



Hacettepe University Graduate School Of Social Sciences
Department of Translation and Interpreting

**A DESCRIPTIVE STUDY ON THE TRANSLATION OF
WORDPLAYS IN SUBTITLES OF THE TV SERIAL *HOW I MET
YOUR MOTHER***

Derya KALENDER

Master's Thesis

Ankara, 2019



A DESCRIPTIVE STUDY ON THE TRANSLATION OF WORDPLAYS IN SUBTITLES
OF THE TV SERIAL *HOW I MET YOUR MOTHER*

Derya KALENDER

Hacettepe University Graduate School Of Social Sciences
Department of Translation and Interpreting

Master's Thesis

Ankara, 2019

ACCEPTANCE AND APPROVAL

The jury finds that Derya KALENDER has on the date of 12/09/2019 successfully passed the defense examination and approves his/her Master's Thesis titled "A Descriptive Study on the Translation of Wordplays in Subtitles of the TV Serial How I Met Your Mother".

[Signature]



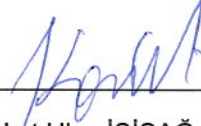
Assist. Prof. Dr. Sinem SANCAKTAROĞLU BOZKURT (Jury President)

[Signature]



Assist. Prof. Dr. Elif ERSÖZLÜ (Main Adviser)

[Signature]



Assist. Prof. Dr. Korkut Uluç İŞİSAĞ

I agree that the signatures above belong to the faculty members listed.

Prof. Dr. Musa Yaşar SAĞLAM

Graduate School Director

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kağıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan “**Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge**” kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- Enstitü / Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren 2 yıl ertelenmiştir. ⁽¹⁾
- Enstitü / Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ... ay ertelenmiştir. ⁽²⁾
- Tezimle ilgili gizlilik kararı verilmiştir. ⁽³⁾

12/09/2019


Derya KALENDER

¹“**Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge**”

- (1) Madde 6. 1. Lisansüstü teze ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez **danışmanın**ın önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.
- (2) Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internette paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez **danışmanın**ın önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulunun** gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.
- (3) Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, **tezin yapıldığı kurum** tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, **ilgili kurum ve kuruluşun önerisi** ile **enstitü** veya **fakültenin** uygun görüşü üzerine **üniversite yönetim kurulu** tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

* Tez **danışmanın**ın önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu tarafından karar verilir.**

ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, Dr. đr. yesi Elif ERSZL danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.


Deniz KALENDER

To my baby girl Daphne whom I may have neglected during the completion of my studies. With apologies and the deepest love...

ACKNOWLEDGEMENTS

This thesis would not have been completed without the help and continuous support of my supervisor Assist. Prof. Dr. Elif Ersözlü, whom I owe very special thanks. Her invaluable guidance and instruction in the course of this thesis enabled the completion of this study. Therefore, I would like to express my deepest gratitude to her for guiding me throughout this long journey.

I am grateful to my husband Kemal who always believed that I would achieve and finish writing my thesis eventually no matter what. I wouldn't have been able to find the strength and patience to keep writing without his very existence always beside me. You have always been a role model to me with your hardworking nature and inspired me to finish the unfinished to be able to start new ones.

I also would like to extend my sincere thanks to my friend Abdullah Ertan who has never stopped supporting me since we started our long-lasting thesis process and has always been there when I needed. He is the best bonus who came with the master program. I appreciate your friendship and kindness; I wouldn't be writing these lines if you weren't there.

Finally, I wish to thank my advisor from the neighbor department English Linguistics Assist. Prof. Dr. Evren Alpaslan who in the first place encouraged me for applying for my master's program by delivering his positive feedbacks during the last year of my bachelor's degree. You will be missed and stay in the memories with your esteemed personality. I am so lucky to have been one of your students, may you rest in peace...

ABSTRACT

KALENDER, Derya. *A Descriptive Study on the Translation of Wordplays in Subtitles of TV Serial How I Met Your Mother*, Master's Thesis, Ankara, 2019.

This thesis aims to analyse the problematic nature of one of the humor elements in Audio-visual Translation specifically speaking, the wordplay translations in subtitles of American sitcom *How I Met Your Mother 3rd Season*. Subtitling contains many constraints due to its nature (time, space limitations etc.). These constraints become more problematic for the subtitle translator when the sitcoms with culture-bound humor elements are in question. This study has adopted the two-stage methodological framework for analysing two different translations of wordplays done by Tiglon (DVD) and Netflix (Online Platform) in *How I Met Your Mother 3rd Season* which was broadcasted on CNBC-e channel between 2005-2014. The study has been based on Holmes/Toury map in the light of problem restricted theories. For the wordplay translations that constitute the area of application of the study, strategies for wordplay translation suggested by Dirk Delabastita have been adapted. This descriptive study has altogether attempted to analyse the wordplays in an audio-visual context in general and the strategies that govern their translations done by two different translators in a situational comedy *How I Met Your Mother* in specific. Study analyzes the translations of wordplays done by Tiglon as DVD and Netflix in terms of what strategies were used in what frequency, how translators differed in their choice of strategies and the reasons for the use of certain strategies, thus sheds light on whether humor elements can be transferred to a different language for its culture bound nature and at the same time aims to be an example for further studies on similar subjects.

Keywords

Audio-visual Translation, subtitling, wordplay, translation strategies, *How I Met Your Mother*

ÖZET

KALENDER, Derya. *How I Met Your Mother TV Dizisi'ndeki Sözcük Oyunlarının Altyazı Çevirisi Üzerine Bir Betimleme Çalışması*, Yüksek Lisans Tezi, Ankara, 2019.

Bu tez, Görsel-İşitsel çeviride doğası gereği problem teşkil eden mizah öğelerinin, özellikle Amerikan durum komedisi (sitcom) *How I Met Your Mother* 3. Sezon'unda geçen sözcük oyunlarının altyazı çevirilerinin incelenmesini amaçlamaktadır. Altyazılama, doğası gereği bir çok kısıtlama içermektedir (zaman kısıtı, yer kısıtı, vb.). Bu kısıtlamalar, kültür bağımlı mizah öğeleri içeren durum komedileri ve özellikle sözcük oyunları söz konusu olduğunda altyazı çevirmeni için daha fazla zorluk oluşturmaktadır. Bu çalışma, Türkiye'de CNBC-e kanalında 2005-2014 tarihleri arasında gösterilen *How I Met Your Mother* adlı durum komedisinin 3. Sezonu'nda geçen sözcük oyunlarının Tiglon (DVD) ve Netflix (Online Platform) tarafından yapılan iki farklı çevirisini incelemek üzere iki aşamalı bir yöntem bilim benimsemiştir. Çalışma, problem-kısıtlı teoriler ışığında Holmes/Toury haritasına dayandırılmıştır. Çalışmanın uygulamalı alanını oluşturan sözcük oyunlarının çevirisi için ise Dirk Delabastita'nın sözcük oyunu çevirileri için geliştirdiği çeviri stratejileri uyarlanmıştır. Bu betimleyici çalışma, genelde görsel-İşitsel çevirilerde sözcük oyunları çevirileri, özelde ise *How I Met Your Mother* adlı durum komedisinde geçen sözcük oyunlarının iki farklı çevirmen tarafından yapılan çevirisinde kullanılan çeviri stratejilerini ele almaktadır. Çalışma, DVD olarak Tiglon ve Netflix tarafından yapılan sözcük oyunları çevirilerinde hangi stratejilerin ne sıklıkla kullanıldığını, çevirmenlerin strateji tercihinde nasıl farklılık gösterdiğini ve hangi stratejilerin ne sebeple kullanılmış olabileceğini incelemiş olup böylece mizah öğelerinin kültürel yapısından ötürü farklı bir dile aktarılıp aktarılamayacağı konusuna ışık tutarak aynı zamanda, benzer konularda yapılacak çalışmalara örnek olmayı amaçlamaktadır.

Anahtar Sözcükler

Görsel-İşitsel çeviri, altyazılama, sözcük oyunu, çeviri stratejileri, *How I Met Your Mother*.

TABLE OF CONTENTS

ACCEPTANCE AND APPROVAL	i
YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI	ii
ETİK BEYAN	iii
ACKNOWLEDGEMENTS	v
ABSTRACT	vi
ÖZET	vii
TABLE OF CONTENTS	viii
LIST OF TABLES	xi
LIST OF FIGURES	xii
ABBREVIATIONS	xiii
INTRODUCTION	1
CHAPTER I.....	6
THEORETICAL BACKGROUND	6
1.1. TRANSLATABILITY	7
1.2. WORDPLAY AND ITS TRANSLATABILITY	8
1.3. ADAPTING DELABASTITA'S METHODOLOGY FOR WORDPLAY TRANSLATION	12
1.4. ADAPTING THE HOLMES AND TOURY MAP INTO AUDIOVISUAL TRANSLATION	14
CHAPTER II.....	16
HUMOR TRANSLATION AND CULTURE	16
2.1. WHAT IS HUMOR?.....	16
2.1.1. Humor and Its Categories	17
2.1.2. Humor and Its Challenges in Translation	18

2.2. HUMOR TRANSLATION AND ITS RELATEDNESS WITH CULTURE.....	20
2.3. NON-VERBAL ELEMENTS (SIGNS) OF HUMOR	23
CHAPTER III.....	25
HUMOR TRANSLATION IN AN AUDIOVISUAL CONTEXT	25
3.1. AUDIOVISUAL TRANSLATION AS A FIELD OF STUDY	25
3.2. TYPES OF AUDIOVISUAL TRANSLATION.....	28
3.2.1. Dubbing	28
3.2.2. Subtitling	29
3.2.3. Voice-over.....	31
3.3. HUMOR TRANSLATION IN SUBTITLING	32
3.4. RELATED STUDIES	33
CHAPTER IV	36
CASE STUDY: <i>HOW I MET YOUR MOTHER THIRD SEASON</i>	36
4.1. ABOUT <i>HOW I MET YOUR MOTHER</i>	36
4.1.1. Setting and Characterization.....	37
4.1.2. Perception of <i>How I Met Your Mother</i> in American and Turkish Culture.....	39
4.2. ANALYSIS OF <i>HOW I MET YOUR MOTHER</i> WITHIN STRATEGIES FOR WORDPLAY TRANSLATION.....	40
4.2.1. Methodological Framework.....	40
4.2.2. Pun to Pun Translation	42
4.2.3. Pun to Non-Pun Translation.....	46
4.2.4. Pun to Rhetorical Pun Translation	47
4.2.5. Non-Translation	48
4.2.6. Pun to Zero Translation	54
4.2.7. Pun ST to Pun TT Translation	54

4.2.8. Differentiated Strategies Applied to Wordplay Translations by Tiglon and Netflix Translators.....	56
4.3. DISCUSSION	64
CONCLUSION.....	71
BIBLIOGRAPHY	76
APPENDIX 1. Translation Strategies in Two Different Wordplay Translations in the Subtitles of <i>How I Met Your Mother 3rd Season</i>.....	82
APPENDIX 2: Ethics Commission Form	87
APPENDIX 3. Originality Report	88
AUTOBIOGRAPHY	89

LIST OF TABLES

Table 1. Six Strategies Observed for Wordplay Translations	42
Table 2. PtoP Examples (1).....	43
Table 3. PtoP Examples (2).....	44
Table 4. PtoP Examples (3).....	45
Table 5. PtoNP Examples	46
Table 6. PtoRPT Examples	47
Table 7. NT Examples (1).....	49
Table 8. NT Examples (2).....	51
Table 9. NT Examples (3).....	53
Table 10. PSTtoPTT Examples	55
Table 11. Differentiated Strategies Applied to Same Wordplays (1).....	56
Table 12. Differentiated Strategies Applied to Same Wordplays (2).....	59
Table 13. Differentiated Strategies Applied to Same Wordplays (3).....	61

LIST OF FIGURES

- Figure 1.** Number and percentage of strategies used for wordplay translations in *How I Met Your Mother 3rd Season* and their distribution between Tiglon and Netflix translations.....65
- Figure 2.** Number of strategies used for wordplay translations in *How I Met Your Mother 3rd Season* and their distribution between the translations by Tiglon and Netflix in terms of similarities and differences.....68

ABBREVIATIONS

AVT	: Audiovisual Translation
DTS	: Descriptive Translation Studies
<i>HIMYM</i>	: <i>How I Met Your Mother</i>
MM	: Multimedia Translation
NT	: Non-Translation
PSTtoPTT	: Pun ST to Pun TT Translation
Pto0T	: Pun to Zero Translation
PtoNP	: Pun to Non-Pun Translation
PtoP	: Pun to Pun Translation:
PtoRPT	: Pun to Rhetorical Pun Translation
SA	: Source Audience
SL	: Source Language
ST	: Source Text
TA	: Target Audience
TL	: Target Language
TS	: Translation Studies
TT	: Target Text
VEH	: Verbally Expressed Humor

INTRODUCTION

General Remarks: Translation makes communication among different cultures possible by the free flow of ideas. It serves as a bridge between people all over the world and between their cultural values. So, with the transfer of information, language barriers are overthrown. Since the role of translation is to serve as a bridge among various cultures, it can be inferred that translation is a cross-cultural process. The concept of culture is complex and broad; it includes aspects of everyday life to cognitive and social structures and refers to communities that have different attitudes towards political and social issues, different cultural practices and references in their different social backgrounds. When a text is created in one language and translated into another, cultural gaps may arise since people from one culture are inclined to understand people from other cultures from the perspective of their own judgments and this may lead to misunderstanding and miscommunication (Teoderescu, 2010, p.175). Multiculturalism, which is a present-day phenomenon, plays a role here as it has had a positive effect on the transfer of languages and thus cultures, thanks to the impact it has on almost all people's lives worldwide as technology develops and grows at a hectic pace. Speaking of multiculturalism and its uniting nature, it also has positive impacts on languages and the translation exchange in many areas and topics; one of which will be the concerning point of this study namely wordplay translations from English into Turkish within humorous context in subtitles.

Limitations and Corpus: The concern of this study will be mainly the concept of humor, as it is an indispensable part of many cultures when observed its place in everyday life especially in TV products. There is a general belief that humor is culture bound and is only authentic to the culture it belongs to, meaning that humor or the sense of it cannot be translated into other languages very easily. Despite this belief in the exclusivity of humor, many forms of humor transcend national, cultural, and linguistic boundaries. A striking example of humor traveling from one culture to another is the American television comedy

(Kuipers, 2003). Although comedies do not travel as well as other genres (Moretti, 2001; Paterson, 1995), many American comedies have proven successful outside of their native American habitat (Biltereyst, 1992; Fuller, 1992; Havens, 2001). Thanks to the growing existence of technology, internet and online platforms make the transfer possible to some extent by also familiarizing people with American comedy in specific. Humor for sure can be created in different ways, however due to the humorous nature of the selected TV series, which happen to include many examples in one of the humor categories; wordplays that create humorous effect will constitute the specific concern of this study. In order to analyze the specific data by answering the research questions thoroughly which will be presented later in this part and to maintain consistency within the study, other categories that create humorous effect will be excluded. In the case of humor and translation of wordplays specifically as one of the humor categories in an audiovisual context, it would be necessary to consider the two modes of translation namely dubbing and subtitling. An audiovisual text has two main features: (1) it is received through two channels, acoustic and visual and (2) the synchrony between verbal and non-verbal messages is essential (Lambert 1994, p.23). From this viewpoint, audiovisual translation includes both dubbing and subtitling. This study will be focusing more on the latter within a humorous context and it will also be explained in the following chapters including humor translation in subtitling. The reason for focusing on subtitling specifically is that, it is more practical to see the transfers at the same time verbally in the source language and written on screen. Accordingly with has been presented so far, the corpus consists of *How I Met Your Mother 3rd Season* including its 20 episodes. Within these 20 episodes, lasting about 440 minutes in total with Turkish subtitles in DVD by Tiglon and Netflix an online TV Show and Movie Platform, wordplays will be spotted for analysis. The transcripts of the subtitles have also been obtained for a better spotting of the specific data. The choice of the series was determined by a few factors that the mentioned TV show series was both popular in source and target cultures, it was aired for nine years, the TV show itself is a sitcom and the relevant season was available in DVD and on Netflix officially. One of

the reasons for the choice of the third season for this study was that the sitcom was much more settled as well as the characters and that the series overcome the idea of being the imitation of its former pioneer TV series *Friends* after the first two seasons. Another and a more significant reason for choosing the third season was that the mentioned season was thought to be the final season and some important events took place, however as the season made tremendous impact on the audience it was aired for six more seasons. Although the series were aired on CNBC-e, the DVD and Netflix versions will be observed since they are also officially accepted and more reachable thus making it more possible to draw tangible conclusions.

Theoretical and Methodological Positioning: In this descriptive study, wordplay translations in the subtitles of the chosen American TV show comedy series from English to Turkish by two different translations will be analyzed. The analysis will be done in the light of problem-restricted theories from 'The Holmes/Toury Map' by James Holmes' 'The name and nature of translation studies' since it can provide a description of strategies used for certain types of jokes to be observed in the subtitles. To be able to conduct the case study, Delabastita's (1996) strategies, specifically for wordplay translations, will be adopted in particular. In order to be able to determine the translation strategy in the subtitled translations of humorous elements from English into Turkish, firstly, both the original TV show and its subtitled Turkish translations by two different translators will be examined, by spotting the wordplays in the TV show. Considering the questions put forward, the study will be based on the descriptive analysis of the chosen American TV show series and their two different Turkish translations, drawing attention to the translation strategies used for certain wordplays to transfer them into the target culture, the possible reasons of translators' choice for a certain strategy and pointing out the most frequent strategy or strategies used in the subtitled humor. Examples spotted as wordplays were chosen according to the way they were mostly constituted taking into consideration the types of wordplays suggested by Delabastita

(1996). Majority of the examples in the study have been accepted to carry humorous effect as they were created in a humorous context.

Hypothesis, Aim and Research Questions: Humorous elements, specifically speaking wordplays, are known to be cultural and they carry the features of this specific culture. In the translation process of which, it might be hard to find a similar or a same joke and therefore the translator might have to come up with some different methods/strategies to protect and convey the humorous load in the translation. But in the case of humor in subtitles, the situation offers a double constraint since both have their unique characteristics: humor is dependent on the culture it belongs to and subtitles offer textual constraints on screen. Accordingly, this study aims to spot the wordplays in humorous context in the subtitles of a famous TV series *How I Met Your Mother 3rd Season* and specify the strategies for their translations by Tiglon as DVD and Netflix and in the light of the hypothesis, the following questions will be discussed:

- What strategies are used to translate certain wordplays? Is there one strategy applied to all?
- What might be the reason of translators' choice for a certain strategy?
- What strategies are used more frequently for wordplays in a humorous context in subtitles?
- How do the translations differ from and resemble each other in terms of translators' choice of a certain strategy?

By answering the above-mentioned research questions, it is expected to reach the conclusion that the humor elements particularly wordplays in their translation to another TL system might lose their formal and functional effect. Moreover, even one of the effects is maintained, they can't create the same effect the original does as they are culture-bound elements in humorous context along with the fact that the transfer is from oral to written.

Outline: This study consists of four chapters in addition to introduction and conclusion. The first chapter will deal with theoretical background including four

parts. In the first two parts, the term translatability along with wordplay and its translatability will be discussed with some definitions which will be followed by Delabastita's (1996) translation strategies for wordplay translations and their explanations. The last part will put forward the question of the existence of equivalence considering Holmes' and Toury's problem restricted theories. In the second chapter, humor and its categories with its definition will be presented. Following, humor and its challenges especially with wordplay taking place in translation will be discussed. Later in the chapter humor and its relatedness with culture including the non-verbal elements as humor will be explained briefly concluding the chapter. The third chapter will be devoted to humor translation in an audiovisual context. In the beginning, audiovisual translation as a field of study will be introduced. Types of audiovisual translation will follow including dubbing, subtitling and voice over. Humor translation particularly wordplay translations in subtitling will be discussed along with presenting the related studies done on similar contents and the chapter will finish to move on for the case study. Chapter four will be the case study. The chapter will start with background information about the TV show series *How I Met Your Mother* followed by its setting and characterization and its reception in American and Turkish cultures. The chapter will end with a thorough analysis of wordplays including their two different Turkish translations, the strategy used to translate a certain wordplay, the reason for such a choice by two different translators and how they resemble and differ from each other and the frequency of the strategies used in the analysis. Conclusion will be the last part of this study pointing out the hypothesis and research questions by giving the answers of which collected by the analysis in the fourth chapter. In the light of the data collected, the hypothesis will either be supported or not. The closure will be done with the suggestions for further studies. This study will shed light upon how humorous elements, especially wordplays in a humorous context, might change in terms of the strategies used during their translation process from one language into another in subtitles also considering the translators' choice and their reason for choosing the certain translation strategy.

