Hacettepe University Grauate School of Social Sciences

Department of Translation and Interpreting

A RELEVANCE-THEORETIC APPROACH TO THE TURKISH TRANSLATION OF HUMOROUS CULTURE-SPECIFIC ITEMS IN *FAMILY GUY*

Mehmet ERGUVAN

Master's Thesis

Ankara, 2015

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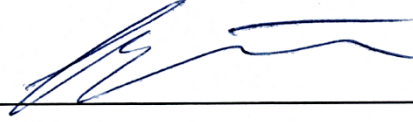
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Mehmet ERGUVAN tarafından hazırlanan "A Relevance-Theoretic Approach to the Turkish Translation of Humorous Culture-Specific Items in *Family Guy*" başlıklı bu çalışma, 23/06/2015 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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23/06/2015

Mehmet ERGUVAN

To Turkish women…

...victims of violence….

….warriors of injustice…

To Özgecan Aslan…

ACKNOWLEDGEMENTS

a family by saying "A happy family is but an earlier heaven". Life has no meaning without my family who stands by me from the moment I was born.

ÖZET

ERGUVAN, Mehmet. *Family Guy Dizisindeki Mizahi Kültürel Unsurların Türkçe Çevirisine Bağıntı Kuramı Açısından Yaklaşım*, Yüksek Lisans Tezi, Ankara, 2015.

İnsanoğlunun ayırt edici özelliklerinden biri olan mizah, kültürlerarası iletişim açısından büyük önem taşır. Ancak, mizahın bir türü olan söze dayalı mizah dil yoluyla aktarılmakta olup çevirmenler için büyük zorluklar yaratır. Genellikle belirli bir kültüre ve dile özgü olan mizahın kullanıldığı sitcom, diğer bir deyişle, durum komedileri, içerisindeki karakterlerin başlarından geçen komik olayların anlatıldığı dizilerdir. Durum komedileri, genellikle kültürel unsurlara dayanan mizahi ifadeler barındırdığı için milyonlarca izleyiciyi kendisine çeker. Bu çalışmanın amacı *Family Guy* dizisindeki mizahi kültürel unsurların çevirisinin Sperber ve Wilson'ın (1986, 1995) ortaya attığı ve August Gutt'un (1991) çeviriye uyarladığı bağıntı kuramı çerçevesinde nasıl analiz edilebileceğini araştırmaktır. Çalışma, çeviri ediminde bilişsel bağıntı ilkesini ön plana çıkaran ve kişiler arası iletişime dayanan edimsel bağıntı kuramına dayanır. Bu maksatla, çalışmada *Family Guy* dizisindeki kültürel unsurların yarattığı mizahi etkinin dizinin Türkçe çevirisinde nasıl yeniden oluşturulduğu araştırılmıştır. Bu doğrultuda, kültürel unsurlar sırasıyla özel isimler ve diğer ifadeler olmak üzere iki kategoriye ayrılmış olup Leppihalme'nin (1997) çeviri stratejilerinden yararlanılmıştır. İnsanların iletişim sürecinde sözcelerde bulunan bağıntılı bilgi arayışına odaklanan bağıntı ilkesi ışığı altında ilerleyen çalışma, Türk izleyicileri için benzer mizahi etkiyi yaratmak amacıyla çevirmenin *Family Guy* dizisinin alt yazılarında kullandığı çeviri stratejilerini incelemeye alır. Yukarıda belirtilen tartışmalar ışığında, Türk izleyicilerin kaynak metindeki mizahi etkiyi yakalaması için *Family Guy* dizisinin çevirmeninin iletişim kurmayı ön planda tutarak ve Türk izleyiciler için kültürel unsurlar üzerinde birtakım değişiklik yapmak suretiyle belirli çeviri stratejilerini tercih ettiğinin altı çizilmiştir. Sonuç olarak, bağıntı kuramının *Family Guy* dizisinde bulunan mizahi kültürel unsurların çevirisinin analizi için açıklayıcı bir niteliğe sahip olduğu ve Leppihalme'nin (1997) çeviri stratejilerinin durum komedilerinde yer alan mizahi kültürel unsurların çevirisinde kullanılabileceği görülmüştür.

Anahtar Kelimeler: mizah çevirisi, bağıntı kuramı, kültürel unsurlar, çeviri stratejileri, *Family Guy*

ABSTRACT

ERGUVAN, Mehmet. *A Relevance-Theoretic Approach to the Turkish Translation of Humorous Culture-Specific Items in Family Guy*, Master's Thesis, Ankara, 2015.

Humor is one of the most distinctive aspects of human beings. It plays a significant role in the context of intercultural communication. However verbally expressed humor which is primarily carried by language so as to achieve humorous effect poses a real challenge for the translator. Mostly based on verbally expressed humor rooted in a specific culture and linguistic context, sitcom (i.e. situation comedy) is a TV series consisting of the characters who are involved in amusing situations and it attracts a millions of audiences thanks to the humorous utterances which are often generated through the culture-specific items. The present study aims at exploring how the translation of humorous culture-specific items in the American sitcom *Family Guy* can be analyzed within the framework of relevance theory proposed by Sperber and Wilson (1986, 1995) and applied to translation by August Gutt (1991). This study adopts a pragmatic theory of human communication that foregrounds the cognitive principle of relevance in translation. To that end, this thesis delves into how humorous effect created through the culture-specific items in *Family Guy* is reproduced in the Turkish translation. With this purpose in mind, this thesis makes use of Leppihalme's translation strategies (1997) by categorizing the culture-specific items as proper name and key phrase respectively. In the light of the principle of relevance, which is centered upon the human tendency of pursuing the relevant information in the utterances, this thesis analyzes the translation strategies in the subtitles of *Family Guy* which the Turkish translator uses in order to recreate humor for the Turkish audience. Through the aforementioned discussion, it is underlined that, so as to help the Turkish audience appreciate humor in the source text, the Turkish translator of *Family Guy* opts for a specific translation strategy by prioritizing the communicative effect and by modifying the humorous culture-specific items for the Turkish audience. Ultimately, this thesis concludes that relevance theory may afford an explanation for the analysis of verbally expressed humor in *Family Guy* and it would demonstrate that the translation strategies proposed by Leppihalme (1997) can be applied to the culture-specific items through which humor is created in sitcoms.

Key words: humor translation, relevance theory, culture-specific items, translation strategies, *Family Guy*

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LIST OF ABBREVIATIONS

Culture-specific Item	: CSI
Episode	: E
Key Phrase	: KP
Proper Name	: PN
Relevance Theory	: RT
Season	: S
Source Language	: SL
Source Text	: ST
Target Language	: TL
Target Text	: TT
Verbally Expressed Humor	: VEH

LIST OF TABLES AND FIGURES

INTRODUCTION

I. GENERAL REMARKS

Humor is an inseparable part of everyday communication. It is one of the constituents of a wide range of TV series, literary works and mass entertainment. A broad array of scholars have dealt with the phenomenon of humor from varying perspectives. These scholars such as Stott (2005) have conducted researches by applying various methodologies adopted in the light of the other fields of study including psychology, philosophy and sociology. Towards the end of the twentieth century, humor researchers such as Salvatore Attardo and Victor Raskin (1985) have begun to focus on studies from a linguistic angle, particularly including the syntactic, semantic and pragmatic approaches. Since 1980s, scholars have studied linguistically-based verbal humor, and they have provided new approaches about the cognitive processes of humor. On the basis of these developments, researchers such as Francisco Yus (2003) have begun to focus on humor from the cognitive and pragmatic perspectives. Thereafter, a relevance-theoretic account of humor has begun to be the focus of humor studies.

