversitesi Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmasında; tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi, tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu, tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi, kullanılan verilerde herhangi bir değişiklik yapmadığımı, bu tezde sunduğum çalışmanın özgün olduğunu, bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

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ALTYAZIDA ÇEVİRİ YOLUYLA MİZAH ETKİSİNİN UYGULANABİLİRLİĞİ VE STRATEJİLERİ: AMERİKAN DURUM KOMEDİSİ 'FRİENDS'İN İNGİLİZCE'DEN TÜRKÇE'YE MİZAH UNSURLARI AÇISINDAN BİR ÖRNEK ÇALIŞMASI

(Doktora Tezi)

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LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

ARALIK 2022

ÖZET

Bu çalışma, İngilizce ve Türkçe mizah çevirisinde kültürel ve dilbilimsel açıdan yaklaşmak için kullanılan altyazı çeviri stratejilerini görsel-işitsel bağlamda nitel ve nicel analiz yoluyla araştırmayı amaçlamaktadır. Çalışmanın bütüncesini, Amerikan popüler durum komedisi "Friends"in (2004) Türkçe altyazılı versiyonu oluşturdu. Veriler, 9 sezondan rastgele seçilen 2 bölüm izlenerek toplanmıştır. Analiz, her mizahi kaynak metin bölümünün karşılık gelen çevirisiyle derinlemesine karşılaştırılmasından oluştu ve Patrick Zabalbeascoa (1993 ve 1996) ve Juan José Martínez-Sierra tarafından detaylandırılan mizah kategorisi ile Gottlieb (1992) 'nin altyazı çevirisi stratejilerinden oluşan mizah çevirisi çizelgeleriyle gerçekleştirildi. Dizide tespit edilen mizah türleri Toplum ve Kurum Unsurları, Bir Topluma Özgü Mizah Unsurları, Dilsel Unsurları, Görsel Unsurlar, Grafik Unsurları, Dil Ötesi Unsurlar, Örtük Mizahi Unsurlar ve Ses Unsurları idi. Sonuçlar, en çok kullanılan mizah türünün Örtük Mizahi Unsurlar olduğunu ve en çok kullanılan çeviri stratejisinin aktarım olduğunu ortaya koymuştur.

Bilim Kodu : 30501
Anahtar Kelimeler : Mizah Çevirisi, Şaka Çevirisi, Altyazı Mizahı, Görsel-İşitsel Mizah, Görsel İşitsel Çeviri
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THE FEASIBILITY AND STRATEGIES OF HUMOUR EFFECT THROUGH TRANSLATION IN SUBTITLING: A CASE STUDY OF THE AMERICAN SITCOM 'FRIENDS' IN TERMS OF HUMOUR ELEMENTS FROM ENGLISH TO TURKISH
(PhD Dissertation)

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ABSTRACT

This study aims to investigate the subtitle translation strategies used to approach cultural and linguistic aspects in the translation of humour between English and Turkish in an audiovisual context by means of qualitative and quantitative analysis. The corpus of the study was the Turkish-subtitled version American popular sitcom “Friends” (2004). The data was collected by watching randomly chosen 2 episodes from 9 seasons. The analysis consisted of an in-depth comparison of each humorous source text segment with its corresponding translation and was performed by means of humour charts, in which a taxonomy of humour categories Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra, and Gottlieb (1992)’s subtitle translation strategies. The types of humour identified in the series were Community-and-Institutions Elements, Community-Sense-of-Humour Elements, Linguistic Elements, Visual Elements, Graphic Elements, Paralinguistic Elements, Non-Marked (Humorous) Elements, and Sound Elements. The results revealed that the most used type of humour was non-marked (humorous) elements, and the most used translation strategy was the transfer.

Science Code : 30501
Key Words : Translating Humour, Translating Jokes, Subtitle Humour, Audiovisual Humour, Audiovisual Translation
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ABBREVIATIONS

SSTH: The Semantic Script Theory of Humour

GTVH: The General Theory of Verbal Humour

SL: Source Language

TL: Target Language

ST: Source Text

TT: Target Text

KR: Knowledge resources

LA: Language

NS: Narrative Strategy

SI: Situation

LM: Logical Mechanis

SO: Script Opposition

AVT: Audiovisual Translation

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1. INTRODUCTION

Why people laugh has been questioned for thousands of years. Although there are many answers that may change within the context of time and culture, laughter has mostly been taken as a positive response. Laughter has always been a part of our lives. It is assumed that laughter existed before the invention of writing and drawing. Polimeni and Reiss (2006) date laughter back to 35,000 years ago when homo sapiens lived. As laughter does not only depend on verbal or written expressions, it is not surprising to be used by homo sapiens. However, to be more precise, the very first mention of laughter dates back to the classic period in ancient Greece. According to Jan Bremmer (1997) ancient Greek texts contained descriptions of professional jesters and joke books. To the best of our knowledge, Plato and Aristotle were the first philosophers who mentioned laughter in their teachings. It was not until the 17th century that the term 'humour' was used when more systematic approaches were needed.

Humour is to do with the culture. By nature, humour has been shaped by the cultural elements in the society in which it existed. It is also true to assert that humour has forceful effects on the inquisition of these elements, so humour and culture are closely intermingled. In this respect, translating humour is a challenging task for translators and interpreters. It is a challenging task to translate humour elements that are intermingled in the source culture, which makes them 'mediators'.

With the development of technology in the world, the borders between countries have become only physical. Through the internet or other latest technology, it is much easier to listen to the latest news, movies, music and artistic activities in different countries in a very short time. People can watch the plays and movies through DVDs with subtitles. Since the 1990s, the proliferation and worldwide distribution of audio-visual materials in our society have allowed these materials to be transported from the country where they were produced to other countries, and thus audio-visual translation has gained the recognition it deserves (Díaz Cintas, 2008: 1). Gambier (2003) states that there are many important factors behind the fact that audio-visual translation has become an important research area since 1995 (171).

In order to celebrate this important event, the Council of Europe organized the "Audio-Visual Communication and Language Transfer Forum" in Strasbourg between 22-24 June 1995 in cooperation with UNESCO and the International Translators Federation Media Translators Committee.

This dissertation aims to identify the subtitling strategies adopted by Turkish translators to tackle linguistic as well as cultural issues in terms of translating humour

in the American sitcom, *Friends*. The theoretical framework of the present study is based on the Taxonomy of humorous elements, which was formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra and Gottlieb's (1992) model of subtitling translation strategies.

1.1. Statement of the problem

Translation of subtitles is a bit more challenging since it is a kind of constrained translation. It even becomes tougher when it focuses also on translation of humour. In this regard, many scholars have focused on audiovisual translation and humour translation and have done many studies on these topics. However, it is clear that a lot of studies have been done only either on audiovisual translation or humour translation. It is clear that there are not many studies covering both audiovisual translation and humour translation in terms of linguistic and cultural issues together when the literature review was checked. Hence, there is a need for studies aiming to determine appropriate translation techniques to define classifications of humour in imported TV series and films, subtitle exposure problems, and strategies used to solve these problems while analysing cross-cultural humour, especially in the context of Turkish. This study aims to contribute to research on the writing of humour in subtitles from English to Turkish.

1.2. Contribution and significance of the study

This dissertation presents comprehensive theoretical knowledge in the field of humour transmission in Turkish subtitle translation in audio-visual movies. It will be of great importance in terms of guiding the translators on how they can transfer the humorous elements from one language to another, how they can identify the types of humorous elements they encounter in order to prevent humorous losses while performing this transfer, and the methods and strategies they can use. In addition, this study will also play an important role in enlightening the researchers and translators who will work in the field in terms of identifying the problems that translators may encounter during this transfer and showing possible solutions to these problems.

1.3. Aims and objectives of the study

The aim of this thesis is to identify the subtitling strategies adopted by Turkish translators to tackle linguistic and cultural issues of translating humour. The American sitcom series *Friends* will be the practical argumentation of this study. The theoretical framework of the present study is based on the taxonomy of humorous elements, which was formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra and Gottlieb's (1992) model of subtitling translation strategies.

This dissertation mainly conducts an investigation into the problems based on language humour brings about in translation/subtitling humour and uncovers the strategies the Turkish translators adopted to best tackle the problems with minimum loss of meaning. The objectives of this research are as follows;

1. To identify and classify the types of humour and classify the types of humour elements in subtitling in the American sitcom series *Friends.*
2. To analyse the strategies adopted by Turkish translators in terms of Gottlieb's model in translating humorous elements in translation/subtitling, and find out possible reasons behind using these strategies.

1.4. Research questions

Research question 1: What types of humour are identified in the analyzed episodes of Friends, and what problems do they lead to translation/subtitling?

Research question 2: What strategies have been applied to render humour into Turkish translation/subtitling of Friends sitcom based upon Gottlieb's (1992) classification by Turkish translators?

Research Question 3: Which of these strategies was used the most and what is the rate of preference for these strategies and their possible reasons?

2. HUMOUR

Humour is not a specific part of any discipline. Any discipline aiming to study humans needs to study humour as well that's why humour has been a core subject of all the social disciplines and has been studied since Aristotle's times. Humour is a casual part of life and life is a casual part of humour as well. They both are necessary for each other. In every part of life, you can see humorous elements reflecting political, social, and cultural realities and we can always meet with them everywhere such as in the books, magazines, movies, theatres, documentaries, newspapers, advertisements and so on. Although humour is something very common and on the agenda of disciplines, there is still a search for what exactly it is and what specific reasons make people laugh.

It is quite difficult, if not impossible, to say exactly what humour stems from because it is necessary to know exactly the historical, cultural, religious, literary and linguistic references along with the word games that make up humour. According to Jan Bremmer (1997) ancient Greek texts contained descriptions of "professional" jesters and jokebooks, which is a kind of indication that humour was also a part of their lives. Polimeni and Reiss (2006) date humour back to 35,000 years ago when Homo sapiens lived.

It is not easy to define a term that is also used in sociology, psychology, philosophy, literature and translation studies. According to the Longman dictionary humour is "the ability or tendency to think that things are funny, or funny things you say that shows you have this ability" and "the quality in something that makes it fun and makes people laugh". Jeroen Vandaele is of the opinion that "humour is what causes amusement, mirth, a spontaneous smile and laughter. And humour, it seems, is a distinctly human phenomenon" (2010:147). Vandaele is of the opinion that humour is a kind of result that is initiated by humour. Hence, we can assume that there is a cause-and-effect relationship between humour and laughter.

Humour can be defined as all the factors such as satires, wordplays, puns, and jokes that trigger laughter in humans. Pope states that "Humour is the ability to appreciate the situations when the wordplay is funny or amazing" (2005: 48). Ross (1998) also

sees humour as something which makes people laugh or smile. However, the factors that trigger humour may not produce the same result for every individual. Further, Laughing or smiling, rather than being a positive result, maybe a negative result such as shame or fear because of individuals' differences (Ross 1998:1). Ross's conviction was shared by Chiaro who stresses "[t]he concept of what people find funny appears to be surrounded by linguistic, geographical, diachronic, sociocultural and personal boundaries" (2010). Given the above, although there is no clear common definition in the definition and translation of humour, humour can be defined and classified to some extent when considering individual, environmental and social factors. Victor Raskin (1979) provides a definition in which he mentions some eminent theorists with their humour perceptioıns:

> «[a]s a ridicule of a human fault or error, but not too serious, because then it would not be an appropriate cause for laughter (Aristotle), as an exhibition of superiority over somebody else but again, not too serious (Stendhal), as an attempt to abase, denigrate a person or a cause of high stature (Bain) or to lower a value (Propp, Stern), as a metamorphosis of tense expectation into nothing (Kant), as a switch of one's mind and attention from something big and significant to something small and insignificant (Spencer), as an incongruent treatment of things, in deviation from the customary norm (Hegel, Schopenhauer). The purely human character of humour was somewhat chauvinistically emphasized (Bergson) –a property humour seems to share with lying (Raskin, 1979:326).

As for laughter, David Heyd thinks that as a human phenomenon laughter resists theorization "Although laughter is one of the most widespread-indeed, universal-responses of human beings to comic and also non-comic stimuli, theoreticians have found it hard to explain its nature and even harder to specify the conditions of its arousal" (1982:285). As it will be discussed in the following pages, humour help people release their tension. However, Humour is not only in the funny things. We also laugh in a situation in which people are supposed to be more serious or sad. Although it is so common, there are still no specific reasons that make people laugh. Mikhail Bakhtin also emphasizes the deep meaning of laughter:

> "(laughter) has a 'deep philosophical meaning, it is one of the essential forms of the truth concerning the world as a whole, concerning history and man; it is a

> peculiar point of view relative to the world; the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious standpoint. Therefore, laughter is just as admissible in great literature, posing universal problems as seriousness" (1968:66)

Although humour and laughter are closely related, neither can be said to be equally suited to human beings. The relationship between humour and laughter is a challenging one. Examining the relationship between humour and laughter allows us to learn more about humour. The connection between humour and laughter can be seen obviously in the definition of Humour defined in The Oxford Advanced Learner's Dictionary as "the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing".

Every culture has its humorous elements, but with the development of technology and humankind's putting technology at the forefront of their lives, humour has started to become universal. Although humorous elements from other cultures are not fully translated, these humorous elements can find a meaningful response in other cultures with the visual support of television. So, the problem is not whether humour can have the same effect in the TL, but rather how it is assisted with other means to have the desired effect in TL.

2.1. Sources of humour

It is commonly accepted that laughter is the result whereas humour is a kind of initiator. Humour as an initiator is nourished by some sources.

2.1.1. Wordplay

Comparing different numerous studies dealing with linguistic structures causing ambiguity in humour, scholars usually use the terms wordplay and pun as the same rather than making a distinction between them, and in this study, the terms are treated likewise. However, there are some authors who do not prefer the expressions 'wordplay' and 'pun' reciprocally. Leppihalme (1997) claim that a term such as wordplay is hard to be defined distinctly. Besides, Leppihalme states that there are a large number of classes, and subclasses introduced by academics while classifying the term wordplay. For instance, there are different types of puns, the most well-known, including up to twelve different categories in Walter Nash's (1985) book, *The*

Language of Humour. Also, Landers states that wordplay is a more blanket term because he thinks "not all word plays are puns" (109). In line with this, Chiaro (1992) states that “the term wordplay conjures up an array of conceits ranging from puns and spoonerisms to wisecracks” (4). Of the numerous definitions made by eminent theorists about wordplay, the one made by Dirk Delabastita is the best as it covers the most comprehensive aspects of wordplay:

> “[…] wordplay is the general name indicating the various textual phenomena (i.e. on the level of performance or parole) in which certain features inherent in the structure of the language used (level of competence or langue) are exploited in such a way as to establish a communicatively significant, (near-) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers)” (Delabastita, 1993:57).

It can be concluded from this definition that wordplays are dependent on linguistic structures that resemble structure but have distinct meanings to provide communication (Delabastita 1993:58). What causes the ambiguity is that there are linguistic structures having the same forms but conveying different meanings, or having the same forms but pronounced different. Another description by Delebastia (1993) on wordplay is "the use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same sound with a different meaning, so as to produce a humorous effect" (57). In other words, a person using wordplay takes advantage of the multiple meanings of a word, or at least expressions that sound similar but whose meanings differ to cause others to laugh. But wordplay has several uses, for example, to hide the taboo. Leppihalme noted that wordplay can consist of a few language structures which are “pronunciation, spelling, morphology, vocabulary, and syntax” (1997:142).

In Delabastita typology, the wordplay is categorized into four types which are homonymy, paronymy, homography, and homophony (1996:128). The term homonymy is the words that cause lexical ambiguity of meaning with the very same spelling and pronunciation but distinct in meaning (e.g. book, which means ‘something related to reading’, also means ‘to make a reservation at a hotel or restaurant). The term homophony refers to two words that have similar sounds, but different meanings (e.g. wear – where: *wear* means ‘put on clothes’, *where* means ‘asking about a place’).

The term Homography refers to the words that have a similar spelling, but different sounds (e.g. *'US'* refers to the 'the abbreviation of the United States' and *'us'* refers to the 'pronoun'). The term paronymy is based on the resemblance of two words in terms of both pronunciation and spelling but has different meanings (e.g. your / you're).

2.1.2. Irony

Wolfsdorf states that the origin of the word irony dates back to firstly eirōneia from Greek, which means a dissembler or a mocker (2007:176). However, the word irony has been conceptualized differently by scholars and theorists depending on its purpose through various stages from ancient thinkers to the present day. For instance, it was used as a talking trick - Socratic irony - in Ancient Greece as "A tool to be justified by deceiving opponents even in the case of being wrong." (Güçbilmez, 2005:13-14), and as "To pretend not to know in order to trick your opponent into the argument" (Ayto, 1991:304). From the classical period to the romantic period, the concept of irony has been attributed to the meaning of "breaking the objectivity, going beyond the limitations of reality with a rebellious impulse ..." (Güçbilmez, 2005:13-14). In the Contemporary Turkish Dictionary of the Turkish Language Association, the irony is defined as "humorous, making fun of the person or the event by referring to the opposite of the utterance". Rybacki (1991:314) alleged that irony is a credible or gilded statement in which the opposite of what is voiced is meant. Singh (2012) states that although the purpose of irony is funny, another purpose is to draw attention to some issues in society in the context of constructive social criticism by using intelligence. Mateo expresses: "irony depends on context since it springs from the relationships of a word, expression or action with the whole text or situation" (1995:172).

Although different authors considered irony differently and categorized them into some different types, there are three major types of irony in the literature: First, verbal irony is related to spoken language as it is also clear from its title. Verbal irony refers to a situation in which someone says a word or sentence but the opposite meaning rather than the literal meaning occurs. For example, a tourist intends to go for a walk downtown and gets up early, and checks the weather and sees it is raining then says " What a beautiful day". Here, the tourist is using "beautiful " ironically. It is actually a horrible day! The concepts of sarcasm and verbal irony are sometimes confused.

However, irony differs from sarcasm in that it occurs when there is a mocking or making fun of somebody or something. Second, situational irony is an event or situation that is significantly different from what is expected or expected in terms of logic. For example, “a bank runs out of money”. This is impossible because no one would suppose a bank would run out of money. Third, dramatic irony refers to an event or situation in which a character's words or actions bear a meaning that is not understood by the character but comprehended by the spectator. Contrary to verbal irony, dramatic irony provides not only the spoken language but actions to the contradictions as well. For example, A character in a movie thinks that nobody remembers his / her birthday, but the viewers are aware of a surprise birthday party being prepared for him at home.