CHAPTER I

THEORETICAL BACKGROUND

This study aims primarily at examining the translation strategies used in humor translation particularly in subtitles, in American TV sitcom series namely *How I Met Your Mother*. Subtitling, due to its constrained nature becomes more challenging for both the audience and the translator to interpret as the audiovisual material includes tonality, various sounds and repetitions that are hard to be represented in the subtitles and also as the translated joke in the subtitles may not be the appropriate correspondent of the source language joke thus, it may not make the same impact on the target audience. In addition to the requirements of subtitling such as adjusting the length and time on screen along with turning oral text to a written one, subtitling jokes and finding their equivalents in the target language make the task even harder and requires the translator to find practical solutions to cope with both the constraints of subtitling and challenges of translating humorous elements. Humor, as it has some suggested categories put forward by Zabalbeascoa (2005), offers the translator a set of joke types to categorize and since this study is not particularly dealing with censorship and certain joke types, we are only left with the constraints of subtitles, strategies used to translate wordplays into subtitles in another language and the translator's choice.

Taking the multi-dimensional nature of subtitling *How I Met Your Mother* into Turkish, this thesis will be based on a two-stage theoretical framework. The first part of the theoretical background will be based on the adaptation and explanations of Dirk Delabastita's (1996) strategies for translating wordplays into Turkish. Wordplay can be considered as a broad term since it has both linguistic and metalinguistic nature. By this nature, they may present some challenges in transferring so, it would be necessary to adopt some strategies to be able to find proper correspondents. Preceding the introduction of the

strategies as the adopted methodology, the term 'translatability' will be discussed also considering wordplays in the following section.

The second part of the theoretical framework of this study will be based on descriptive translation studies (DTS). The constraints mentioned about subtitles and the very nature of humorous elements in terms of reducing the text or finding an appropriate correspondent to a certain joke make the translator's job more challenging in decision making process and when these problems are taken as a whole, they can only be evaluated in the light of problem-restricted theories shown in the 'Holmes' map of Translation Studies' (Toury, 1995, p.10). This shows that this study presents a problem that is trying to find an appropriate equivalent to a certain wordplay in a subtitle thus creating a difficulty for the translator.

1.1. TRANSLATABILITY

Translatability as a term is referred as "the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change" (Bakker et al., 2001, p. 273). According to this definition, neither the source nor the target languages should differ from each other in terms of conceptual meaning. However, this is not possible for all language pairs between which the translation act to take place. Therefore, translatability should be considered within the frame of source and target cultures and the concepts existing within them. In this respect, 'what can be translatable?', and the dynamic notions of translatability will be discussed.

Roman Jakobson approaches translatability from a linguistic perspective and describes a language consisting of signs, thus pointing out the relation between the signifier (auditory representation) and signified (the concept that is represented) (1959, p. 113). According to Jakobson, one cannot understand the meaning of the word "cheese" with a non-linguistic acquaintance with other kinds of cheese such as cheddar or camembert without the help of the signifier namely the verbal code or it is possible that one might not have tasted cheese if

he is in a culture in which the concept doesn't exist but can still understand the word if he knows that it means "food made of pressed curds" (p. 113). Accordingly, he describes interlingual translation as replacing messages in one language in some other for overall messages not for separate code-units (p.114). Therefore, for the equivalent effect between ST and TT, the code-units will be different since they belong to different sign systems (Munday, 2001, p. 37).

Jakobson favors translatability in general as he thinks translation operates within languages as well as between them. Therefore, he adopts a looser view of translation under the name of dynamic translatability (Bakker et al., 2001, p. 275) and he adds 'languages differ essentially in what they must convey and not in what they may convey' (Jakobson, 1959, p. 116). So as long as the semantic message is conveyed one should not search for equivalence on formal level. For dynamic translatability, the word cheese for instance can totally be translatable if the target culture paraphrases the texts and has adopted the technology to make cheese (Bakker et al., 2001, p. 276). For example; the utterance 'The first word of this very sentence has three letters' is either translated as 'Le premier mot de cette phrase a deux lettres' (... 'has two letters') or as 'Le premier mot de la phrase en anglais a trois lettres' (... 'of the sentence in English has three letters') (ibid.). Therefore, it can be inferred by looking at the two alternative translations, the potential translatability of the source is higher and translatability will depend on the target language and its culture. As a result, it would not be wrong to say that dynamic translatability conforms more to descriptive translation studies than the former translatability method.

1.2. WORDPLAY AND ITS TRANSLATABILITY

Wordplay or sometimes referred as pun is a subcategory of the general term 'humor' but when considered separately, it is a broad term and a debate topic within translation studies. For Chiaro, "the term wordplay includes every

conceivable way in which language is used with the intent to amuse" (1992, p. 2) and uses the word as an umbrella term for other containers of it such as jokes, double entendres and puns. *Pun* particularly is used interchangeably with *wordplay* by most scholars; however the former is treated as a subcategory of the latter by some others such as Leppihalme (1997). McMillan Dictionary explains the *pun* as "a humorous use of a word that has two meanings, or of words with the same sound but different meanings." (<https://www.macmillandictionary.com>) and as it is understood from the definition puns are considered as serving a humorous effect. *Wordplay* however doesn't have to be humorous at all times even though in this study it is analyzed in humorous context. It should also be noted that the term *wordplay* will not be used interchangeably with the word *pun* as Delabastita does, however the strategy names will remain and be referred the same throughout the study as put forward by Delabastita (1996).

Moving on with *wordplay* exclusively, the very definition of the term was suggested by Delabastita (1996) as in the following:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less different meanings (1996, p. 128).

As it is pointed out in the definition, *wordplay* is considered 'textual' and it will be clearer in the following lines that for its translation to be healthier, the *wordplay* should be approached within the text it exists. The term is formed by the combination of two or more linguistic structures namely 'words' taking advantage of their structural characteristics of the language they exist to add more meaning or to take out some of it. Accordingly, Delabastita (1996) also points out that on the basis of their formal similarity, *wordplay* contrasts linguistic structures with different meanings such as homonymy (same sound and spelling), homophony (same sounds, different spellings), homography (different sounds, same spelling) and paronymy (slight differences in both spelling and sound) (p. 128). In addition to these, the *wordplay* or *pun* can either

be vertical as in the example of a title of a book chapter about America as “Chimerica” in which various meanings can be inferred by one form or horizontal where a few same or similar forms together seem to have activated more than one meaning (Vandaele, 2011, p. 180) as in the homographic example “How the US put US to shame” (Delabastita, 1996, p. 129).

As it was mentioned earlier, wordplay is a textual phenomenon and when considered as such, it will be easier to render the meaning within two languages. Because as Vandaele (2011, p.181) puts forward the fact from Delabastita (1996) that structural and typological difference of source and target language increases the linguistic untranslatability of puns but insisting that this problem requires a textual rather than an isolated approach to increase the translatability of the phenomena. Depending on this, to increase the possibility of their translation interlingually, Delabastita suggests various translation strategies to be introduced in the following titles going from one pun to another (1996).

The very resistance of wordplay to translation lies under the fact that wordplay is not play on words but play with words (Vandaele, 2011, p. 182). Because of this effect of wordplay, the interlingual translatability is offered as a good test to see if verbally expressed humor (VEH) is “referential” (easy translation) or “(meta)linguistic” (resistance coming from the source text) (as cited in Vandaele, 2011, p. 182). Speaking of the linguistic structures, it would be significant to mention the linguistic features of the wordplay that were put forward by Delabastita (1996, p. 130). The first feature is the phonological and graphological structure of the wordplay, that is the sounds namely the phonemes that make the difference in meaning possible and letters namely the graphemes that may exist in specific combinations, so the wordplay may occur with respect to spelling such as in the example; “Love at first bite” reminding of where this pun is coming from “Love at first sight”. The second feature is the lexical feature having two structures as first one being polysemy that is the words that come from same semantic roots and give the related feeling such as in the metaphor; ‘What’s this that got a heart in its head? A lettuce’ and the

second one being idioms that every language contains that have an overall meaning and cannot be reduced to its single components to have single meanings anymore such as in the example of 'Britain going metric: give them an inch and they'll take our mile'. The third feature is the morphological structure of the words in which many compound words and derivatives exist losing their original transparency and becoming part of the vocabulary. A morphological wordplay as in the example A: 'Is life worth living? B: It depends on the liver' shows that even though the word liver is not etymologically correct, it creates the semantic effect (p. 130). The last but not the least feature is the syntactic structure which focuses on the grammars that produce phrases and sentences to be evaluated more than one way such as in the slogan 'Players Please' which can be either considered as a request or as a praise (p. 131). However, Delabastita argues that even though the translator of wordplay is directed by the linguistic structure of the pun, linguistics will never have the last word on the issue but will be the starting point of it (p. 131.).

When it comes to its translatability, wordplay is given as an example on the issue of 'linguistically untranslatable item' by Catford (1965, p. 94) as the relevant wordplay may not have the formal correspondence in the TL and thus may become untranslatable (ibid.). As in Delabastita's definition of wordplay 'exploiting the verbal medium' the term is also seen as piece of poetic language (Delabastita, 2004, p. 602). Therefore, it can be inferred that wordplays carry both linguistic and meta-linguistic –including cultural– features of the language they belong to. As a result, when the translator is challenged with rendering the intended semantic impact, he/she has to deal with both linguistic and cultural constraints. Thus, the strategies offered by Delabastita (1996) for the translation of wordplay will shed light on the translation of relevant wordplays of this case study and will be adopted as the methodology.

1.3. ADAPTING DELABASTITA'S METHODOLOGY FOR WORDPLAY TRANSLATION

Dirk Delabastita suggests eight different strategies to translate the wordplays considering the fact that it is actually a big challenge to preserve other than eliminating the wordplay (1996, p. 134). The strategies to be explained briefly will be adapted to the translations of the wordplays interpreting the symmetry of each strategy. Delabastita's suggested strategies deal well with the formal changes and with finding relevant equivalents to the wordplays in their translation semantically and also conforming to the norms of the target language.

In PUN to PUN strategy, the SL wordplay is translated by a TL wordplay being more or less different from the original with respect to formal structure, semantic structure and textual function (p. 134). However, it should be kept in mind that as Delabastita reminds, PUN to PUN transfer by its nature may contain considerable translation shifts affecting the wordplay's formal structure, linguistic make-up and its meaning content or even sometimes leading to a change in the immediate or wider textual environment thus creating a new textual environment for the new PUN to exist in the TL (p. 134).

The second strategy is called **PUN to NON-PUN** in which the wordplay is translated by a non-punning phrase to protect the sense of the wordplay in both languages but in a non-punning mutuality (p. 134). The reason for such a conveyance is that some lexical items may not exist in the TL system such as a vertical wordplay in the SL system, so to render the semantic effect of the wordplay, a totally new lexical item to attract attention in the TL or a new form of punning expression again conveying the semantic message is inserted in the text without making it explicit whereas the third strategy **NON-PUN to PUN** introduces a new pun in textual positions when the ST does not include one to be transferred thus making up for the lost puns due to some reasons mentioned within this chapter explaining the strategies (p. 134). **ZERO to PUN** strategy

also serves as a compensatory item added as a completely new textual pun but it does not have any proof or any explicit example in the ST (p. 134).

The fifth strategy suggested by Delabastita is that the pun is switched with a similar wordplay-related figure of speech device in the target text such as repetition, alliteration, rhyme, irony, etc. to retrieve the influence of the source-text (p. 134). In this **PUN to RELATED RHETORICAL PUN** strategy, the translator is left with creating the same functional effect of the original which lost the formal structure in the first place during the translation process.

In the **PUN to ZERO** strategy, the translator has no choice but omit the whole wordplay and the context it belongs to existing in the SL text due to the complexity of the wordplay thus being untranslatable (Delabastita, 1987, p. 148-149). One drawback of this strategy might be that in an audiovisual environment such as in a subtitled piece of work, the translator may be judged for doing so if the audience has competence in the SL. However, in **PUN ST to PUN TT** strategy, the translator leaves the wordplay as it is within the target language environment by inserting the wordplay as untranslated in the TT rather than losing it by omitting thus leaving the audience on their own with the untranslated item to be comprehended (Delabastita, 1996, p. 134).

Lastly, **Editorial Techniques** are the supplementary solutions to the ST-related translation problems with the addition of footnotes, endnotes, comments by the translator etc. (p. 134).

All these strategies can be used either alone or with a combination of two or three to recreate the effect of the original or compensate for the losses within the text with an aim of reducing the untranslatability to the lowest.

1.4. ADAPTING THE HOLMES AND TOURY MAP INTO AUDIOVISUAL TRANSLATION

Norms are unique to the language they belong to and thus making the translator bound to them during their transfer as they are not changeable. Regarding Toury's definition of them, norms are standing in the middle of absolute rules and pure idiosyncrasies. This very problem of providing the balance between staying loyal to the original and the freedom of the translation requires the translator to struggle between the two and find a way out. Taking this point into consideration and moving on, Holmes suggests within Translation Studies (TS) having two major aims; one describing the translation phenomena and the other establishing general principles through which these phenomena can be explained and these two branches of Pure Translation Studies are named as Descriptive Translation Studies (DTS) and Theoretical Translation Studies on which this descriptive study will be based (ThTS) (1972, p.176).

To start with, DTS has three main kinds of research describing their focus as product oriented, process oriented and function oriented. Product-oriented DTS is an area of research which describes existing translations be it either individual, text-focused translation or comparison of several translations of the same ST translated in different time periods (Holmes, 1972, p. 177). Function - oriented DTS, however, is not interested in describing the translations but their functions in the target culture, thus preferring to deal with contexts but texts (ibid.). Last of the three being Process-oriented DTS is interested in the mind of the translator during the transfer process such as trying to find out what was going on in his/her mind during the act of translation (Munday, 2001, p. 11). Having presented the three kinds of DTS, the other wing of the Pure TS as Theoretical Translation Studies may get in the way to base the structure of this case study on a translation theory which basically evolves from the results of the above mentioned DTS along with other principles, theories and models explaining what translating is and predicting what translations will be (Holmes, 1972, p. 178). Theoretical TS has two sub-categories: General and partial theories. General translation theories stand for the idea of explaining every kind

of translation and generalizing as a whole whereas partial translation theories account for restricted theories thus reaching better conclusions about translation theories (Munday, 2001, p. 11).

First of which is the medium-restricted translation theories having two subcategories as human and machine translations with more subdivisions within themselves trying to find out whether the machine translation is the only medium or whether it is helping the translator for his/her job or whether the human translation is oral-consecutive or simultaneous- or written (p. 12). Area-restricted theories are theories that restrict themselves to specific languages or groups of them and/or cultures (ibid.). It is noted by Holmes that within these theories, language restricted theories are related to linguistics as in comparative linguistics and stylistics (1972, p. 179). Rank-restricted theories are involved with linguistic theories that are concerned with the rank of the word or sentence later moving this approach to analyzing texts and discourses (Munday, 2001, p. 12). A further detailed translation theory is text-type restricted theories in which specific discourse types and genres are dealt with to find specific translation theories for scientific texts, literary texts and/or sacred works such as Bible and etc. (Holmes, 1972, p. 180). Time-restricted theories limit themselves to specific time periods such as theories regarding either contemporary texts or texts from older periods in time (ibid.). Lastly, forming the theoretical basis of this case study problem-restricted theories call for equivalence problem which later questions the existence of language universals (Munday, 2001. p. 12). Wordplays in this case study, based on the strategy they were translated will show whether the universals of the translated language exist or to what extent they may have been translated regarding the equivalence issue with the help of this specific sub-branch of translation theories suggested by Holmes.

CHAPTER II

HUMOR TRANSLATION AND CULTURE

In this chapter, definition of humor by different theorists and its categories focusing specifically on wordplays will be discussed within the scope of this thesis. In addition, humor will be analyzed in terms of challenges it offers to the translator. Lastly, translation of humor, wordplays within humorous context and their relatedness with culture will be another discussion point throughout this chapter including non-verbal elements as humor and their possible challenges in translation.

2.1. WHAT IS HUMOR?

Humor, in broadest terms is a spontaneous human activity and the understanding and appreciation of which highly varies individually. According to Spanakaki (2007), humor seems to be one of the most defining aspects of humanity and its applicability varies universally, culturally, linguistically or individually meaning that it is something that is intended to be funny even though it is not comprehended as such (Spanakaki, 2007). Spanakaki also mentions that however, there is not only one explanation of humor not only because for what purpose it is used is important but also the terminology to describe it is not explicit (2007). Depending on the purpose for which it is used, a more operative definition is as follows by Popa (2003: 54): "Humour is the ability to appreciate the situations when wordplay is funny or amusing" (as cited in Popa, 2005, p. 48). Popa uses the words 'ability', 'situations' and 'wordplay' to emphasize cultural differences, interaction in a process between people and the language content in humor respectively. Specifically for wordplay as an element of humor, it is suggested by Ushurova (2013) that even though the particular functioning of wordplay is not very much certain, it is not much of an

argument topic that its purpose is meant to be funny and in this study, the same case will be assumed.

When humor is the case, laughter is remembered and called for together. According to Vandaele, laughter does not necessarily require a developed thinking (Vandaele, 2010). The following statement by Martin (2007: 2) proves the situation: "Developmentally, laughter is one of the first social vocalizations (after crying) emitted by human infants" (as cited in Vandaele, 2010). This doesn't mean that whenever there is laughter, there is humor inside that requires people to think and evaluate some content to decide whether it is funny or amusing.

2.1.1. Humor and Its Categories

The fact that there is not only one definition of humor proves another fact: There is no one type of joke or only one category that explains humor in one restricted way. This is also against the very nature of humor itself since it is an extremely broad term. However, Zabalbeascoa (2005) outlines some joke types that are important from a translator's perspective and suggests a model for categorizing them. First category is known as the unrestricted or bi-national jokes, a type that offers very little or no difficulty to the translator since source and target cultures are very similar. One advantage of such a joke type in which there is no loss of humor, meaning or content. Another category offered by Zabalbeascoa (2005) is restricted jokes by audience profile characteristics, which might be challenging for the translator since there are some restrictions that are related to the readers' linguistic knowledge and appreciation and also to the culture of the source. One other category of humor by Zabalbeascoa (2005) is private or in-group jokes that aim for a specific group of audience to be able to comprehend the intended message while excluding some other certain groups within the same community. This type in a way resembles restricted jokes since they both require some background knowledge either linguistically or culturally. Wordplay is another category, which solely is linguistic and also considered as

metalinguistic since wordplays as form also include puns, acrostic, rhyme, anagram, witticism, etc. (2005). The transfer or replacement of wordplays in another language might offer some problems for the translator when there is no compensation for the specific word in the target language because of linguistic restrictions. For their problematic nature, wordplays will be the particular concern of this thesis study. Lastly, taboo words are mentioned as both universal because of their presence in every culture and as cultural because of their specific nature in the culture they exist (2005).

Martinez-Sierra (2006) also classifies humor in an organized way by referring to Zabalbeascoa's taxonomy of jokes as community and institutions elements corresponding to culture specific, community sense of humor elements as restricted to certain groups within the same culture, linguistic elements, visual elements as visually coded linguistic elements, graphic elements as humor deriving from a written message in a screen picture, paralinguistic elements being non-verbal qualities of voice such as intonation, rhythm and pitch, non-marked elements that are instances of every other category, however not falling into one but still humorous and lastly sound elements as sounds themselves offering humorous effect. Within this context, wordplays might fall into each of the category mentioned herein as they can be cultural, visual or a written message in a screen picture or paralinguistic.