In parallel with the progress in humor studies, translation studies has always been in a state of flux. Like any other discipline, translation studies has faced gradual changes in the course of time. These changes have often stemmed from the need to steer away from deep-rooted approaches to the translation which are not sufficient enough to keep up with the new trends. For this reason, interacting with a wide range of disciplines, translation studies has undergone some changes from 1950s and 1960s until today. In 1990s, Ernst August Gutt has applied Dan Sperber and Deirde Wilson's (1986, 1995) relevance theory (hereinafter referred to as RT) to the study of translation.

As a pragmatic theory of human communication, RT has been applied to a broad array of fields thanks to its influential aspects. By its very nature, it provides a theoretical account for translation, and it enlightens the communicative nature of translation. Giving insight into the general cognitive principles and abilities during the interpretation of an utterance, RT claims that human communication automatically creates an expectation of relevance. To put it in

another way, both the addressor and the addressee of communication will be in search of relevance. That is, any communication act inherently brings about an assumption that the addresser intends his/her utterance to be relevant.

The nature of humor translation necessitates the (1) decoding of a humorous utterance in the source context, the (2) transfer of it in a different linguistic and cultural environment and its (3) recreation in a new utterance regarding the potential intention of the humorous utterance in the source culture. For this reason, RT may contribute especially to humor translation which has for a long time been considered as challenging or even untranslatable.

Against this background, it can be stated that RT may form basis for this thesis. This is because both RT and also approaches to humor consider human communication as an inferential process. According to Sperber and Wilson (1986a), human beings communicate among themselves by drawing inferences from people's behavior (Gutt, 2000, p. 24). Likewise, humor is an inferential process giving us clues about the speaker's/writer's potential intentions in order to reach a humorous interpretation. In another saying, RT assigns a task of producing stimulus (i.e. evidence given by the communicator to reveal his/her intention to convey information) to the communicator to enable the audience draw inferences. Likewise the transference of humor requires the clues given by the communicator for the comprehension of a given humorous utterance by the receptor.

To take a step further, it can be stated that the clues are enriched with contextual information during communication. RT attributes great importance to the concept of context as well. According to RT, the speaker wants the hearer to find the appropriate context for a correct interpretation. Furthermore, both RT and the comprehension of the humorous utterance necessitate the presence of assumptions about the background knowledge of the audience. Concisely, it can be asserted that, similar to the phenomenon of humor, RT is cognitive-driven in that it lays stress on making a guess about the audience's cultural and social background. That being said, what has been stated so far may signal that RT can be exploited as a framework for illustrating how humorous effects are generated during communication.

At this point, it goes without saying that if humor is being constructed in the audiovisual text (e.g. subtitling), the audience makes use of non-verbal elements such as images and sound in order to find an appropriate context in which the humorous utterance is produced. That is to say, verbal humor needs to be accompanied by non-verbal elements which "constitute a net of connections that viewers exploit to relate to the information provided in the subtitles" (Veiga, 2009, p.165). The visual elements contributing much to the written text produce stimulus/stimuli which, in turn, both facilitate the translator's task of reproducing humorous utterance in the TL and also contribute to the TL audience's comprehension of it.

It can also be noted that the phenomenon of subtitling in which speech is transformed into the written text brings along some constraints. In other words, if humor in the subtitled text which is created by the source text (hereinafter referred to as ST) producer needs to be transferred to the TL, the translator needs to be prepared to discard some strategies which require explanatory footnotes, endnotes and the like. For this reason, the selection of the translation strategy becomes even more important and "it must be guided by the relevance provided by image and words" so that the transference of the humorous effects is achieved (p.164). This means that the condensation (i.e. making the text shorter since a much longer text can be comprehended aurally than visually within a certain period of time) required by the very nature of the subtitling has a significant influence on the reproduction of the humorous utterance for the target audience. This is both because of the space limitation inherent in subtitling and also because the audience has to assimilate a large volume of text visually within a given time (Kruger, 2001, p.177).

Involving a great amount of humor within themselves, culture-specific items (hereinafter referred to as CSIs) raise difficulties when the ST aims to convey a humorous effect, and the translator encounters a wide range of humorous utterances in the form of wordplay, allusion, irony, and so on. Since the notion of humor is often generated by a good many linguistically and culturally oriented utterances which are called CSIs in this study, it makes the translator's task difficult to get through. For this reason, the task of translating humorous CSIs requires (1) the translator's knowledge about the target language (hereinafter referred to as TL) audience and (2) the knowledge about the social and cultural background of the TL audience.

These requirements demonstrate that RT which emphasizes the recognition of the target audience may provide a theoretical framework for the translation of humorous CSIs.

Abound in CSIs, *Family Guy* is an animated sitcom produced by Seth MacFarlane for the Fox Broadcasting Company. It runs on the channels CNBC-e and e2 in Turkey. Its main plot is considerably simple, revolving around the adventures of ignorant father Peter and his hilariously odd family. CSIs in *Family Guy* constituting the case study of this thesis often ridicule popular culture and American TV, and this unearths the need for finding proper utterances during the translation of this sitcom. Thus, in order to overcome such a difficult task (i.e. to reproduce the humorous effect in the receptor culture), the translator may need to apply various translation strategies.

Regarding the translation of CSIs, scholars such as Davies (2003) and Newmark (1988) have proposed some translation procedures to compensate for cultural differences. *Family Guy* which is quite rich in CSIs necessitates a large spectrum of translation strategies. Accordingly, this study intends to adopt allusion translation strategies proposed by Leppihalme (1997) to the CSIs in *Family Guy.* Both because allusions and CSIs are socially and culturally loaded and also because allusions constitute a specific form of CSIs, this thesis underlines that the strategies proposed by Leppihalme (1997) to translate the allusions can be applied to an analysis of humorous CSIs in order to examine how they are translated and conveyed to the TL audience. Leppihalme who recognizes the translator as a cultural mediator also supports it by "awarding the term allusion a considerable scope, making it coincide in fact with culture specific items" (Ranzato, 2014, p. 2). In other words, allusions are regarded as a type of culture-bound elements (Leppihalme, 1997, p. viii). When the corpus of this study containing a diverse range of cultural references is examined, it can be realized that the CSIs pose problems at varying degrees. To that end, *Family Guy* is chosen for this thesis because it involves a great number of CSIs which contribute significantly to the generation of humor. To summarize, this study exploits Leppihalme's translation strategies in the case study of this thesis, which aims to offer a relevance-theoretic account to the analysis and the evaluation of humorous CSIs in *Family Guy.*

II.   PURPOSE OF THE THESIS

This thesis hinges upon the fact that humorous utterances are full of clues about the producer of humor in TV series, film, and so on. The translator, who assumes the responsibility of decoding any humorous utterance in the source context, attempts to transfer it to the target audience with a different linguistic, cultural and background by recreating the humorous effect that seems to be intended in the ST. For this reason, RT as a cognitive and pragmatic theory of communication will be employed for the analysis of humorous utterances which play a crucial role in communication.

The focal points of this study are (1) to illustrate that RT can be influential in analyzing the translation of humorous CSIs and (2) to demonstrate a variety of translation strategies for humorous CSIs. To that end, this thesis will attempt to explore the CSIs in *Family Guy* and their translation strategies in the light of RT. In consideration of the developments in humor studies and through the understanding of a relevance-based account of humor, this thesis will conduct an in-depth analysis for the translation strategies of CSIs by keeping in mind that visual information helps the audience reach an appropriate context for the utterance. In sum, this study will underline the strategies adopted by the translator of *Family Guy* to convey the humorous effects of the CSIs to the Turkish audience.

III.   RESEARCH QUESTIONS

It has already been stated that the aim of this study is to explore the transfer of humorous CSIs in the subtitles of *Family Guy* from a relevance-theoretic perspective and to analyze the translation strategies. Accordingly the questions posed in this thesis are as follows:

1. How does a relevance-theoretic view of translation contribute to the overall understanding of humor translation within the context of the Turkish translation of *Family Guy*?
2. Which translation strategies are deployed for the translation of the CSIs in *Family Guy* to make the translation comprehensible and enjoyable to the Turkish audience?