2.1.3. Parody

Parody dates back to the ancients in Greece since it can be seen that it was recorded first in Aristotle's Poetics as a reference to Hegemon (Dentith:10). The parody consists of two Greek root words which are PAR meaning "beside", and ODY meaning "ode" or "song" (Hutcheon 1985:32). Parody has been a subject of many disciplines and has been in constant use since the time of Aristotle, therefore, the meaning of the term has been subjected to a change as well. Hutcheon states that the definition of parody changes in terms of time and place of use rather than being an inactive concept as a literary means (p.32). The online dictionary Merriam-Webster defines the term as "a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule". This description of parody covers the imitation of comic effect or ridicule of an author or a product emerging in a literary or musical work. Dentith clarifies parody as “parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice” to emphasize the cultural dimension of parody (p.9). The parody can be seen or used not only in a textual or literary work but in other areas such as culture in every aspect, political practices, and intertextuality including cultural practices.

Furthermore, Margaret Rose (1993) defines it as a comical reworking of preshaped linguistic or artistic data to refer to its connection with its linguistic and artistic aspects. Hersey (2013) points out that parody includes three stages of meaning which are the

adapted meaning taken from the authentic parodied resource, to make its authentic parodic situation, and the new meaning emerging from the combination of the two. That is, parody occurs not only with its original content or style but also with the altered content and style depending on the audience and cultural effects.

2.1.4. Satire

The origin of the word Satire dates back to the Latin word "Satura". However, there are some scholars alleging that "satire" consists of two words having nothing in common which are named satyr and satura. While satyr refers to a half-goat or half-men in Greek mythology, satura means a plate full of various and different fruits to be served to deities during the feasts (Draitser, 1994, Clark, 1991, Hendrickson, 1927, cited in Simpson 2003, p. 4).

Elliott in Encyclopedia Britannica states that there are two forms of satire in literary works; direct satire refers to a situation in which the readers are directly exposed to the narrator, and indirect satire refers to a situation in which the readers or audiences realize the intention of the author through its tale or narrative.

Hugh Holman briefly summarizes the satire's aims as "to evoke laughter for a corrective purpose. It always has a target—such as a pretence, falsity, deception, or arrogance—which is held up to ridicule by the satirist's unmasking of it (2005:107).

Although the concepts of satire and parody are separated by certain boundaries with different connotation characteristics, they can sometimes be intertwined and affect each other in the context in which they are used. While some scholars use parody and satire as two forms independent of each other, others dilate the notion of parody with the satirical forms (Ross, 1998). Additionally, Hutcheon (1985:32) points out that "even the best works on parody tend to confuse it with satire, which, unlike parody, is both moral and social in its focus and ameliorative in its intention p.16". Nabokov (1967) uses a humoristic metaphor to illustrate the opposite ratings of solemnity in both satire and parody, equalizing the former with an easygoing play and the latter with a grotesque lecture. Nabokov (1967) demonstrated the level of contrast between parody and satire by using the metaphor of pairing parody with an easygoing play and satire with a grotesque lecture.

2.2. Theories of humour

Humour and laughter have always been in our lives. It can be argued that laughter existed before the invention of writing and even drawing. There are some basic theories of humour which are in an effort of embracing the practices in its long history.

2.2.1. Theory of superiority

The superiority theories are the first theories about humour and are mainly based on the views of Plato and Aristotle. John Morreall dates back this theory to Plato and mentions that "for Plato, the proper object of laughter is human evil and folly. What makes a person laughable, according to Plato, is self-ignorance. The laughable person is the one who thinks of himself as wealthier, better looking, more virtuous, or wiser than he really is" (1983:4). The theory of superiority is also known for the concepts of social theory, hostility, aggression, victory, ridicule, and humiliation. (Attardo, 1994:47; Şener, 2018:36). As known within the framework of the concept of humour, when an individual comes across someone or an awkward situation that is below him, this could initiate satisfaction in the individual. The pleasure created by the weak and weak movements of other people in the individual triggers the laughter (Sanders, 2001). Hence, the joker feels as if he had an achievement of a "victory" against others by putting himself in a position above them (Şener, 2018: 36).

Monro defines superiority theory as follows: "According to any superiority theory of humour, the laugher always looks down on whatever he laughs at, and so judges it inferior by some standard" (1988:349). As a comparison is made the superior place finds the inferior place as humorous, which triggers laughter. According to Dadlez "superiority theories ally humour principally with ridicule and the enjoyment of one's superiority in pinpointing the foibles or weaknesses of another (2011:2)

People laugh at other peoples' misfortunes, and they do not relate these misfortunes to themselves. It is based on the pleasure of eliminating the opponent, the quality of making another person worse, the pleasure of the misfortunes and suffering of others, the satisfaction of the lack of bodily disorders in his own body, and the laugh of irrational acts and actions (Eker, 2009). It seems that the theory of superiority does not touch much on individual differences. However, the theory often predicts that

situations that can or cannot be laughed at can vary from person to person. (Martin, 1998: 29).

2.2.2. Incongruity theory

The Longman English Dictionary defines incongruity as "the fact that something is strange, unusual, or unsuitable in a particular situation". This definition describes that an idea, a situation, a narrative, or an event occurring in a social environment is considered to be incongruous if they are not ordinary or appropriate for a particular social environment. Incongruity theories are predominantly based on the ideas of writers and thinkers such as Kant, Schopenhauer and Koestler (Martin 1998: 25; Şener, 2018: 37; Yerlikaya 2003: 5). According to this theory, what causes laughter is the perception of conflict between reality and concept. In other words; the expected and the reality or realized action are not complementary and there is a kind of disparity. The point to be emphasized here is the cognitive discrepancy between thought and perception that triggers laughing. For example, cognitive discrepancies that occur between expectations and the resulting outcome are welcome and cause laughter. In such cases, cognitive rules are destroyed (Vandaele, 2011). However, it is also worth noting that every conflict does not cause laughter (Keith-Spiegel 1972: 8). If the initial conflict increases and becomes a more conflict situation then laughter does not take place, but, instead, the situation triggers a sense of curiosity. A small situation causing a large mismatch at once does not trigger laughter as well.

Sîrbu emphasizes the cognitive aspect of the theory: "Humour incongruity tests the recipient's ability to cognitively unveil the deliberately created contrasting "lines of thought" because any mental fluctuation requires brain activity so indispensable for humour comprehension and appreciation" (2016:212). According to James Beattie "two or more inconsistent, unsuitable, or incongruous parts or circumstances, considered as united in one complex object or assemblage, as acquiring a sort of mutual relation from the peculiar manner in which the mind takes notice of them" (in Ritchie, 2004, p. 48). In line with this, when we look at individual differences in sense of humour, we come across two different approaches. First, the sense of humour, according to conflict theories, is a field of creativity (Ferris 1972: 75-79; Murdock and Ganim 1993: 55-70; Wicker 1985: 175-184). That's why it changes in a way that

depends on individual creativity. Second, the sense of humour differs according to cognitive styles. Individual changing cognitive styles, such as the level of cognitive complexity, and the need for specificity, are also factors that determine the degree to which humour and how much pleasure it will enjoy. Nonetheless, in conformity with the relationship between creativity and humour, this idea emphasizes enjoying humour more. In the opinion of creativity, The production of humour is mentioned in terms of creativity (Martin 1998: 26). Cognitive theory is referred to along with "incongruity" and "contrast" concepts. (Attardo, 1994: 47; Şener, 2018: 36). This incongruity, however, also entails a specific “solution” with it. In this way, humour dissociates from absurdity. Regarding this, Vandaele gives the following example: "Is the doctor at home? " the patient asks in a low voice. "No," the doctor answers the beautiful young wife, "Come in." This is the "fiction setup", which is the story that a patient will go to the doctor. The reaction of the doctor's wife is controversial, but the incident is in a different framework. This makes sense when considered (Vandaele, 2011). The incongruity will be resolved. In particular, the introduction of “what humour theorists call incongruity or conflict between different cognitive plans, interlinguistic misunderstandings and incorrect translations can be used for comic effects” (Delabastita and Grutman 2005: 18-24).

2.2.3. Theories of release

Release theory focuses on the emergence of laughter and, in particular, the physical and psychological functions of laughter. Laughter occurs within a physiological event according to this theory. The basis of the release theory is that laughing leads to physical and spiritual relaxation. According to John Morreall (1983) one of the very first mentions of relief theory was given by Shaftesbury: “The natural free spirits of ingenious men, if imprisoned or controlled, will find out other ways of motion to relieve themselves in their constraint; and whether it be in burlesque, mimicry, or buffoonery, they will be glad at any rate to vent themselves, and be revenged on their constrainers” (1711:20). In parallel with this view Mooreall explains relief theory as follows:

> “There are two ways in which relief might fit into laughter situations. The person may have come into the situation with the nervous energy that is to be released, or the laughter situation itself may cause the build-up of the nervous energy, as well as its

> release. We can discuss these cases one at a time, starting with laughter and the release of pre-existing energy. Any prohibition can cause a person to build up an increased desire to do what has been forbidden, and this frustrated desire may manifest itself in pent-up nervous energy. Children, for example, are often forced to sit still and be quiet when they are raring to run and shout. Their pent-up nervous energy shows in their overall muscle tension and fidgeting. A more serious kind of pent-up energy would be found in those forced to live under the heavy restrictions of a dictatorship." (Morreall, 1983:21).

These remarks remind us of the hydraulic model which is to do with fluid flowing to be released under the pressure. Herbert Spencer and Sigmund Freud clarify the theory of relief works. Spencer expresses that our feelings appear as nerve energy, at any rate inside our sensory system, and that there is a nearby association between nerve energy and the motor-sensory system. He meant that neural energy is expressed by bodily movements. According to Spencer, the nervous energy is released by laughter, but this is not the motivation for any action, such as attacking or running away (Spencer, 1911. p303). Freud divides laughter into three classifications which are humour, comic, and joke. In each of the three, laughter lets out anxious energy required for a mental assignment yet becomes pointless when the errand is surrendered (Morreall and Zalta, 2012). Sigmund Freud claimed that humour is used to raise subconscious feelings and thoughts above consciousness. We see that this general definition of the concept of humour is also supportive of defining the Relaxation Theory. Sexual thoughts and concepts repressed due to social taboos create a sense of relief in the receiver through humour. Besides, according to Freud jokes are divided in terms of the material: verbal and conceptual. He makes a distinction between innocent jokes and tendentious jokes. "Innocent jokes are predominantly verbal jokes, but the more complex technique of conceptual jokes is mostly employed for definite purposes. But there are innocent jokes that work with a play upon words and similarity of sound and equally innocent ones that employ all the methods of conceptual jokes". (1905:91)

The relaxation theory and psychoanalytic explanations are related to each other. According to this theory, a joke or a witty expression refers to a joke or witty expression that leads to relaxation and laughter when the tension arising from a repressed sexual or aggressive mood is removed. Humour offers a safe, socially

acceptable outlet for the biologically based motives found within each individual (Çimen, 2011). While this approach is very useful in explaining aspects of sexuality and aggression that are common in humour, it may be considered not equally useful in explaining humour based on logic or puns (Sener, 2018: 36).

According to the theory, the social world limits people and does not allow sexual and aggressive behaviours to occur. Jokes are highly functional tools for the emergence of these suppressed behaviours. Jokes are highly functional tools for the emergence of these suppressed behaviours. The situation that Freud defines as comedy defines non-verbal comedy (eg clowning). The spectator activates her / his inner energy for what S/he wants to happen, and if her / his expectation is not met, that is, if s/he spends less energy than s/he expected, the remaining inner energy is released with laughter. In the sense of humour, the presence of funny or interesting factors in situations such as fear and anger in which the individual would normally feel negative emotions helps to distract the individual from these negative effects. However, it is worth remembering that humour functions as a defence mechanism according to Freud. Martin (1998: 19) stated in his detailed studies that Freud did not emphasize individual differences in humour. However, some researchers have emphasized individual differences according to psychoanalytic theory by making inferences from Freud's views. In the experimental studies on the subject, Freud's concept of a joke was mainly emphasized. Levine and Redlich (1955: 560-572) emphasized the anxiety-reducing role of humour and in doing so they referred to Freud's theory. Jokes were seen as an expression of repressed feelings such as aggression and sexuality and thus reflected an anxiety-provoking situation. In these cases, the contentment and laughing behaviour brought by jokes was seen as a function that suddenly reduced this anxiety-provoking situation. In addition, according to the psychoanalytic view in general, the types of jokes that individuals like are generally suppressed by the personality traits.).

2.2.4. Linguistic theories of humour

Along with the theories focusing on the cultural aspects of humour, there are some based on linguistic, semantics and pragmatics levels.

2.2.4.1. The semantic script theory of humour (SSTH)

Raskin believes that both understanding and willingness are necessary to experience humour. And when all the potential variables exist, it will not be surprising that the impact and presence of humour change from person to person. If the concepts that reveal humour were either known or there was no familiarity, then the joke would not be understood since the situation of sudden perception of a new perspective would get lost, and humour would not occur in such a situation. Although some surprises lead to humour, it is important that the person receiving a message in communication fills the gap created by an implicit design in their mind so that they understand what is normal and what is neglected in an open situation (Rybaki, 1992, cited Meyer, 2000:316).

In this theory, it is considered humour emerges based on contrasts. Rasmin said that in order for a person to know whether a text is funny or not, that person should only know the sentence and meaning structure of the sentences in that text.

Raskin articulates the main count of the theory (Raskin, 1985; Attardo, 1994) "1) The text consists partly or completely of two different scenarios. 2) The two scenarios that make up the text are opposite to each other". Scenario; a pile of information that forms in a person's mind when a word is said about an object, event, action etc.; they are scientific structures that represent a person's knowledge of a small part of the world (ibid, 81). For example, when the scenario is said "school", what forms in one's mind is that it is an institution providing education services, having administrators, hosting students, and giving degrees. In this theory, it is considered humour emerges based on contrasts. Raskin listed five of the most common contrasts in human life as follows: "good/bad, dead/right, open/closed, poor/rich and tall/short" (Raskin 1985:113-127).

The most basic and frequently quoted example of Raskin is as follows: "The male patient (with mild bronchitis in a whisper): Is the doctor in? Doctor's (young and beautiful) wife: No. Come in!" (Raskin 1985:127).

According to Raskin's analysis, there are two scenarios here which are doctors and lovers. While the doctor scenario is a familiar, normal scenario, the love scenario is unusual. The humour verse (come in!) shows us that the script can be interpreted differently from the beginning. In the first place, while a normal doctor-patient scenario is presented, the situation arising from the unexpected transition from the

doctor-patient scenario to the two love scenarios with the humorous line, and the contrast and incompatibility between the two scenarios create a funny effect. Accordingly, Alharthi (2006) states that a text can be defined as humorous as long as it has two distinct contents that are against one another.

2.2.4.2. The general theory of verbal humour (GTVH)

Victor Raskin and Salvatore Attardo (1991) expanded and developed the SSTH and transformed it into GTVH. In addition to semantics, they added other areas of linguistics such as pragmatics and discourse analysis to this theory. These new areas made it easier to understand jokes and other humorous narratives with the help of all six sources of information. According to this theory, there are six knowledge resources (KR) from the most concrete to the most abstract used to measure the similarity of jokes in humorous situations (Attardo and Raskin, 1991: 297-303): Language (LA), Narrative Strategy (NS), Target (TA), Situation (SI), Logical Mechanism (LM), and Script Opposition (SO) taken from the SSTH. These levels are used as joke parameters to detect the differences between Jokes (Attardo and Raskin, 1991, p. 293-294). The aim of this model is to spot some parameters for the analysis of resemblance among diverse jokes.

1. **The language (LA)** contains all the information necessary for the verbal expression of a text. It is thanks to the language that a text can be described in the right words. In order to understand the LA parameter and to make maximum use of it, it is crucial to be aware of the importance of the concept of paraphrasing since any joke can be told in different words without changing its meaning. In other words, any joke can be expressed differently without being meant by synonymous words or changes in syntactic structures. This can be applied when translating from one language to another (Attardo, 1994). There are various elements related to language structure at each level such as morphological, lexical, phonological, syntactic, semantic, and phonetic in it (Asimakoulas, 2004:823). By the same token, the language parameter is responsible for the utterance of the meaning of the joke (Attardo and Raskin, 1991:298).

2. **The narrative strategy (NS)** deals with the narrative form of jokes such as jokes in the story genre, question-answer jokes, riddles, expository, and dialogue-type (Attardo and Raskin, 1991). This parameter also deals with the organization and presentation of the humorous elements. Organization and presentation, which helps to make sense of humorous elements, are also made through this parameter. For instance, it plays a crucial role in analyzing humour texts of different genres in terms of spotting narrative strategies used.
3. **The target (TA)** in the joke, the target audience exposed to the joke or ridiculed with their behaviours, the way they talked or habits is certain groups, individuals, or nations (Attardo and Raskin (1991:301) and Attardo (2002:178). It contains information about the situations in which individual or group names are paired with humorous first examples. In this sense, harsh and non-offensive jokes are worthless.
4. **Situation (SI)** can be characterized as the skeleton of the joke as it consists of objects, participants, activities, etc, where humour takes place. The parameter describes the background events of a text that caused the joke to occur (Attardo, 2017:131).
5. **The logical mechanism (LM)** deals with the resolution of incongruity, and with situations whose use is optional in situations of ridiculous or absurd humour by providing tools to present the script within a joke (Attardo, 2002:179). Logical mechanisms can always be easily translated from SL to TL.
6. **Script opposition (SO);** Raskin (1985) defines the script as "the surrounding information we relate with an entity, which could be an object, a concept, an activity etc" (p. 81). The main parameter of this theory is the Script opposition concept. As understood from the title "opposition", a text to be considered funny must be opposite to each other technically. In addition, the scripts must be overlapped as well (Attardo, 2001:18). Raskin (1985:107-114) presents various ways where scripts can be opposed on distinct levels such as lexically opposed (alive/dead), relational oppositions (mother/daughter), gradable oppositions (hot/cold), and complementary oppositions (buy/sell).