2.1.2. Humor and Its Challenges in Translation

Trying to render a message from one language to another is itself a difficult phenomenon as it includes either cultural or linguistic restrictions. The same case is also valid for humor translation and the reasons why there are some challenges overlap between translation in general and translation of humor. Popa (2005) in her work refers to Nord's distinction between translation problems and translation difficulties as former being objective, cultural and linguistic and latter being dependent on the translator's cultural, linguistic and textual competence thus also being subjective. Zabalbeascoa (2005) mentions

some translation variables and in which he includes the source and target languages, purpose of translation, the nature of the text, intended audience, translation demander's needs, expectations, translators either individuals or machines, under what circumstances the translation is conducted and lastly the means of communication; oral, written, audiovisual, private or mass media (2005, p. 187). Each variable might become a challenge during the transfer and might cause problems in general or difficulties for the translator. Durdureanu (2011) refers to Sapir and Whorf as they see each language having their own way of structuring reality, therefore consider the concept of translation impossible.

In the case of humor, translation challenges still occur because humor is an abstract phenomenon to convey even within the barriers of the same language. Humor, due to cultural and linguistic barriers may propose important problems such as trying to find an equivalent joke in the target language but when not being able to do so abandoning the idea of fidelity and finding a joke that is familiar. Chiaro (2005) mentions the importance of equivalence and thus (un)translatability of humor not just because of not finding a direct equivalent but also stating the fact that some jokes may pass translator's ability. She also emphasizes that when humor is on screen, it is very likely that it won't travel across languages when there is a type of wordplay including puns. Since humor is such a broad concept, the challenges it presents in translation might be overcome by breaking humor down into categories and applying various translation strategies (Spanakaki, 2007). Diot (1989: 84) states, "When it comes to translating humor, the operation proves to be as desperate as that of translating poetry" (cited in Vandaele, 2010 p.149). By this means, it is important to analyze humor in small chunks to bring out a better translation.

Additionally, as wordplay translations in humorous context in subtitles are the specified concern of this thesis and when subtitles are added to both wordplays in humorous context and their translation, more challenges appear as Antonini (2005) mentions in her work that the audiovisual translator also has to deal with the limits of subtitles that already exist in their nature. In the case of subtitles, it

is again translator's job to interpret the concerning dialogue at a given moment. This challenge is well defined by Bannon as "The translator as a writer is forced outside well-trod paths onto new ground. Subtitles allow audiences to do the same." (cited in Bannon, 2010). So, in the case of subtitling, both the translator and the audience are expected to render and infer the intended message transferred from audio to visual as written on screen only with the time and space let to be written.

Although there are several challenges either because of the nature of the text be it humor or subtitles or the translator, it doesn't seem impossible to achieve a quality translation when considered the variables mentioned above.

2.2. HUMOR TRANSLATION AND ITS RELATEDNESS WITH CULTURE

There are many theorists that discuss cultural effects on translation. The question of translatability of culture into another language has been discussed among those who seek to create an equivalent effect and, in the end, offer a possible solution to the problem. By this means, there appear different ideas on the issue.

According to Durdureanu, "Translation is always placed at the core of intercultural aspects, so that the study of the translation goes along with the cultural studies" (Durdureanu, 2011, p. 51). This statement directs us to ask what culture is in its broadest form to be able to relate it with translation and with the language of its nation.

According to Duranti, "Culture is something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication" (as cited in Durdureanu, 2011, p. 51). This proves that culture is multifaceted, and language is an indispensable part of it.

In her study, Durdureanu states Bourdieu's perception of culture as, "We are members of a community of ideas and practices through the language we speak. Therefore, language is linked to culture, as a link between thought and behavior" (cited in Durdureanu, 2011, p. 52). It is obvious that there is one common thought among theorists that culture is inseparable from the language of its nation. By this means, culture is a language itself and language is a tool to convey the culture of its owner. So, in the process of language transfer between any two languages, it is important to consider the significance of culture and think of the two as a whole. However, when the language and culture are considered as a whole, in the process of the transfer, some difficulties may occur resulting from the cultural differences between the source and the target.

The most common difficulty is the untranslatability of culture-specific words. According to Sapir and Whorf, "Each language has its own way of structuring reality, hence the impossibility of translation" (cited in Durdureanu, 2011, p. 54). The most popular example of such a difficulty of the translation is the word snow, which the Eskimo language has 30 words for. In such a case, it is almost impossible to find an equivalent when there is no perception of the term in the target culture and of course among the audience (Durdureanu, 2011).

Durdureanu mentions Humboldt's nationalist view of language as, "Every community talks about their thought and ideas in reference to their own way of perceiving the universe, to their intellectual knowledge and experience" (Durdureanu, 20011, p. 56). By admitting this point of view Durdureanu states, "To translate means to perceive our own culture reported to the others' cultures." (2011, p. 56). It is understood from this statement that the way we perceive our culture affects the way we perceive others since most of us tend to make judgments on other cultures by using ours as a base.

The relation between culture and translation gets tighter when humor is included. Humor presents new set of challenges for the translation process since many of the humor elements are dependent on culture, and the translation of which depends on being familiar with culture as much as the

dominance over the source language to be able to render humor. By this means, another common difficulty is the problem of translating the linguistic terms, the untranslatability of which is related to both cultural and linguistic differences. According to the study conducted by Yetkin, it has been found that out of seven different elements in humor translation, those being visual, sound, graphic, community sense of humor, community and institutions, linguistic and paralinguistic elements, the biggest loss is observed in linguistic elements, which happen to be a loss of 94.1% (Yetkin, 2011). According to Yetkin, "The linguistic element is substantially lost, not necessarily because of technical constraints but also due to lack of command of cultural and linguistic differences" (Yetkin, 2011, p. 250). One reason for this situation is the fact that most linguistic elements are lost in translation since they are highly attached to the language they belong to and that language is dependent on its culture particularly when it comes to translation.

According to Durdureanu, "Translation is part of culture. It is culture. And its very existence proves the possibility of entering a different world, a different vision and community through a translator's genuine work" (Durdureanu, 2011, p. 61). Teodorescu mentions, "Culture is a complex and a broad concept, it includes aspects of everyday life to cognitive and social structures" (Teoderescu, 2010, p. 175). Culture is definitely a factor if one is to consider humor translation because there are many cultural aspects of language including primarily the speakers, region, religion, political beliefs, and educational background of the society. Moreover, as Scholtes (2016) points out that wordplay being a particular type of humor comes along with its own issues by its nature and it is also put forward that while there are no universals of wordplays there are also some cases in which some wordplays can be transferred thanks to the similarity between the languages; otherwise the translator has to trust their own creativity. Therefore, in the translation process, especially when translating wordplays in humorous context, along with culture which should be taken into consideration the very nature of wordplay that can also be said to be culture-bound.

2.3. NON-VERBAL ELEMENTS (SIGNS) OF HUMOR

Humor being a broad term is not only verbally expressed but also expressed non-verbally with tonality, gestures, mimics or facial expressions. Peck indicates the fact that in interpersonal communication, only 7% of the information exchange is verbal and the rest being vocal tones and facial expressions (Peck, 2015). A similar case might be true for humor since humor in its different types include paralinguistic elements as non-verbal qualities of voice related with expressions of emotions and narrative silence (Jankowska, 2009) and since it is obvious that there is a proportion non-verbal communication going on based on what is done versus what is said on stage (Peck, 2015). The effect of personality and attitude of the comedian or the actor on stage should definitely be taken into consideration since non-verbal elements play a considerable role as well as verbal elements and this can be verified through a simple way such as reading the comedian's lines without the visuals and checking whether the very same lines have the same effect or not on the audience (ibid). So even though the words are part of humor, the role of the comedian or the actor shouldn't be disregarded as carrying non-verbal elements.

According to Yetkin, interpretability of paralinguistic elements is important as the target audience hears them as in the original and according to the results of her study, expressions of emotions were found to be transparent cross-culturally and thus the concerned elements are retained when viewed by the target audience (Yetkin, 2011, p. 246). Although this situation appears to be fortunate it would not be wise to leave the interpretation of such elements only to the appreciation of the audience and thus it is important to consider the following criterion suggested by Zabalbeascoa:

People tend to think of translation as pertaining exclusively to the verbal domain, but even if this were true for translators they still often have to compensate for culturally bound meanings that are expressed non-verbally in the source text and would lead to considerable gaps in the communication if not accounted for somehow.

It is again translator's job to think of the possible scenarios that might come up within the transfer or the interpretation of the non-verbal message. Consequently, even though the interpretation of non-verbal also known as paralinguistic elements is usually left to target audience's appreciation in the case of humor, it is also important for the translator to account for possible information gaps that arise from culture bound and also non-verbally expressed emotions or attitudes.

CHAPTER III

HUMOR TRANSLATION IN AN AUDIOVISUAL CONTEXT

3.1. AUDIOVISUAL TRANSLATION AS A FIELD OF STUDY

Regarding the observable impacts of the growing information and communication technology, globalization appears to have changed our lives considerably. Owing to the need of more recent information to attain, the need of communication arouse with the help of language transfer; not that it has not been a worldwide necessity for a long time but that it has gained more importance with an increasingly developing technology which affects the very circulation of attaining the most updated news very quickly. It is a fact that this is observed in anywhere human interaction takes place such as in media and business and due to this, language competence is required. On the other hand, people do not only need the language competence in such tangible interactive areas but also in areas where technology has its biggest share through devices such as TV, video or computer that provide a number of different audiences with different interests with a number of varying audiovisual products such as movies, television programs, sitcoms, documentaries, cartoons, musical concerts, etc. and for a worldwide recognition of which, the need of a language transfer on screen arouse to be able to reach masses. To make this transfer possible, Gambier and Gottlieb argue that Audiovisual Translation (AVT) or Multimedia Translation (MM) constitutes certain ways of viewing language dealing with the verbal code and focusing on cultural and communicative aspects instead of analyzing only the language and text (Gambier & Gottlieb, 2001). Thus, within the process of transferring a message, AVT does not only convey messages between two linguistic systems but also between two different cultures.

Even though AVT as a professional practice goes back to the very early traces of cinema, it has not been much of a concern of research by the closure of the

20th century. However, with the help of the growing technology, the area of research has been broadened and started to attract attention more than it did before. Along with the Translation Studies (TS), AVT started to get interesting among translators since silent movies appeared on air around in 1930s.

As Pardo (2013) cites in her work that before adopting the preferred name audiovisual translation, there were many terms used to refer to film and TV program translation such as *transadaptation* or *film dubbing* used by István Fodor in 1976, the term *Film translation* used by Mary Snell-Horby in 1988, *screen translation* used by Ian Mason in 1989, the term *traducción cinematográfica* used by Amparo Hurtado in 1994 and Jorge Díaz Cintas; in 2001, used the term *traducción audiovisual* (as cited in Pardo, 2013, p. 19) Later on, audiovisual translation, and multimedia translation were first proposed by Gambier in 2003 and he also mentions the term *transadaptation* used by Eithne O'Connell in 2007 (as cited in Pardo, 2013, p. 20).

The Russian linguist, Roman Jakobson distinguishes three ways of translating a verbal sign: intralingual, interlingual and intersemiotic (1959, p.114). Intralingual translation, also known as 'rewording', is defined as "interpretation of verbal signs by means of other signs of the same language" (Jakobson, 1959, p. 114). As it can be understood by the definition, intralingual translation is used in AVT more than any other fields of translation; especially in subtitling for the deaf and hard of hearing within the same language. Also, an intralingual translation of a word is either the synonym or the paraphrase of the original.

Interlingual translation, also called 'translation proper', is as Jakobson defines "interpretation of verbal signs by means of some other language" (1959, p. 114). As for subtitling in this way of translation, it is required to change the mode of translation while transferring from one language to another meaning that the verbal code is transmitted into written code and due to the nature of the written text especially with subtitles, some limitations particularly the linguistic ones take place. This reason only proves how problematic it is to do interlingual translation within the field of AVT.

Intersemiotic translation also put as 'transmutation' is defined as "interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson, 1959, p. 114). In AVT, intersemiotic translation is done naturally since the shift from the verbal code to written code includes transmutation. In each of these translation types, Jakobson (1959) argues the problem of 'equivalence', which cannot be achieved fully between code-units even though the intended message is conveyed.

Another theoretical basis for AVT as a field is Katherina Reiss's text typology, which was developed in 1970s, linked with translation strategy to point out the equivalence at text level (Munday, 2001). Reiss argues that the concept of equivalence regards the text as a whole rather than viewing only the word or sentence owing to the fact that communication is made possible by to what extent the equivalence effect is achieved (as cited in Munday, 2001, p. 73). Reiss adopts 'three-way categorization of the functions of language' by Karl Bühler and presents three general text types: informative, expressive and operative. Reiss also defines the 'audiomedial texts' such as movies and other visuals to provide the other three text types with visual images (Munday, 2001). Considering that her categorization is based on the function of the texts, Reiss contributed to the field of AVT in terms of functional approach to TS.

Nevertheless, it was not until after the decades of 1960s and 1970s that the area was dug in more in detail mainly in subtitling which presented translators with a broad perspective of the area. A more regular start of interest is traced back to 1990s as Cintas (2009) put 'AVT's golden age'. AVT, then, having shown a gradual growth of its own since 1930s, as Cintas put forward "became the object of more systematic research from a translational perspective in educational, scholarly and professional circles and saw the works of prolific authors like Gottlieb (1997a, 2000)" (Cintas, 2009, p. 3). Only after when, AVT started to locate itself into where it deserved.

Having accepted the fact that some European countries and the USA share a high percentage of audiovisual programs in terms of their origin, it would not be

wrong to ask why such countries have dominance over others both in terms of their culture and language.

3.2. TYPES OF AUDIOVISUAL TRANSLATION

Once AVT was recognized as a field of TS, it was then possible to classify different branches of it. Because of the nature of an audiovisual text, it can be received via two channels: acoustic and visual (Bartrina & Espasa, 2005, p. 84). Munday puts forward seven different categories of AVT and they are as follows: interlingual subtitling, bilingual subtitling, intralingual subtitling, dubbing, voice over, surtitling and audio description (2012, p. 271). This study is concerned with interlingual subtitling which will be presented in the following parts in addition to bilingual and intralingual subtitling and their explanation in this chapter along with the brief explanations of dubbing and voice-over.

3.2.1. Dubbing

The most common forms of AVT are dubbing and subtitling. In the early twentieth century when the new film medium went beyond national and cultural borders, the film industry confronted a translation problem due to the fact that only a little percentage of the world's population understood English; therefore, there was a need to find convenient screen translation methods (Tveit, 2009). The pioneers for such an experiment were the French in Europe both in dubbing and subtitling, but later France along with Italy, Spain and Germany eventually developed into dubbing while the Scandinavian countries and the Netherlands preferred subtitling (Tveit, 2009).

Subtitling is a mode of translation, which consists of the translation of spoken words (dialogues, monologues or voice-over narrations) and appears at the bottom part of the screen (Mokhtar, n.d.). Dubbing on the other hand consists of the translation of every spoken word into the target language (Mokhtar, n.d.). It has certain advantages and disadvantages. With the help of dubbing, the

original method of communication used by television is maintained and therefore an auditory dominance is existent (Mokhtar, n.d.). In the transfer of body language and gestures, which are considered to be culture-specific, there is a probability of misunderstanding; therefore, in such a case dubbing is a possible solution and is useful while transferring such non-verbal information into an auditory piece (Wehn, 2001). Dubbing is also a good idea for a simple reason: when the target audience is children who cannot yet read (Tveit, 2009). However, there are also some constraints of dubbing also known as lip synchronization. Tveit (2009) has stated that, "Voices reflect the mood and atmosphere of a situation, whether it is at a major sports event, the scene of an accident or the convention of a political party" (p. 93), so one constraint is that through dubbing, the authenticity is lost since the character is deprived of their voice (p. 92). Another problem is that dubbing is both costly and it consumes time, but even though this is the case dubbing still seems to be an applicable alternative in small countries like Norway where family and animation films are becoming popular and if the gainings are big enough attracting bigger audiences (p. 94).

Having looked at the advantages and disadvantages of it, dubbing is still a preferred mode of screen translation method and seems to be so in the future owing to the fact that most audiences are unable to listen to the foreign language in addition to the fact that dubbing ideologically makes it possible to implement the desired changes such as censorship and etc. more freely since the original language is not heard in dubbing.

3.2.2. Subtitling

Another popular method of screen translation is subtitling. Subtitling presents more problems owing to its constraint nature. Georgakopoulou (2009, p. 21) shares the definition of subtitles as:

... condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear

and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity (Luyken et al., 1991, p. 31).

Subtitles have two characteristics as one being the change of code from oral to written and second one being the oral message of the source audiovisual text presented in a translated product (Bartrina & Espasa, 2005, p. 93). Subtitles vary within themselves as intralingual, interlingual and bilingual. Interlingual as the widely used variation is a translation of a source text (ST) as it is not the replacement of the original ST but as present as both subtitles and the original ST (Georgakopoulou, 2009, p. 21). Intralingual translation is applied with the purpose of creating advanced texts for deaf and hard of hearing and also for foreign language learners (Gottlieb, 2001, p. 247) while bilingual subtitles refer to categories of subtitling in geographical areas in which two languages are spoken to please different communities in the same country. Like its counterpart dubbing, subtitling has its own advantages and constraints in itself. Although it has more disadvantages of its own, there are still few important characteristics of subtitling that it provides the audience with the original sound of the audiovisual content which appeals more to the crowd with an interest and literacy rate and also that it provides an unintentional language education. Unlike dubbing, subtitling is less costly and can be finished in a more limited time period. However, if one were to mention the constraints, he would have more to say. First of all, subtitles appear only a few seconds before they disappear never to be seen again (Smith, 1998, p. 140). That is subtitles should be simpler and less sophisticated so that the viewer can read and comprehend them in such a short time. The time limit also varies according to the age and level of education of the audience and also whether the film is seen at home or in the movie theatre (p. 143). Compared to spoken language, written language is more formal and is more immediate, so the message has to be divided into more digestible chunks for better comprehension (p. 145). All in all, the quality of subtitles is measured by the effort one has to make while reading the subtitles (p. 148). That is a viewer should leave the room having understood the film by making no effort or not realizing that he has read the subtitles while watching it. Gottlieb points out that "In judging the quality of subtitles, one must

examine the degree to which the subtitled version as a whole manages to convey the semantic gestalt of the original" (1994, p. 106) (as cited in Bartrina & Espasa, 2005, p. 97). This also explains the importance of comprehension and the message being conveyed. Second technical constraint is the limit in space as subtitles should only appear at the lower part of the screen occupying two lines to the maximum also limiting the number of characters to around 35 (Chang, 2012, p. 74). In addition to these constraints there are linguistic constraints to subtitling, which are divided into three categories in itself: the indispensable elements that must be translated, the partly dispensable elements that can be condensed and the dispensable elements that can be omitted from the text (Georgakopoulou, 2009, p. 26). There are also media related constraints in translation strategies and thus reduction is the most frequently used strategy in subtitling (p. 30). In spite of all the constraints, the aim is to reflect and maintain the balance between the image, sound and the text of the original (p. 30) so that the viewer can see and comprehend the product without difficulty.

3.2.3. Voice-over

It has been argued that its simplification and lack of comprehension have made voice-over no different from dubbing and on the contrary, it is a whole different mode tied to different translation and processes of production (Orero, 2009, p. 131).

Luyken et al. (1991) state that the traditional approach to voice-over translation is associated with the translation of documentaries disregarding the fact that some countries like Poland and the Baltic States use voice-over as the translation mode for films (as cited in Orero, 2009, p. 131). This might be due to the costly nature of dubbing which makes translation unaffordable for some countries. Luyken et al. (1991) define voice-over as the faithful translation of original speech. That is the original sound is either reduced entirely or to a low level of audibility (as cited in Orero, 2009, p. 132). Voice-over is used both in TV

and radio; an example of which can be the BBC World Service current affairs programs where the mother tongue of the person is not English and it is voiced over to English to convey the feeling of authenticity (p. 134).