3. To what extent do the factors including the nonverbal elements and the constraints (i.e. the space and time limitation) inherent in the subtitling have an impact on the reproduction of the humorous CSIs in *Family Guy* for the Turkish audience?

IV. METHODOLOGY

The corpus of this thesis will be analyzed by focusing on the humorous effect stimulated in *Family Guy* through the references to movies, famous people, or TV shows which may or may not be known by the Turkish audience. The choice of RT stems from the fact that both audiovisual translation and humor necessitate the transference of communication between the source text and the target text (hereinafter referred to as TT). Due to this reason, RT, which helps to enlighten the role of the translator as a mediator and makes the translator a creative role player in the process of communication, is considered fruitful for an analysis of the CSIs in this thesis.

This thesis attempts to clarify the challenging task of humor translation by attaching particular importance to the developments in humor studies. In this context, it discusses the phenomenon of humor and uses the term, verbally expressed humor (hereinafter referred to as VEH), which is an overarching term to express humor conveyed through language. Accordingly, it attempts to explain the notion of CSI as a tool of generating humor in the light of the definition of Aixelà (1996). Furthermore, benefiting from Leppihalme's categorization (1997) [i.e. proper name (hereinafter referred to as PN) and key phrase (hereinafter referred to as KP)], this study adopts the translation strategies for proper names and key phrases respectively.

This study analyzes the proper noun CSIs under three main strategies: (1) keep the name unaltered, (2) change it, or (3) omit it (Leppihalme 1997, p. 79). As for the CSIs classified as key phrases, Leppihalme offers nine strategies: (1) standard translation, (2) literal translation, (3) extra guidance, (4) the use of explicit explanations, (5) the addition of features such as marked wording, (6) replacement by a preformed TL item, (7) reduction to sense, (8) re-creation, (9) omission (Leppihalme, 1997, p. 84).

Resting on Gutt's (1989) application of RT to translation, this thesis addresses the cognitive-pragmatic dimension of the complex and multidimensional phenomenon of translation. Considering translation as an interlingual interpretive use, (i.e. an approach which underlines that what is intended by the ST producer needs to interpretively resemble the TT produced by the translator), RT stands as a theoretical framework for this study. In this direction, CSIs in the subtitles of *Family Guy* are analyzed by means of the categorization of Leppihalme (1997) in conjunction with RT.

All in all, this study endeavors to analyze humorous CSIs in *Family Guy* in the light of RT. In the meantime, it bears in mind the problems produced by audiovisual translation, which is considered as a constrained translation (i.e. it refers to the fact that translators are constrained by space and time considerations in subtitling) by Titford (1982) and Mayoral *et al*. (1998). Unlike the abovementioned constraints of the subtitling, this study also pays regard to nonverbal elements notably visual images which enable the audience to get the greater amount of contextual effects. With all these concerns in mind, it can be noted that a wide range of factors take part in the transference of humorous CSIs to the TL and this study attributes central role to RT while offering an insight into the translation of CSIs and their appreciation by the target audience.

V.   LIMITATIONS

This study is limited to the translation of *Family Guy* done by Çetin Soy, who is still in charge of translating the series. Out of thirteen seasons of *Family Guy* currently in existence, the ten seasons (188 episodes, each lasting approximately twenty minutes) are incorporated into this thesis. This limitation is based on the application of the following criteria to the corpus of the thesis: (1) The episode and its Turkish translation should be available for the use in this thesis (some episodes may not be achieved or they may be lost), (2) the subtitles should be provided by the professional translator instead of being supplied by the fansubbers and (3) the provided subtitles should be an edited version for the broadcasting on CNBC-e. That being said, this study has left the last three seasons out of the scope on the grounds that they are not available in their edited version for the use in this thesis.

VI. AN OUTLINE OF THE THESIS

This thesis involves four chapters. Chapter 1: Humor and Translation aims to explore the notion of humor and to enlighten approaches to humor by focusing on their theoretical progress. Then, it analyzes what the CSI is and gives place to the translation strategies proposed by Leppihalme (1997), which are employed in the translation of *Family Guy.*

Chapter 2: Relevance Theory attempts to clarify RT proposed by Sperber and Wilson (1986, 1995). With this purpose in mind, this chapter, at first, explains two basic models of communication (i.e. code model and inferential model). Then, it focuses upon the mutual relationship between relevance and cognition, relevance and communication and relevance and comprehension.

When it comes to Chapter 3: Translation from a Relevance-Theoretic Perspective*,* it gives wide coverage to the application of RT to the translation. Following the comprehensive description of a relevance-theoretic account of translation, it sheds light on the relevance-oriented approach to humor translation, most particularly to the translation of humorous CSIs. Eventually, it places particular importance on the contribution of nonverbal elements and on the challenges created by media-specific constraints while transferring VEH through translation.

In Chapter 4: Case Study principally gives brief information about *Family Guy,* by illustrating the setting, the characterization and the theme. Later on, it elaborates the prevailing language uses such as satire, wordplay and allusion in *Family Guy* together with the examples excerpted from itself. Before moving on the analysis of the CSIs, it introduces the translator, Çetin Soy. By keeping in mind the research questions of the thesis, this chapter subjects the subtitle excerpts to an in-depth analysis within the scope of the theoretical background explained above. In line with the abovementioned analysis, this chapter makes an overall evaluation in Discussion section.

Lastly, the conclusion part encompasses the concluding remarks in an attempt to demonstrate the contribution of the previous chapters to this thesis. That is to say, this chapter gives place to the ultimate assessments to be made through the research questions of this study.

CHAPTER 1: HUMOR AND TRANSLATION

This chapter seeks to explore how the nature of humor translation can be discussed in terms of the translation and humor studies. Within the scope of this chapter, firstly, the phenomenon of humor will be clarified. Following the general overview of the humor, approaches to the phenomenon of humor will be explained in brief. Thus these approaches will be discovered along with their historical development. Ultimately, in compliance with the aim of this thesis, the CSIs which serve as a device of humor will be analyzed, and the translation strategies will be categorized in this respect.

1.1.   THE DEFINITION OF HUMOR

Humor is a universal human activity, which has considerable significance in daily communication. The studies on humor has a multi-disciplinary nature. Therefore, researchers have been studying about humor in a wide range of research fields including psychology, philosophy, linguistics, sociology and literature. A good many scholars have defined humor from different perspectives, but they cannot come to an agreement as yet (Ma and Jiang, 2013, p.2221). Sinicropi (1981) clearly expresses the need for a certain definition of humor as follows:

> The lack of a rigorous, or at least reliable, definition of humor and of its categories causes (…) another difficulty that hinders research; it is represented by the fact that denominations of processes usually considered sources of humor (…) are often used as if they were synonyms or if they shared a semantic space. This denotes that the semantic field to which they belong does not have precious boundaries (as cited in Attardo, 1994, p.4).

Laughter is a general criterion that seems to underlie the definition of humor implicitly, and sometimes explicitly. The assumption behind this identification of humor and laughter is that what makes you laugh is humorous. However, this assumption is considered as symmetric by mistake, i.e. what is funny makes you laugh and what makes you laugh is funny. The identification of humor and laughter had in fact been isolated in the Roman period (Attardo, 1994, p.11). More recently, Aubuoin (1948) uncovers this confusion in the scientific literature on humor.

> Under these terms [laughter and humor] are confused very different reactions (…)
> which have only superficial similarities without common causes (p.12).

In other words, laughter is an effect without indicating the cause. Unlike humor, it does not necessitate "a developed human mind" (Vandaele, 2010, p.147). Humor is in relation to a good many aspects of the human. On one hand, it is connected "with primitive parts of the brain": "parts associated with socialization", "(shared) emotions" and "(reduction of) danger or hostility" (Deacon, 1997, p.419). On the other hand, humor is not merely laughter. It is laughter which has been reflected as a response to various insights of our mind such as surprise. For this reason, humor undoubtedly belongs to human being; and this is our mind, which turns uncertainty or surprise into what it is called humor. (Vandaele, 2010, p.148). This many-sidedness of humor elicits a large variety of existing humor theories.