The General Theory of Verbal Humor does not have the problems experienced by the Semantic Theory of Humorous Scenarios in verbal humour since it has a language

variable that can easily determine the necessary features and qualities specific to a text. The more common variables the jokes have, the more they are similar, and the more different they have different variables.

2.2.4.3. Other theories of humour

Although they may be similar or more elaborated there are other classifications of humour. To illustrate, they may be classified based on historical periods or principles. Charles William Kimmins provides a classification based on historical period:

"1. Laughter in the Seventeenth and Eighteenth Centuries: Thomas Hobbes, James Beattie 2. Laughter in the Nineteenth Century: William Hazlitt, Herbert Spencer, Charles Darvin 3. Laughter in the Nineteenth Twentieth Century: James Sully, Sigmund Freud, Henri Bergson, Boris Sidis, William McDougall, Max Eastman" (Fedekar, 2020:54). Another type of classification is according to the style of humour conception. To illustrate, Warren A. Shible provided a detailed classification:

> "1. Cognitive Theories, 2. Conative Theories, 3. Affective Theories, 4. Instinct Theories, 5. Humour as Based on Emotion, 6. Humour as Based on Physiology, 7. Arousal Theories of Humor, 8. Configuration or Gestalt Theory, 9. Humour as Based on the Irrational, 10. Circular Theories of Humor, 11. Stimulus-Response or Learning Theories of Humor, 12. Theories for or Against Humor, 13. Aristotle's Theories of Humor, 14. Freudian Theory of Humor, 15. Linguistic Theories of Humor, 16. Theories of Humor Exemplified by Type." (Fedakar, 2020:57).

Apart from these two classifications, as humour is a subject to other disciplines, a classification considering academic discipline is possible. H. E. Schmidt and D. I. Williams developed a classification in which academic disciplines are proponents:

> "1. Anthropological: Safety, relation, joking relationships, 2. Physiological: Pleasure, expenditure of surplus nervous energy, triumph, protection against excessive sympathy, cruelty, relief, play 3. Philosophical: Incongruity, superiority, expectations reduced to nothing, freedom release, play 4. Psychological: Many experiments supporting theories of individual differences, strung for maturity for competence or mastery, 5. Psychoanalytical: Economy of psychic energy, the re-allocation of released energy, liberation of ego, regression in the service of the ego, 6. Sociological: Social or creative

playfulness, laughter as a tool for correction, neurotic compensation, social sanctions having survival and other values, empathetic identification" (Fedakar, 2020:59-60).

2.3. Humour in culture

Humour bushes out in/with a culture with tight bonds. Cultural factors are crucial in understanding humour. Humorous memory is one of the important building blocks of cultural memory. People, events and images that are kept alive in the humorous memory are the living cultural history of the country through humour materials (Eker, 2014: 87). The humorous process is also meaningful as long as the cultural factors comprising people's living within and their behaviour, moral attitude, and sensation are read correctly. Therefore, humour products in a culture that we are not familiar with might not be able to make us laugh. People coming from different cultures may not share each other's sense of humour. They may not evaluate it because they are of different worldviews and they do not find the same things incompatible. A word of Wittgenstein on language games explains very well what humour is. "To understand a language game is to share a world view." To understand the humour of a person, we must understand his worldview (Morreal, 1997:90). However, it is possible to find the traditions of different cultures funny and meaningful. For example; when we try to get familiar with a culture in which we are strangers, we may find it funny when we realize that other rituals are replacing our rituals at ceremonies such as weddings, and holidays (Morreal, 1997). What they do is harmonious parts of the whole. As this harmony deteriorates, the comic effect will arise, and their sense of humour will take shape. However, as we can't get into the cultural paradigm there, we can't get out of it, and we can't understand the dissonance forming the humour.

Cultural differences can arise in terms of time as well as spatially. The sense of humour of different generations living in the same lands will change or will have to change over time in parallel with cultural changes or social events. Bergson states that in order to understand laughter, it must be studied in its natural environment and not considered independent of society (2006:12-13).

Humour, regardless of its genre, creates a language for itself using the same symbolic systems. The locality of humour stems from its organic bond with culture. Hıfzı Topuz's description of caricature parallels the definition of culture. Caricature is not

universal. Images and icons do not give the same meaning everywhere. A subject with an image of laughter in one country can be ineffective in another. One image considered sacred in a country can lead to laughter in another country (Topuz, 1986: 93).

Humor, a crucial and indispensable aspect of human existence, has encountered significant translational opposition. The major issue is that people construct reality in various ways across all cultures. As a result, they have all had unique perspectives on the world. Therefore, an idea that is viewed as hilarious in one culture may not necessarily represent the same humorous connotation in another one. Humor translation frequently faces linguistic and cultural hurdles that must be overcome. To do this, a number of strategies based on translation studies theories including dynamic equivalence (Nida, 1964a) and skopos theory (Reiss & Vermeer, 1984) are frequently used.

3. TRANSLATING HUMOUR

There have been a lot of studies having been carried out in order to shed light on the translatability of humour or the difficulties experienced in humour translation. To some researchers, humour is translatable whereas there are other researchers who focus on the untranslatability of humour. However, it is important to state that there are also some researchers who take translation of humour as a constrained translation. To be more precise, scholars who approach translating humour from a linguistic perspective think that it is translatable. On the other hand, other scholars who have a cultural viewpoint are of the opinion that it is untranslatable or it is a constrained translation. Translation is "unquestionably a privileged area of cultural dialogues; to translate one language into another is to establish contact between two equivalent cultures, to open one to the other" (Unsal, 2020, cited Sélim Abou, Munteanu, 2011: 119). The bilingual and cultural characteristics of humour lead to the difficulty of humour translation. Matching these two factors in different percentages results in some ease of translation. If the humour stems from the double play of language and reality referring to words, translation presents very difficult challenges to overcome.

Bassnett and Lefevere state that "translation is an important shaping force in the formation of global culture" and that "translation always exists in a context, it is a history that reveals the text and the text is translated" (1990: 12). Besides these cultural and linguistic features, a translator has to deal with technical, linguistic, and textual constraints in humour subtitling. In this context, a lot of theorists in the discipline of translation (e.g., Attardo 2002; Delabastita 2004; Díaz Cintas and Remael 2007; Vandaele 2010; Zabalbeascoa 2005) studied the structure of these obstacles included in translation and subtitling humour. The first important works that systematically examine and deconstruct the relationship between humour and language were published in 1985 by Viktor Ruskin under the title *Semantic Mechanisms of Humour*, and Walter Nash under the title *Language of Humour: Style and Technique in Comic Discourse*. Armstrong mentions that translation is possible when humorous elements exist both in the source culture and in the target culture and one of the most important problems that can be faced with the translation of humour is to translate only the elements specific to a certain culture, and expresses how difficult this work is (2005:183). There are even some researchers who claim that "It would be best not to

tell a joke" (Raphaelson-West, 1989: 130). According to Dollerup (1974: 198), the translator “should have a good knowledge of the hidden meaning details in foreign (language) words and sentences and should not fall into traps that may cause them to fail to notice them.” To address the difficulty here, Leibold (1989) argues that translating humour is one of the most difficult parts of what can be called an "irritating" pursuit. In addition, since the language of humour is largely based on structural complexity and semantic ambiguities, translators who will translate humour must have a very good command of both the target and source language and the culture of these two languages (Ageli, 2014).

According to Rus (2012) in the task of translation of humour there are gaps:

> “The initial gaps between what the speaker in tends to communicate and what he or she codes, and between what is coded and finally interpreted, both gaps related in terms of interpretive resemblance, increase in the task of humour translation, since now there are gaps (a) between the source-language author’s intended interpretation and the coded source-language humorous text; (b) between the source-language joke and the translator’s interpretation; (c) between the translator’s interpretation and the translator’s target-language humorous text; and finally (d) between the coded target-language joke and the target-language audience’s selected interpretation, all of these gaps related to each other, again, in terms of resemblance. To make matters more difficult, similar resemblance need s to be obtained between the intended humorous effects predicted for the source- language audience and the ones obtained by the target-language audience” (p.6).

Díaz Cintas and Remael state that the first difficulty in translating humour is the detection of elements of humour in the source text (2007: 214). Another is that perceived humour can be transferred to the target text in a way that does not lose its influence. In humour translation, “the translator is expected to provide the same relationship between the source message and the source recipient as between the target message and the target recipient” (Tahir Gürçağlar, 2011:118). The translator must ensure the intelligibility of the source text and not only convey what words mean in a particular context, but also evaluate the level between language, culture and special

elements with changes. According to Laurian, there are many factors that affect the writing and comprehensibility of humour. These elements can be listed as follows:

- Specific references to words; especially non-linguistic references that are in one language and not in the other;

- Certain side meanings of words (especially in the case that the side meanings associated with a reference in one language are not common to the side meanings associated with a reference corresponding to the other language);

- Uniqueness, multilingualism, dual meaning of each language;

- Perception of sound similarity;

- Mentality, behavior, psychological characteristics specific or acquired by a linguistic group;

- Text type, style type, ad type specific to a linguistic group;

- Moral, religious, scientific, etc. Values that are processed into the interlocutors of the language.

- Social, political, economic environment of a linguistic group (current or previous) (1989:13).

These elements also sum up the cognitive assumptions of humour translation. Therefore, the translation of humorous texts is seen as a problem in the field as a laugh element that has a laughing effect in one culture may not have the same effect in another culture. Díaz Cintas and Remael (2007: 214) stated that the first difficulty in humour translation is to identify the humour elements in the source text. The other is that the perceived humour can be transferred to the target text without losing its effect.

According to Jeroen Vandaele (2010), there are some problems arising from both linguistic and cultural levels in translating humour as well as emphasizing sociolinguistic particularities in translation of humour

> "The particular problem with humor translation is that humor relies on implicit knowledge. Moreover, groups may have different agreements on what or whom can be targeted in social play. In other words, humor depends on implicit cultural schemes… The cultural problem may be thus become ethical and political: a translator may be confronted with what s/he intends or assumes is culturally

> "inadequate" humor; a regime or institution may censor or forbid certain types of humor…The specific trouble with humor translation, however, is that humor has a clear penchant for (socio)linguistic particularities (group-specific terms and "lects") and for metalinguistic communication… Regarding (socio)linguistic particularities, linguistic "denotation" poses translation problems when humor builds on a concept or reality which is specific to a certain language…"Connotation" causes trouble if a concept in the source language has a different "lectal" value than its usual equivalent in the target language" (pp.151-152)

Humour translation has always been a very difficult task for translators because of the need to reflect both the effect and meaning of humour from the source language to the target language. However, many taxonomies for humour jokes have been recommended by scholars to make the process concrete and easier. The one proposed by Patrick Zabalbeascoa consists of 6 categories which are international jokes, the national-culture-institutions jokes, the national-sense-of-humour joke, the language-dependent jokes, the visual jokes and the complex joke (1996:251-254). Sierra benefited from the humour classification in Patrick Zabalbeascoa's article titled "Translating Jokes for Dubbed Television Situation Comedies" and expanded these 6 humour categories to create 8 humour categories; (1) Community-and-Institutions Elements, (2) Community-Sense-of-Humor Elements, (3) Linguistic Elements, (4) Visual Elements, (5) Graphic Elements, (6) Paralinguistic Elements, (7) Non-Marked (Humorous) Elements, (8) Sound Elements (Sierra, 2006: 289-296). Another taxonomy was prepared by Debra and Raphaelson-West (1989). This sorted jokes into three main categories; (1) linguistic jokes, (2) cultural jokes, and (3) universal jokes (p.130).

Another classification is suggested by Díaz Cintas and Remael (2007), Martínez-Sierra (2005) and Zabalbeascoa (1996). They classified the humour elements into 7 sections from the perspective of AVT. These are (1) language-dependent jokes, (2) culture-bound jokes, (3) communıty-bound jokes, (4) bi-national or international jokes, (5) complex jokes, (6) paralinguistic jokes, (7) pure visual and/or audio jokes.

4. AUDIOVISUAL TRANSLATION (AVT)

Audio-visual translation constitutes a sub-branch of translation studies, and when it comes to visual and audio translation, subtitle and dubbing translation come to mind first. However, audio-visual translation consists of a very comprehensive field. As the presence and significance of media in our lives have increased, and audiovisual materials have become accessible on the internet, language transfer becomes a necessity to make these programs understandable to viewers. AVT is used not only to translate films and serials, which are its most important role but also to translate operas and theatrical plays. It works with audiovisual texts transmitted through two channels, visual and acoustic, and it is the synchronization between verbal and nonverbal signs that is important for its understanding. Accordingly, the connection of these two channels then determines the multicoloured nature of the texts. In translating humour into audiovisual texts, the translator may face many difficulties. Zabalbeascoa states that the study of humour and translation is interdisciplinary and draws on linguistics, psychology, sociology and other disciplines (2015:185). For this reason, the translator must also master these areas in order to successfully transfer humour from the source text to the target text. In order to overcome these difficulties in translating elements of humour, he wrote about Bible Translation in his essay towards a Science of Translating (1964), Nida (1964: 159) can refer to two different approaches to translation, which are divided into formal equivalence and dynamic equivalence.

This is the translation of the video and its verbal component, that is, translators work not only with the text but also with other aspects such as sound and image. Chiaro (2009) defines translated products (such as serials, serials, films, and documentaries) as poly-semiotics consisting of various verbal and non-verbal codes whose meanings cannot be neglected. This poly-semiotic nature is illustrated in the table below.

Due to a lot of components, translators constantly have to face wider barriers, and constraints, which leads to the term AVT being referred to as restricted translation. The term is associated with a type of translation where "the text is only one component of the message, or merely an intermediate stage for a speech that is read aloud or dramatized" (Mayoral, Kelly and Gallardo, 1988:356). Hence, this complicates and challenges the duty of the interpreter because all these elements need to be paid

attention to, and only the language cannot be trusted. Zabalbeascoa created concepts of constraint and preference in AVT even though the term naturally creates a negative connotation that a translator's work is problematic by nature. The merits of his idea are that these priorities are "intended targets for a particular translation task" and those constraints are "barriers and issues that assist to legitimate the choice of priorities and ultimately the solutions accepted in translation" ((1996 p. 243).

Table 1

Table The four components of the AV text offered by Zabalbeascoa (2008:24)

	VISUAL	**ACOUSTIC**
VERBAL	Scenery, lighting, costumes, props, etc. Also: gestures, facial expressions; body movements, etc.	Music, background, noise, sound effects, etc. Also: laughter; crying; humming; body sounds (breathing, coughing, etc.)
NON-VERBAL	Street signs, shop signs, written realia (newspapers; letters; headlines; notes, etc.)	Dialogues; song lyrics; poems, etc.

All of these four components, namely acoustic verbal, acoustic nonverbal and visual-verbal and nonverbal, are perceived as complex and mutually effective. The most prototype AV text, Zabalbeascoa (2008:24-25) meets the following criteria proposed:

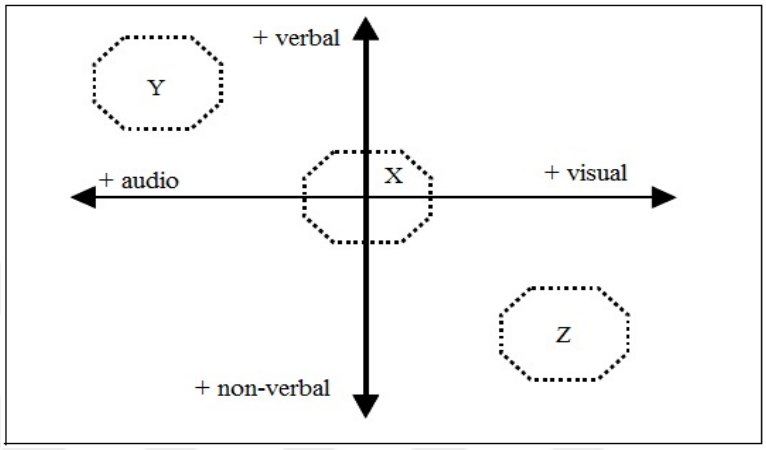
All four aforementioned components are consistent. This occurs when text users (viewers) use their eyesight and hearing throughout the process of viewing the entire AV text (This is marked by X in the table, so it is the most typical/prototypical type of AV text).

A variety of items are complementary and none of them can be parted. Hypothetically speaking, if this distinction arose, the communication would have made the act incomplete, and the recipient (the viewer) would have received the knowledge invalid and only to some extent.

The AV text consists of three major levels: a) before shooting (preparation of the text, these are the stages from scriptwriting to rehearsal), b) shooting (directing, acting), c) after shooting (editing and cutting).

Figure 1

The double axis of the audiovisual text (Zabalbeascoa, 2008, p.28)



As pointed above, the X area corresponds to prototype AV text examples, and getting away from the centre denotes that one channel becomes more important than the other one. The Y zone suggests that auditory-verbal, verbal signs are preferred to nonverbal signs, or have the same significance.

In short, AVT has gained momentum, especially with the development of technology. With the development of big screens in cinemas, first CDs and then DVDs, there is an explosion of need for subtitle translation in this field. And finally, the rapid development and access of the internet have led the audience to foreign series, movies, documentaries and all kinds of watchable products. In addition to the audience, companies with commercial concerns in the entertainment industry turned to subtitle translation AVT. After all, their ultimate goal is to make more money, so they need to target more audiences. This should be presented to the appreciation of not only its audience in the country but also the audience in other countries. All these reasons lead to an increasing interest in the importance of subtitle translation in AVT. The result of the demand for AVT also puts an additional burden on translators. The translation process of AVT translation is different from the translation process of a literary translation and is also more challenging. In AVT, the translator must consider both linguistic, cultural and technical aspects of the source text to be translated.