Other than the three AVT methods mentioned so far, there is also surtitling of the stage referring to theatre, opera and etc., multilingual subtitling used to the countries where more than one language is spoken and simultaneous subtitling which is a rarely used method in international film festivals (Bartrina & Espasa, 2005, p. 93).

3.3. HUMOR TRANSLATION IN SUBTITLING

It has been presented that subtitling is different from dubbing in terms of their constraints. For that it would not be surprising to say that the subtitled version of humor perception seems to be a neglected area since subtitles are usually not preferred over dubbing (Antonini, 2005; Jankovska, 2009).

When humor especially wordplay is included in subtitles the case becomes more complicated and more constrained. Bannon (2010) states that "Comedies often make great use of tonality, providing subtle variations in sound, repetition and intonation that are particularly challenging to present in subtitles". This is true for such cases where it is hard to convey the tone of voice and put it in a subtitled version to make the audience laugh. It is widely accepted that Verbally Expressed Humor (VEH) has its own challenges for the translator in interlingual translation and the audiovisual translator has to deal with the limits of subtitling itself (Antonini, 2005, p. 209). This makes the translator's work two times harder and almost impossible to be accomplished. One constraint is that it may not always be possible to translate a joke into a subtitle due to the fact that a joke is funny for the source audience while it makes less sense for the target one (Antonini, 2005, p. 212). Particularly for wordplay which is inextricably linked to humor (Chiaro, 1992) as it both includes linguistic characteristics and also linked to the culture of its origin and in transfer between ST and TT it is obvious that neither of the translations is equal. On screen, humor is transferred

both verbally and visually so it depends on both images and words to accomplish its main target, which is to make people laugh (p. 212). For this, canned laughter is usually punctuated with the funny scenes to reinforce and to make sure that the audience realizes that something funny is going on. Another problem lies in the fact that an audience with higher level of education will have less difficulty understanding and interpreting the joke (p. 222). This is also true for the audiovisual translators who should have sufficient knowledge to transfer the message. Translators might have difficulty in conveying the message as they might choose to omit some cultural parts since they might not be transferred to the target language or they are simply not appropriate to transfer due to the censorship (p. 221). Dollerup (1974, p. 198) states that "Long and careful study of both languages is required and, more particularly, of the literature, history, and culture of the country concerned" (as cited in Spanakaki, 2007). Humor is closely connected with the culture of the community where it has been produced but constraints are not always existent because of cultural factors since the very existence of linguistic differences also cannot be denied. Despite the constraints mentioned above, it depends both on subtitler whether he has maintained the message in the subtitled version or not and on the viewer's education level to interpret the transferred message.

3.4. RELATED STUDIES

Before moving onto the case study where the analysis will take place, it will be worth mentioning the related studies done on similar subjects including such key words as subtitling, wordplay, humor and specific translation strategies. Almost all studies done on similar subjects mentioned below are based on Delabastita's translation strategies or wordplay typologies as theoretical basis.

Afsari, Abootorabi and Moeinzadeh (2018) in their analysis of wordplay translation from English into Persian, pointing out cultural aspect of humor investigate the most frequently used strategies on wordplay translations basing their work to Gottlieb's theory in which four different ways of rendering

wordplays take place as replacing, not rendering, adapting and inserting. Wordplay instances were collected by analyzing the Persian subtitles of the *Friends* TV series, later on comparing each translation with English based on Delabastita's model to see whether Gottlieb's translation strategies had been applied. The study in the end reaches the conclusion that paronymy is the most commonly used wordplay strategy by Delabastita and that the most commonly used strategy for translating wordplays was replacing strategy which corresponds to Non-Translation in this descriptive study.

Verbruggen (2010) in her study focuses on fan-subtitles and original Dutch translations of the TV series *Fawlty Towers* and *Monty Python's Flying Circus* along with the movie series *Shrek* expecting that the two translations will be very much different resulting in a better understanding of fan-subtitles. The study uses Delabastita's categorization model and the main question of the study is to find out whether fan-subtitles translate more puns into puns than official subtitles. However, the results of the study show that the opposite is true and that it is hard to draw standard conclusions for a typical fan-subtitle as all three fan-subtitles are strikingly different from each other.

Van Rujven (2015) in her work concentrates on the subtitling of wordplay and puns in *The Big Bang Theory* and *Sherlock* comparing the translations of puns with importance given to plot and characterization and puns only used for their humorous effect to find out if the difference in the importance of humor causes different translation approaches. Having based the study on Delabastita's strategies and Nash's pun typology, Van Rujven reaches the conclusion that as the series already included humorous content, the expected outcome is received.

Williamson and Ricoy (2008) in their study also focus on wordplay by analyzing its translation into English in the French film *Bienvenue chez les Ch'tis* to contrast the differences between ST and TT by analyzing them according to Attardo and Raskin's General Theory of Verbal Humor. Wordplays were also classified according to Delabastita's (1996) typology of wordplay. The

conclusion of the study shows that the wordplay translation is possible within the polysemiotic structures of audiovisual text in condition that the shallow view of equivalence is not accepted (p. 187).

Scholtes (2016) did a case study on both subtitling and dubbing of wordplay in Animated Disney Films to find out whether the subtitles are a more literal translation of the ST than the dubbed version and to investigate whether subtitles are funnier as they show more retention. For analyzing, she uses Nash's typology later with the conclusion that it is not sufficient for the aim of the study and even confusing as it lacks clear definition of pun types. She also uses Delabastita's translation strategies for wordplay which is found to be very useful in the study. In the conclusion part of the study, it is confirmed that subtitles are a more literal translation of the ST, but for the second hypothesis, subtitles are not found found to be funnier or they show more retention of wordplays. So, in the end, it is concluded that dubbing has been proved to be more successful in preserving humor in wordplays (p. 86). Lastly, Korhonen (2008) investigates how wordplays were translated to Finnish in subtitles of *The Simpsons* within the framework of Delabastita's typology and translation strategies. By doing so, she aims to find out to what extent the translator retains the pun or to what extent the puns were omitted. She concludes in her study that Non-Translation strategy is the most commonly used strategy along with Pun to Pun Translation Strategy and Pun to Zero Translation Strategy. She also points out that even though the rate of Pun to Pun Translation Strategy is not that high in the overall study this doesn't mean that humor is also lost in wordplays and by using different translation strategies, it is possible to reproduce the effect it creates.

Studies mentioned in this chapter are only some similar examples related to this current study analyzing wordplay and their subtitled translations in various languages. It is also worth mentioning before moving onto the case study that the studies done on similar subjects are not limited to the ones mentioned herein.

CHAPTER IV

CASE STUDY: *HOW I MET YOUR MOTHER THIRD SEASON*

4.1. ABOUT *HOW I MET YOUR MOTHER*

How I Met Your Mother is an American sitcom created by Carter Bays and Craig Thomas with its emotional and playful episodes from the start to the end lasting for nine years between the years 2005-2014 (*How I Met Your Mother* was Inspired by 9/11, <https://www.hollywoodreporter.com>). The sitcom was broadcasted on American national TV channel CBS since its start and was started to be broadcasted in Turkey after the broadcasting rights adopted by CNBC-E channels in Turkey only three months after the episodes were aired in America (*How I Met Your Mother* Tanıtım, <https://22dakika.org>) and the series are currently available in Netflix with Turkish subtitles as well as the dubbed alternative.

The story of how actually *HIMYM* began was when the two producers desired for writing some material with characters and storylines different from what they were doing at the time as staff writers on the *Late show with David Letterman* (*How I Met Your Mother* was Inspired by 9/11, <https://www.hollywoodreporter.com>). For the pilot episode to start, the producers wanted something with emotions, twists and turns in life and as they repeated a famous tip for writers that said “write what you know, not what you think what you want to see” which at that time reflected their current situations in life; one being single and hopeful the other just gotten married and had a lot to say about people in their twenties (*How I Met Your Mother* was Inspired by 9/11, <https://www.hollywoodreporter.com>).

4.1.1. Setting and Characterization

The events in the series start in the year of 2005 when on a day the protagonist Ted Mosby starts telling what happened in every detail upon promising himself that he would tell his children how he met their mother without hiding anything after he had encountered some events with his parents (How I Met Your Mother Tanitim, <https://22dakika.org>)¹. In fact, throughout the series the audience listens to Ted Mosby from the year 2030 telling what his four close friends Robin, Barney, Lily and Marshall experience in terms of work, friendship and love in a humorous way (How I Met Your Mother Tanitim, <https://22dakika.org>). The group gathers in a pub called MacLaren's or at Marshall, Lily and Ted' apartment where the three live together and most of the events in the series take place in these locations.

The chain of events evolves around the five characters mentioned plus the mother being the mysterious character who does not appear in the show until the final season. Ted, Marshall and Lily are friends from college, the audience sees the character Barney Stinson already added to the group by Ted sometime before Ted starts telling his story of how he met 'the mother'. On the first episode, upon Ted's love interest on the character Robin started at MacLaren's, the group gets completed and the story actually begins.

The main character and the narrator of the story Ted Mosby is a hopeless romantic in search of 'the one' throughout the series whom the audience sees in a relationship with different characters in various seasons and episodes ending up in disappointment (Character Arc Analysis: How I Met Your Mother, <https://medium.com>). He is an architect and having an interest in philosophy Ted believes in the universe's master plan and likes to connect even little details with what will happen next about them to discover the 'true meaning'

¹ Citations from Turkish sources have been translated to English by myself unless otherwise indicated.

(Priebe, 2015, <https://thoughtcatalog.com>). The character has love interest in the character Robin from the start of the series, dating for a year with whom, Robin was also one of the disappointments for Ted in finding 'the one'.

The character Marshall Eriksen who happens to be Ted's roommate at college portrays a classical personality in a way that he is a man with a plan in life about his career as a lawyer besides his deep and caring love for his college sweetheart Lily (Priebe, 2015, <https://thoughtcatalog.com>). Although he displays a classical character, he is also goofy and fun in a sense that he has the habit of making charts over future possibilities.

The third character Lily Aldrin, Marshall's wife and the closest in nature to a stereotypical girl, a kindergarten teacher displays a personality with no ambitions in life for career but caring deeply for the well-being of her loved ones (Priebe, 2015, <https://thoughtcatalog.com>). She is a character whom the rest of the group opens up to when it comes to taking a bit of advice or when there is a secret to share, Lily is the first one to hear (Character Arc Analysis: How I Met Your Mother, <https://medium.com>). It wouldn't be wrong to say that Lily portrays somehow a nurturing characteristic.

The character, owner of famous sayings such as *'What up?'*, *'Have you met Ted?'*, *'Suit up!'*, *'High Five!'* and *'Legen-wait for it-dary'* Barney Stinson is the playboy of the group and while with his light-minded behaviors towards events around him should make him seem unattractive to the audience, the series became actually popular with this character. Having a problematic family life as a young guitar player with his ambition of saving the world which is only seen in some flashbacks in the series, Barney Stinson portrays the perfect caricature of a guy very picky about his wardrobe, his work and his detailed charts ready for every occasion yet, he is an exaggerated character with manipulations in his speeches (Character Arc Analysis: How I Met Your Mother, <https://medium.com>).

The last member of the group whom we actually see become a part of it in the very first episodes, Robin Scherbatsky is the only other female character after Lily. Unlike Lily, Robin portrays a career oriented and more masculine characteristic due to her father's way of raising her as a boy which is reflected in Robin as being franker and more logical and not willing to commit to any serious relationship (Priebe, 2015, <https://thoughtcatalog.com>). Even though she has such personal traits, Robin is found very attractive by men and that she dates Ted for a year and later in the show the audience sees her with Barney.

4.1.2. Perception of *How I Met Your Mother* in American and Turkish Culture

The series caught the attention in Turkish culture with its exaggerated character Barney Stinson through his catchphrases as well as it did in American culture. For American audience, especially on younger generation, the series had more impact in terms of teachings for younger people in their twenties in a funny way, importance of adult friendship and how they become part of family and lastly its difference from just being some people figuring about life in New York City with its first episode opening with two kids sitting on a couch as their father Ted said the famous line "Kids, I'm going to tell you an incredible story – the story of how I met your mother"(Why How I Met Your Mother Connected So Deeply with Younger Generation, 2014, <https://washingtonpost.com>).

HIMYM had also some positive impact on the same age group as it was compatible with the same generation in Turkey and it was available on the internet to download and watch, however it was found as imitation of the TV show *Friends* as *HIMYM* started in the following year *Friends* ended. The two TV series did better than each other in some ways. In *HIMYM* for instance the characters change through the course of time and mature in a way or *HIMYM* did not always include very fun moments in all the episodes, there were also dramatic moments such as when Marshall's dad died when compared to *Friends* with its flat dramatic moments most of which ending with a funny line

(Sherlock, 2019, <https://screenrant.com>). *HIMYM* also had the advantage of creating thematic episodes thanks to the story telling technique which was narrated from the future Ted's voice and the laugh track was added after the filming whereas *Friends* was filmed in front of a live audience which made the precision in writing required as the actors had to say their lines and leave the scene which also made the series funnier (Briggs, 2015, <https://www.thespectrum.com>). Even though *HIMYM* was more reachable with the help of availability of online sources by masses, the fact that its characters were round and matured by the end and that the way the story was told in *HIMYM* was more advantageous in creating thematic scenes, the series lost its popularity simply because it went on for nine seasons and those who followed the show either graduated or found a job or grew interest in different TV shows as they also grew in number over the years in addition to the reason that in prolonged seasons the mystery of who the mother was exaggerated and became ordinary. Yet, *HIMYM* will stay in the memories with its characters and their flashbacks as much as *Friends* did on its audience as both were unique at the time they were filmed.

4.2. ANALYSIS OF HOW I MET YOUR MOTHER WITHIN STRATEGIES FOR WORDPLAY TRANSLATION

In this section, Turkish subtitles of 20 *How I Met Your Mother* Episodes will be analyzed within the light of the strategies suggested by Delabastita. The translated Turkish subtitles are available within the official DVD package by Tiglon produced in Germany and also in Netflix for the descriptive analysis. Neither of the translators were specifically mentioned before or after the subtitles in neither of the translations.

4.2.1. Methodological Framework

To conduct the analysis, original subtitle scripts have been obtained from <https://transcripts.foreverdreaming.org/>. The total 20 episodes of the TV Show

that belong to third season of the series are found to be appropriate for the purpose of this study and the spotted data were chosen to be analyzed in terms of their Turkish translations.

Firstly, potentially wordplay looking transcripts of the episodes have been spotted within the source text later to be proven so upon watching with the two different Turkish subtitles and noting down the related data. The wordplays in this study have also been observed by professional translators and confirmed to be as such.

Secondly, the strategies that were used to translate the wordplay from ST to TT have been matched accordingly with each wordplay sample and recorded separately for the two translations. Figures later will demonstrate most common used strategy/strategies and translators' choice for a certain strategy and how they differ from or resemble each other in terms of their choice of a specific strategy which then will be discussed by analyzing 79 entries in the two translations of the subtitles.

In Chapter 1, the problem of wordplay translation and its translatability in an audiovisual environment have been discussed based on a two-stage theoretical background. Delabastita's suggested strategies (1996) used to translate the wordplays being metalinguistic by nature and being the theories within the Descriptive Translation Studies (DTS), problem-restricted theories have been the theoretical and methodological basis of this case study. Due to the problematic nature of wordplays, the observed strategies that the translators used to find the most possible translations have been shown below to be used in the analysis later in the chapter. Each strategy observed in this analysis chapter has been shown separately (same strategies with two translations in two columns) along with the part where different strategies by the two translations (Tiglon and Netflix) are demonstrated. Two different translations are abbreviated as TTI for Tiglon and as TTII for Netflix.

Table 1. Six Strategies Observed for Wordplay Translations

Translation Strategy
1. Pun to Pun Translation
2. Pun to Non-Pun Translation
3. Pun to Rhetorical Pun Translation
4. Non-Translation
5. Pun to Zero Translation
6. Pun ST to Pun TT Translation

The six strategies shown in Table 1 **Hata! Başvuru kaynağı bulunamadı.** are the ones that apply to the examples of this study. Even though the strategies explained previously in Chapter 1 were more in number and Non-Translation is not explicitly put as a separate strategy, the examples and the translator's choice in transferring them into TL have more dominance over the theoretical strategies meaning that the way they are put in practice in the findings prove some strategies to be used more whereas some others have not been used at all.

4.2.2. Pun to Pun Translation

The examples found under this strategy show that the translation of the wordplays in Turkish was intended to render the textual function as well as trying to preserve the semantic structure reflecting difference to the TT by two different translators.

Table 2. PtöP Examples (1)

	Season 3/ Episode	ST	TTI	TTII
(1)	E01	... Dary! Legendary!	...Nev! Efsanevil	... Nevi. Efsanevil
(2)	E01	slapcountdown.com	tokatgerisayım.com	tokatgerisayım.com
(3)	E03	We're combing upsars (text message)	Yokarı çıkıyruz	Yulatı geliyoruz.
(4)	E05	I just call him too- much-tongue-guy	Çok-dil-kullanan- çocuk	Dilini Fazla Kullanan Çocuk
(5)	E05	Unreasonably-small- mouth-opening-girl	Ağzını-azıcık-açan- kız	Ağzını Çok Az Açan Kız

In the examples above for the specific strategy, as the TL system let the translators do so, the intended message is rendered with minor losses trying to give full equivalence on functional level. In seven of the examples above, both translators transferred the intended message within the same strategy. Example 1 is one of the famous catchphrases used by the character Barney Stinson and the way the wordplay is uttered by the character makes it humorous like most of the examples in the analysis part. Examples 2, 4 and 5 have been translated as they are creating the same effect with the help of the visuals such as the way the actors say the words create the wordplay effect. Example 3 was transferred by the two translators more or less resembling each other as they both already reflect the way the message in the original was written wrong since the character was rushing to write a text message.

Table 3. PtoP Examples (2)

	Season 3 /Episode	ST	TTI	TTII
(6)	E09	Sleep-eating is a very serious and delicious medical condition.	Uyur-yerlik çok ciddi ve lezzetli bir tıbbi durumdur.	Uyuyerlik çok ciddi ve lezzetli bir sağlık sorunudur.
(7)	E12	Ashlee with two "e" s. Please "C" at most.	Ashlee, iki e ile. En fazla C eder.	Ashlee. İki "E" ile. Lütfen en az C
(8)	E14	Ted-Mosby-Is-A-Jerk-dot-com	Ted-Mosby-Pisliğin-Tekidir-nokta-com	Tedmosbypisliktir.com
(9)	E17	The Bro Code.	Kanka Yasası	Kanka Kanunu
(10)	E18	And you are like assistant undersecretary of only ok.	Sen de idare ederin yardımcı müsteşarsın.	ve sen İdare Eder'in Müsteşar Yardımcısı gibisin.
(11)	E19	Lily-and-Marshall-sell-their-stuff-dot-com	Lily-ve-Marshall-eşyalarını-satıyor-nokta-com	Lilyvemarshallesy alarınisatıyor.com
(12)	E19	Guy-forces-his-wife-to-dress-in-a-garbage-bag-for-the-next-three-years-dot-com	Karısını-üç-yıl-boyunca-çöp-torbası-giymeye-zorlayan-adam-nokta-com	Adamonumuzdeki ucyilkarısınaposet giydiriyor.com

In the examples above, it can also be seen that there has been no loss in the transfers of the wordplays. In example 6, the translation '*uyur-yerlik*' creates the same functional effect as in the original '*sleep-eating*' also translated the same. In example 7, "C" at most is transferred as the same as the grading letter is explicit and familiar to TL culture. It should also be emphasized that as the translators had their own style in transferring from SL to TL, any meaning inconsistency between SL and TL by any of the translations has not been questioned and directly put as they are in the examples. In examples 8, 10, 11 and 12 show wordplays created in a web address format or with the way they

have been verbally put in the visual which also can be put in Turkish in the same way as the function doesn't change. For such examples, the visuals and the intonation of the actors help make more functional meaning along with the subtitles also transferred almost to their fullest. Example 9 is the famous oath among the men of the group in the TV show and called the Bro Code which has been translated as it is with the same functional effect.