Before delving into the humor theories in the next section, there seems to be the need to make a distinction among the types of humor. As stated before, humor is a multifaceted phenomenon and there are wide ranging classifications based on different perspectives. For instance, Koestler (1993, p.684-685) has classified humor as verbal humor and situational humor. Since the verbal humor is often degraded to a narrower sense (i.e. it may frequently be used to denote wordplays), this thesis will lay stress on verbally expressed humor (VEH), which is, unlike verbal humor, is an all-inclusive term to elucidate humor conveyed through language in comparison to physical or visual humor, and it is not necessarily based on a play with the language (Balirano, 2013, p. 566).

1.2 FROM THE EARLY CONCEPTIONS TO THE MODERN APPROACHES IN HUMOR

Throughout Renaissance, the debate on humor was almost completely based upon the ideas of Aristotle, Cicero and Horace. The Renaissance theorists necessitated to take the works conducted by those thinkers into consideration. In due course, humor theories started to broaden, and the specialization in these theories also attracted attention by means of various disciplines including sociology, psychology and philosophy. These disciplines were about to

create a wide array of humor theories, which are still used in humor studies (Attardo, 1994, p.45).

The emerging humor researches have made inroads into a diverse range of findings. Eventually, theories have been included into three categories: "(sociologically-oriented)" superiority theory, "(psychologically-focused)" relief theory and "(cognitively-based)" incongruity theory. This classification can be demonstrated by a chart taken from Attardo (1994, p.47) as follows:

Table 1- The Three Families of Humor Theories. (Attardo 1994, p.47)

Cognitive	Social	Psychoanalytical
• Incongruity • Contrast	• Hostility • Aggression • Superiority • Triumph • Derision • Disparagement	• Release • Sublimation • Liberation • Economy

The chart above demonstrates three main theories and different terms used for these theories. Initially, Thomas Hobbes (1588-1679) asserted that "laughter arises from a sense of superiority of the laugher towards some object" (Attardo 1994, p.49). According to Stott (2005, p.125), the superiority theory of laughter explains that human beings laugh at a situation in which they feel themselves to be intellectually or physically above. For instance, it is possible to observe some people laughing at an old person, who cannot comprehend the talks among the young, or laughing at an overweight person, who cannot able to fit into the chair that he/she sits. Such examples which might be encountered in daily life promote the theory of superiority. However, it is also vital to bear some criticisms against this theory in

mind. For instance, Latta (1998) alleges that it is not obligatory to make someone or something appear unworthy of respect in order to create humorous effect (p.45).

When it comes to release theories, they maintain that humor "releases" tensions (Attardo, 1994, p.50). The most significant pioneer of a release theory is Freud. Especially with Freud's works, humor is considered as an escape from all the restrictions of the society. According to this theory, laughter is an expression of relief, which has been thought to be come after various tensions. Principally, the aim of laughter is to release energy, which is no longer needed. As for incongruity theories, they are based on the conflict between two ideas in the broadest sense. That is to say, laughter is a way of acknowledging an incongruity between what human beings expect in a certain situation and what upsets their expectations. In another saying, according to incongruity theory, people's expectations come to nothing and that is the primary reason which makes us perceive something funny. Incongruity theories are essentially antecedents of cognitive theories (Attardo, 1994, p.49). Here is a clear definition of incongruity:

> The notion of congruity and incongruity refer to the relationships between components of an object, event, idea, social expectation, and so forth. When the arrangement of the constituent elements of an event is incompatible with the normal or expected pattern, the event is perceived as incongruous (McGhee, 1979, p.6-7).

In the late twentieth century, humor researches have begun to discuss linguistic approaches. Freud's relief theory has paved the way for linguistic researches on humor, and scholars have begun to be centered upon humor researches from various linguistic perspectives. Within the linguistic field, humor has begun to be discussed from syntactic, pragmatic and semantic points of view.

In fact, it is extremely challenging to develop a general theory of humor. However, Raskin (1985), Carrell (1997) and Ritchie (2004) have come to some conclusions that would provide insights about the general theory of verbal humor (Özdemir, 2012, p. 41). Raskin states that "the ability of the native speaker to pass judgments as to the funniness of a text is also part of his [or her linguistic] competence"(1985, p. 51).

Since 1980s, scholars have been highly focused on linguistically based verbal humor, and they have set forth new approaches about the cognitive processes of humor. Attardo and Raskin have contributed a lot to the semantic aspects of verbal humor. Their studies are based on the incongruity-resolution theory, from which Semantic Script Theory of Humor (hereinafter referred to as SSTH) and General Theory of Verbal Humor (hereinafter referred to as GTVH) have been stemmed. SSTH is a theory developed by Victor Raskin, who is an important figure for humor studies especially in the script-based studies. It is based on the assumption that a joke is compatible with two different scripts which are opposed to one another. The primary focus of the SSTH is as follows:

> A text can be characterized as a single-joke-carrying-text if both of the [following] conditions are satisfied: i) The text is compatible, fully or in part, with two different scripts ii) The two scripts with which the text is compatible are opposite (…). The two scripts with which some text is compatible are said to fully or in part in this text (Raskin, 1985, p.99).

The extended version of the Raskin's (1985) SSTH comes to be known as the GTVH. The GTVH is presented as a theory that establishes a connection with differences between jokes regarding six hierarchically ordered knowledge resources, namely Language (LA); Narrative Strategies (NS); Target(s) (TA); Situation (SI); Logical Mechanism(s) (LM) and Script Opposition(s) (SO). The GTVH contributes to the theory on humor translation by suggesting the "metric of joke similarity" (Attardo, 2002), which enables the translator assess to what degree a translated joke is different from the joke in the ST.

Together with the GVTH, SSTH has broadened its scope. Whereas the SSTH deals with "semantic" aspect of humor, the GVTH takes a considerable interest in linguistic mechanisms (i.e. it includes other areas of linguistics including textual linguistics, pragmatics, and so on). This extension is ensured by the addition of five other Knowledge Resources (KR) to the script opposition from the SSTH.

Apart from the SSTH and GTVH, more and more scholars have started to conduct some researches on humor from the pragmatic perspectives. Most of these researches have been made through the adaptation of a diverse array of pragmatic theories such as Grice's Cooperative Principle and Sperber and Wilson's RT (Ma and Jiang, 2013, p.2221). On the

grounds that translation of humorous CSIs will be analyzed profoundly, this thesis will be based on RT which provides a new and all-inclusive perspective not only for humor but also for translation studies.

1.3. HUMOR TRANSLATION

Humor translation is one of the most challenging tasks that translators face. It is often considered as an untranslatable act by some scholars. For instance, Diot (1989) touches upon this issue as follows: "When it comes to translating humor, the operation proves to be as desperate as that of translating poetry" (p.84). It can be stated that even in the same culture, humor is appreciated in significantly different ways in terms of acceptability, reception and the audience's reaction (Veiga, 2009, p.163). A good many thinkers and scholars have made mention of difficulties that they have experienced in the course of humor translation up to the present. This is because the translators have to cope with innumerable problems including, first and foremost, the translation of culture-specific references in language. Specifically, practice-oriented approaches to humor have presented challenges for translators, and four elements stand out (Vandaele, 2002, p.150):

(1)   The generation of humor is an observable process since it produces physiological reactions such as laughter. Accordingly, if the translated text cannot reproduce the humorous effect in the ST for the target audience, no one laughs at translated humorous utterance (ibid).

(2)   Translators may be very sensitive to humor; however, they may feel unable to reproduce it. Thus it can be stated that humor production is talent-related (ibid).