4.1. Subtitling

In recent years, the rapid development in audiovisual technology and the rapid access of audiovisual technologies through different channels have increased the popularity of subtitle translation and the demand for subtitles. Subtitle can be defined as "the translation of the oral (or written) source text of an audiovisual product into a written text that is added to the images of the original product, usually at the bottom of the screen". Gottlieb defines subtitling as "Diamesic translation in polysemiotic media in the form of one or more lines of written text presented on the screen in sync with the original dialogue' (Schjoldager, 2008:208). Subtitle translation has a diasemiotic quality and is overt translation since there is a transfer from spoken language to written language (Gottlieb, 1997). The subtitle is an article superimposed on a film or television image and usually gives a foreign language interview under the image as a translation " (Özön, 1981:16). Subtitling, consisting of the presentation of a written text usually at the bottom of the screen, deciduous elements (letters, intermediate images, graffiti, inscriptions, Banners, etc.) that are included in the image along with the original dialogues of the speakers.) and can be defined as a translation practice that tries to convey information (songs, external sounds) in film/series Music (Cintas and Remael, 2007: 8). T. Corrigan (2007/2008: 217) considers subtitles as "printed articles that are usually placed under the film frame and contain an explanation of the image or translate dialogue from one language to another" in the context of cross-language translation.

Subtitling is "a form of audio-visual (intra-language or inter-language) translation that converts oral expressions into one or two lines of written text. Each line consists of a maximum of thirty-two to forty characters and stays on the screen for two to six seconds" (Sayman, 2011:11).

Among the audio-visual translation types, subtitle translation is accepted as the type of translation that can meet the translation needs the fastest. Although there is no statistically reliable data, the most preferred translation method among audio-visual translation types is subtitle translation (Diaz-Cintas, 2013: 119-132). Hence, subtitling has become one of the most developing fields within Translation Studies and the preferred mode of screen translation. Subtitle translation is very different from literary

translation in terms of its harmony with both the sound and the visual of the subtitle at the same time. Moreover, it is a kind of constrained translation as far as the placement of the subtitle is concerned. As it is constrained by a limited space translators compulsorily demise some translation strategies such as visibility change or even expansion.

There are some other different factors that increase the popularity of the subtitle, which stem from the functionality of the subtitle. Firstly, subtitle translation has a speed production and low cost, which satisfy both the user and the service provider. In a global world dominated by the expectation of' Minimum effort, maximum gain', it is perfectly normal to prefer subtitle translation (Diaz-Cintas, 2009:10). Another one is that audiences who speak a foreign language or want to learn a foreign language can follow the audio-visual text in its original form on the audio channel thanks to the subtitles. In subtitle translation, the audience can easily access the source language through the acoustic channel without any interference and thus can improve their foreign language skills (Chiaro, 2009:150). The European Commission is carrying out the 'learning via subtitling' project and is working on the development of educational materials for those who want to learn a foreign language with subtitle translation (Diaz Cintas, 2009:11). Subtitles provide a great convenience in ensuring the accessibility of audiovisual texts to the hearing impaired audience.

The subtitling translation process usually starts by giving the translator a digitized copy of the movie or program, as well as a list of dialogues containing a transcription of dialogues, or a complete script consisting of definitions of actions, containing explanatory notes to some words and word games. However, the translator needs to create transcriptions when the script version of dialogues is of poor quality.

Sánchez (2004) states that there are three main translation phases. These are “pre-translation, adaptation, and spotting”. “Pre-translation” refers to translation of the dialogues before the subtitling process, “adaptation” is the process of "dividing and adjusting previously translated text into subtitle units", and “spotting” is the process of “capturing of time codes for subtitles”. He also divides these processes into four different orders which are “1. Pre-translation – Adaptation – Spotting, 2. Pre-

translation – Spotting – Adaptation, 3. Adaptation – Spotting – Translation, 4. Translation/Adaptation – Spotting“.

During the placement (spotting) process, each of the dialogues is divided into time-coded pieces. Then, each piece of dialogue is translated in accordance with the time-place criteria and correction rules. This process ends with the electronic list of placed subtitles being given to the authorized person. Currently, easy sharing of audiovisual texts in digital formats and the design of special software for this process have led to major changes in the process of writing subtitles. Although not all professional translators have these technical capabilities, thanks to these innovations, the translator can now perform all the writing alone with just a computer (Perez, 2008: 15).

According to Cintas and Remael (2007), there are two groups of linguistic parameters which are interlingual and intralingual. Subtitle translation is "intra-language" when the target and source language are the same, and "interlanguage" when the target and source language are different. This activity is a special type of translation in which there are additional non-linguistic limitations such as limited space on the screen, limited time for the audience to read the subtitle text, and synchronization with the image (Kovacic, 1998: 75).

These limitations lead to a number of reductions in the target text in subtitle translation. The reason for these reductions is not only that the audience cannot follow and read the content with quite intense subtitles, but also that they do not prefer to do so. A subtitle translator working on the British TV channel Channel 4 expresses that program producers often complain to them by saying, “There is no half of it!”. As to answer them, he says "if the audience sees too much text on the screen, they turn off the television" (Morgan, 2001: 163). Henri Béhar (2004), a professional subtitle translator, said that subtitle translators want to be “unnoticeable”:

> "As subtitle translators, our task is to create subtitles that are in harmony with the mood and rhythm of the film and penetrate into the subconscious so that the audience does not realize that they are reading something. We want to be invisible (85)".

Since the source language is not corrupted in any way in subtitles, it can be said that it has a more common position compared to dubbing. The original dialogue is always

available and accessible. At this point, a viewer who knows the source language of the film can follow the film acoustically. Recently, there are opinions that the subtitle method supports foreign language learning. Although it has not been proven empirically, this method can be used as an effective technique in the classroom environment where a foreign language is learned (Chiaro, 2009:150).

The subtitle has its own limitations. Original dialogue being heard is an important factor that affects translator decisions. For example, although the audience hears the curses that often occur in English films, it can be observed that these curses are often translated by reducing them in foreign subtitles. Compared to the sub-written and dubbed version of the same film, the sub-written version seems to interfere more with taboo expressions. The idea that written language has a stronger effect than oral language can be seen as the reason for this intervention, but empirically its validity has not been confirmed (Chiaro, 2009:151). Having to read at the same time while watching a movie is a gruelling act for some of its viewers. However, thanks to the developing technology, user-friendly subtitles have now started to be produced. Pale-coloured subtitles devoid of aesthetic design have been replaced by subtitles written in dark characters. In addition, while complex syntaxes are replaced by simple expressions, subtitle designs have been developed in a form that is suitable for spelling and punctuation, with minimal eye movement in mind, the top line will be longer than the bottom (Chiaro, 2009:151).

There are also features that subtitles should carry in a technical sense. First, the font should be compatible with the image. In other words, the player's speech and subtitle should be processed simultaneously. The duration of the text on the screen is determined according to the possible reading speed of the viewer. Font and size are determined. It is clear how many lines of writing should be at a time.

Hatim and Mason (1997: 65-66) deal with the main restrictions that may cause difficulties in the subtitle translation process within four items and list these items as “the conversion of spoken language to written language, physical restrictions, the application of deletion in the source text due to physical restrictions, and the synchronization of images and subtitles. As there are pauses that can be seen in colloquial language, word interference, reduced sentences, uses that are contrary to

grammar, meaning uncertainties, and language shifts; community language, individual language, or polish uses may not be fully transferred to subtitle translation (Gottlieb, 2005: 18). The translator should also be aware of a number of differences between oral and written language and how they should be handled in translation so that subtitle translation looks as natural as possible.

However, because of these specifications/restrictions, it would be a mistake to try to shorten the subtitle text as much as possible. The text should be as short as necessary, not as possible. In other words, the text should belong to the extent permitted by the technical limitation. In this way, the desired information about the film's image frame and script dialogue will reach the recipient more clearly (Hurt and Widler, 1999:261).

The subtitling strategies for subtitling the film presented by Gottlieb (1992) are paraphrase, resignation, imitation, decimation, transcription, dislocation, expansion, condensation, deletion, transcription, and transfer. These strategies have been considered the backbone of subtitling analysis in the field (Ghaemi and Benyamin, 2010; Taylor, 2000; Widiastuti and Krisnawati, 2011). Hence, these strategies were utilized in the analysis of the movie subjected to study in this thesis. Gottlieb's translation strategies for subtitling films are as follows:

1. Expansion is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.

2. Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

3. Transfer refers to the strategy of translating the source text completely and accurately.

4. Imitation maintains the same forms, typically with names of people and places.

5. Transcription is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

6. Dislocation is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

7. Condensation would seem to be the typical strategy used, that is, the shortening of the text in the least obtrusive way possible.

8. Decimation is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.

9. Deletion refers to the total elimination of parts of a text.

10. Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

Expansion is used when the translator needs to make an additional explanation in order to make the cultural differences between the source language and the target language in the dialogues more understandable. However, it is not a widely used method in subtitle translation due to space and time constraints. Paraphrase is the modification of expressions according to their meaning. The subtitle translator may not use the same syntactic rules in the subtitles as in the dialogues. In other words, a more readable and understandable subtitle may not favour syntax and sentence structures in the original text. Transfer is the transfer of dialogues in the film to subtitles without any changes. This method does not apply any additions, comments, or deletions to the expression. In addition, the structure of the source text is maintained in this method. Imitation is the very same expressions or phrases in the movie given in the subtitles. This method is mostly applied in private names, newspaper and magazine names, place names, company and institution names, and transferring literary works that have not yet been translated. Transcription is applied where an expression in the source text is non-standard, bizarre or coming from a third language. Dislocation is applied when some special effects are used in the source text such as a foolish song in an animated movie, where the translation of the effect takes precedence over the content. Condensation is used when unnecessary words are thrown while keeping the original message in the dialogues. Sometimes the performative effect can be destroyed while concentrating, so the main purpose of the statement has to be given. Condensation is also used to tackle the issue of restricting subtitle lines. This can also achieve the desired effect by removing redundancy. Decimation is an acronym for expressions in dialogues. Because the conversations are fast in a discussion scene in the film, the translator can decipher this method so that harmony between the dialogues and subtitles can be achieved and the speed of the conversation can be captured in the subtitles. Deletion is used to remove the entire parts of the text such as exclamations and repetitions in the dialogues. Resignation refers to the skipping of culture-specific expressions in the

dialogues or expressions that do not have equivalents in the target language in the subtitles.

4.1.1. Subtitling humour

Languages are unique to the societies to which they belong and reflect their lives and cultures. Although dialogues in both fiction and non-fiction films and series are shaped by other semiotic systems, they are still a reflection of that society. Subtitles, a hybrid form of language with their unique limitations, faced a difficult test, which is: the question or problem of how to translate the complex and comprehensive structure of colloquial language with all its variability into a controlled/supervised writing form (Diaz-Cintas and Ramael, 2007). When we consider that subtitles are surrounded by certain restrictions and (structural) redirects, the situation even becomes more challenging when the humour needs to be identified and subtitled. Leibold (1989) argues that translating humour is one of the most difficult parts of what can be called an "irritating" pursuit. From a referential or cultural point of view, wordplay-based humour can be thought of as universal, but it is almost impossible to translate this type of humour word for word. As Delabastita states “The wordplays in the source text take their source from certain structural features of the source language, such as certain homophones, homophony-like formations, polysemous expressions, idioms or grammatical rules. Translators often cannot find the features to meet them in the target language (1994:223)”. Accordingly, a lot of research and studies have been done to render humour within the framework of subtitling. Pelsmaekers and Fred Van Esieen list the strategies translators apply in humour translation as follows:

- Literal translation: The humor in the source text is translated word for word and becomes the humor of the target text.
- Humor in the text related to the source culture creates an "equivalent effect" in translation.
- Translation by adding a word or expression to the humor in the source text or by replacing it with other words and humorous elements in a way that will create different effects in the target culture.
- More limited or clearer translation of the allusion in the source text

• Turning the humor in the source text into satire in the target text

• Clear translation of hidden humor in the source text in the target text and loss of humor

• The translation of only one of the elements that have more than one humorous meaning in the source text in the target text and the loss of the double meaning in the humor.

• Translating the humor in the source text with a "synonymous" word that does not allow interpretation in the target text in two ways.

• Explanation of humor in source culture in footnotes

• The complete disappearance of humor in the source text as a result of literal translation

• Humor has been completely erased in the translated text

• An element or situation that cannot be considered humorous in the source text becomes humorous in the target text (2002: 251).

The translator is expected to master language and culture and do a careful job. According to Dollerup “the translator should have a good knowledge of hidden meaning details in foreign (language) words and sentences that are difficult to understand, and should not fall into traps that can lead to an inability to notice them” (1974:198). The translator should recognize/identify elements such as exaggeration, underestimation, satire and wordplay and translate it in the target language in a way that gives it "equivalent effect". A translator can skip jokes/jokes that he considers unimportant (Diaz-Cintas and Ramael, 2007). The concept of "cultural transfer", which is frequently underlined in Skopos theory, is also one of the leading elements for subtitle translations.

4.1.1.1. Major studies on subtitling of humour in Turkey

Although there are not many studies that deal with the translation of humour elements in detail in every aspect of Turkey, some comprehensive studies related to humour translation in a way are as follows. In her master's thesis “Creativity in Humour Translation: a Comparative Case Study of the two Turkish Subtitle Translations of it's

Always Sunny in Philadelphia", written by Ceren Şentürk in 2018, it was investigated whether there is a difference in creativity between professional subtitles and fan translations of the series in question. The analysis was conducted using Holst's (2010:1) model of creativity in translation. As a result, fan translations have been found to be more creative than professional subtitle translations. In Karavin's (2015) master's thesis titled "Humor Translation: A Comparative Analysis of Three Translations of the Novel Three Men in a Boat into Turkish", the strategies used in the transfer of humorous elements in the novel were analyzed descriptively by comparing the three Turkish translations of the novel. It was deduced that the General Theory of Verbal Humor can make major support to Translation Studies. In another study by Çakıroğlu (2019) named Subtitling Humor in The Series "The Big Bang Theory", the process of transferring humour elements in 23 episodes in the third season of the famous American comedy series "The Big Bang Theory" to Turkish subtitle translation was examined in order to observe the theoretical and methodological perspectives on the translation of humour in audiovisual texts in a practical study. It was concluded that the humour elements in the source text were successfully transferred to the target text and the humour effect in the source culture was tried to be preserved in the target culture. In addition, it was deduced that a target text-oriented translation approach was adopted in the translation of humour elements, and therefore, humour was transferred from English to Turkish by using mostly substitution strategies during the translation process. Another one which is a ph.d. dissertation was conducted by Yetkin (2009) titled "Analysing The Translatability in Subtitled Humor in The Turkish Cultural And Linguistic Context". The aim of this study is to examine the translatability of satire and ironic humour in subtitle translation from English to Turkish in terms of culture and language, which is a part of it. The data of the study came from cultured episodes of the animated sitcom series The Simpsons. The humorous elements were analyzed according to Sierra (2005:290-91), and the strategies were analyzed by following Antonini's (2005:213-214), and Pedersen's strategies (2005:3-10). It was found that the translated humorous elements do not reflect the original form and face a significant loss the main reason for the errors encountered is due to the inability of the translator(s)to understand and translate culturally humorous elements, the retention strategy was found to be dominant among

the strategies. (Ankara, 2009, Hacettepe University Graduate School of Social Sciences English Linguistics). Another study about the field named “Translation of Humorous Elements in the Translation of Audiovisual Texts: “Ice Age” Series and the Analysis of their Translations” was conducted by Tufekcioglu (2013). The thesis aims to examine the place of humour translation in audio-visual translation in a descriptive way. The first three films of the “Ice Age” animated films series, whose source language is English and target language is Turkish, have been comparatively examined in terms of their humour elements. It was concluded that a target-oriented translation approach has been adopted, in the translation of cultural humour elements in films. It was also found that the compensation strategy applied to the target text by adding elements of cultural humour that do not have any equivalent in the source text is often resorted to, which makes some parts of the target text more humorous for the receiving audience than the corresponding parts in the source text, however, there were losses in the translation of language-based humorous elements. One of these studies is conducted by Özer (2015) titled “Transfer Possibilities and Limits of Cultural-Linguistic Elements in Film Subtitle Translations”. The focus of the study is the transfer of cultural-linguistic elements from Turkish to German and the aim of gaining an idea about the translator's decisions with the methods and strategies used in this process. In the study, the cultural-linguistic elements in the film, the source language of which is Turkish, are determined by the G. Floros method and then the translation strategies used in the process of transferring these elements to German are to determine the translator's decisions in the light of the A. Chesterman method and to determine the factors that play an active role in these decisions. It was concluded that one of the important elements that affect translator decisions is the restrictions imposed by subtitles, and the visual elements that guided the translation decision were identified, and the translator increased the visibility of the visual elements in the film in translation by making explanations appropriate to the target situation and with this strategy. Sayman (2011) partially touched on the transfer of humour in audiovisual translation in her master's degree titled “The Relationship Between the Quality of Film Translations Made in Turkey and the Production Process: An Empirical Study on the Dubbed and Subtitled Versions of Will & Grace”. The main focus of the thesis is on

the quality of audiovisual translations in Turkey. The elements of humour in the series were categorized and subtitles and dubbing translations of the series were examined.

4.1.2. Subtitling extralinguistic cultural references

In recent years, many studies have been conducted in the field of translation studies on the concept of culture and the effectiveness of translating cultural elements into the target language. The concept of culture plays an essential role in the translation activity and especially in understanding the cultural-specific elements in humour translation. Accordingly, many translation researchers and theorists have tried to define this concept and various definitions of culture have emerged.

One of the most comprehensive definitions of culture was made by Samovar and Porter, McDaniel, and Roy (2003) "the knowledge gained by a group of people as a result of their individual or group effort over generations, experience, beliefs, values, attitudes and behaviours, meanings, social hierarchies, religion, notions of time, roles, spatial relationships, and the concept of property and the accumulation of material objects in the Universe" (2003: 8). Vermeer (1989) defined culture as "the set of norms, customs and traditions that an individual, who is a member of his/her society, must know in order to be similar to or different from everyone else". According to Newmark, culture is "a way of life peculiar to a community that uses a particular language as a means of self-expression" (1998: 94).

With the cultural turn in the 1980s, translation studies have begun to perceive translation as a transfer of "meaning/culture" rather than a transfer of systems (Lambert, 2006: 165). How a surgeon can't ignore the body surrounding the heart during heart surgery, a translator cannot approach the text independently of culture (McGuire, 1980: 14). With this new era, it can be said that not only certain culturally-based expressions but also language as a whole is considered culturally specific, and the intercultural mediation role of translation has become more sensitive and complex (Bassnett and Lefevere, 1990).