Table 4. PtoP Examples (3)

	Season 3 /Episode	ST	TTI	TTII
(13)	E19	No Country for Straight Men	Heteroseksüellere Yer Yok	Heterolara Yer Yok
(14)	E20	A Suit of Money	Paradan bir Elbise	Para takım
(15)	E20	A Suit of Boobs	Paradan Göğüsler	Meme takım
(16)	E20	A giant boob wearing a suit of money	Paradan bir takım elbise giyen dev bir göğüs	Paradan yapılmış bir takım giyen dev bir meme

Examples above again belong to the same strategy but it seems to have been left to the audience to understand the wordplay such as in example 13 *No Country for Straight Men* which refers to an Oscar winning movie *No Country for Old Men* in theatres back when the 3rd season was on the air. For this specific example, even though the function is more or less transferred, as the form is already lost, the wordplay makes more sense in the original. Examples 14, 15 and 16 can be thought as a wordplay chain used to describe the character Barney Stinson's thoughts for that specific scene in the mentioned episode.

All in all, for all the translations transferred with this strategy, the functional effect along with the form is preserved in the TTs both with SL and TL letting the translators do so. However, even though the transfers have been successfully

fulfilled, help of the visuals and the way utterances put by actors should not be disregarded for the functional effect.

4.2.3. Pun to Non-Pun Translation

This second strategy found in a few episodes of the season gives an option to the translator to be able to protect the effect of the translation in both ST and TT texts, however it is only possible by inserting a new lexical item that does not exist in the TL system thus creating strange word combinations or by creating a new punning expression thus also preserving the semantic message.

Table 5. PtoNP Examples

	Season 3 /Episode	ST	TTI	TTII
(17)	E04	See you later alligator	Görüşürüz portakal	Görüşürüz güzel
(18)	E09	This is gonna be the best slapsgiving ever.	Bu en iyi tokat şükran günü olacak.	Bu gelmiş geçmiş en iyi Tokat Günü olacak.
(19)	E09	Oh! The slap-petizers.	Ah! Tokat açıcılar.	Olamaz, tokat açıcılar

Example 17 is a common rhyming expression used in the SL to say goodbye in a humorous way however, when attempted to translate them word for word, they would both sound strange and meaningless. So, both translators in their translations opted for a new punning expression which is not a common wordplay in the TL. Examples 18 and 19 seem to be translated under pun-to-pun strategy, when analyzed it can be said that the translator had to use derived compound nouns as Turkish language has the word equivalents for *şükran günü* (as in *thanksgiving*) and *iştah açıcılar* (as in *appetizers*) but not for slapsgiving and slap-petizers. In these examples, even though these words do

not exist in SL, the linguistic structure and the original word let a wordplay be formed, but in TL a new compound word has been inserted to form a wordplay.

4.2.4. Pun to Rhetorical Pun Translation

This strategy suggests several ways of wordplay matching between SL and TL such as repetition, rhyme, alliteration or irony and the translator is left alone to create the same functional effect of the original which already lost the formal structure during transfer. In the examples shown under this strategy, there is also the case where none of the methods mentioned used but falling within this part as the translator is trying to create the same functional effect of the original without the same form.

Table 6. PtoRPT Examples

	Season 3 /Episode	ST	TTI	TTII
(20)	E09	This is gonna be major clean up. Major Clean-up.	Kral bir temizlik olacak. Kral Temizlik.	Bu toptan bir temizlik olacak. Topçu Alayı.
(21)	E13	Or maybe just someone you're interes-TED in?	Ya da ilgilenmek-TED olduğun biri?	Ya da Dikka-Tedinizi çeken biri?
(22)	E13	I said I would stop biting my nails, and kablam-ey.	Tırnaklarımı yemeyi bırakacağımı söyledim ve. huhuuuuu.	"Tırnaklarımı yemeyeceğim" dedim ve işte buyurun!

In example 20 above Pun to Rhetorical Pun Translation strategy was used to create the same functional effect as in the original in both translations, however in this very specific example later to be seen more of in the part where different strategies applied on same wordplays, the original scene plays an important role to accompany the strategy to serve well. In example 21, the character TED is the answer to the question as in *ilgilenmek-TED* or *Dikka-Tedinizi çeken biri?*

and the SL had the potential to create a wordplay including the name within whereas the translator can transfer this by rhyming and trusting that the audience knows who is emphasized. Example 22 is the translations of the expression *kablam-ey* which is encountered in two other examples with different strategies. Having said it is seen in different forms, the word itself originally is *kablammy* which means "the noise that is not made by a persons head violently burst open by a projectile but is much more fun to say than "pkchllwishiiw"(Urban Dictionary, <https://www.urbandictionary.com>). The two translations of the word as *huhuuuuu* and *işte buyurun!* show that the translators tried to find a matching expression with the context in the visual scene.

4.2.5. Non-Translation

Looking at **Table 1**, the strategy lies in between Pun to Non-Pun Translation and Zero Translation which gives an opportunity to the translator to be able to translate the wordplay in meaning somehow but with a loss in the form of the original wordplay. In the examples found in this study, the translator chooses word for word translation method risking the original wordplay in form not to be rendered into the TL. Thus, it is expected from or left to the audience to understand the wordplay if they have background knowledge of the related. It should be noted that the term Non-Translation might be confusing as it might seem to mean that the wordplay is inserted directly to the TT. However, such case is true for Pun ST to Pun TT in this study and in the analysis, Delabastita's terminology was directly taken into account.

Table 7. NT Examples (1)

	Season 3 /Episode	ST	TTI	TTII
(23)	E01	"Cirque de So-Laid"	Çok sevişenler sirki	Sirkte sevişeceğiz.
(24)	E01	You're suit up, I bearded down	Sen takımları çektin, ben sakalları kestim	Sen takımını giydin, ben sakalımı kestim.
(25)	E01	Fivin' it up five-style!	Çak bir beşlik!	Çak bir beşlik bakalım
(26)	E01	Thanks, but no thanks	Teşekkürler ama kalsın	Sağ ol ama kalsın
(27)	E01	Male Gayle	Gay olmayan Gayle	Erkek Geyle'in
(28)	E02	Scotch-swilling, cigar-smoking...	Viski içip duran, puro içen	Viski yuvarlayan, puro içen
(29)	E02	We are on the cusp of moving from Out-of-towners to in-their-pansters	Şehir dışındalardan külodun içine geçiş noktasındayız	Yurt dışından onların külotlarının içine girme eyleminin eşiğindeyiz.
(30)	E03	It was a footwear feeding frenzy	İlk kapan ayakkabıyı alır	Ayakkabılar kapanın oluyordu
(31)	E03	If I don't shave, I must behave	Tıraş olmazsam uslu olmak zorundayım	Tıraş olmazsam uslu durmam gerekir
(32)	E03	Hey Mista, stay away from my sista	Kız kardeşimden uzak durun bayım	Hey bayım! Kardeşimden uzak dur
(33)	E03	All I need to seal the deal is...	Olaya girmem için...	İhtiyacım olan tek şey...
(34)	E04	She had a huge 'but'. Her huge butt.	Koca bir kıçı vardı.	Galiba dev bir "ama"sı vardı. Dev kıçı.

In the examples above as it is seen the wordplays put together in the SL system are either done with including other language systems' common words or word combinations or with rhyming, however the translator opts for literal translation other than trying any other strategy suggested possibly because by choice or because the TL system doesn't allow to do so.

Example 23 is originally what is known as '*Cirque du Soleil*' and as SL allowed the wordplay to be created as '*Cirque de So-Laid*', however in the transfer of which, the wordplay disappears and just translated in the formal structure.

In example 24, the wordplay is created with English prepositions '*up*' and '*down*' whereas in the TL, they don't exist and thus the wordplay is lost.

In examples 25, 26, 27, 28, 29, 30, 31, 32, 33, wordplays have been created by repetition, alliteration and rhyming, however the translators opt for Non-Translation rather than using any other translation strategy to preserve both meaning and form to some extent. The reason for this can be the way wordplays were created in ST and that the same is not possible in the TL system in the transfer or simply because of the translators' choice.

In example 34 specifically, zero translation strategy is also used by omitting the first sentence in the first translation and only translating the second sentence, thus losing the wordplay in the transfer. In TTII of the same example, even though the first sentence was translated, the functional effect of the wordplay is lost due to word for word translation method.

Table 8. NT Examples (2)

	Season 3 /Episode	ST	TTI	TTII
(35)	E05	Think of me as YODA. I'm your bro. I'm bro-da	Beni YODA gibi düşün. Kardeşinim. Kar-deşim.	Beni Yoda olarak düşün. Kankanızım. Kardonuzum.
(36)	E05	You a freshman? I never use the word freshman. Sexist.	Yeni kızlardan mısın? Asla yeni çocuk kelimesini kullanmam. Cinsiyetçi.	Yeni kızlardan mısın? Asla "yeni çocuk" demem. Cinsiyetçi.
(37)	E06	Let's meet your new doppelganger. Or should I say doppelbanger?	Hadi senin tıpatıp benzerinle tanışalım. Yoksa tokmakçı benzerin mi demeliyim?	Pekala, hadi yeni benzerinle tanışalım. Yoksa beller mi demeliyim?
(38)	E06	Can I beer ya?	Sana bira getireyim mi?	Bira içer misin?
(39)	E06	Crazy Swayze	Çılgın Swayze	Çılgın Swayze
(40)	E08	Lawsuit up!	Duruşma kıyafetini giy!	Cüppe giy!
(41)	E09	It's like general knowledge. General Knowledge.	Bu bir baş bilgidir. Baş Bilgi.	Bu genel kültürdür. General Kültür.

In example 35 above, wordplay including sentence referring to the character YODA in *Star Wars Movie Series* was created by rhyming as in *bro-da* was translated word for word losing the form. The audience is left alone to guess the joke with background knowledge.

In example 36, the word *freshman* in the SL system stands for the first year in college but the *freshwoman* is not common to hear and derived from *freshman*

and is a wordplay. However, the message is not transferred as the writer intended to; meaning that the message is transferred but the wordplay is not.

Example 38, is a slang way of saying 'would you like a beer?' and is the actual translation equivalent of *sana bira getireyim mi?* or *bira ier misin?* Using Pun to Pun translation strategy, the same wordplay could have been translated as *seni biralayayım mı?* neither losing the form nor the functional effect, but both translators opted for this strategy. In example 39, the famous words *Suit up!* used by Barney is changed into *Lawsuit up!* and became a wordplay but gets lost in the transfer by both translators. The same effect could have been created as in the translation *Cüppeyi çek!* By using Pun to Pun translation strategy.

Wordplay examples 37 and 39 are like example 35, have been formed by rhyming and alliteration within sentences and were translated losing the formal structure and only transferred as they were in the TL.

Example 41 is from episode 9 where most wordplay instances have been encountered (later to be shown in parts below with different strategies). This example along with more others has been created by the intonation of the actors in the scene and became a wordplay, however in the translation it was not possible to do so, thus the translation of which seems only as a repetition.

Table 9. NT Examples (3)

	Season 3 /Episode	ST	TTI	TTII
(42)	E13	Think before you ink	Dövme yaptırmadan önce iyi düşün	Bir daha dövme yaptırmadan önce iyi düşün
(43)	E15	I call that I can call things!	İstedğim her şeyi diyebilirim!	İstedğimi söylerim.
(44)	E15	Artillery Arthur	Topçu Arthur	Topçu Arthur.
(45)	E15	Be all lovey dovey	Sevgi cümlecikleri kur	Aşk böceği ol.
(46)	E17	Bros before whores	Kankalar fahişelerden önce gelir	"Hatunlardan önce kankalar"
(47)	E18	Here's what's on the rocket tocket	Bak şimdi sırada bunlar var	Özet olarak şunu yapacağız

In example 43, wordplay on the sentence level has been lost in both translations by just giving the intended message.

Examples 42, 44, 45, 46 and 47 include alliteration and rhyme like in most of the examples in this strategy and lost their effect and translated word-for-word by the two translators.

The findings in this section have been translated word for word by the two translators using the same strategy. The reason for use of this strategy in many examples might be that the translators trust the real scenes with the visuals and the original sound effect and the knowledge of the audience whereas the former has been the case for Pun to Pun Translation strategy where this was true to strengthen the functional effect.

4.2.6. Pun to Zero Translation

In this 5th strategy suggested by Delabastita, the pun in SL is somehow not translated and omitted due to the complexity of the wordplay (Delabastita, 1987, p.148-149). One disadvantage of using this strategy is that the audience might judge the translator for omitting the wordplay if they have competence over the SL. Examples of this strategy will be demonstrated and discussed further in this chapter as no wordplay instance with this translation strategy by the two translators has been encountered mutually. It should also be noted that even though the suggested reason for the choice of this strategy by Delabastita and the disadvantage of using it have been stated, it doesn't mean that it is the only reason, or the disadvantage is negative. The proof of this will be seen in the examples later in this analysis part.

4.2.7. Pun ST to Pun TT Translation

In this last strategy encountered in this very study, the wordplay is neither translated nor omitted and lost but it is left as untranslated for the audience to understand or maybe not. The use of this strategy might depend on the simultaneous nature of subtitling along with the audiovisual product; thus, translators might choose to leave the wordplay as it is not to lose it in the transfer.

Table 10. PSTtoPTT Examples

	Season 3 /Episode	ST	TTI	TTII
(48)	E02	Your Lilypad	Lilypad'in	Lilypad'in
(49)	E02	Your Marshmallow	Marshmallow'un	Marshmallow'un
(50)	E02	You're not from Missouri	Missouri'li değil misiniz?	Sen Missouri'den değil misin?
(51)	E06	Starney Binson Barney Stinson	Starney Binson Barney Stinson	Starney Binson Barney Stinson
(52)	E07	downwind of the sewage treatment plant	downwind of the sewage treatment plant	downwind of the sewage treatment plant
(53)	E13	I accidentally oprima prima dos when I called?	Üzgünüm, aradığımda yanlışlıkla "oprime numero dos" mu yaptım?	Pardon, aradığımda kazara oprime numero dos mu dedim?
(54)	E17	And you're pre-op transsexual nightclub singer who used to be a member of the Russian mob? Da	Ve sen eski Rus mafyası üyesi, operasyon geçirmiş transseksüel gece kulübü şarkıcısısın? Da.	Eski Rus mafyası, ameliyat olmamış transseksüel gece kulübü şarkıcısı mısın? Da

Examples in the table above show the wordplays remain as same for the audience to pick up. Example 48, 49 and 51 are proper nouns and the translators logically left them as they were as *Lilypad* stands for the character Lily and *Marshmallow* for Marshall and the audience is familiar with these names if they are regular fans, example 50 is an explicit wordplay which has been made up with the character name Barney Stinson.

Example 50 is considered as a wordplay as the city *Missouri* is pronounced with a different accent by the character Barney Stinson in the visual scene. Example

52 is left as it is with some letters bold since when the letters are put together in the order they are seen, it makes up a word that appears to be the episode theme name *Dowisetrepla*.

Example 53 and 54 belong to different SL system and thus left as they are such as in *da* (Russian yes) which can be well understood by the audience whereas the phrase inserted in a question '*oprima prima dos*' apparently intended not to be understood and to create a funny effect by the two translators.

4.2.8. Differentiated Strategies Applied to Wordplay Translations by Tiglon and Netflix Translators

In this last part of the analysis, a list of same wordplays will be demonstrated with their two different translations and two different strategies that have been used by Tiglon (TTI), Netflix (TTII) translators and each example will be discussed separately.

Table 11. Differentiated Strategies Applied to Same Wordplays (1)

	S3/E	ST	TTI	Strategy I	TTII	Strategy II
(55)	E01	I am Ted's wingman.	Ted'in kanat adamıyım	PtoP	Ted'in ekürisiyim.	PtoRPT
(56)	E01	Gael-Gayle-Gael-Kyle-Girl	Gael- Gayle-Gael-Kyle-Girl	PSTtoPTT	Gael-Geyle-Gael-Kyle-Görül	PtoRPT
(57)	E02	Ocupado	Dolu	NT	Ocupado	PSTtoPTT
(58)	E05	Ay, Chihuahua	Ay, Chihuahua	PSTtoPTT	Daha neler!	PtoRPT
(59)	E05	Lose the	Sakalını kes	NT	Keçi	PtoP

		goatee			sakalından kurtul	
(60)	E06	I know what kind of plane this is. It's a "boing"!!!.	Onun ne tür bir uçak olduğunu biliyorum. "Boing"!	PSTtoPTT	Bunun türünü biliyorum. Boeing uçağı bu.	NT
(61)	E07	You're talking about her boobs, right? C! And that wasn't Spanish, that was cup size.	Göğüslerinden bahsediyorsun değil mi? Evet! Ve bu İspanyolca değildi, beden ölçüsüydü.	NT	Memelerinden bahsediyorsun değil mi? Si. Bu İspanyolca değildi, kup bedenydi.	PSTtoPTT
(62)	E08	She's a keeper. Just... keep her somewhere else.	O özel biri. Sadece... Başka bir yerde tut.	NT	Tam sevgili olunacak kız. Sadece başka yerde sevgili olun.	PtoRPT

Example 55 in the above table is a pair of Pun to Pun Translation and Pun to Rhetorical Pun Translation where wordplay *wingman* is translated with both its formal and functional effect in TTI and with only functional effect in TTII which is also a fair correspondent of the original though lost its form in the transfer. In example 56, Gael-Gayle-Gael-Kyle-Girl is transferred the same in TTI as it can be well understood with the audiovisual product whereas the same is transferred as in TTII to create the functional effect in written form on TT audience. Example 57 is a common way of saying occupied in SL in a different

language and it is transferred as what it actually means semantically in TL and losing both its form and function however in TTII it is transferred the same trusting the audience to understand it with the help of the actual scene. Example 58 is not actually a meaningful word in itself but is uttered upon a situation as a reaction; it stayed the same in TTI by trusting the audiovisual product and translated as TTII to create a functional effect to make more sense in TL. In example 59, even though the word goatee exists as it is in the SL system, Non-Translation strategy was preferred in TTI which in the episode was used to refer to the actual goat living in the house that wasn't wanted by Ted and Marshall whereas in the second translation the word goat is emphasized and pun to pun translation strategy was used with the help of the context in the scene, the function was also preserved. Example 60 stays the same in TTI as the actual meaning is to create a sound effect to refer to an obscene situation in which Ted is involved by a flight term in the same context and actually preserving the meaning with the help of the real scene whereas in TTII the wordplay is lost with a word for word translation in the subtitle. Example 61 is a good illustration of how wordplays can be created between two different language systems such as in Spanish and English pair. The way the letter C is pronounced in the latter sounds and means yes in the former and therefore allows the writer simply create a wordplay in the SL system, however the joke only creates an effect if the audience knows what the way C is pronounced in English means in Spanish. Regarding this, in TTI the letter C (Si) is translated as what it means in TL and losing the wordplay effect however it is left as it is in TTII trusting the existence of the audiovisual product. Example 62 is translated as it is in TTI and losing both its function and form whereas in TTII with Pun to Rhetorical Pun strategy the function was tried to be preserved though it lost its form.