(3)   "The *appreciation* of humor varies individually", which means that the translator may recognize a humorous utterance; but he/she may not find it funny. Therefore he/she may be undecided between "'translating a bad joke' or going for a 'real' funny effect" (ibid).

(4)   Lastly, the rhetorical effect of humor might be overwhelming for the translators to (re) create humor.

In the light of this study, it is possible to add two more challenges that can pose problems in humor (re)production as well:

(5)   Since the phenomenon of humor is closely connected to a given sociocultural community, it is possible to note that the primary difficulty of humor translation is the construction of the link between humor and sociocultural knowledge in two linguistic communities which hold a limited degree of shared knowledge.

(6)   Another problem that catches attention is the difficulty in humor analysis from a communicative perspective which encompasses the reception and the (re)production of humor in TL (i.e. the pragmatic and cognitive aspects to humor translation).

Having those problems in mind, the phenomenon of humor should be clarified from the perspective of equivalence in translation more explicitly. Vandaele (2002) states that following functional theories (e.g. dynamic equivalence in translation proposed by Nida), translational equivalence can be appreciated in cognitive terms as a connection between the ST and the TT (p.151). Accordingly "the same or a similar effect" might be produced as a result of translator's "reconstructing the ST's intention" and "recoding it in the TT" for the similar effect (ibid.). Such a cognitive approach to humor is highly tangled for the analysis of the relationship between humor and translation. The translator needs to make comparison between what feelings that the ST and TT produce. This demonstrates that cognitive approaches are indispensable for the clarification of humor translation. Jerome Bruner, the pioneer of cognitive science, asks "whether 'plausible interpretations' are not often preferable to 'computer-like explanatory models', which would "force us to artificialize what we are studying to a point almost beyond recognition as representative of human life?" (1900:xiii). For humor, "he might have asked how humanists would want to study this phenomenon without mentioning intentions and effects." (Vandaele, 2002, p. 152).

It goes without saying that VEH can be generated through a wide spectrum of tools, one of which is what Newmark (1988) calls as culture-specific items. The CSIs are worthy of deeper analysis in this regard. They have been denominated in different ways in translation studies: *cultural foreign words* by Nida (1945), *cultureme* by Oksaar (1988), *realia* by Vlakhov and

Florín, *presuppositions* by Nida and Reyburn (1981), *culture-specific concepts* by Baker (1995), *cultural bumps* by Leppihalme (1995) and *culture-bound references/culture specific items* by Franco Aixelà (1996), Ceramella (2008) and Valdéon García (2009). This thesis will adopt Franco Aixelà's term "culture-specific item". Aixelà defines CSI as follows:

> […] those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (Franco Aixelà, 1996, p. 58).

In this thesis, CSIs will be analyzed as a vehicle to produce humorous effect both on the SL (hereinafter referred to as SL) and on the TL. To that end, in the next section, CSIs will be concisely clarified, and their humorous nature will be discussed in detail. At last, regarding the translation of the CSIs, the typology proposed by Leppihalme in her book entitled *Culture Bumps: An Empirical Approach to the Translation Studies* will be summarized in the subsections 1.4.4 and 1.4.5.

1.4. TRANSLATION STRATEGIES FOR THE CSIs

1.4.1. The Notion of CSI

New trends in translation studies give particular importance to the communicative nature of translation. This communicative-oriented prospects view the ST and the TT not simply as texts, but as texts either of which occurs differently in a given situation and culture. Due to this reason, different functions of the ST and the TT necessitate to take both sides (i.e. source audience and target audience) into consideration in the translation act.

One of the elements which leads to intercultural gaps in almost all texts is the CSIs. According to Newmark, the term of *cultural word* is used for the words that the target audience has difficulty in comprehension, and that the translation strategies of which depend on the specific text-type and requirements of the audience (Newmark 1988, p.96). Baker (1992, p.21) also makes mention of the cultural words, and she clearly asserts that the SL words may be completely unknown for the target audience. She indicates that the cultural concept would be "abstract or concrete, it may relate to a religious belief, a social custom, or

even a type of food." and she calls these concepts "culture-specific items" (ibid.). As for Gambier, he denominates such concepts as "culture-specific references" and propounds that they contain connotations from the different aspects of life (Gambier, 2004, p.159):

> Culture-specific references connoting different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world. (ibid.).

As many scholars conceive, it is hard to define a CSI in that, in a language, everything has a culture specific aspect like language itself (Aixelà, 1996, p.56). In the general sense, CSIs are culture-bound elements, and they convey a meaning that transcends their use as simply words or utterances. In another saying, they distinguish themselves from the common lexical context and necessitate a large amount of attention so as to be decoded. Leppihalme (1997) states that "cultural bumps occur when an individual finds himself or herself in different, strange or uncomfortable situation when interacting with persons of a different culture." (p.4). Defining CSIs more clearly, Sergej Vlahov and Sider Florin (1969) have used the term of *realia* and defined this term as following:

> "[…] words (and composed locutions) of popular language which constitute denominations of objects, concepts, which are typical of a geographical environment, of a culture, of the material life or of historical-social peculiarities of a people, a nation, a country, a tribe, and which thus carry a national, local or historical colouring; these words have not precise equivalent in other languages." (as cited in Ranzato).

Antonini and Chiaro have detected ten areas that have been made up of utterances they called as lingua-cultural (2009, p.39): institutions (e.g. addresses in the courtroom; My Lord), educational fields (e.g. references to grading systems), place names (e.g. Walk of Fame), units of measurement (e.g. 200 pounds), monetary systems (e.g. euro), national sports and pastimes (e.g. NBA teams, Boston Heltics), food and drink (e.g. Belgian waffle), holidays and festivities (e.g. Easter), books, films and TV programmes (e.g. Only in America with Larry the Cable Guy), and celebrities and personalities (e.g. 50 Cent).

 Apart from what has been emphasized so far, it is also of capital importance not to overlook the proximity between the term of culture-specific/culture bound item and the notion of allusion (Ranzato, 2014, p. 1). This is because the examples of allusions can also be

subsumed as CSIs. Minna Roukonen clarifies it by stating that there seems to be an overlapping between the concepts of allusion, quotation and CSI (as cited in Ranzato, 2014, p. 2). Ben-Porat (1976, p.105-6) sheds light on this complicated issue as follows:

> Allusion is more or less closely related to such terms as reference, quotation or citation, borrowing (even closely plagiarism) and more complex intertextuality, as well as punning and wordplay […]; but precisely in what relationship such terms stand to one another is seldom made clear. Definitions are mostly based on common intuition rather than a theoretical analysis (as cited in Leppihalme, 1997, p.6).

In sum, since the allusions are often regarded a form of cultural elements and coincide in some aspects with CSIs, the analysis of the case study of this thesis will be based on the allusion translation strategies proposed by Leppihalme (1997). On the basis of a close connection between the CSIs and the notion of allusion, this thesis will also categorize the CSIs in line with Leppihalme's allusion classification: PN allusions and KP allusions.

1.4.2. Humor in CSIs

As suggested in the previous section, the translator is in need of considerable knowledge of the norms and habits of the target cultures in order to translate the CSIs successfully. In case they hold an inherently humorous nature, the translation of CSIs become even more complicated. This is because humor in CSIs is mostly based on linguistically and culturally expressions, which seem to be troublesome to translate (Burczynska, 2012, para.5). With this in mind, this thesis provides an insight into the CSIs, which operate as VEH, notably including the CSIs referring to the famous people, the names of TV programs, popular TV series, song lyrics, politicians, commercial products, and the like.