The journey of films between cultures shows that the cultural references that shape the story of the film also travel widely. Accordingly, this culturally diverse world of cinema leaves translators with a world full of challenges (Díaz Cintas and Remael, 2007: 200). Gambier mentions that culture-specific references can be examined in six

subcategories which are "the system, food and units of measurement, sports, institutions, famous people and events, and finally the legal system" (2004:160). Eugene Nida and Charles Taber, who perceive linguistic and cultural differences as a problem, "approach the translation of culture by emphasizing the fact that the items to be transferred must keep up with the realities of the target culture recipient" (1969:199).

Jan Pedersen (2005) divides cultural references into "intralingual cultural references" and "non-linguistic cultural references" in his article titled "How is culture rendered in subtitles?". As Peterson created linguistic-cultural references such as idioms, proverbs, slang and dialects, he defined non-linguistic cultural references as the references that are not part of the language system.

In general, there are two approaches adopted in the translation of texts with cultural references: "resource-oriented" and "target-oriented" translation (Pedersen, 2005: 3). In translation studies, the concepts of resource-oriented and target-oriented are used in two different meanings, one valid in the field of practice and the other in the field of theory. Target-oriented translation is the translation of a text according to the expectations and habits of the target culture and target readers. Translations (and translators) that attempt to convey the stylistic characteristics of the source text and the source author without taking into account the habits, traditions, or expectations of the target culture are called source-oriented. In this context, translation strategies that are frequently used in the translation of cultural references in audio-visual products, compared to other translation strategies, are classified under two headings: resource-oriented and target-oriented.

As many jokes and humorous elements are unique to culture, translators are expected to strike a balance between source and target culture. Before a joke can be understood as quickly as possible, there is much to know about cultural and social facts, common beliefs, attitudes and attitudes, and the foundations of communication (Nash, 1985: 9). These can be given in addition to, measures, currencies, institutions and clothes (Catford, 1965:9-37), where those activities take place in terms of social media and music and sports and many more culture-specific, time-specific and individual-specific are called (Santoyo, 2010: 15).

While Newmark touched on the relationship between language, culture and environment in his book "A Translation Textbook", which he wrote in 1988, he mainly focuses on topics such as text analysis, translation process and culture. Addressing cultural differences, Peter Newmark provides the reflections on translation under five headings (1988: 95-102) which are " ecology, material culture, social culture, customs, procedures and concepts, gestures and habits". Vinay and Darbelnet (1985), who categorize the uses of cultural words, form their classification for translation purposes from various layers of social life, such as temporal concepts, professions and positions, and names of food and drink. There are seven translation methods according to Vinay and Pullnet. These are "*borrowing, calque, literal, transposition, modulation, equivalence, and adaptation".*

Tomaszkiewicz (1993) identifies the following strategies for culture items supporting the subtitling in movies.

- Omission (a particular item is skipped)
- Literal translation (a close match between the original and target culture)
- Borrowing (the original culture particular items are used in the target language)
- Equivalence (a source culture item with a close meaning and function exists in the target culture)
- Adaptation (culture items are adapted to the target source)
- Replacement of the cultural term with denoting a word or expression
- Generalization (neutralization)
- Explication (paraphrasing of the cultural items)

In subtitles, certain strategies are applied to overcome these difficulties. The translator needs to follow certain strategies when translating from the source language to the target language to overcome these difficulties. According to David Bergen from Andrew Chesterman (1997), the main considerations that need to be followed in translation strategies include accepting translation as a process, text processing, being goal-oriented, being problem-Oriented, and having a conscious approach to

translation, and Inter-topic loyalty. Translation is a multifaceted process with multiple layers. According to Atesman, “translation is an action that takes place between two languages and is a cultural transfer. The most important principle of the translation process is the function given to the target text. Because one text gains meaning in line with its relationship with another text” (Atesman, 2001: 31).

5. THE CORPUS and METHODOLOGY

The corpus for this study consists of 18 randomly selected episodes in 9 seasons (2 episodes from each season) from the American television sitcom *Friends*, which was televised on NBC for ten seasons from 1994 to 2004. In 18 episodes, 203 humorous fragments were found and analysed in terms of the type of humour and translation strategy. Data obtained from the classification of humour were verified by two experts in the field of translation.

The first section of the chapter introduces the *Friends* series and its main cast, theme, and plotlines. The second part provides information about the methodology adopted in the current study. It is appropriate to present a brief background of the series and its main characters before moving on to the analysis of the humour episodes. When you have some knowledge about their past, identities, character traits, and relationships with each other, you get a specific context in which comical sequences are put, and accordingly, you better understand the humour expressed. The TV series in question is the American sitcom *Friends*. The main characters to be addressed in this sitcom are Rachel Green–Geller (Jennifer Aniston), Monica Geller-Bing (Courteney Cox), Phoebe Buffay-Hannigan (Lisa Kudrow), Joey Tribbiani (Matt Le Blanc), Chandler Bing (Matthew Perry), and Ross Geller (David Schwimmer)

5.1. The friends series

The *Friends* series is a sitcom created by David Crane and Marta Kauffman, successful writers and producers of other sitcoms such as Dream On, Joey or Veronica's Closet. The sitcom does not have one director, it was directed by a lot of people throughout the ten years including its actor David Swimmer (10 episodes); to list just the most significant ones we should name Gary Halvorson, Kevin Bright (also its producer), Michael Lembeck, James Burrows, Gail Mancuso, Peter Bonerz, and Ben Weiss. The first episode of *Friends*, starring Jennifer Aniston, Courteney Cox, Lisa Kudrow, Matt LeBlanc, Matthew Perry and David Schwimmer, was released on 22nd September 1994 in the USA and TV continued to broadcast this series until 2004 in a total of 236 episodes. It gained its audience surprisingly quickly and due to its wide popularity, it has been awarded 57 wins including Golden Globe, American Comedy Award and

Emmy in various categories such as Best Performance by an actor/actress, Best TV Series or Outstanding Comedy Series. David Wild introduces *Friends* as follows:

> "*Friends* is a show that has brought new excitement and energy to some TV traditions that should be Must See: good acting, good writing, good producing, good humor, good intentions. This was a show about people – less about action than interaction. Through its highs and lows – through fame and fortune – this show with the friendly name kept the faith with its audience. It made us smile. It made us laugh at ourselves. It made us care about some other people, even if they only existed in our hearts and minds." (2004: 7)

The series is divided into ten seasons, eight of them contain twenty-four episodes, one has twenty-five episodes and the last season only has 20 episodes. The sitcom maps the lives of 6 young friends living in Manhattan, New York City. It can be described as a show about life, love, sex and work, but most of all it is about friendship. The audience accompanies all the six characters in their struggles to stand on their own feet at the very beginning, through their attempts to find suitable partners for life, and up to their efforts of starting families and keeping them working. It has no main hero, all the characters agreed to keep the ensemble format of the show and not allow one member to dominate.

The enchantment David Crane and Marta Kauffman created may be seen in the six major characters, who are all "goofy" in some manner yet are nevertheless regular people. Typically, the scenes take place at Central Perk, their favorite coffee shop, or Monica's apartment.

It was the normalcy of its theme, the extraordinary good situational and verbal humour, the quality of performance and the fact that its viewers watch the show really for pleasure that attracted the audiences all over the world. Not only it won many awards but it was also very successful in the ratings. Its significance for the Czech viewers can be proved by the fact that the series has just finished its second round of broadcasting on Czech TV. Czech Television bought the sitcom in 1997 for the first time and since then it has been quite a regular programme without which a lot of young people cannot imagine their late afternoons.

The sitcom *Friends* is one the most famous series in the history of the genre and as such has a considerable impact on the culture of its audience. Consequently, a new haircut called "Rachel" was demanded at hairdressers all over the World. Joey's pick-up line "*How you doin'*?" became a part of the Western English slang, and a number of various imitations of the Central Perk coffee house were opened throughout the world.

Characters

Joey Tribbiani

Matt LeBlanc's character, Joey Tribbiani, is a unique man. He is a struggling actor who builds his career by acting in a famous series for a while. His career can be summed up as follows: if ever he gets a part, it is usually by mistake. He is of Italian origin and has seven sisters.

Two of the main traits characterizing his role throughout the series are his cute stupidity and his cute himself which determines him as a notorious womanizer. Joey goes so far that in one episode he thinks he has slept with all the women in New York and goes around again because he remembers the girl's apartment but does not recognize her. His famous phrase which is always effective when Joey wants to get a date with a woman is "*How you doin'*?" He keeps telling himself that he is not marriage material - the only strong relationship he is willing to work on is his passion for food. His girlfriends and food cannot interfere with each other, if they do (that is to say when a girl touches his plate to taste his food), it is usually the end of their relationship.

As regards women in his family and those who are his friends, he has a completely different attitude – he is very protective of them and would never let a guy hurt them – and who should know better than him what are guys like?

On the subject of his "cute" stupidity, it is rather an acuteness than stupidity. He is not aware of his limited abilities concerning knowledge and logical thinking. He is not that bad, he is just slow. Joey's best lines are usually those mute ones – when he does not say anything at all – because everybody is waiting for him to figure something out. It is a repeated joke throughout the series, nevertheless, it does not live up to the saying "a repeated joke is no longer a joke". On the contrary, it might even keep getting better.

Joey's use of literary, very formal words results in comical situations, too - he does not know the meaning of them yet he wants to use them as the others do and keeps saying complete nonsense.

He behaves like a child most of the time – the perfect example can be found in episode 7 of season 6 where he is confused for a child because of the way he has written a recommendation letter for Monica and Chandler's adoption procedure.

Chandler Bing

Chandler Bing, portrayed by Matthew Perry, is probably the funniest character of them all, particularly because of his fixed idea that he is "the joke guy" (his jokes sometimes even work) and mainly because of his unbelievable facial and mimic gesticulation. No one of the friends can make such expressive faces, in other words, make fool of himself, and be so lovable at the same time.

His sardonic attitude provides a defence mechanism that originated in his traumatic childhood. When he was ten years old his mother told him that she and his father are going to get divorced because his father cheated on her with their valet and this experience gave birth to his usage of sarcastic humour.

He is scared by commitment and responsibility, he is making jokes all the time and especially in the most inappropriate situations. He might seem, from time to time, to be ignored by others – for example, when he comes wearing glasses and asks for their opinions, they think he is wearing his regular pair, they did not notice that he normally does not wear any.

He got to know Ross when they studied at the same university and he lived with Joey for six years before he moved across the hall to live with Monica. Ross and Joey claim that Chandler is their best friend but no one knows who of the two his best friend is. His most famous line is the rhetorical question "*Could this BE any more….*?"

Chandler was always unlucky with girls; perhaps the worst of them was Janice, the loud and bothersome "oh-my-god" girl who haunts him from the beginning till the end; the best was Monica who became his wife in season 7 and they adopted two children together.

Ross Geller

Monica's brother, an unsure palaeontologist and later college professor Ross played by David Schwimmer, is the last of the male characters of *Friends*. He is always having trouble with love; he is known for making bad decisions as regards marriage: he has been married three times and also divorced three times. His first wife, Carol was a lesbian. She got married to him and got pregnant by him before she found out about her true sexual orientation. His second wife, Emily, wanted to get a divorce immediately after the marriage ceremony because he confused her name with Rachel while saying the vows. His third wife was Rachel, they got drunk in Las Vegas and got married. They were not dating at that time – their relationship was on and off throughout the series. In spite of getting the divorce, of which was Ross very afraid as it left him with the label "Divorces are your thing", they got their happy ending after all at the very end of the sitcom.

Ross has two children: Ben, whose mother is Carol, and Emma, whose mother is Rachel. This dinosaur guy is a scientist in every pore of his body and often acts like it: he is trying to give lectures on palaeontology to his ignorant friends and keeps correcting his friends' grammar which annoys them. Even though he has a sense of humour, it is quickly over when it comes to science and dinosaurs – in that area, there is no place for joking.

Monica Geller

Courteney Cox's character, Monica Geller is a very competitive, thorough, neat and caring person. She is a chef in a grand Manhattan restaurant and her favourite hobby is cleaning. Ross's younger sister has obsessive-compulsive nature: she is really passionate about tidying of all kinds, and if she sees a dirty car in front of her building, she just cannot resist. When Ross tells her about a girlfriend of his who is the messiest person he has ever met, she cannot sleep and goes to her messy apartment equipped with cleaning tools with a desperate plea for the girl to let her clean the apartment.

She is very bossy which Chandler experiences first-hand once he moves in with her and marries her. They play it cool, pretending in front of the others that he does not have to ask for permission to go to a match or go to the movies with the other guys, but he has to ask. Nevertheless, they are both content with how it works. She is

extremely competitive, it is not difficult to make her take a bet on anything and winning is a life-or-death question for her. Monica is the leader of the gang. She is a great cook, everyone gathers in her apartment for Thanksgiving, Christmases and all the feasts. When she was young, she was very obese; she radically lost weight only after overhearing Chandler's conversation with Ross about her obesity.

She was not very lucky in love, two of her most important relationships were with Richard Burke, with whom she broke up because he did not want children and Chandler Bing to whom she got married in season 7 and with whom she adopted two children at the end of the series.

Rachel Green

Jennifer Aniston's naïve character, Rachel Green, is a fashion enthusiast and Monica's best friend from high school. Her character has undergone a serious change throughout the series – at the beginning, she was just a spoiled, rich girl who ran away from her wedding, at the end, she was a self-assured, matured, confident woman who knew what she wanted to do with her life. Her friends helped her to find a job and become independent. She started as a waitress in Central Perk coffee house but ended up as a buyer at Ralph Lauren.

Rachel is very gossipy and enjoys teasing others very much. She is beautiful and is never short of admirers and possible boyfriends. But none of her relationships was as long and important as that with Ross. Their affair is repeatedly on and off throughout the series – she even marries him in season 5 and gives birth to his daughter Emma in season 8. They finally get together for good at the end of the series.

Phoebe Buffay

The role of Phoebe Buffay was acted by Lisa Kudrow. Phoebe is the weirdest of the friends – she is very eccentric, some would even say crazy. She wears outlandish clothes, often acts cranky and nothing seems strange or inappropriate for her. She is very direct, says what she thinks and is very honest. She works as a masseuse and her favourite hobby is playing the guitar and singing her original songs. Her musicality is questionable as well as her ability to compose. Nevertheless, her inventive songs are very popular – a recording company even asked to record a demo of her most popular

song “Smelly Cat”. It is sung at the end by someone else but loony Phoebe does not notice – she says she can finally hear her voice properly.

Phoebe is a vegetarian and a passionate defender of animals and the weak. She helps the homeless in the streets because she knows first-hand what it is like. Her mother gave her and her twin sister Ursula up, their father ran away when they were little and when their step-mother killed herself when Phoebe was only 14, she suddenly found herself alone in the street. That is how she got experience with mugging and fighting. Later she finds out she has a step-brother, Frank Junior. When he and his wife cannot have children, she agrees to be a surrogate mother for their three babies.

She believes in horoscopes and fortune-tellers, ghosts and everything occult. She marries Mike Hannigan in season 9 which ends the series of her funny love stories. She is very inventive and can find a way out of every sticky situation she gets herself and her friends too. As her portrayer Lisa Kudrow says in Wild’s *The One with All Ten Years* “Phoebe gets a little stronger, a little more mature, a little crankier, and a little more real over the years” (2004: 91).

5.2. The eligibility of the corpus of friends series to the current study

The choice of the *Friends* series in this study is based on many reasons. First of all, *Friends* is the most popular foreign comedy series of all time in the world and in Turkey. For example, it is seen that it is one of the most popular sitcoms with a score of 8.9 on IMDb (Internet Movie Database), the platform where movies are evaluated internationally. In addition, the series has awards such as Golden Globes, and Prime Time Emmy. The second reason is that its accessibility is easy. For example, the series can easily be watched by people in many broadcasting groups such as Netflix, Bluetv, and from many movie websites on the internet with subtitles all over the world. The third is that it has rich content for the viewer in terms of elements of humour based on language and visuals such as puns, satires, ironies, parodies, sarcasms, spoonerisms, catchphrases, and many more. Although most of these humorous elements are cultural based, they still attract the attention of the audience as they are presented within the framework of daily life events such as career, relationships, success, failure and settlement in the series.

5.3. Methodology

The study aims to identify the subtitling strategies adopted by translators translating into Turkish to tackle linguistic and cultural issues of translating humour in the American sitcom, *Friends*. It mainly conducts an inquiry into the issues based on language humour brings about in translation/subtitling humour and uncovers the strategies the Turkish translators adopted to best handle the problems with minimum loss of meaning. To this end, the humour elements spotted for the current research were explained and discussed in depth to shed light on the usage of the strategies used in the subtitling of humour elements.

5.3.1. Research design

Both qualitative and quantitative approaches with a regard to humour taxonomies and the strategies employed by the translators in the translation of the humour were used to find answers to the research questions of this study.

Qualitative studies often involve in-depth analysis of events and phenomena and specific descriptions of the researcher (Golafshani, 2003). The researcher presents the reality of events and facts without disturbing them; events and facts are not separated from their reality or context and are tried to be preserved in the way they are formed (Miles & Huberman, 1994). The researcher strives to analyze, interpret and make sense of events and facts in their context. Qualitative research focuses on the best expression of the phenomenon studied with the details and depth of knowledge, rather than on the generalization or universal dimension of knowledge (Marshall & Rossman, 2014). As in any research, it is important to recognize the problem, be aware of the problem, and be curious about the solution of the problem in qualitative research as the researcher can be easily dispersed and bored during the research process (Creswell, 2002; Shenton, 2004). Determining the details of the problem by analyzing it is important to choose which of the alternative approaches to the solution will decisively solve the problem (Morgan and Smircich, 1980). Then the study is designed and the data collection tool is developed. The data collection process may take a long time and the researcher may have obtained all relevant and irrelevant qualitative data (Neuman & Robson, 2014). At this point, it is necessary to classify the data. With classification, data are analyzed and interpreted more effectively (Bogdan & Biklen, 1997). In

simpler terms, it is aimed to investigate the similarities and differences between linguistic humour by making a content analysis of both the linguistic humour in a certain scene of the source text and its Turkish translation (subtitles) through a qualitative approach.