Table 12. Differentiated Strategies Applied to Same Wordplays (2)

	S3/E	ST	TTI	Strategy I	TTII	Strategy II
(63)	E09	Did something spoil your slap-petite?	Bir şey tokat iştahını mı kaçırdı?	PtoNP	Bir şey iştahına tokat gibi mi indi?	PtoRPT
(64)	E09	She's a pierced... Brosnan. Pierce Brosnan is my favorite of all the bonds.	Gözler... Senin Gözlerin İçin. En sevdiğim Bond filmidir.	PtoRPT	Pierc... Brosnan. Pierce Brosnan gelmiş geçmiş en sevdiğim Bond'dur.	PtoP
(65)	E09	Some countries actually still condone corporal punishment. Corporal punishment.	Bazı ülkeler bedensel cezalara hala göz yumuyorlar. Bedevi ceza.	PtoNP	... bazı ülke komutanları hala Dayak cezasına göz yumuyor. Komutan Dayak!	PtoRPT
(66)	E09	I've got a kernel stuck on my teeth. Colonel stuck on my teeth.	Dişime çekirdek sıkıştı. İbrişime çekirdek.	PtoNP	Dişimdeki çekirdek alay etmeye başladı. Alay Komutanı Diş.	PtoRPT
(67)	E09	It's really a major buzz-kill. Major buzz-kill.	Gerçekten çok kral bir oyunbozandır. Kral Oyunbozan.	NT	Keyfimiz tümünden kaçırdı. Tümen Komutanı!	PtoRPT

(68)	E09	An event Ted is also attending. Kablammo.	Ted'in de katıldığı bir etkinlik. Omitted.	Pto0T	Ted de bu etkinliğe katılacak. Üstüne bastın.	PtoRPT
(69)	E09	What do Canadians even have to celebrate about?	Kanadalılar ne hakkında kutlama yapıyorlar ki?	NT	Kanadalıların kutlayacak nesi var ki?	Pto0T

In Table 12 above, all of the eight wordplay examples belong to episode 9 in which also the highest number of wordplays take place overall in the analysis. Example 63 has been translated with Pun to Non-Pun Translation Strategy in TTI in which a new punning expression took place whereas in TTII the wordplay is translated with an idiomatic expression in TL to create a functional effect. In example 64, the wordplay is constructed around the name Pierce Brosnan when the character decides not to continue his sentence with “pierced ...”, and the translator chooses to translate it with a different form referring to a movie in which Pierce Brosnan acts trying to create the same functional effect in TTI whereas in TTII same sentence including the wordplay could be translated without losing neither the form nor the function though the wordplay partly is translated with a Pun ST to Pun TT Translation strategy leaving the word starting as *Pierc...* as it is. In examples 65, 66 and 67 some army terms are attempted to be used in the real scenes after the first time they are used, the way they are translated in TTI for examples 65 and 66 is by inserting a new punning expression to the TL to preserve the semantic message even though losing their form as in the original. Example 67 is translated word for word in TTI without rendering any part of the intended message. Even though the subtitles are most of the time preferred by audience who doesn't have much command in the SL, the visuals including the body language and intonation are trusted to be grasped for this type of wordplay loss in written form. However, examples 65, 66, and 67 were possible to be translated with Pun to Rhetorical Pun

Translation in TTII to preserve the functional effect to some extent and to be completed with the existence of the visuals. Example 68 has been omitted in TTI as the word *kablammo* in different forms and with different situational meanings is encountered in the analysis. It was probably because the non-existence of the example 68 wouldn't be a problem because it could be well understood in the real scene by any kind of audience. TTII on the other hand preferred to keep the wordplay and translate it functionally matching the context other than totally deleting it. Example 69 was translated with Non-Translation strategy in TTI; the word *about* is pronounced with a Canadian accent, which again couldn't be transferred in the subtitle staying only in the visuals and lost in translation as a wordplay. Moreover, in TTII the accentuated word is deleted staying in the real scene with Pun to Zero Translation Strategy.

Table 13. Differentiated Strategies Applied to Same Wordplays (3)

	S3/E	ST	TTI	Strategy I	TTII	Strategy II
(70)	E10	Three tickets to the after party of the Victoria's Secret fashion show? Uh, kablammie!	Victoria's Secret moda gösterisi sonrası partisine üç bilet mi? Kablammie!	PSTtoPTT	Victoria's Secret defile sonrası partisine üç bilet mi? Bum!	PtoRPT
(71)	E10	In Germany, we call this #@%!.	Almanya'da buna #@%! deriz.	PSTtoPTT	Almanya'da şöyle deriz..	PtoRPT
(72)	E10	Goobidy, goobidy, goobidy, goobidy.	Goobidy, goobidy, goobidy, goobidy.	PSTtoPTT	Omitted	Pto0T

(73)	E12	Bromageddon	Mahşer	NT	Kanka mahşeri	PtoNP
(74)	E12	Bro-pocalypse Now	Kıyamet şimdi	NT	Kanka Kıyameti geldi	PtoNP
(75)	E15	Your report is crap that craps crap	Raporun saçmalığın daniskasının çığırından çıkmış hali	PtoRPT	Raporun bokun çıkardığı bok	PtoP
(76)	E16	It's called "revertigo".	İsmi revertigo.	PSTtoPTT	Adı terstigo	PtoNP
(77)	E18	What up Bro-seph Lieberman?	Naber Kanka Lieberman?	NT	Nasıl-sın Kanka-seph Lieberman?	PtoP
(78)	E18	What up B dog?	Naber B dog?	PSTtoPTT	Nasıl-sın moruk?	PtoRPT
(79)	E19	Are the colors "neat" or are they "neato burrito"?	Renkler sade mi yoksa sade poğaçaya mı?	NT	Renkler düzgün mü yoksa düpedüzgün mü?	PtoNP

In this last table of the analysis, example 70 like example 68 as mentioned the wordplay *Kablammie!* is seen in different forms and with different functions in third season. In example 70 specifically, the wordplay is left as it is in TTI probably because the translator intended to transfer the function already understood with the visuals as a sound effect in the scene whereas in TTII translator chose to translate the wordplay to make sure its function is well-served. Example 71 remains the same in TTI due to the complexity of the

wordplay and in the scene the real intention was to make a funny line with putting complex letters together which make up a long word in German and thus sounds funny whereas in TTII translator intends to transfer the function of the complex letters corresponding to a long and a funny sounding word in German existing in the original scene. In example 72 the repeated words by the character Barney Stinson in the scene stays the same in the subtitles with Pun ST to Pun TT Translation Strategy in TTI whereas it is completely deleted in TTII as it is well understood that those repeated words were uttered upon the character's excitement in the real scene leaving him speechless and saying meaningless words. Example 73 and 74 are wordplays made out of the SL words *Armageddon* and *Apocalypse*, translated with Non-Translation Strategy in TTI losing its form and function whereas in TTII new punning expressions have been inserted to create the same effect. Example 75 includes wordplays on sentence level created with verb conjugations and with part of speech changes as in '*... crap (noun) that crap (noun) craps (verb)*' with a Pun to Rhetorical Pun Translation strategy in TTI to preserve the same function whereas in TTII the words have been translated with a Pun to Pun Translation strategy both transferring the form and function. Example 76 was decided to be transferred the same in TTI probably because of the complexity of the wordplay whereas in TTII the wordplay *revertigo* was translated by inserting a new lexical item in TL to create the same effect and to transfer the semantic message. Example 77 separately includes a lost part of the wordplay during the transfer and thus can be counted partly as Zero Translation but was fit under Non-Translation Strategy in TTI owing to its word-for-word translation on the other part that isn't lost as in the wordplay *Bro(Kanka)-seph(omitted) Lieberman* whereas in TTII the same wordplay was translated with Pun to Pun Translation Strategy to preserve the form and serve with the same function. Example 78 stayed the same in TTI as *B dog* is well understood that it referred to Barney in the real scene whereas translator in TTII decided to translate it and create the same function in TL. Last example 79 of the analysis is a pair of Non-Translation Strategy and Pun to Non-Pun Translation strategy which in TTI

loses its form and function by word for word translation whereas in TTII a new lexical item is inserted to create the same effect in TL.

In all the charts above in this section, it has been attempted to spot the most encountered strategies in the subtitles of *How I Met Your Mother* 3rd Season by their two subtitled translations along with a separate part where the different strategies for same wordplays by two translators discussed. A complete list of wordplay translations and their strategies have been added as Appendix I at the end of this study demonstrating the pair of strategies for both TTI and TTII. In the following section, a detailed discussion analyzing the examples with graphics and numbers will be presented to suggest tangibles answers to the research questions of the study further in the Conclusion.

4.3. DISCUSSION

Having analyzed the instances of wordplay translations in *How I Met Your Mother* 3rd Season, it would be more useful to look at the big picture in terms of seeing the distribution of strategies used to translate the wordplays for two different translations. The most and the least commonly used strategies and the different strategies used by two different translations may give some ideas for how audiovisual elements are translated as wordplays specifically.

The evaluation of translations in this descriptive study is based on problem-restricted theories suggested by Holmes & Toury by demonstrating the total number of strategies used in two different translations in specific in **Figure 1.** and in **Figure 2.** demonstrating the number/percentage of same strategies by two translators along with the different ones shown within the same figure. Each figure will be discussed separately below. It should also be noted that the analysis will be done for 158 translations; 79 translations for Tiglon and 79 for Netflix. Out of 158 translations 108 translations both for Tiglon and Netflix were translated with the same strategy for 54 wordplays and the remaining 25 wordplays were translated with different strategies for Tiglon and Netflix totaling 50 translations.

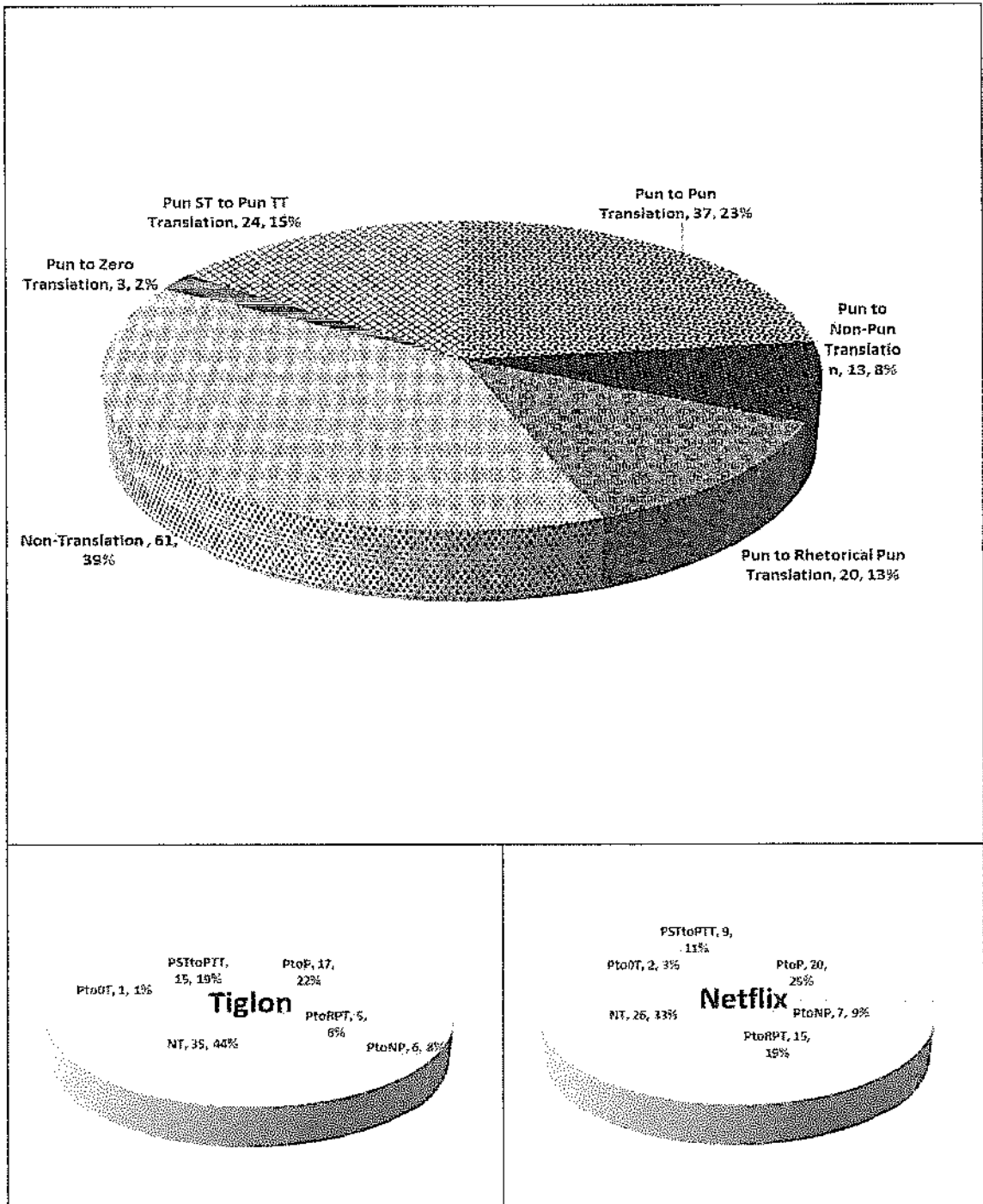


Figure 1. Number and percentage of strategies used for wordplay translations in *How I Met Your Mother* 3rd Season and their distribution between Tiglon and Netflix translations.

Figure 1 shows the distribution of strategies employed in wordplay translations of *How I Met Your Mother 3rd Season* in numbers as well as in percentages for both translations by Tiglon and Netflix. According to the figure above, the most used strategy is Non-Translation with 61 instances (39%) and is followed by Pun to Pun Translation with 37 (23%). In the most used strategy and in all the instances of which, word for word translation method is used losing the functional effect the original wordplay may have created on the audience in the first place. When analyzed its distribution between two translations Tiglon translator seems to have used this strategy more with 15% difference which will be discussed more in detail in Figure 2. While most of the SL wordplays translated with this strategy were created with alliteration and rhyme followed by tone of voice changes in the SL and creating wordplays and some slang ways of calling things creating wordplays in SL, during the transfer of the mentioned types were translated word-for-word losing their effect. On the other hand, the use of Pun to Pun Translation strategy after Non-Translation shows that wordplay translations between SL and TL with both form and function preserved is possible even though half of the wordplays were translated with the latter and the distribution of the use of this strategy by Tiglon and Netflix translators is only 3%. The two most seen strategies are followed by Pun ST to Pun TT Translation with 24 examples (15%) which shows that the translators left the wordplays to be comprehended by the audience and thus possibly trusting the existence of audiovisual product, their background knowledge of the audience or simply because there is no equivalent of such in TL system. The difference in use of this strategy between two translations is around 8% which is not as much as the use in difference of Non-Translation strategy but will be discussed in detail.

Pun to Rhetorical Pun Translation strategy is observed in both translations with 20 instances (13%) and when the number of translations under this strategy between two translations is observed, Netflix has 15 translations (19%) and Tiglon has 5 (6%) having a considerable difference in such use. This strategy is mostly used to preserve the functional effect of the wordplay on TL audience

and what was opted by Tiglon transfer instead of this very strategy will be analyzed later in Figure 2.

The fifth most observed strategy Pun to Non-Pun Translation, in which either a new lexical item or a new punning expression is inserted in the TL in the transfer, has 13 examples (8%) in total distributed as 6 (8%) examples in Tiglon and 7 (9%) in Netflix with a close number of use between the two translations.

The last and the least used strategy Pun to Zero Translation is not much observed in neither of the translations with a number of 1 (1%) in Tiglon and 2 (3%) in Netflix. The use of this strategy in the study mostly depends on the existence of the audiovisual product in the real scene. One reason for such a rare occurrence of the use of this strategy might be that most of the wordplays in the 3rd season were created with rhyme, alliteration and repetition whereas the examples found to be translated with this strategy all included in the audiovisual product didn't need to be translated into TL.

A more detailed discussion of how translation strategies resemble and differ between Tiglon and Netflix translations of wordplays will be presented in Figure 2.

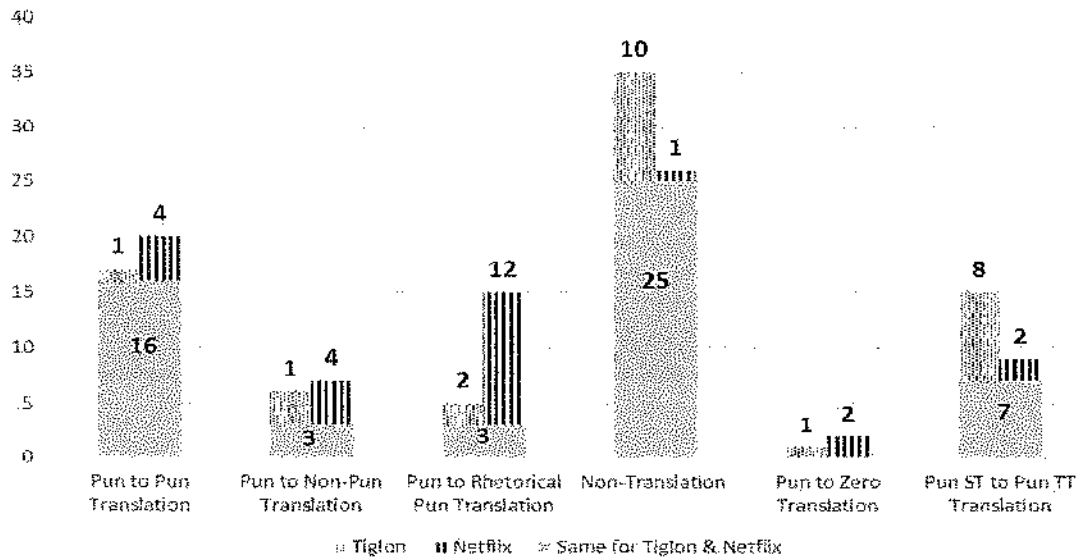


Figure 2. Number of strategies used for wordplay translations in *How I Met Your Mother 3rd Season* and their distribution between the translations by Tiglon and Netflix in terms of similarities and differences.

Figure 2 shows the number of strategies used for wordplay translations in *How I Met Your Mother 3rd Season* and their distribution between Tiglon and Netflix in terms of how they resemble and differ from each other.

Starting with Pun to Pun Translation Strategy, being the second most used translation strategy in the analysis, 16 different translations both by Tiglon and Netflix were translated with this strategy but separately speaking 17 translations were done with Pun to Pun Strategy in Tiglon whereas 20 of them were done with the same strategy in Netflix. The use of such a strategy with 37 instances in total out of 158 translations suggests that almost one fifth of the wordplays in the study could be translated with both form and function preserved. This strategy can be said to have been the choice of both Tiglon and Netflix translators where needed.

Pun to Non-Pun Translation Strategy being the fifth most used strategy in the analysis constitutes 13 translations by both Tiglon and Netflix translators with former having 6 and the latter having 7 translations under this strategy, even

though the difference in use in numbers is not that high between two translations, inserting a new lexical item or a new punning expression is not that much of a choice of either of the translators.

Instances in Pun to Rhetorical Pun Translation Strategy was observed with much difference between two translations in numbers in terms of its use in the analysis. Having only 3 wordplay translations with the same strategy, Tiglon has 5 whereas Netflix has 15 instances of this strategy in total. This shows that the Netflix translator tried to use this strategy over of Non-Translation Strategy and Pun ST to Pun TT Strategy to preserve the function of the wordplays to some extent even though the total number of use in this strategy is not that high in the study.

Non-Translation is the most preferred strategy in the case study with a total number of 61 translations; 50 of which being the same for 25 wordplays whereas 10 translations in Tiglon and 1 translation in Netflix were spotted to be used for different strategy pairs in the study. This shows that and as can be read from Figure 2., most of the translations in Tiglon were done with Non-Translation strategy losing both their form and function as a wordplay unlike the choice of Netflix translator. Nevertheless, this strategy with its use in total is the most used strategy probably because the TL system has no equivalent for any other strategy to be used.

Pun to Zero Translation Strategy has no instance where one wordplay in both translations were translated with it. With a total number of 3 in the study; 1 for Tiglon and 2 for Netflix, this strategy doesn't seem to be the choice of the two translators probably because of the way wordplays were constituted and the existence of the audiovisual product and thus is the least used strategy in the study.