The CSI is a commonly used device of generating humor. This small amount of material is exploited for drawing upon various meanings from the humorous utterances. CSIs in humorous utterances often provide a convenient way of reference to the persons and objects: living and once living persons, food, character, film and everything within our reality (Ranzato, 2014, p.9). The reader who encounters the CSIs exerts some effort to make a certain interpretation. In this respect, it can be noted that one major problem of the interpretation of humor from a different culture is the fact that the target audience might not comprehend the CSI. For this reason, it might go unnoticed a great deal of the humor.

In that vein, so as to eliminate cultural barriers between cultures, CSIs necessitate the target audience to have the cultural knowledge of the ST. According to Leemet (1992), this is both because there are differences in the cultures and also because these differences are on conceptual level. This is to say, languages denominate and classify the concepts from different perspectives, and it leads to the considerable amount of problems (p. 475). For a while, there has been a common opinion that the translator must be both bilingual and also bicultural in order to understand the ST, and to transfer the ST to the target audience (Leppihalme, 1997, p.4). Nevertheless, it is not realistic to expect translators to be both bilingual and bicultural. Yet they have to be cultural mediators and have to use their bicultural competence.

As it has been previously mentioned, this thesis will be focused on the strategies suggested by Leppihalme (1997) in order to settle up the problems encountered in the course of translating CSIs. With this purpose in mind, an analysis will be carried out by bearing in mind the fact that the TT audience lives in a different culture and thus, they may often not recognize the CSI which is of capital importance for the comprehension of the TT text. Put it differently, while CSIs may mean a lot for the audience in the source culture, they may not make any sense on the part of the TT audience.

1.4.3 Types of CSIs

In this study, CSIs will be treated mainly as translation problems to be solved by the translator. Instead of a complex typology of the CSIs, a more simple-structured allusion classification proposed by Leppihalme (1997) will be applied to the CSIs in terms of its usefulness for the determination of translation strategies (p. 10). For this reason, during the analysis of the corpus, this thesis will be built upon the division of the allusions as proper names and key phrases (Leppihalme, 1997, p. 59).

Approximately 1000 CSIs detected for the corpus of this study include a number of instances of PN CSIs, especially the names of actresses and actors (e.g. Joyce Dewitt, Brad Pitt and Ben Affleck), politicians (e.g. Abraham Lincoln and Adolph Hitler), movie titles (e.g. Star Wars) and the like. As for the second form of CSIs, it can be stated that KPs encompass all

CSIs, those which do not mention a proper name. This type of CSIs often refers to the phrases such as song lyrics, various catch phrases, political campaigns and clichés. The following example illustrates this point:

Example 1:

In the season (hereinafter referred to as S) 3/episode (hereinafter referred to as E) 18 of *Family Guy*, Brian tells Lois that he is interested in theatre, and Lois suggests him to try out for the Quahog School of Performing Arts. During the audition, judges do not like the performance of Brian and rejects him. Stewie supports Brian to try for a second chance. In this very moment, the judges got impressed with Stewie's performance and enroll him in the rising stars program. Then, Stewie realizes that either he or Olivia, the school's most promising but very arrogant student, will be asked to leave if they don't display a good performance. Stewie tells Olivia that they must show great performance or they'll be kicked out. Then, Stewie and Olivia become friends, but an intensive competition occurs between them.

In this example, Stewie and Olivia compete for displaying their best performance. When Stewie has completed his performance, Olivia pretends as if she did not like his performance and humiliates Stewie by saying "You are the weakest link. Goodbye".

"You are the weakest link. Goodbye" is a catchphrase of Anne Robinson, and it has made several appearances in popular culture, including references in TV series, here in *Family Guy*. She uses this phrase in the television game show, *The Weakest Link*. In this example, Olivia refers to this catchphrase to humiliate Stewie in the same way as Anne Robinson uses it in an insulting and sarcastic way.

On the grounds of her allusion typology, Leppihalme (1997) also propounds different translation strategies for PNs and KPs (1997, p. 78-84). In this study, the strategies that the translator has used will be analyzed in the Chapter 4: Case study. The classification of the translation strategies proposed by Leppihalme (1997) will be summed up in the sections 1.4.4 and 1.4.5.

1.4.4. Translation Strategies for PNs

According to Leppihalme (1997), a translator has three main strategies for the translation of PNs: (1) "keep the name unaltered", (2) "change it", or (3) "omit it" altogether. Within the framework of this thesis, the CSIs will initially be categorized as PN and KP. Then, the translation strategies for PNs will be determined with regard to the categorization below:

1. Retain name
(1a) Retain unchanged, or in conventional TL form
(1b) Retain unchanged with added guidance
(1c) Retain unchanged with detailed explanation
2. Replace name
(2a) Replace with different source language (SL) name
(2b) Replace with different target language (TL) name
3. Omit name
(3a) Reduce to sense/meaning of the name
(3b) Omit name […] completely. (Leppihalme 1997, p. 79):

As it is observed from the detailed categorization above, in a larger part of the strategies, the translator needs to indicate to what the CSI refers to (e.g. strategies 1b, 1c, 2a, 2b, and 3a). Among all these strategies, only the omission (3b) strategy can be applied by the translator even though he/she does not know the CSI, or even does not recognize an existing CSI.

As demonstrated by Leppihalme (1997), it is clear that the hierarchy of strategies from (1a) to (3b) generally follows the "minimax idea" of Levý: "minimum of effort, maximum of effect" (as cited in Leppihalme, 1997, p. 105). As understood, if the target audience is familiar to the CSI, the translator chooses the strategy of retaining a PN unchanged (i.e. strategies of 1a, 1b and 1c), which necessitates minimum effort. When it comes to the CSIs unlikely to be familiar to the audience, the translator adopts the strategy that requires more effort in order to eliminate the possibility of non-recognition of the CSI by the target audience. The only exception to the "minimax ordering" is the strategy 1c (i.e. producing an overt explanation to go along with the translation). As for Leppihalme, this strategy is the least efficient strategy before the omission.

1.4.5. Translation Strategies for KPs

When it comes to the KPs, Leppihalme (1997) proposes nine strategies for the translator. The translator implements one of these strategies in accordance with his/her interpretation of the humorous CSI in the ST. That is to say, what matters at first is the need to recognize the CSI by the translator. Following the recognition, the translator prefers the most appropriate strategy, necessarily by taking innumerable factors (e.g. cultural and linguistic barriers, differences in the cognitive environments between the source and target audience) into consideration. Having been intended for conforming such various factors, the translation strategies for KPs are as follows (1997, p. 84):

> 1) Use of a standard translation,
> 2) Minimum change, that is, a literal translation,
> 3) Extra […] guidance added in the text,
> 4) The use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped in the text but overtly given as additional information,
> 5) Simulated familiarity or internal marking, that is, the addition of […] signaling features (marked wording or syntax),
> 6) Replacement by a preformed TL item,
> 7) Reduction […] to sense by rephrasing,
> 8) Re-creation, using a fusion of techniques: creative construction of a passage […],
> 9) Omission […]. (Leppihalme, 1997, p. 84).

Similar to the strategies used for the PNs demonstrated by Leppihalme (1997), there is a hierarchy of the strategies from (1) to (9) in terms of the "minimax idea" of Levý as well (ibid.). It is clear that if the target audience is familiar to the CSI, the translator adopts the standard translation, which necessitates minimum effort. As to the CSIs, to which the audience is unlikely to be familiar, the translator chooses the strategy requiring more effort. The strategy of omission is the least preferred strategy as it is in the proper names.

Against this background, this chapter has attempted to provide a snapshot for the translation strategies for the humorous CSIs. Accordingly, the allusion categorization of Leppihalme (1997) has been employed for the CSIs. In the fourth chapter, these translation strategies will be examined in light of RT. Under the guidance of RT, the most frequently used translation strategies in the subtitles of *Family Guy* will be determined in terms of their strengths and

weaknesses in an attempt to achieve successful communication and to produce the humorous effect in the Turkish translation.