The most prevalent type of humour analysis is the analysis of spoken or written humour. As humour is formed of written or spoken words, analyzing humour requires the analysis of words. Even this fact makes it easier to understand why humour analysis can be considered a qualitative research tool. Another important attribute of qualitative research is its count on inductive analysis. Inductive analysis requires data to be collected and then to see which models or themes come out from the data. Most types of qualitative research follow this script (Sen, 2012).

The same inductive analysis method can be applied to humour analysis. Instances of humour are "mined" from conversations or concrete materials (such as movie scripts) and then resolved for regular plots or patterns. This discussion decodes some similarities between most forms of qualitative research and humour analysis. It leads us to see that humour analysis can be applied as a qualitative research tool.

Quantitative research is the process of generalizing the data obtained with certain measurement tools by using various statistical analyzes and transforming them into universal knowledge (Crabtree and Miller, 1999).

The present study adopts quantitative and qualitative approaches which are mainly content and descriptive analysis to interpret the findings in the series as a research design. A content analysis was conducted to categorize the types of humour and descriptive analysis was used to interpret the findings in the series. In content analysis, data obtained through interviews, observations or documents are analyzed in four stages: (1) coding the data, (2) finding the codes, categories and themes, (3) organizing the codes, categories and themes, and (4) defining and interpreting the findings. (Miles and Huberman, 1994). In the descriptive analysis, the aim is to bring the data collected as a result of interviews and observations together with the reader in an edited and interpreted way. In most descriptive analyses, the data is classified according to pre-determined themes, the findings of the classified data are summarized and the abstracts are interpreted by the subjective accumulation of the researchers (Kitzinger, 1995). A

descriptive comparison between a source and a target text analyzes the interpersonal, cognitive, emotional, and social aspects of humour (Vandaele 2002).

5.3.2. Data collection process

The data collection process in this study was acquired in three stages which are collecting the data, observing, and scaling. As a first phase, the source of data was taken from English and Turkish official subtitles of *The Friends* series from each episode of the first and last season by Netflix which is a subscription-based streaming service. The reason why both Turkish subtitles and English subtitles were taken on Netflix is that it has proven itself in the field of media platforms and has become a world brand. It has high-level guidelines distributed to those developing subtitles for original and non-original content. The full-timed-text style guide of Netflix which consists of duration, file format, glyph list, line treatment, positioning, consistency, currency, quotations, Netflix credit translation, brand names treatment, and technical aspects leads to the quality of the standard in subtitling and dubbing for streaming services. Accordingly, it gives the opportunity to present authentic and natural translations rather than awkward language. Two episodes from each of the 10 seasons were chosen. The ground for this choice was that these episodes - to some extent - would reflect the rational progression of the series over its ten-year run, not only one year.

The data was divided into two types “generated data” and “naturally occurring data” by Ritchie et al (2013:34). As the name suggests, naturally occurring data is objects in their natural habitat, while generated data involves “reconfiguration” such as reporting, retelling, and reprocessing. As the name advocates, naturally occurring data is objects in their natural domain, while generated data includes “reconfiguration” such as reporting, retelling, and reprocessing. As for spontaneously occurring data, such as Film, many methods of data collection, one of which is the observation of documents, have been developed. The second phase of the data collecting process consisted of observing the series. The observation technique (documentary analysis) was used because data validity becomes more strong as the researcher does not have to count on the answers of others. As for the purpose of this research as film analysis, the current

source of data is film and script, the researcher observed the documents and revealed the use of elements of humour in the series.

The main point of the study is to attain exhaustive data about how humourous elements have been translated into English. Therefore, once the elements of humour in the series are identified, as a third phase, the scaling data collection technique which is the best way to categorize the data in this research was used to sort out humorous elements and quantities.

5.3.3. Techniques of data analysis

The focus of this study is to identify the subtitling strategies adopted by translators to tackle linguistic issues of translating humour in the American sitcom, *Friends* into Turkish. With this aim, the sorted humorous elements in the series were described and clarified comprehensive and thorough considering the taxonomy of jokes which was formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra (2009) and translation strategies proposed by Henrik Gottlieb's (1992) model of subtitling translation strategies.

At first, both Turkish and English subtitles of the *Friends* series, which provided data for our study, were obtained from Netflix. The *Friends* series was watched on the Netflix TV series viewing platform, with randomly selected 18 episodes with English original dubbing and Turkish subtitles taken from Netflix, and the taxonomy of jokes was formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra (2009) was used in classifying humour:

> 1. Community-and-Institutions Elements: They refer to cultural or intertextual features that are rooted and tied to a specific culture. These can be politicians (Dole, Clinton, and LaRouche), celebrities, organisations, newspapers, books, films, etc.
>
> 2. Community-Sense-of-Humour Elements: the topics of which appear to be more popular in certain communities than in others, an idea that does not imply any cultural specificity, but rather a preference. Hence, they are not tied to specific cultural elements, but to "the deposit of knowledge, experience, beliefs, values, … acquired by a group of people in the course of generations through individual and group striving" (Samovar and Porter 1997: 12-13); in short, to culture in its broadest sense. Again, the reference can be explicit or implicit, acoustic or visual. They are not tied to specific cultural

elements, but to “the deposit of knowledge, experience, beliefs, values, … acquired by a group of people in the course of generations through individual and group striving.

3. Linguistic Elements are based on linguistic features. They may be explicit or implicit, spoken or written.

4. Visual Elements comprise a differentiation between the humour produced by what we can see on the screen and those elements that in fact constitute a visually coded version of a linguistic element.

5. Graphic Elements: This type includes the humour derived from a written message inserted in a screen picture.

6. Paralinguistic Elements: Both quantitatively and qualitatively paralinguistic features are significant enough for them to constitute a category of their own. This group includes the non-verbal qualities of a voice, such as the intonation, the rhythm, the tone, the timbre, the resonance, etc., which are associated with expressions of emotions such as screams, sighs, or laughter (Frederic Chaume 2003: 222). Narrative silence (Fernando Poyatos 1995) is also in this category. These elements are characterised as being humorous and adding information to the plot. They are explicit and oral.

7. Non-Marked (Humorous) Elements represent miscellaneous instances that are not easily categorised as one of the other categories but are, nevertheless, humorous. They may have either an acoustic or a visual form, and can be either explicit or implicit.

8. Sound Elements: They are sounds that by themselves or in combination with others may be humorous. They are explicitly and acoustically found in the soundtrack and the special effects when these contribute to the humour. They are explicitly and acoustically found in the soundtrack and the special effects when these contribute to the humour (2009, 290-292).

After classifying the humour elements, to analyze the data, Gottlieb's translation strategies model (1992) was used to investigate the strategies adopted in translating the humour elements and to identify factors that could affect the preferences of translators.

Gottlieb's translation strategies for subtitling films are as follows:

1. **Expansion** is used when the original text requires an explanation because of some cultural nuance not retrievable in the target language.

2. **Paraphrase** is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

3. **Transfer** refers to the strategy of translating the source text completely and accurately.

4. **Imitation** maintains the same forms, typically with names of people and places.

5. **Transcription** is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language.

6. **Dislocation** is adopted when the original employs some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

7. **Condensation** would seem to be the typical strategy used, that is, the shortening of the text in the least obtrusive way possible.

8. **Decimation** is an extreme form of condensation where perhaps for reasons of discourse speed, even potentially important elements are omitted.

9. **Deletion** refers to the total elimination of parts of a text.

10. **Resignation** describes the strategy adopted when no translation solution can be found and meaning is inevitably lost (165-16/.

Humorous elements are provided in English and Turkish synchronized subtitles with sequence and time codes in context, and then source text (St) (English subtitles) and target text (TT) (Turkish subtitles) are given in tables in two columns. The top column contains season and episode information. The second column contains Source Text and the third contains Target Text (Turkish subtitles). The fourth provides a type of humour according to the taxonomy of humorous elements: The taxonomy of jokes formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra (2009). The fifth column indicates Gottlieb's (1992) model of subtitling translation strategy. A sample was given below:

Table 2 Season and Episode

Season and Episode: 01 - 05 **Time: 03:35 – 03:44:**	
Source Text	**Phoebe:** Wow what is with all the negativity? You sound like Moni-can't not Moni-can (looks confused) … Moni-ca?!
Target Text	**Phoebe:** Vay be, tüm bu negatiflik de ne böyle? "Moni-bilebilir" gibi değil "Moni-bilemez" gibi konuşuyorsun.
Type of humour	
Translation Strategy	

Along with the original English subtitles, complete lists of Turkish subtitle translations given in sequence and time codes have been noted down. The humorous elements identified during the viewing were noted and sorted out, and then both the original speech, the Turkish subtitle and the English subtitle were analyzed simultaneously based on the taxonomy of jokes was formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra (2009).

Special attention has been paid to the parts in which laughs occur while spotting the humour. Chiaro (2014) claims that laughing is a clear cue that one is subjected to a situation in which one appreciates one's humour. The episodes heard laughter in the original soundtrack are taken out and classified as humorous. However, it cannot be said that this method can be fully trusted as there may be no humour in the episode. It may be possible to either encourage the audience to laugh or serve situations where it is based on a particular character's trait.

6. RESULTS

In this practical argumentation section, the tables contain source text, target text, type of humour and translation strategy. The classification of tables was made according to the humour elements. The taxonomy of jokes was formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra (2009). Samples from 9 randomly selected episodes in The *Friends* series (18 episodes in total) were given below with English original dubbing and Turkish subtitles which were taken from Netflix. These randomly selected seasons and episodes are as follow: Season1 - Episode 02, Season 1 - Episode 03,

Season 2 - Episode 9, Season 2 - Episode 14, Season 3 - Episode 8, Season 3 - Episode 24, Season 4 - Episode 5, Season 4 - Episode 6, Season 4 - Episode 23, Season 5 - Episode 2, Season 5 - Episode 23, Season 6 - Episode 2, Season 6 - Episode 10, Season 7 - Episode 22, Season 7 - Episode 23, Season 8 - Episode 17, Season 8 - Episode 23, Season 9 - Episode 3, Season 9 - Episode 20.

In 18 episodes, 203 humorous fragments were found and analysed in terms of the type of humour and translation strategy. Although there are many samples where visual elements are used as humor in The *Friends* series, they are excluded as there hasn't been any sample in which a translation strategy applied in subtitles. The repetitions of types of humour in the same episodes were also excluded.

6.1. Community-and-institutions elements

According to Juan José Martínez-Sierra (2009) community-and-institutions elements "refer to cultural or intertextual features that are rooted and tied to a specific culture. These can be politicians (Dole, Clinton, and LaRouche), celebrities, organisations, newspapers, books, films, etc."(p.290) In Friends, it is obvious that community-and-institution elements are widely used as humorous elements. For the community-and-institutions elements which are peculiar to a certain culture, it is possible that they are well known by people in other cultures. If the community-and-institutions elements are also known and have a foothold in the target culture, for some scholars the loss is negligible. However, if the target culture does not have a foothold on those community and institutions elements, translators may apply some strategies to compensate for the loss. As far as the intertextual aspect is concerned the previous knowledge is crucial

in order to fulfil the intended effect in humour. Samples from 18 randomly selected episodes in 9 seasons (2 episodes from each season) in *The Friends* series were given below with English original dubbing and Turkish subtitles which were taken from Netflix:

Table 3 Sample 1

Season and Episode: Season 1 Episode 2	
Source Text	I think this is the episode of ***Three's Company*** where there's some kind of misunderstanding.
Target Text	***Three's Company***'nin bu bölümünde bir yanlış anlaşılma var.
Type of humour	Community-and-Institutions Elements
Translation Strategy	Imitation

Table 4 Sample 2

Season and Episode: Season 1 Episode 3	
Source Text	He was like that Bugs Bunny cartoon where bugs is playing all the positions.
Target Text	Her mevkide oynayan Bugs Bunny çizgi filmi gibiydi.
Type of humour	Community-and-Institutions Elements
Translation Strategy	Imitation

Table 5 Sample 3

Season and Episode: Season 2 Episode 9	
Source Text	If you hit the Dairy Queen, you've gone too far.
Target Text	Dairy Queen'i geçme ama.
Type of humour	Community-and-Institutions Elements
Translation Strategy	Imitation

Table 6 Sample 4

Season and Episode: Season 1 Episode 2	
Source Text	I'd marry him for his David Hasselhoff impression
Target Text	Sadece David Hasselhoff taklidi için bile evlenilir.
Type of humour	Community-and-Institutions Elements
Translation Strategy	Imitation

Table 7 Sample 5

Season and Episode: Season 2 Episode 14	
Source Text	The eyesore from Liberace House of Crap!
Target Text	Liberace Çerçöp Ailesi'nin artığı!
Type of humour	Community-and-Institutions Elements
Translation Strategy	Imitation

Table 8 Sample 6

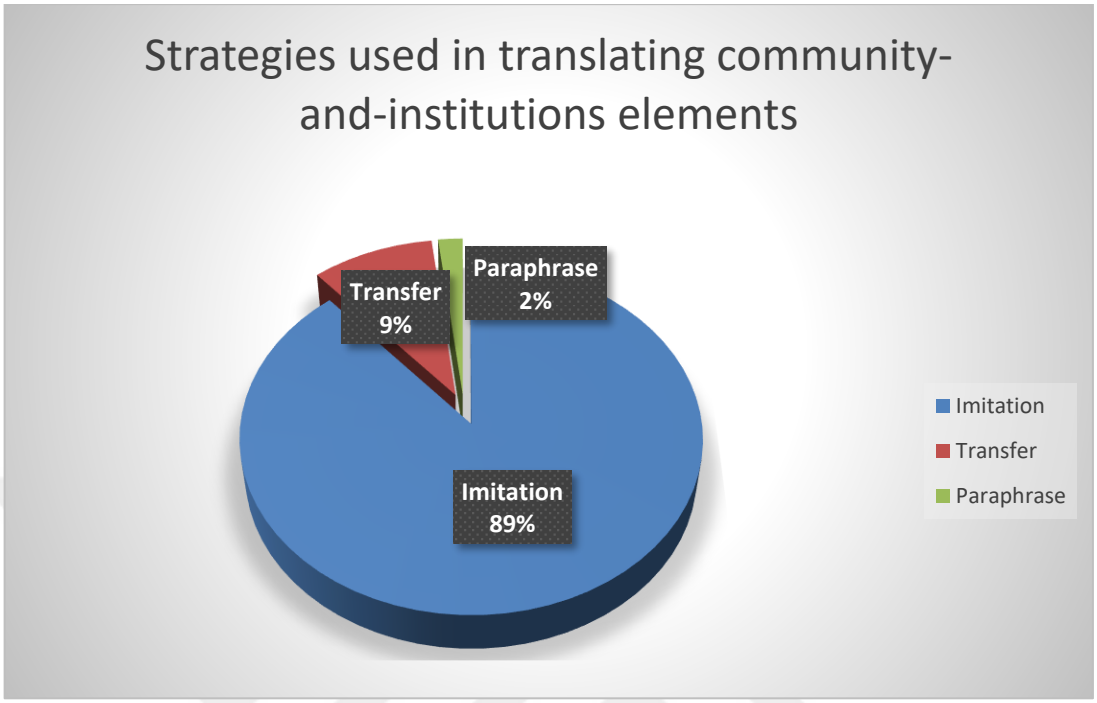
Season and Episode: Season 7 Episode 22	
Source Text	Joey: Oh! Maybe it's because. I'm on television. I'm an actor on Days of Our Lives.
Target Text	Belki telvizyona çıktığım içindir. Days of Our Lives'da oynuyorum.
Type of humour	Community-and-Institutions Elements
Translation Strategy	Imitation

Table 9 Sample 7

Season and Episode: Season 8 Episode 17	
Source Text	Mine is a picture of the Village People. What's that mean?
Target Text	Bende Village People resmi var. Anlamı nedir?
Type of humour	Community-and-Institutions Elements
Translation Strategy	Imitation

As community-and-institutions elements are bound to a specific culture and are rooted in that culture, translating them is challenging for translators. The strategies applied by the translator in *Friends* are mainly imitation and transfer, respectively. Besides, it is clear that the translator did not choose to apply expansion or use additional notes and provide information about the community-and-institutions elements.

Figure 2



In 203 fragments, the use frequency of community-and-institutions elements was found to be 53, which constitutes 26,10% of the used types of humour. Community-and-institutions elements were found to be second the most applied type of humour. As for the translation strategies applied in translating community-and-institutions elements imitation was found to be the most used strategy, which was followed by transfer and paraphrase, respectively. In 53 fragments it was found that expansion, transcription, dislocation, condensation, decimation, deletion or resignation strategies were not applied. The rate of used strategies is given in Table 1 by percentage.

6.2. Community-sense-of-humour elements

Although community-sense-of-humour elements are not "tied to specific cultural elements" they are preferred and they are "the deposit of knowledge, experience, beliefs, values, … acquired by a group of people in the course of generations through individual and group striving" (Martínez-Sierra, 2009:290-291). As they are preferred it is acceptable that these elements may be well-liked in one community while it is not in another. Samples from 18 randomly selected episodes in 9 seasons (2 episodes from each season) in *Friends* series were given below with English original dubbing and Turkish subtitles which were taken from Netflix:

Table 10 Sample 8

Season and Episode: Season 2 Episode 9	
Source Text	Don’t you have to be claymation to say stuff like that?
Target Text	Bu lafı kilden kuklalar eder sanıyordum.
Type of humour	Community-Sense-of-Humour Elements
Translation Strategy	Transfer

Claymation is a method of making an animated film using clay. The translator has directly transferred the word to the target language using the transfer strategy. The viewer not belonging to the source culture does not know what it is, which may lead to a loss of humor.