Pun ST to Pun TT Translation Strategy having 24 instances in the study is the third most used strategy in the analysis after Non-Translation (loss in both form and function) and Pun to Pun Translation (translation on formal and functional

level) with the transfer of same wordplays in the TL system. Apart from the 7 wordplay translations within the same strategy by two translations; 8 instances for Tiglon and 2 instances for Netflix were observed separately pairing with other strategies. This shows that the Tiglon translator trusted more to the existence of the real scene or the background knowledge of the audience to grasp the meaning of the wordplay in the scene.

No instance for Non-Pun to Pun Translation strategy where a new wordplay in textual positions is added and Zero to Pun strategy where a new wordplay is inserted into TL as compensation for lost puns even though the SL doesn't include one originally has been recorded neither in Tiglon nor in Netflix translations.

Editorial Techniques also have not been observed neither with footnotes nor endnotes as the main constraint in the subtitles is the limited time and space on screen and the use of which is not preferred.

To sum up, Non-Translation Strategy is the most used strategy in 158 translations with a total number of 61; Pun to Pun Translation Strategy is the second with 37; Pun ST to Pun TT is the third with 24; Pun to Rhetorical Pun Translation Strategy the fourth with 20; Pun to Non-Pun Translation Strategy the fifth with 13 and lastly Pun to Zero Translation Strategy the last with 3 wordplay translations were observed. Looking at the distribution of the strategies, it can be said that even though it was possible to transfer both the formal and functional structure of SL to TL to some extent, it was not possible to apply this strategy due to the complexity of the wordplays in the SL system and considering the possible background knowledge of the audience thus using the two other most used strategies to somehow render the wordplays to TL. However, it should be noted that the very existence of the audiovisual product along with the subtitles can't be ignored in the choice of the strategies and their distribution in the study.

CONCLUSION

In this thesis, humor elements in audiovisual environment has been studied by analyzing wordplays in specific and their translations in the American sit-com *How I Met Your Mother 3rd Season* by Tiglon and Netflix. Humorous elements by their nature raise some problems in their translations as they are culture-bound and when wordplay is present with its linguistically complex nature along with subtitled translations having their own constraints on screen in terms of time and space which are limited.

In this study, it has been attempted to answer the questions of what strategies are used to translate certain wordplays and whether there is one strategy applied to all, what strategies are used more frequently for wordplays in a humorous context in subtitles, what might be the reason for translators' choice for a certain strategy and lastly how the two translations differ from and resemble each other in terms of their choice of a certain strategy in wordplay translations; the answers of which will be discussed separately in the following parts of this section.

The case study of the humor translation in subtitles between the chosen American TV show comedy series and their Turkish subtitled translations have been analyzed in the light of problem-restricted theories from 'The Holmes/Toury Map' by James Holmes' and a description of strategies used for certain types of wordplays has been provided. Having based the study on problem-restricted theories the methodology to better analyze the instances of wordplays and their translations namely Delabastita's strategies for translating wordplays have been adopted.

The main focus of this study has been on the strategies used in the translation process of wordplays in humorous context in the Turkish subtitled versions of the American TV show series *How I Met Your Mother 3rd Season*; the available season in Tiglon as an official DVD and in Netflix with Turkish subtitles could

be obtained and studied as they were official and could be analyzed and described thoroughly.

In the light of this analysis conducted on the translation of wordplays that were found in 20 episodes of *How I Met Your Mother 3rd Season*; starting from the first question that says what strategies are used to translate certain wordplays and whether there is one strategy applied to all it can be said that regarding the strategies adopted by Delabastita, six of the described strategies have been observed and classified in the analysis by the two translations: Pun to Pun Translation, Pun to Non-Pun Translation, Pun to Rhetorical Pun Translation, Non-Translation, Pun to Zero Translation and Pun St to Pun TT Translation. Looking at the distribution of the strategies observed in the analysis, it can be said that the two translations were compatible in their choice of translation strategies for wordplays and that Non-Pun to Pun Strategy, Zero to Pun Strategy and Editorial Techniques were not used by either of the translators.

Moving to the second research question of the study that says what strategies are used more frequently for wordplays in a humorous context in subtitles; Non Translation holds the biggest space in 158 translations having 61 instances of wordplay translations which is followed by followed by Pun to Pun Translation with 37 and 24 instances of Pun ST to Pun TT Translation strategy in both of the translations in total. This three is followed by Pun to Rhetorical Pun Translation strategy with 20 wordplay translations, 13 instances were observed for Pun to Non-Pun Translation and lastly 3 wordplay translations of Pun to Zero Translation Strategy were encountered being the least used strategy for wordplay translations. A detailed explanation of the possible reason for the choice of these certain strategies will be discussed in the third research question.

Third research question will be explaining the possible reason for the choice of a certain strategy by the translators. To present a thorough answer for this question, the applied methods within the strategies and their reasons will be discussed. For the most used strategy in the study mostly word for word

translation method was applied to the translations of the wordplays probably because there was no other choice to render the intended message followed by more or less the same pun effect with its functionality and holding almost one fifth of all 158 instances showing that both formal and functional effect are more or less provided in the translations thanks to the compatibility of the two systems. One other commonly seen strategy Pun St to Pun TT Translation with 24 findings also shows that by inserting the original wordplay in TL, it was intended to transfer the wordplays with both their original form and function trusting the existence of the audiovisual product and socio-cultural background of the audience or simply because of the complexity of the wordplays to be transferred to the TL. 20 instances for Pun to Rhetorical Pun Translation with which translators try to preserve the functional effect of the wordplay by translating them with wordplays constituted differently in the form which was followed by 13 instances of Pun to Non-Pun Translation. This strategy provides the translator with a new lexical item or a new punning expression inserted in TL to maintain the formal and functional effect of the original wordplay but with a new form in the TL probably not a familiar one to TL audience. Last and the least used strategy with 3 examples is Pun to Zero translation using which the original wordplay is simply omitted in the transfer to the TL. Although one suggested reason for the use of such a strategy is the complexity of the original wordplay, the reason of use for the 3 examples is obviously the existence of the real scene with audiovisual effects.

The fourth and the last research question of the study was how the two translations differ from and resemble each other in terms of their choice of a certain strategy in wordplay translations can be answered by referring to Figure 2 where both same and different strategies applied to wordplay translations can be clearly seen and interpreted. According to the quantitative data collected by the two translations, it can be said that both of the translations resemble each other in terms of the used and not used strategies in the overall study. However, even though the number of translations with Non-Translation strategy is high in both of the translations and for 25 wordplay translations is the same, they differ

in their use of the same strategy with wordplays translated with different strategy pairs; Tiglon using Non-Translation strategy in 10 more wordplay translations whereas Netflix using it in only 1 more wordplay translation. For Pun to Pun Translation strategy, 16 wordplays were translated with the same strategy and they do not differ much in their use for more wordplay translations with different strategy pairs as Tiglon has 1 and Netflix has 4 more wordplay translations with this strategy. Pun ST and Pun TT Translation strategy was used in 7 wordplay translations as same but differing in use Tiglon having 8 more and Netflix having 2 more wordplay translations with different strategy pairs. Pun to Rhetorical Pun Translation Strategy was used in only 3 wordplay translations in both Tiglon and Netflix as same and differing with 2 more wordplay translations in the former and 12 more in the latter. Pun to Non-Pun Translation Strategy was observed in 3 wordplay translations as same for both translations and not differing much with 3 more translation in Tiglon and 4 more in Netflix. Lastly for the use of Pun to Zero Translation strategy, neither of the translations used it mutually and only 1 instance in Tiglon and 2 in Netflix were encountered in the study. Even though it seems that the most used strategy in the wordplay translations is Non-Translation which unfortunately causes the wordplay to lose both its form and function in the overall study, when the two translations observed separately, it can be said that in Netflix translations, the formal and functional effect of the wordplays were tried to be maintained in TL by trying to use Non-Translation Strategy less and using the strategies that care for both mutually or separately more such as Pun to Rhetorical Pun, Pun to Pun and Pun to Non-Pun Strategies along with Pun to Zero Translation strategy when considered its reason for use specifically in this study.

This study has all together dealt with wordplay translations in an audiovisual environment based on problem restricted theories along with applying Delabastita's strategies to classify them more specifically in two different subtitled translations of *How I Met Your Mother 3rd Season* by Tiglon and Netflix and after attempting to answer the research questions to support the hypothesis. It can be said that the hypothesis is partly proved by the highest use

of Non-Translation strategy which doesn't let the wordplays to be transferred to TL not also because as humorous elements they are culture bound but because of the way they were constituted in the SL in addition to the constrained nature of subtitles which doesn't let a detailed and an explanatory translation on screen.

Suggestions for Further Studies

Humor elements by their nature are problematic in their transfer to other TL systems as they also are culture-bound. This study has mainly focused on wordplays in *How I Met Your Mother 3rd Season*. Further studies can be done on wordplay types also suggested by Delabastita to focus on how they are constituted in a chosen SL system and fan subs versus official subtitles observing how and/or whether strategies differ in wordplay translations depending on their types. Moreover, gestures and mimics that create humorous effect and as culture-bound elements can be the subject of further studies.

BIBLIOGRAPHY

- Afsari, S., Abootorabi, E. and Moeinzadeh, S. (2018). An Analysis of Audiovisual Subtitling Translation Focusing on Wordplays from English into Persian in the Friends TV Series. Retrieved from http://tltt.azad.ac.ir/article_543418_96cfef2a638612c8579c42d7d7a2c819.pdf
- Antonini, R. (2005). The perception of subtitled humor in Italy. *Humor*, 18(2), 209–225.
- Baker, M., Koster, C., and Leuven-Zwart, K.V. (2001). Shifts of Translation. In Mona Baker (Ed.) *Routledge Encyclopedia of Translation Studies* (pp. 226-231). London & New York: Routledge.
- Bannon, D. (2010). *Tonality in Subtitle Translation*. Retrieved from <http://translationjournal.net/journal/54tonality.htm>
- Bannon, D. (2010). Tonality in Subtitle Translation. *Translation Journal*, 14(4). Retrieved from <http://translationjournal.net/journal/54tonality.htm>
- Bartrina, Francesca., Espasa, Eva. (2005). Audiovisual Translation. In Tennent, M. (Ed.). *Training for the new millennium: Pedagogies for translation and interpreting* (p.83-100). Amsterdam: J. Benjamins.
- Biltreyst, D. (1992). Language and culture as ultimate barriers? An analysis of the circulation, consumption, and popularity of fiction in small European countries. *European Journal of Communication*, 517-540.
- Briggs, R. (2015, December 24). Couch Critic: 'Friends' vs. 'How I Met Your Mother' — it's time to settle this. Retrieved from <https://www.thespectrum.com/story/entertainment/2015/12/24/couch-critic-friends-vs-how-met-your-mother-s-time-settle/77761840/>
- Chang, Y. (2012). A tentative analysis of english film translation characteristics and principles. *Theory and Practice in Language Studies*, 2(1), 71-76.
- Character Arc Analysis of How I Met Your Mother. (n.d.). Retrieved from <https://medium.com/@gregorycalac/character-arc-analysis-how-i-met-your-mother-9da37bf88777>
- Chiaro, D. (1992). The language of jokes. *Analyzing Verbal Play*. London: Routledge.
- Chiaro, D. (2005). Foreword. Verbally Expressed Humor and translation: An overview of a neglected field. *Humor*, 18(2), 135-145.

- Delabastita, Dirk (1996). Introduction. *The Translator*, 2(2), 127-139.
- Delabastita, D. (1987). Translating puns: Possibilities and restraints. *New Comparison*, 3, 143-159
- Delabastita, D. (2004). Wordplay as a translation problem: A linguistic Perspective. In Kittel, H. *Übersetzung - Translation - Traduction. Teilband 1: Ein internationales Handbuch zur Übersetzungsforschung = An international Encyclopedia of Translation Studies = Encyclopédie internationale de la recherche sur la traduction* (pp. 599-606). Berlin: Walter de Gruyter & Co.
- Díaz-Cintas, J. (2009). *New trends in audiovisual translation*. Briston, UK: Multilingual Matters.
- Díaz-Cintas, J., & Anderman, G. M. (Eds.). *Audiovisual translation: Language transfer on screen* (pp.21-36). Basingstoke [England: Palgrave Macmillan.
- Durdureanu, I. (2011). Translation of Cultural Terms: Possible or Impossible? Alexandru Ioan Cuza University of Iași, Romania, 51-63. doi: http://www.uab.ro/jolie/2011/4_durdureanu_irina.pdf
- Fuller, L. (1992). *The Cosby Show: Audiences, Impact, Implications*. Westport: Greenwood Press.
- Georgakopoulou, Y. (2009). *Subtitling for the DVD Industry*. doi: 10.1057/9780230234581_2.
- Gottlieb, H. (2001). Subtitling. In Mona Baker (Ed.). *Routledge Encyclopedia of Translation Studies* (pp. 244-248). London & New York: Routledge.
- Havens, T. (2000). 'The biggest show in the world: race and the global popularity of The Cosby Show.' *Media, Culture, and Society*, 371-391.
- Holmes, J.S. (1972). "The Translation Studies Reader" in Lawrence Venuti (ed) *The Translation Studies Reader*. London: Routledge, 172-180.
- Holmes, S. J. (1972). The Name and Nature of Translation Studies. In Lawrence Venuti (Ed.) (2000) *The Translation Studies Reader* (pp. 172-185). London and New York: Routledge.
- How I Met Your Mother Tanitim. (n.d.). Retrieved from <https://22dakika.org/how-i-met-your-mother-tanitim/>
- How I Met Your Mother was inspired by 9/11. (n.d.). Retrieved from <https://www.hollywoodreporter.com/live-feed/how-i-met-your-mother-inspired-by-9-11-say-creators-940890>

- Jakobson, R. (1959). On linguistic aspects of translation. In Lawrence Venuti (Ed.) (2000) *The Translation Studies Reader* (pp. 113-119). London and New York: Routledge.
- Jankowska, A (2009). *Translating Humor in Dubbing and Subtitling*. Retrieved from <http://www.bokorlang.com/journal/48humor.htm>
- Karamanian, A.P. (2002). "Translation and Culture." *Translation Journal* 6(1). Retrieved from <<http://translationjournal.net/journal//19culture2.htm>>.
- Korhonen, E. (2008, December 19). Elina Korhonen - Translation Strategies For Wordplay In The Simpsons. Retrieved from <https://www.simpsonsarchive.com/other/papers/ek.paper.pdf>
- Kuipers, G. (2003). "The Globalization of Humor: The Translation, Acculturation, and Reception of American Television Comedy in Four European Countries." *Research Proposal for a Veni grant from the Innovative Research program of the Netherlands Organization for Scientific Research (NWO)*. Retrieved from <<http://www.giselinde.n1/veni.pdf>>.
- Leppihalme, R. (1997). *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Clevedon: Multilingual Matters, 241.
- Martínez-Sierra, J. J. (2006). Translating Audiovisual Humour. A Case Study. *Perspectives*, 13(4), 289-296.
- Mokhtar, F. B. (1997). *The Effects of Dubbing Versus Subtitling of Television Program*. Retrieved from <http://files.eric.ed.gov/fulltext/ED408944.pdf>
- Moretti, F. (2001). *Planet Hollywood*., 90-103.
- Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*. 1st. London and New York: Routledge.
- Munday, J. (2012). *Introducing Translation Studies: Theories and Applications*. 3rd ed. London and New York: Routledge.
- Orero, P. (2009). Voice-over in Audiovisual Translation. In Díaz-Cintas, J., & Anderman, G. M. (Eds.). *Audiovisual translation: Language transfer on screen* (pp.130-139). Basingstoke [England: Palgrave Macmillan.
- Pardo, B. S. (2013). Translation Studies: An Introduction to the History and Development of (Audiovisual) Translation. *Linguax. Revista De Lenguas Aplicadas*. Retrieved from https://www.academia.edu/25728272/Betlem_Soler_Pardo_Translation_Studies_An_Introduction_to_the_History_and_Development_of_Audiovisual_Translation.

- Paterson, R. (1995). Drama and Entertainment. In Smith, A. (ed.) *Television: An international history*. Oxford: Oxford University Press, 95-117.
- Peck, J. (2009). Humour and the Art of Non-verbal Communication - Pro Humorist. Retrieved from <http://prohumorist.com/humour-art-nonverbal-communication/>.
- Popa, D. (2005). *Jokes and Translation. Perspectives: Studies in Translatology*, 13(01), 48-57.
- Priebe, H. (2015, May). The breakdown of How I Met Your Mother Characters. Retrieved from <https://thoughtcatalog.com/heidi-priebe/2015/05/a-breakdown-of-the-how-i-met-your-mother-characters-based-on-myers-briggs-personality-types/>
- Rujiven, N. van. (2015, June 25). Subtitling Wordplay: A Case Study of Sherlock and The Big Bang Theory. Retrieved from <https://openaccess.leidenuniv.nl/bitstream/handle/1887/34678/MAThesisNvRCompleetPDF.pdf?sequence=1>
- Scholtes, E. (2016). *Translating Humour: A Case Study of the Subtitling and Dubbing of Wordplay in Animated Disney Films*. (Unpublished master's thesis). Leiden University. Retrieved from <https://openaccess.leidenuniv.nl/handle/1887/41914>.
- Schröder, H. (1992). "Semiotic aspects of multimedia texts." *Koine: Annali della Scuola Superiore per Interpreti e Traduttori "San Pellegrino"*, 2(1-2). 315-325.
- Sherlock, B. (2019, March 6). 5 Things Friends Did Better Than How I Met Your Mother (And 5 HIMYM Did Better). Retrieved from <https://screenrant.com/things-friends-better-how-i-met-your-mother-himym-better/>
- Smith, S. (1998). The Language of Subtitling. In Yves Gambier (Ed.). *Translating for the Media* (pp. 139-149). Centre for Translation and Interpreting: University of Turku.
- Spanakaki, K. (2007). *Translating Humor for Subtitling*. Retrieved from <http://translationjournal.net/journal/40humor.htm>
- Teoderescu, A. (2010). "Translation and Cultural Diversity." *Petroleum Gas University of Ploiesti Bulletin, Philology Series*, 62(1), 175-178.
- Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam and Philadelphia: John Benjamins.
- Toury, G. (1978/revised 1995). The Nature and role of norms in translation. In Lawrence Venuti (Ed.) (2000) *The Translation Studies Reader* (pp. 198-211). London and New York: Routledge.

- Tveit, J. (2009). Dubbing versus Subtitling: Old Battleground Revisited . In Díaz-Cintas, J., & Anderman, G. M. (Eds.). *Audiovisual translation: Language transfer on screen*(pp.85-97). Basingstoke [England: Palgrave Macmillan.
- Ushurova, S. (2013). Translate the Pun, Sacrifice the Fun: A Comparative Case Study of the Dutch Subtitled Wordplay in an Episode of The Persuaders!(Unpublished master's thesis). Retrieved from <http://www.ethesis.net/Wordplay/Wordplay.pdf>
- Vandaele, Jeroen (2010). Humor in translation. *Handbook of Translation Studies*, 1, 147-152.
- Vandaele, J. (2011). Wordplay in translation. *John Benjamins Handbook of Translation Studies*, 2, 180-183.
- Verbruggen, N. (2010). The Translation of Wordplay in Fansubs and Original Subtitles. Retrieved from http://lib.ugent.be/fulltxt/RUG01/001/457/866/RUG01-001457866_2011_0001_AC.pdf
- When, K. (2001). About Remakes, Dubbing and Morphing: Some Comments on Visual Transformation Processes and their Relevance for Translation Theory. In Gambier, Y., & Gottlieb, H. (Eds.). *(Multi) Media Translation: Concepts, practices, and research* (pp. 65-72). Amsterdam: J. Benjamins.
- Why How I Met Your Mother Connected So Deeply with Younger Generation. (2014, March 28). Retrieved from https://www.washingtonpost.com/news/arts-and-entertainment/wp/2014/03/28/why-how-i-met-your-mother-connected-so-deeply-with-the-younger-generation/?noredirect=on&utm_term=.1fca82088f1e
- Williamson, L., & de Pedro Ricoy, R. (n.d.). The Translation of Wordplay in Interlingual Subtitling: A study of Bienvenue chez les Ch'tis and its English Subtitles. Retrieved from https://www.researchgate.net/profile/Raquel_Ricoy/publication/272377142_The_translation_of_wordplay_in_interlingual_subtitling_A_study_of_Bienvenue_chez_les_Ch'tis_and_its_English_subtitles/links/559d060e08ae9dcf264efeb8/The-translation-of-wordplay-in-interlingual-subtitling-A-study-of-Bienvenue-chez-les-Ch'tis-and-its-English-subtitles.pdf
- Yetkin, N. (2011, July). A Case Study on the Humorous Load Differences and Cognitive Effects of Satirically/Ironically Humorous Elements in Subtitling from English to Turkish. *Journal of Linguistic Intercultural Education*, 1(4), 239-253.
- Zabalbeascoa, P. (2005). Humor and Translation-an interdiscipline. *Humor*, 18(2), 185-207.