CHAPTER 2: RELEVANCE THEORY

This chapter aims to clarify how communication is achieved through RT of Sperber and Wilson (1981, 1986). Within the scope of this chapter, initially, early works contributing to the emergence of this theory will be explained in brief. Then, two basic communication models will be explained, emphasizing the coexistence of both models. Following the acknowledgment of the unified communication model proposed by Sperber and Wilson (1981-86), the two-sided relationship between relevance and cognition; relevance and communication; relevance and comprehension will be demonstrated in order to contribute to the relevance-theoretic analysis of the translation of humorous CSIs. By its very complicated nature, there occurs the need for an in-depth description of RT before explaining its application to translation studies.

2.1. PRELIMINARY STUDIES ON RELEVANCE

Pragmatics is "the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader" (Yule, 1996, p.3). It explores how language is affected by the situation in which it is used. (i.e. how words can express different things in different contexts). In sum, it studies the general cognitive principles and abilities which are exploited during the interpretation of any utterance, and also cognitive effects obtained from the utterances (Wilson and Sperber, 1994, p. 85).

RT of Wilson and Sperber has had a noteworthy effect on the semantics and pragmatics, including debates about the distinction between explicit and implicit communication, and the extent to which pragmatic inference affects the interpretation of an utterance (Wilson and Sperber, 1981; Sperber and Wilson, 1986b; ch4, Carston, 2010a). This demonstrates that there seems to be a link between the pragmatics and RT.

RT is an "inferential theory of communication, which aims to explain how the audience infers the communicator's intended meaning" (Unger, 2001, p.1). It is a branch of pragmatics analyzing the language and behavior. More specifically, RT is making an attempt to figure out one of Grice's central claims: an important characteristic of human communication is

"the expression and recognition of intentions" (Wilson and Sperber, 2004, p.607). In developing this claim, Grice has laid the foundations for an inferential model of communication as an alternative to the code model.

The relevance-theoretic approach is based on the claim that utterances create expectations, which guide the hearer to reach the speaker's meaning. Grice described these expectations with the help of a "Co-operative Principle"; and maxims of Quality (Do not say what you think to be false), Quantity (contribute to communication as informative as required), Relation (Be relevant) and Manner (Avoid ambiguity of expression), which speakers are expected to observe (Grice, 1989; p. 368-72). Another claim of this approach is that the interpretation the hearer should choose is the one that satisfies those expectations at most.

RT is in the same direction with Grice's assumption that utterances raise an expectation of relevance. However, it questions some other aspects such as the need for Co-operative maxims, the role of the maxim violation in interpretation, and the consideration of figurative language as deviations from maxim (Sperber and Wilson, 2004, p.250). Above all, RT claims that the expectations of relevance based upon the utterances are foreseeable enough to direct the hearer to the speaker's meaning. When the speaker's intended meaning in the utterances is analyzed in the light of Gricean Principle of Co-operation, it is possible to mention that the hearer obeys or violates the maxims of cooperation during communication. However, RT claims that there is no need to obey or violate any principle (Soumya, 2013, p.1). But rather, RT attempts to cognitively clarify what these expectations of relevance mean and how they contribute to the comprehension (p.250). Since Sperber and Wilson think of the notion of relevance to be the reason of all communicative exchanges, they have reduced maxims to the single maxim of relation. To fully comprehend the theory of relevance, some major terms and concepts will be presented in detail in the next sections.

2.2. COMMUNICATION, CODE MODEL AND INFERENTIAL MODEL

From past to present, all theories of communication were based on a code model. According to the code model, a communicator encodes his/her message into a signal, and it is decoded by the audience (Wilson and Sperber, 2004, p.249). In other words, from the perspective of

code model, communication can be summarized as a process of encoding and decoding messages.

According to communication process, a code is a system which unites the messages together through signals. Thus it enables two processing devices to communicate (Sperber and Wilson, 1995, p.4). While, a simple code may consist of a simple list of "message-signal pairs", a complex code such as Turkish, may consist of a system of rules in order to generate these "message-signal pairs" (ibid.). Shannon and Weaver (1949) demonstrates the communication process based on the use of code (ibid):

Figure 1- Communication Process
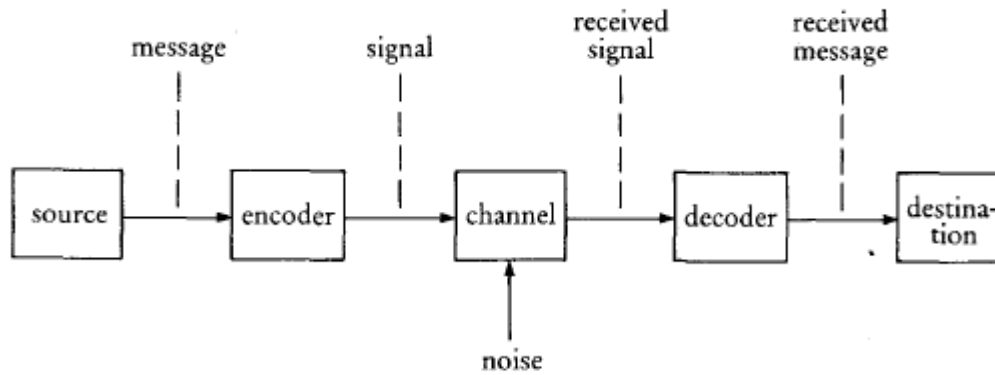
(Sperber and Wilson, 1995, p.4)

According to the figure above, the communication is achieved by encoding the message into a signal and decoding it. Noise might hamper the signal in this process. Under normal conditions, "as long as devices are in order and the codes are identical" at both sides, successful communication is under the guarantee (ibid.). The figure of Shannon and Weaver can be developed for human verbal communication as following:

Figure 2-Human Verbal Communication
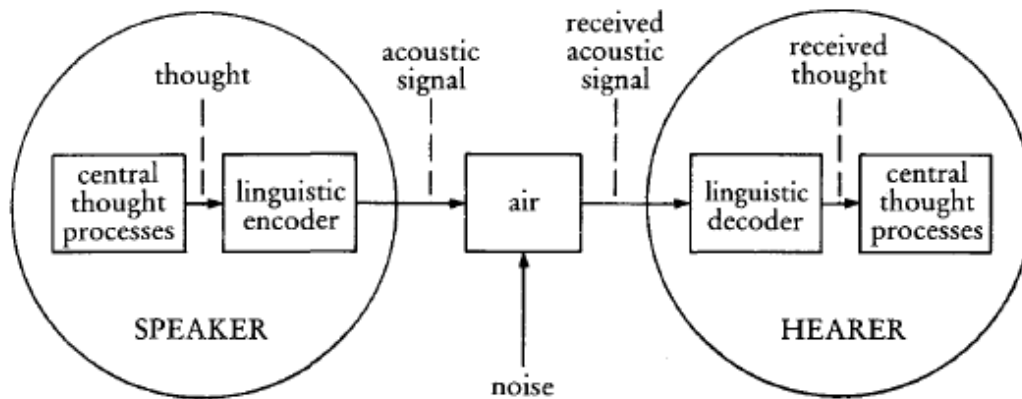
(Sperber and Wilson, 1995, p.5)

This diagram demonstrates that the source and target of communication are "central thought processes" (ibid.). Encoding and decoding are conducted by means of linguistic abilities. The message is thought in this process. The channel is air carrying an acoustic signal (ibid.). The view that linguistic communication is achieved by encoding thoughts in sounds is deep-rooted in Western culture. However, the code model is only a hypothesis together with its benefits and deficiencies. As it is well known, utterances are used in communicating thoughts. The explanatory nature of the code model lays stress on the fact that hypothesis that utterances encode these thoughts can clarify how it operates. As to the most significant deficiency of the code model, it is the fact that this model is descriptively inadequate (p.6).