Table 11 Sample 9

Season and Episode: Season 2 Episode 9	
Source Text	Looks like he’s playing baseball. You mean hardball.
Target Text	Beyzbol oynuyor gibi. Agresif yani
Type of humour	Community-Sense-of-Humour Elements
Translation Strategy	Transfer

Table 12 Sample 10

Season and Episode: Season 2 Episode 9	
Source Text	Happy Hanukkah.
Target Text	Hanuka’nız kutlu olsun.
Type of humour	Community-Sense-of-Humour Elements
Translation Strategy	Imitation

Table 13 Sample 11

Season and Episode: Season 3 Episode 8	
Source Text	How’s my bing-a-ling?
Target Text	Bing-a-ling’im nasıl?
Type of humour	Community-Sense-of-Humour Elements
Translation Strategy	Imitation

Table 14 Sample 12

Season and Episode: Season 8 Episode 17	
Source Text	Mine is a picture of the Village People. What's that mean?
Target Text	Bende Village People resmi var. Anlamı nedir?
Type of humour	Community-Sense-of-Humour Elements
Translation Strategy	Imitation

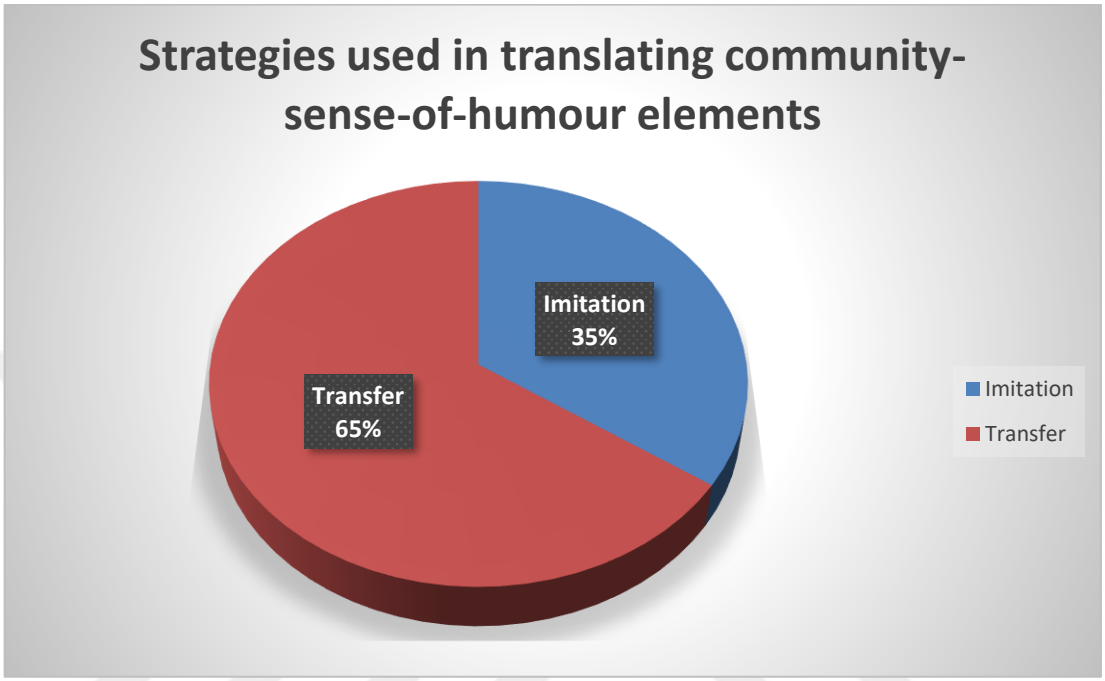
Table 15 Sample 13

Season and Episode: Season 2 Episode 9	
Source Text	Ho-Ho-Ho-Holy crap, is it hot in here.
Target Text	Ho ho ho hoba! Çok sıcak.
Type of humour	Community-Sense-of-Humour Elements
Translation Strategy	Imitation

Community-Sense-of-Humour elements are preferred by a group and they are gained as the accumulation of any kind of information by groups. Translating community-sense-of-humour elements is challenging as the humourous element may not be popular in the target culture, which may result in disengagement by the audience. In the case of *Friends*, it is possible to conclude that the translator adopted imitation and

resignation in translating community-sense-of-humour elements. The translator does not provide any kind of explanation for these elements.

Figure 3



In 203 fragments, the use frequency of community-sense-of-humour elements was found to be 26 fragments, which constitutes 12,80 % of the used types of humour. In translating community-sense-of-humour elements, the most widely used translation strategy was transfer, which was followed by imitation. In 53 fragments, it was found that expansion, paraphrase, transcription, dislocation, condensation, decimation, deletion or resignation strategies were not applied. The rate of used strategies in translation of community-sense-of-humour elements is given in Table 2 by percentage.

6.3. Linguistic elements

Refer to any kind of linguistic features such as wordplay, polysemy, homophony and puns. Linguistic Elements "may be explicit or implicit, spoken or written" (Martínez-Sierra, 2009:291). Samples from 18 randomly selected episodes in 9 seasons (2 episodes from each season) in *Friends* series were given below with English original dubbing and Turkish subtitles which were taken from Netflix:

Table 16 Sample 14

Season and Episode: Season 2 Episode 14	
Source Text	Racher: Accept that Ross: Ex…Except… Except that what?
Target Text	Racher: Aklından çıkarma Ross: Kimi çıkarmayayım?
Type of humour	Linguistic Elements
Translation Strategy	Resignation

Table 17 Sample 15

Season and Episode: Season 2 Episode 22	
Source Text	Ross: What, you don't, you don't wanna hear about my dream? Officer Pretty? Officer: It's Petty. I'll be right back with your ticket.
Target Text	Ross: Rüyamı dinlemek istemiyor musunuz? Memur Petekli? Memur: Adım Petty. Cezanızı getireceğim.
Type of humour	Linguistic Elements
Translation Strategy	Transciption

Table 18 Sample 16

Season and Episode: 2 Episode 14	
Source Text	Well, I’m tearing the lettuce. Uh-huh. Is it dirty? No, don’t worry. I’ll wash it. Don’t. I like it dirty.
Target Text	Peki. Marulu parçalıyorum. Pis mi? Merak etmeyin yıkarım. Yıkama. Ben pis severim.
Type of humour	Linguistic Elements
Translation Strategy	Transfer

Table 19 Sample 17

Season and Episode: Season 2 Episode 14	
Source Text	Monica: Well, I thought that I would cut up the tomatoes? Interviewer: Are they, uh, firm? … Interviewer: You sure they're not very, very bad?
Target Text	Monica: Domatesleri keserim dedim. Interviewer: Sıkılar mı? … Interviewer: Çok fena değiller mi?
Type of humour	Linguistic Elements
Translation Strategy	Transfer

Table 20 Sample 18

Season and Episode: Season 7 Episode 22	
Source Text	Rachel: Yes. Here you go, officer Handsome. Officer Hanson: It's Hanson. Rachel: Oops, sorry. My mistake
Target Text	Rachel: Tabi. Buyrun memur has erkek Memur Hanson: Adım Hanson. Rachel: Pardon, yanlış görmüşüm.
Type of humour	Linguistic Elements
Translation Strategy	Transciption

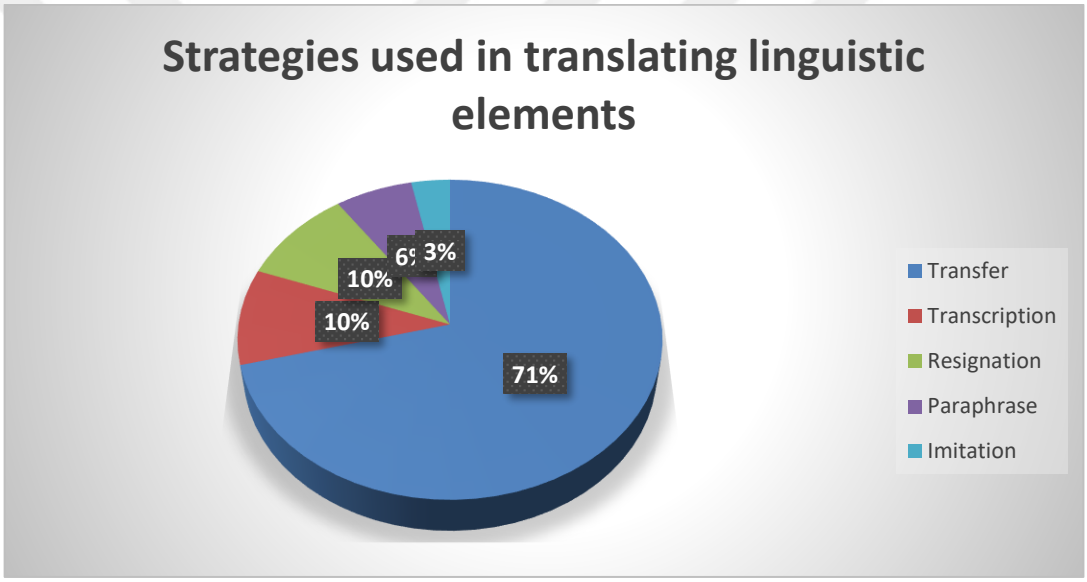
Table 21 Sample 19

Season and Episode: Season 5 Episode 2	
Source Text	Hold on a sec there, Mr. Kissy
Target Text	Bir saniye dur bakalım Bay Öpüşken
Type of humour	Linguistic
Translation Strategy	Transfer

Table 22 Sample 20

Season and Episode: Season 7 Episode 22	
Source Text	I am not horsing around, okay? I am "Porsche-ing" around
Target Text	Dalga geçmiyorum, tamam mı? “Porsche” geçiyorum.
Type of humour	Linguistic
Translation Strategy	Transcription

Figure 4



In 203 fragments, the use frequency of linguistic elements was found to be 31, which constitutes 15,27% of the used types of humour. In translating linguistic elements, the most widely used translation strategy was transfer strategy, which was followed by transcription, resignation, paraphrase and imitation. In these 31 fragments, it was found that expansion, dislocation, condensation, decimation or deletion was not used. The rate of used strategies in translation of linguistic elements is given in Table 3 by percentage.

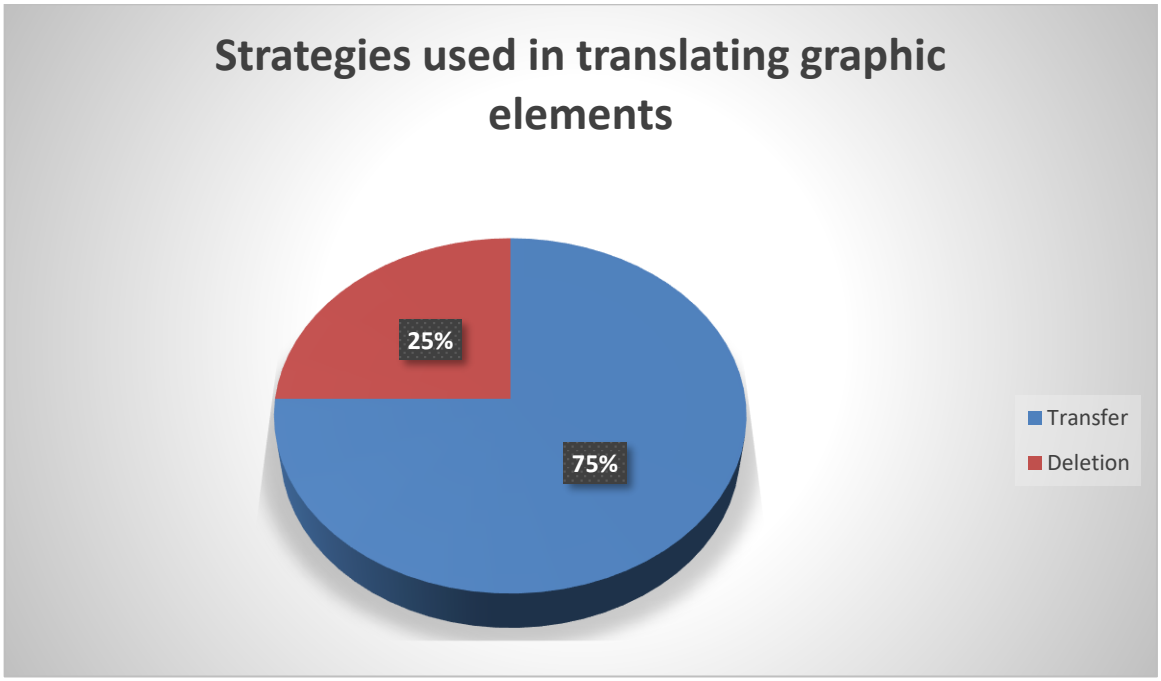
6.4. Visual elements

Ermida suggests that "humor can either be verbal or non-verbal; it can be a subjective experience or serve communicative purposes" (2008:2). Humour can also be sustained and maintained by visual elements. The visual elements may be humorous on their own or serve as a complementary role to other elements. Although there are many samples where visual elements are used as humoır in The *Friends* series, visual elements classification has been excluded as there hasn't been any sample in which a translation strategy is applied in subtitles.

6.5. Graphic elements

As visual elements graphic elements may be the source of humour or graphic elements may contain humorous elements. Any kind of written message seen on-screen picture falls into this category. Graphic elements can trigger humorous effects. However, on the other hand, they may maintain the humorous effect as well as serving as a complementary part. In this sense, graphic elements play a crucial role in sustaining the humorous effect.

Figure 5



In 203 fragments, the use frequency of graphic elements was found to be 4, which constitutes 1,97% of the used types of humour. In translating graphic elements,

transfer and deletion were used as translation strategies. In these 4 fragments, it was found that expansion, paraphrase, imitation, transcription, dislocation, condensation or decimation was not used. The rate of used strategies in translation of graphic elements is given in Table 4 by percentage.

6.6. Paralinguistic elements

Paralinguistic elements refer to the non-verbal aspect of humour. These include "non-verbal qualities of a voice, such as the intonation, the rhythm, the tone, the timbre, the resonance, etc." (Martínez-Sierra, 2009:291). Along with these speed/rate and variety of vocal sounds and facial expressions are considered paralinguistic elements. Paralinguistic elements play a crucial role in humour. They may be a part of the verbal expression as well as constructing the humour element by themselves. Samples from 18 randomly selected episodes in 9 seasons (2 episodes from each season) from *Friends* series were given below with English original dubbing and Turkish subtitles which were taken from Netflix. Non-scripted paralinguistic elements were excluded.

Table 23 Sample 21

Season and Episode: Season 1 Episode 3	
Source Text	We loved Schtve
Target Text	Steve'e bayılırız.
Type of humour	Paralinguistic Elements
Translation Strategy	Resignation

Table 24 Sample 22

Season and Episode: 1 Episode 3	
Source Text	Schteve was sechexy.
Target Text	Steve seksiydi.
Type of humour	Paralinguistic Elements
Translation Strategy	Resignation

Table 25 Sample 23

Season and Episode: Season 1 Episode 3	
Source Text	mmm.. no…schorry.
Target Text	Hayır üzgünüm.
Type of humour	Paralinguistic Elements
Translation Strategy	Resignation

Table 26 Sample 24

Season and Episode: Season 1 Episode 3	
Source Text	I've heard scho musch about all you guys.
Target Text	Sizin hakkınızda çok şey duydum.
Type of humour	Paralinguistic Elements
Translation Strategy	Resignation

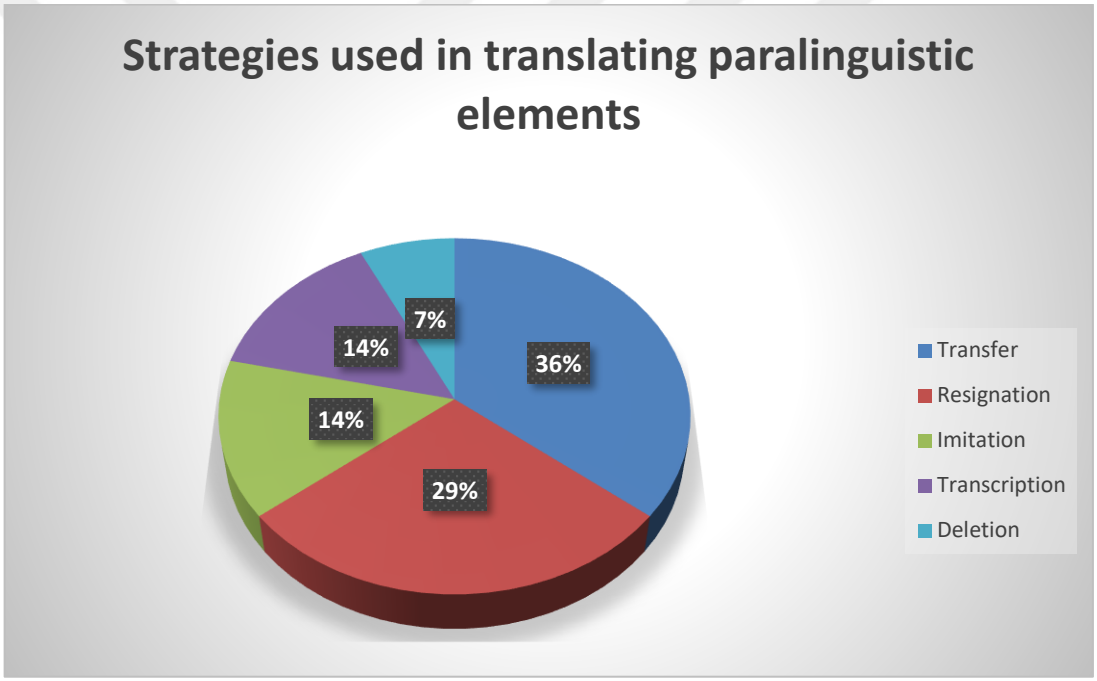
Table 27 Sample 25

Season and Episode: Season 4 Episode 6	
Source Text	You sound like "Moni Can't" Not "Moni Can."
Target Text	"Moni-yapar" değil, "Moni-yapamaz" gibisin.
Type of humour	Paralinguistic Elements
Translation Strategy	Transcription

Table 28 Sample 26

Season and Episode: Season 3 Episode 8	
Source Text	Monka Bang! Monka Bang!
Target Text	Monika Bam!
Type of humour	Paralinguistic Elements
Translation Strategy	Transcription

Figure 6

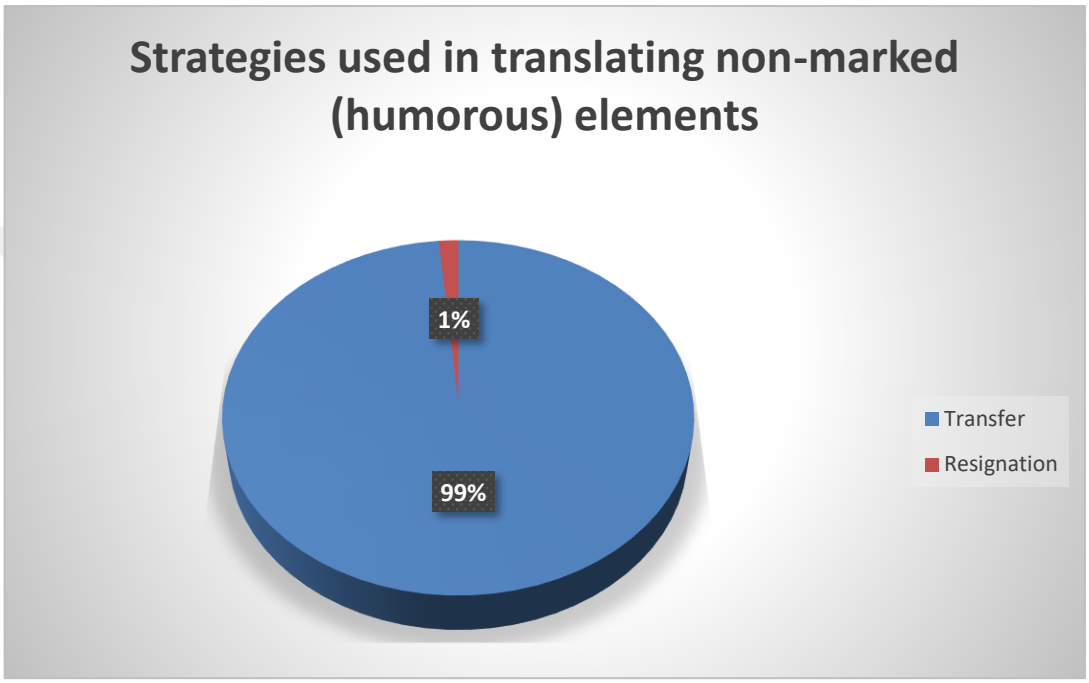


In 203 fragments, the use frequency of paralinguistic elements was found to be 15, which constitutes 7,38% of the used types of humour. In translating paralinguistic elements, the most **widely** used translation strategy was transfer, which was followed by resignation, imitation, transcription, paraphrase and deletion. In these 15 fragments, it was found that expansion, dislocation, condensation or decimation was not used. The rate of used strategies in the translation of paralinguistic elements is given in Table 5 by percentage.