Online Dictionaries

<https://www.urbandictionary.com/define.php?term=kablammy>

[http://www. macmillandictionary.com/dictionary/british/pun_1](http://www.macmillandictionary.com/dictionary/british/pun_1)

APPENDIX 1. Translation Strategies in Two Different Wordplay Translations in the Subtitles of *How I Met Your Mother* 3rd Season

Season 3 /Episode	ST	TTII	Translation Strategy	TTII	Translation Strategy
E01	... Daryl! Legendaryl!	...Nevil! Efsanevil!	Pun to Pun Translation	...Nevi. Efsanevil!	Pun to Pun Translation
E01	I am Ted's wingman.	Ted'in kanat adamıyım	Pun to Pun Translation	Ted'in ekürisiyim.	Pun to Rhetorical Pun Translation
E01	slapcountdown.com	tokatgerisayım.com	Pun to Pun Translation	tokatgerisayım.com	Pun to Pun Translation
E01	"Cirque de So-Laid"	Çok sevişenler sirki	Non-Translation	Sirkte sevişeceğiz.	Non-Translation
E01	You're suit up, I bearded down	Sen takımın çıktın, ben sakalları kestim.	Non-Translation	Sen takımını giydin, ben sakalımı kestim.	Non-Translation
E01	Fivin' it up five-style!	Çak bir beşik!	Non-Translation	Çak bir beşik bakalım	Non-Translation
E01	Thanks, but no thanks	Teşekkürler ama kalsın	Non-Translation	Sağ ol ama kalsın	Non-Translation
E01	Male Gayle	Gay olmayan Gayle	Non-Translation	Erkek Geyle'in	Non-Translation
E01	Gael- Gayle-Gael-Kyle-Girl	Gael- Gayle-Gael-Kyle-Girl	Pun ST to Pun TT Translation	Gael-Geyle-Gael-Kyle-Görül	Pun to Rhetorical Pun Translation
E02	Ocupado	Dolu	Non-Translation	Ocupado	Pun S t to Pun TT Translation
E02	Scotch-swilling, cigar-smoking...	Viski içip duran, puro içen	Non-Translation	viski yuvarlayan, puro içen	Non-Translation
E02	We are on the cusp of moving from Out-of-towners to in-their-pansters	Şehir dışındalardan külotun içine geçiş noktasındayız	Non-Translation	Yurt dışından onların külotlarının içine girme eyleminin eşliğindeyiz.	Non-Translation
E02	Your Lilypad	Lilypad'in	Pun ST to Pun TT Translation	Lily Pad'in	Pun ST to Pun TT Translation
E02	Your Marshmallow	Marshmallow'un	Pun ST to Pun TT Translation	Marshmallow'un	Pun ST to Pun TT Translation
E02	You're not from Missouri	Missouri'li değil misiniz?	Pun ST to Pun TT Translation	Sen Missouri'den değil misin?	Pun ST to Pun TT Translation
E03	We're combing upsars (text)	Yokarı çıkıyoruz	Pun to Pun Translation	Yuladı geliyoruz.	Pun to Pun Translation



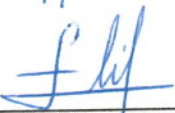
	message)				
E03	If I don't shave, I must behave	Tıraş olmazsam uslu olmak zorundayım	Non-Translation	Tıraş olmazsam uslu durmam gerekir.	Non-Translation
E03	Hey Mista, stay away from my sista	Kız kardeşimden uzak durun bayım	Non-Translation	Hey bayım! Kardeşimden uzak dur	Non-Translation
E03	All I need to seal the deal is...	Olaya girmem için...	Non-Translation	İhtiyacım olan tek şey...	Non-Translation
E03	It was a footwear feeding frenzy	İlk kapan ayakkabıyı alır	Non-Translation	Ayakkabılar kapanın oluyordu	Non-Translation
E04	She had a huge 'but'. Her huge butt.	Koca bir kıçı vardı.	Non-Translation	Galiba dev bir "ama"sı vardı. Dev kıçı.	Non-Translation
E04	See you later alligator	Görüşürüz portakal	Pun to Non-Pun Translation	Görüşürüz güzel	Pun to Non-Pun Translation
E05	I just call him too-much-tongue-guy	Çok-dil-kullanan-çocuk	Pun to Pun Translation	Dilini Fazla Kullanan Çocuk	Pun to Pun Translation
E05	Unreasonably-small-mouth-opening-girl	Ağzını-azıcık-açan-kız	Pun to Pun Translation	Ağzını Çok Az Açan Kız	Pun to Pun Translation
E05	Think of me as YODA. I'm your bro. I'm bro-da	Beni YODA gibi düşün. Kardeşimim. Kardeşim.	Non-Translation	Beni Yoda olarak düşün. Kankanızım. Kardonuzum.	Non-Translation
E05	Lose the goatee	Sakalını kes	Non-Translation	Keçi sakalından kurtul	Pun to Pun Translation
E05	You a freshman? I never use the word freshman. Sexist.	Yeni kızlardan mısın? Asla yeni çocuk kelimesini kullanmam. Cinsiyetçi.	Non-Translation	Yeni kızlardan mısın? Asla "yeni çocuk" demem. Cinsiyetçi.	Non-Translation
E05	Ay, Chihuahua	Ay, Chihuahua	Pun ST to Pun TT Translation	Daha neler!	Pun to Rhetorical Pun Translation
E06	Let's meet your new doppelganger. Or should I say doppelbanger?	Hadî senin tıpatıp benzerinle tanışalım. Yoksa tokmakçı benzerin mi demeliyim?	Non-Translation	Pekala, hadî yeni benzerinle tanışalım. Yoksa bellier mi demeliyim?	Non-Translation
E06	Can I beer ya?	Sana bira getireyim mi?	Non-Translation	Bira içer misin?	Non-Translation
E06	Crazy Swayze	Çılgın Swayze	Non-Translation	Çılgın Swayze	Non-Translation
E06	I know what kind of plane this is. It's a "boing"!!!.	Onun ne tür bir uçak olduğunu biliyorum. "Boing"!	Pun ST to Pun TT Translation	Bunun türünü biliyorum. Boeing uçağı bu.	Non-Translation
E06	Starney Binson Barney Stinson	Starney Binson Barney Stinson	Pun ST to Pun TT Translation	Starney Binson Barney Stinson	Pun ST to Pun TT Translation

E07	You're talking about her boobs, right? C! And that wasn't Spanish, that was cup size.	Göğüslerinden bahsediyorsun değil mi? Evet! Ve bu İspanyolca değildi, beden ölçüsüydü.	Non-Translation	Memelerinden bahsediyorsun değil mi? Si. Bu İspanyolca değildi, kup bedeniydi.	Pun ST to Pun TT Translation
E07	downwind of the sewage treatment plant	downwind of the sewage treatment plant	Pun ST to Pun TT Translation	downwind of the sewage treatment plant	Pun ST to Pun TT Translation
E08	She's a keeper. Just... keep her somewhere else.	O özel biri. Sadece... Başka bir yerde tut.	Non-Translation	Tam sevgili olunacak kız. Sadece başka yerde sevgili olun.	Pun to Rhetorical Pun Translation
E08	Lawsuit up!	Duruşma kıyafetini giy!	Non-Translation	Cüppe giy!	Non-Translation
E09	Sleep-eating is a very serious and delicious medical condition.	Uyur-yerlik çok ciddi ve lezzetli bir tıbbi durumdur.	Pun to Pun Translation	Uyuryerlik çok ciddi ve lezzetli bir sağlık sorunudur.	Pun to Pun Translation
E09	This is gonna be the best slapsgiving ever.	Bu en iyi tokat şükran gününü olacak.	Pun to Non Pun Translation	Bu geçmiş geçmiş en iyi Tokat Günü olacak.	Pun to Non Pun Translation
E09	Oh! The slap-petizers.	Ah! Tokat açıcılar.	Pun to Non Pun Translation	Olamaz, tokat açıcılar.	Pun to Non Pun Translation
E09	Did something spoil you slap-petite?	Bir şey tokat iştahını mı kaçırdı?	Pun to Non Pun Translation	Bir şey iştahına tokat gibi mi indirdi?	Pun to Rhetorical Pun Translation
E09	She's a pierced... Brosnan. Pierce Brosnan is my favorite of all the bonds.	Gözler... Senin Gözlerin için. En sevdiğim Bond filmidir.	Pun to Rhetorical Pun Translation	Pierc... Brosnan. Pierce Brosnan geçmiş geçmiş en sevdiğim Bond'dur.	Pun to Pun Translation
E09	It's like general knowledge. General Knowledge.	Bu bir baş bilgidir. Baş Bilgi.	Non-Translation	Bu genel kültürdür. General Kültür.	Non-Translation
E09	Some countries actually still condone corporal punishment. Corporal punishment.	Bazı ülkeler bedensel cezalara hala göz yumuyorlar. Bedevi ceza.	Pun to Non-Pun Translation	... bazı ülke komutanları hala dayak cezasına göz yumuyor. Komutan Dayak!	Pun to Rhetorical Pun Translation
E09?	I've got a kernel stuck on my teeth. Colonel stuck on my teeth.	Dişime çekirdek sıkıştı. İbrişime çekirdek.	Pun to Non-Pun Translation	Dişimdeki çekirdek alay etmeye başladı. Alay Komutanı Diş.	Pun to Rhetorical Pun Translation
E09	It's really a major buzz-kill. Major buzz-kill.	Gerçekten çok kral bir oyunbozandır. Kral Oyunbozan.	Non-Translation	Keyfimiz tümden kaçırdı. Tümen Komutan!	Pun to Rhetorical Pun Translation
E09	This is gonna be major clean up. Major Clean-up.	Kral bir temizlik olacak. Kral Temizlik.	Pun to Rhetorical Pun Translation	Bu toptan bir temizlik olacak. Topçu Alayı.	Pun to Rhetorical Pun Translation
E09	What do Canadians even have to	Kanada'lılar ne hakkında kutlama	Non-Translation	Kanadalıların kutlayacak-nesi var ki?	Pun to Zero Translation



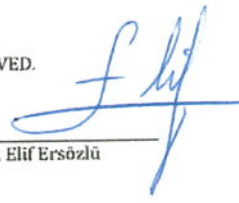
	celebrate about?	yapıyorlar ki?			
E09	An event Ted is also attending. Kablammo.	Omitted	Pun to Zero Translation	Ted de bu etkinliğe katılacak. Üstüne bastın.	Pun to Rhetorical Pun Translation
E10	Three tickets to the after party of the Victoria's Secret fashion show? Uh, kablammie!	Victoria's Secret moda gösterisi sonrası partisine üç bilet mi? Kablammie!	Pun ST to Pun TT Translation	Victoria's Secret defile sonrası partisine üç bilet mi? Bum!	Pun to Rhetorical Pun Translation
E10	Goobidy, goobidy, goobidy, goobidy.	Goobidy, goobidy, goobidy, goobidy.	Pun ST to Pun TT Translation	Omitted	Pun to Zero Translation
E10	In Germany, we call this #@%!.	Almanya'da buna #@%! deriz.	Pun ST to Pun TT Translation	Almanya'da şöyle deriz...	Pun to Rhetorical Translation
E12	Ashlee with two "e" s. Please "C" at most.	Ashlee, iki e ile. En fazla C eder.	Pun to Pun Translation	Ashlee, iki "E" ile. Lütfen en az C	Pun to Pun Translation
E12	Bro-pocalypse Now	Kıyamet şimdi	Non-Translation	Kanka Kıyameti geldi	Pun to Non-Pun Translation
E12	Bromageddon	Mahşer	Non-Translation	Kanka Mahşeri	Pun to Non-Pun Translation
E13	I said I would stop biting my nails, and kablam-ey.	Tırnaklarımı yemeyi bırakacağımı söyledim ve huuuuuu.	Pun to Rhetorical Pun Translation	"Tırnaklarımı yemeyeceğim" dedim ve işte buyurun!	Pun to Rhetorical Pun Translation
E13	Or maybe just someone you're interes-TED in?	Ya da ilgilenmek-TED olduğun biri?	Pun to Rhetorical Pun Translation	Dikka-Tedinizi çeken biri?	Pun to Rhetorical Pun Translation
E13	Think before you ink	Dövme yaptırmadan önce iyi düşün	Non-Translation	Bir daha dövme yaptırmadan önce iyi düşün	Non-Translation
E13	I accidentally oprima prima dos when I called?	Üzgünüm, aradığımda yanlışlıkla "oprima numero dos" mu yaptım?	Pun ST to Pun TT Translation	Pardon, aradığımda kazara oprima numero dos mu dedim?	Pun ST to Pun TT Translation
E14	Ted-Mosby-Is-A-Jerk-dot-com	Ted-Mosby-Pisliğin-Tekidir-nokta-com	Pun to Pun Translation	Tedmosbypisliktir.com	Pun to Pun Translation
E15	I call that I can call things!	İstediğim her şeyi diyebilirim!	Non-Translation	İstediğimi söylerim.	Non-Translation
E15	Artillery Arthur	Topçu Arthur	Non-Translation	Topçu Arthur.	Non-Translation
E15	Your report is crap that craps craps	Raporun saçmalığın daniskasının çığırından çıkmış hali	Pun to Rhetorical Pun Translation	Raporun bokun çıkardığı bok.	Pun to Pun Translation
E15	Be all lovey dovey	Sevgi cümlecikleri kur	Non-Translation	Aşk böceği ol.	Non-Translation

E16	It's called "revertigo".	İsmi revertigo.	Pun ST to Pun TT Translation	Adı terstigo.	Pun to Non-Pun Translation
E17	The Bro Code.	Kanka Yasası	Pun to Pun Translation	Kanka Kanunu	Pun to Pun Translation
E17	Bros before whores	Kankalar fahişelerden önce gelir	Non-Translation	"Hatunlardan önce kankalar"	Non-Translation
E17	And you're pre-op transsexual nightclub singer who used to be a member of the Russian mob? Da	Ve sen eski Rus mafyası üyesi, operasyon geçirmiş transseksüel gece kulübü şarkıcısın? Da.	Pun ST to Pun TT Translation	Eski Rus mafyası, ameliyat olmamış transseksüel gece kulübü şarkıcısı mısın? Da	Pun ST to Pun TT Translation
E18	And you are like assistant undersecretary of only ok.	Sen de idare ederin yardımcı müsteşarsın.	Pun to Pun Translation	ve sen İdare Eder'in Müsteşar Yardımcısı gibisin.	Pun to Pun Translation
E18	Here's what's on the rocket tocket	Bak şimdi sırada bunlar var	Non-Translation	Özet olarak şunu yapacağız.	Non-Translation
E18	What up Bro-seph Lieberman?	Naber Kanka Lieberman?	Non-Translation	Nasıl'sın Kanka-seph Lieberman?	Pun to Pun Translation
E18	What up B dog?	Naber B dog?	Pun ST to Pun TT Translation	Nasıl'sın moruk?	Pun to Rhetorical Pun Translation
E19	Lily-and-Marshall-sell-their-stuff-dot-com	Lily-ve-Marshall-şeyalarını-satıyor-nokta-com	Pun to Pun Translation	Lilyve-marshallesyalarını-satıyor.com	Pun to Pun Translation
E19	Guy-forces-his-wife-to-dress-in-a-garbage-bag-for-the-next-three-years-dot-com	Kansını-üç-yıl-boyunca-çöp-torbası-giymeye-zorlayan-adam-nokta-com	Pun to Pun Translation	Adamonumuzdekiüçyılkarisınaposetgiydiriyor.-com	Pun to Pun Translation
E19	No Country for Straight Men	Heteroseksüellere Yer Yok	Pun to Pun Translation	Heterolara Yer Yok	Pun to Pun Translation
E19	Are the colors "neat" or are they "neato burrito"?	Renkler sade mi yoksa sade poğaçamı?	Non-Translation	Renkler düzgün mü yoksa düpedüzgün mü?	Pun to Non-Pun Translation
E20	A Suit of Money	Paradan bir elbise	Pun to Pun Translation	Para takım	Pun to Pun Translation
E20	A Suit of Boobs	Paradan Göğüsler	Pun to Pun Translation	Meme takım	Pun to Pun Translation
E20	A giant boob wearing a suit of money	Paradan bir takım elbise giyen dev bir göğüs	Pun to Pun Translation	Paradan yapılmış bir takım giyen dev bir meme	Pun to Pun Translation

APPENDIX 2: Ethics Commission Form

	HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ETHICS COMMISSION FORM FOR THESIS
HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ENGLISH TRANSLATION AND INTERPRETING DEPARTMENT	
Date: 16/09/2019	
<p>Thesis Title: A Descriptive Study On The Translation Of Wordplays In Subtitles Of The TV Serial <i>How I Met Your Mother</i></p> <p>My thesis work related to the title above:</p> <ol style="list-style-type: none"> 1. Does not perform experimentation on animals or people. 2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.). 3. Does not involve any interference of the body's integrity. 4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development). <p>I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.</p> <p>I respectfully submit this for approval.</p>	
	<p>16.09.2019  Date and Signature</p>
<p>Name Surname: Derya Kalender</p> <p>Student No: N10124341</p> <p>Department: Translation and Interpreting Department</p> <p>Program: English Translation and Interpreting (With Thesis)</p> <p>Status: <input checked="" type="checkbox"/> MA <input type="checkbox"/> Ph.D. <input type="checkbox"/> Combined MA/ Ph.D.</p>	
<p>ADVISER COMMENTS AND APPROVAL</p> <p style="font-size: 1.5em; color: blue;">Approved</p> <p style="font-size: 1.5em; color: blue;"></p> <p>Assist. Prof. Dr. Elif Ersözlü</p>	

APPENDIX 3. Originality Report

	HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES MASTER'S THESIS ORIGINALITY REPORT
HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES ENGLISH TRANSLATION AND INTERPRETING DEPARTMENT	
Date: 16/09/2019	
Thesis Title : A Descriptive Study On The Translation Of Wordplays In Subtitles Of The TV Serial <i>How I Met Your Mother</i>	
According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 16/09/2019 for the total of 75 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 12 %.	
Filtering options applied:	
1. <input checked="" type="checkbox"/> Approval and Declaration sections excluded 2. <input checked="" type="checkbox"/> Bibliography/Works Cited excluded 3. <input type="checkbox"/> Quotes excluded 4. <input checked="" type="checkbox"/> Quotes included 5. <input checked="" type="checkbox"/> Match size up to 5 words excluded	
I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.	
I respectfully submit this for approval.	
16.09.2019  Date and Signature	
Name Surname: Derya Kalender Student No: N10124341 Department: Translation and Interpreting Department Program: English Translation and Interpreting (With Thesis)	
ADVISOR APPROVAL	
APPROVED.	
 Assist. Prof. Dr. Elif Ersözlü	

AUTOBIOGRAPHY

Personal Information

Name/Surname : Derya Kalender
Date of Birth and Place : 01.09.1987 - Gaziantep

Education

Bachelor Degree : Hacettepe University English Linguistics
Master : Hacettepe University Translation and Interpretation
Foreign Language : English
Scientific activities :

Job Experiences

Apprenticeship :
Projects :
Institutions :

Connections

E-Mail Address : deryakalender2014@gmail.com