6.7. Non-marked (humorous) elements

According to Martínez-Sierra (2009) humorous elements may not be categorized or the features that humorous elements hold may not be set under a specific category. In that case, they are categorized as non-marked (humorous) elements.

Figure 7



In 203 fragments, the use frequency of non-marled elements was found to be 69, which constitutes 33,99% of the used types of humour. In translating non-marled elements, the overwhelmingly used translation strategy was transfer, which is followed by resignation. In these 69 fragments, it was found that expansion, paraphrase, imitation, transcription, dislocation, condensation, decimation or deletion was not used. The rate of used strategies in translation of non-marked elements is given in Table 6 by percentage.

6.8. Sound elements

Sound elements can make contributions to the humorous effect. They may play a crucial role in sustaining the humorous effect. In some cases, ignoring them by translators may result in losing the humorous effect. Samples from 18 randomly selected episodes in 9 seasons (2 episodes from each season) from the American

television sitcom *Friends* series were given below with English original dubbing and Turkish subtitles which were taken from Netflix.

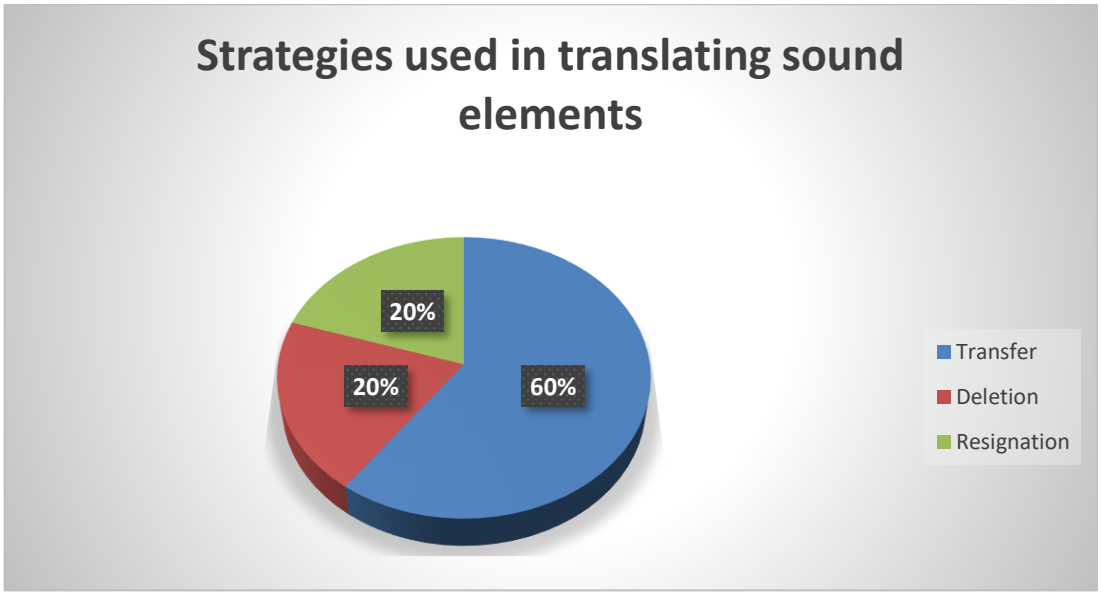
Table 29 Sample 27

Season and Episode: Season 2 Episode 14	
Source Text	(playing “Axel F” from Beverly Hills Cop)
Target Text	
Type of humour	Sound Elements
Translation Strategy	Deletion

Table 30 Sample 28

Season and Episode: Season 4 Episode 5	
Source Text	My sticky shoes. My sticky, sticky shoes. Why you stick on me? Ba-aby.
Target Text	Yapış yapış ayakkabılarım, yapış yapış vıcık vıck ayakkabılarım. Niye bana yapışıyorsunuz? Bebeğim.
Type of humour	Sound Elements
Translation Strategy	Transfer

Figure 8



In 203 fragments, the use frequency of sound elements was found to be 5, which constitutes 2,46% of the used types of humour. In translating sound elements, the most used translation strategy was transfer, which is followed by deletion and resignation. In these 5 fragments, it was found that expansion, paraphrase, imitation, transcription, dislocation, condensation, decimation or deletion was not used. The rate of used strategies in translation of sound elements is given in Table 7 by percentage.

7. CONCLUSION

This dissertation was intended to classify the humorous elements and identify the strategies used in translation of subtitles. For this very reason, the American sitcom, *Friends* was chosen for the case study. 2 episodes were randomly chosen from 9 seasons. Humorous elements from 18 randomly selected episodes were classified by applying the taxonomy of humorous elements, which was formulated by Patrick Zabalbeascoa (1993 and 1996) and elaborated by Juan José Martínez-Sierra. With the purpose of identifying the translation strategies used in the translation of subtitles Gottlieb's (1992) model of subtitling translation strategies was applied.

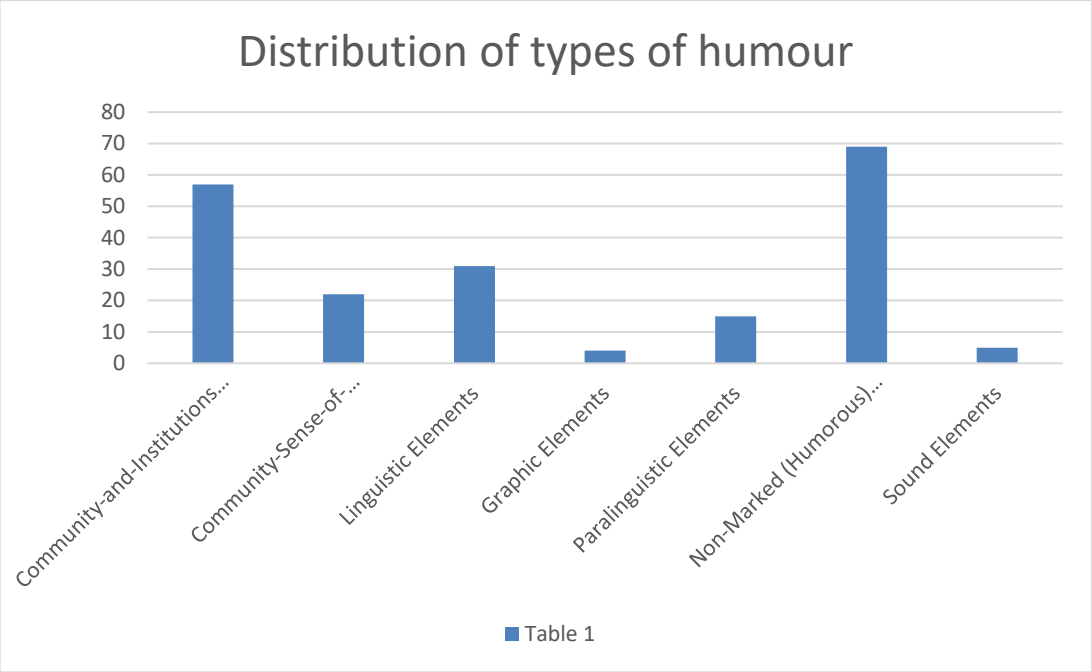
Research question 1: What types of humour are identified in the analyzed episodes of Friends, and what problems do they lead to translation/subtitling?

In 203 fragments, non-marked (humorous) elements were the most used type of humour (69), which is followed by community-and-institutions elements (57). Linguistic elements were in the third place (31), which was followed by community-sense-of humour (22) and paralinguistic elements (15). The least used types of humour were sound elements (5) and graphic elements (4), respectively. Table 8 presents the use frequency of the type of humour. Table 9 shows the distribution of types of humour found in 18 episodes in 9 seasons.

Table 31

Typef of humour	Frequency
Community-and-Institutions Elements	57
Community-Sense-of-Humour Elements	22
Linguistic Elements	31
Visual Elements	excluded
Graphic Elements	4
Paralinguistic Elements	15
Non-Marked (Humorous) Elements	69
Sound Elements	5
Total	203

Figure 9



Community-and-institutions elements are bound to a specific culture, which sometimes makes it difficult to be comprehended by the audience from another culture as long as it keeps its obscurity in the target culture. Community-and-institutions elements can be used as the humorous element itself, serve as an anchor function or have an intertextual function. In this end, the obscureness in the target culture should inevitable results in the loss of the humorous element. In *Friends,* 203 fragments were analyzed and the use frequency of community-and-institutions elements was found to be 53, which constitutes 26,10% of the used types of humour. Community-and-institutions elements were found to be second the most applied type of humour.

Translating community-sense-of-humour elements is a challenging task since they refer to "the deposit of knowledge, experience, beliefs, values, … acquired by a group of people in the course of generations through individual and group striving" (Martínez-Sierra, 2009:290-291). When compared to community-and-institutions elements, community-sense-of-humour elements are less likely to be common in the target culture. For that reason alone, it makes them challenging in translation, which may result in compensation efforts by translators. In analysing 203 fragments, the use frequency of community-sense-of-humour elements was found to be 26 fragments, which constitutes 12,80 % of the used types of humour.

Linguistic elements are any kind of linguistic features. These include polysemy, wordplay, homophony and puns. As linguistic elements are to do with syntactic structures, it may result in loss or difficulty in the target language. Besides, the difference of syntactic structures in SL and TL may result in untranslatability. In 203 fragments, the use frequency of linguistic elements was found to be 31, which constitutes 15,27% of the used types of humour.

As with other humorous elements graphic elements might be the source of humour itself as well as playing a complementary role in sustaining the humorous effect. As translators are generally provided with texts, graphic elements might not be provided in the texts given, which may result in inevitable deletion. Deletion of a graphic element may cause a kind of parasite in comprehending the humorous effect. In 203 fragments, the use frequency of graphic elements was found to be 4, which constitutes 1,97% of the used types of humour.

Paralinguistic elements include "qualities of voice" such as intonation, rhyme, rhythm and tone. These vocal traits are very challenging for translators. What's more, when the audience hears the vocal qualities and reads subtitles, resignation or deletion will be met by disappointment. In 203 fragments, the use frequency of paralinguistic elements was found to be 15, which constitutes 7,38% of the used types of humour.

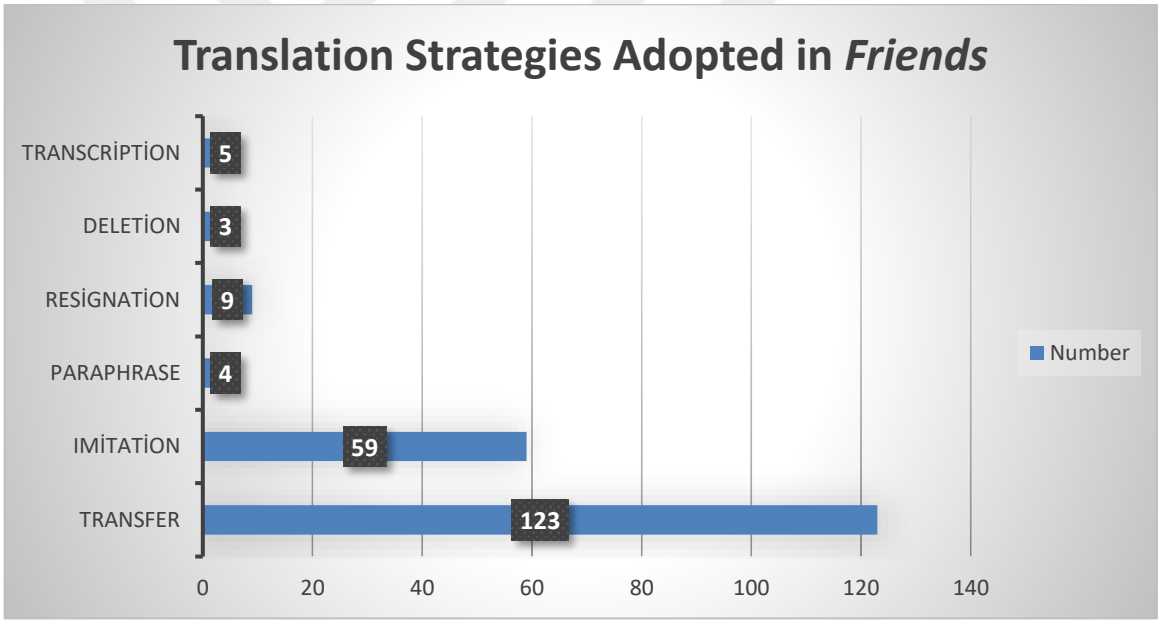
In some cases, humorous elements cannot be categorized in certain classifications or they contain more than one classification. These humorous elements are called non-marked (humorous) elements. In analysed 203 fragments, the use frequency of non-marled elements was found to be 69, which constitutes 33,99% of the used types of humour.

Sound elements refer to "sounds that by themselves or in combination with others may be humorous. They are explicitly and acoustically found in the soundtrack and the special effects when these contribute to the humour. They are explicitly and acoustically found in the soundtrack and the special effects when these contribute to the humour" (Martínez-Sierra, 2009:290-292). In 203 fragments, the use frequency of non-marled elements was found to be 5, which constitutes 2,46% of the used types of humour.

Research question 2: What strategies have been applied to render humour into Turkish translation/subtitling of Friends sitcom based upon Gottlieb's (1992) classification by Turkish translators?

As for the case study, 203 fragments were analysed in *Friends*. Following the classification of types of humour, they were analysed by applying Gottlieb's (1992) translation strategies for subtitling films. These include expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion and resignation. Of the translation strategies, the most widely used was the transfer, which was followed by imitation, resignation, transcription, paraphrase and deletion, respectively.

Figure 10



Research Question 3: Which of these strategies was used the most and what is the rate of preference for these strategies and their possible reasons?

203 fragments were analysed in *Friends*. Firstly, they were categorized in terms of the type of humour and then were classified in terms of translation strategies. To be more precise, in the translation of community-and-institutions elements, imitation was the most preferred strategy (89%), which was followed by transfer (9%) and paraphrasing (2%). In translating community-and-institutions elements, it can be concluded that translators did not provide any kind of explanations or notes in subtitles. In translating community-sense-of-Humour elements transfer was used the most (65%), which was

followed by imitation (35%). In translating linguistic elements, transfer was by far the most applied strategy (71%), which was followed by resignation (10%), transcription (10%), paraphrasing (6%), and imitation (%3). In the translation of graphic elements, although the use of graphic elements was as low as 4, the use of transfer was 75% and deletion was 25%. Although the transfer was the most used translating strategy (36%) in paralinguistic elements, resignation (29%), imitation (14%), resignation (14%) and deletion (7%) were applied. The use of resignation and deletion were the highest rates when compared to other types of humour. In non-marled (humourous) elements the use of transfer had overwhelmingly the highest rate (99%), which was followed by resignation (1%). Lastly, in sound elements, the use of transfer strategy was the highest (60%), which was followed by deletion (20%) and resignation (20%).

As far as the use of translation strategies in 18 episodes, it can be concluded that transfer (69%) has been the most widely used strategy in general. Transfer was followed by imitation (29,06%), resignation (4,43%), transcription (2,46%), paraphrase (1,97%) and deletion (1,47), respectively.

In addition to jokes, humour may also be found in how individuals speak in certain situations. As a result, in order to comprehend the contextual reference and the underlying humor, a tranlator needs to be conversant with the source culture. Since translators strive to interpret linguistic concepts from a culture they are unfamiliar with while yet claiming to be literate in that society, comedic translation into foreign languages has a fundamental problem. Cultural awareness is crucial for understanding comedy.

Humour, contrary to most thoughts, can be translated in a way that leaves an impression close to the source language. This desired translatability effect can be achieved if the translator has a witty, original, creative and investigative spirit, as well as having a good command of the translation strategies, the culture and language of the target language and the source language.

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