It is true that there is a gap between the utterances' "semantic representations and the thoughts actually communicated by utterances" (p.9). This gap is filled by inference; i.e. the process of drawing conclusion about any utterance (ibid.). For the very reason, there seems to be a need for an alternative to the code model of communication. This alternative model has been proposed by Paul Grice (1989) and it is called as an inferential model (p.2). According to the inferential model, "a communicator provides evidence for her intention to convey the certain meaning, which is inferred by the audience on the basis of the evidence provided" (Wilson and Sperber, 2006, p. 607). An utterance is a linguistically coded evidence. However, it can

clearly be stated that linguistic meaning is merely one of the factors in the inference process to interpret the speaker's meaning (Wilson and Sperber, 2004, p.259-250).

The code model and the inferential model are interconnected to one another and they can be united in some ways. The researches of pragmatics and psycholinguists of late years have demonstrated that verbal communication is consisted of both coding and inferential processes. For this reason, both models can contribute to the study of verbal communication. It can also be indicated that communication is a process carried out by coding and decoding messages by means of providing evidence to yield an intended inference. In sum, it is clear that the code model and the inferential model are sufficient for different aspects of communication, and therefore it is essential to consider them together for better communication (Sperber and Wilson, 1995, p.3).

2.3. RELEVANCE AND COGNITION

RT claims that "utterances raise expectations of relevance" because seeking for relevance is a basic characteristic of human cognition (Wilson and Sperber, 1987, p.41). In other words, humans tend to put emphasis on the most relevant situations and construct the most relevant representations of these situations. That is to say, the maximization of relevance is the basic of human cognition (ibid.).

When the abovementioned arguments are taken into consideration, following question may come to mind: What kind of things are relevant? In relevance-theoretic terms, an input is relevant to the hearer when its processing produces a 'cognitive effect' (Wilson and Sperber, 2004, p.251). This process can be summarized as such: As it is stated before, human cognition tends to opt for an information which is connected to existing assumptions. In this way, this information improves the individual's perspective by making it richer, and it produces cognitive effects. New information may be relevant to existing assumptions in terms of strengthening, contradicting and eliminating them. These three outcomes can be grouped under 'positive cognitive effects' or what we call as 'contextual effects'. However, human cognition can achieve those effects through the expenditure of effort by balancing costs and benefits. Thus, it can be concluded that the relevant information is an information, which

achieves the greatest positive cognitive effects for the least effort (Wilson and Sperber, 2004, p. 252). This claim would be demonstrated as follows:

> **Relevance of an input to an individual**
> (a) Other things being equal, the greater the positive cognitive effects achieved by processing an input, the greater the relevance of the input to the individual at that time.
> (b) Other things being equal, the greater the processing effort expended, the lower the relevance of the input to the individual at that time (Sperber and Wilson, 1986, p.153).

According to RT, human beings' cognitive systems have evolved in such a way that they have an automatic tendency to select relevant stimuli. While the humans' memory retrieval mechanisms are automatically inclined for relevant assumptions, their inferential mechanisms are also automatically inclined to process them in the most effective way (Unger, 2001, p.6). This universal tendency is summarized as follows:

> **Cognitive Principle of Relevance**
> Human cognition tends to be geared to the maximization of relevance. (Sperber and Wilson, 1995, s. 260)

This principle states that there is tendency to automatically reach to the most relevant information. But, the mind's mechanism may not always produce the intended results on its own. For this reason, relevance does not always acquire exact results (Sperber and Wilson, 1995, p.261-263). Herein, the link between the inferential communication and relevance must be taken into consideration.

2.4. RELEVANCE AND COMMUNICATION

Pragmatics often indicates that comprehension is an inferential process. While an inferential process starts from a group of premises and achieves a group of conclusions acquired from the premises, "a decoding process starts from a signal and results in the recovery of a message which is associated to the signal by an underlying code" (Sperber and Wilson, 1995, p.13). As it has been previously stated, inferential processes are considerably different from decoding processes. However, there is no obligation to hold to the either code model or inferential model (p.14).

The concept of a context plays a pivotal role in inferential process. It is a "psychological construct" based upon the hearer's assumptions about the world, which have an influence on the interpretation of an utterance (p.15). The context does not only include the information about physical environment, but it also includes the "religious beliefs", "cultural assumptions", and so on (p.16). It is true that people are limited to certain cognitive abilities in developing their representations of the world. Furthermore, it is well accepted that people in the same culture share a wide array of experiences and views. However, people in the same society may experience different things from one another, and this difference reflects on their thinking. Moreover, in some instances, the speaker intends an utterance to be interpreted in a specific way, and he/she wants the hearer to find the right context for an appropriate interpretation. But, the context that the speaker anticipates would sometimes be different from the context that the hearer predicts. Such mismatch would end up with misunderstandings. Below is the example which demonstrates such misinterpretation:

Example 1: Beer would make me sleepy.

The speaker who made this utterance would really want to sleep. However, this utterance can also be interpreted as a refusal that the speaker does not want to sleep right away since he/she may need to stay awake. It is not possible to understand whether the speaker wants to sleep or not without appropriate determination of the context.

The term which is called as "common knowledge" by Lewis (1969) and "mutual knowledge" by Schiffer (1972) is of vital importance for an appropriate interpretation of the context. According to mutual knowledge, "if the hearer is to be sure of recovering the correct interpretation (i.e. the one that seems to be intended by the speaker), every item of contextual information used in interpreting the utterance needs to be not only known by the speaker or the hearer, but mutually known" (p.18). All in all, it can be stated that the inference plays a vital role in verbal communication, and the context in which an utterance is comprehended needs to be restricted to mutual knowledge. If not, inference cannot help decoding process (ibid.).

It is possible to mention two different ways of conveying information. The first way is to provide direct evidence for the information to be conveyed, and the second way is "to provide direct evidence of one's intention to convey it" (p.23). This second method is called as "ostensive-inferential communication" (ibid.). There is a general tendency of knowing what the speaker intends to convey. This type of information transfer is inferential in that the hearer infers the speaker's intention from evidence for an appropriate interpretation. (p.24). Ostensive stimulus can be a gesture, a verbal utterance, and so on. Any kind of stimuli requires processing effort. If speaker wants to be understood, he/she needs to use ostensive stimulus relevant for the hearer's access to the intended interpretation (Unger, 2001, p.6).

According to RT, intention may enable people to be informed, and this type of intention is called as an "informative intention" (Wilson and Sperber, 2004, p.255). There is also "communicative intention" which is the "intention to inform the audience of one's informative intention" (ibid.). That is to say, it provides a recognition of one's informative intention. During the communication, at first, an informative intention is recognized. Then, if everything goes well, the recognition of the informative intention would cause the fulfillment of that intention. As a consequence of communication, both the communicative and the informative intention can be achieved.

According to Sperber and Wilson, ostensive stimuli intend both to call the hearer's attention and also to create expectations of relevance. When the universal tendency of maximization of relevance is taken into consideration, it can be concluded that the hearer will only consider the relevant stimulus important. For this reason, the hearer expects from the speaker to use utterances as relevant as possible. Sperber and Wilson call this as "communicative principle of relevance" (Sperber and Wilson, 1995, p.158):

> **The communicative principle of relevance**
> Every act of ostensive communication communicates a presumption of its own optimal relevance (Sperber and Wilson, 1995, p.158).

Sperber and Wilson (1995) state that ostensive stimulus also creates a presumption of relevance and it is explained as follows:

Presumption of optimal relevance
An ostensive stimulus is optimally relevant to an audience if:
(a) It is relevant enough to be worth the audience's processing effort;
(b) It is the most relevant one compatible with communicator's abilities and preferences (Sperber and Wilson, 1995, p. 270).

The first statement explains that the audience expects the ostensive stimulus to be relevant for processing and that a stimulus is worth processing insofar as it is more relevant than others. When it comes to second definition of "optimal relevance" in 'b', the audience of an ostensive stimulus requires to have higher expectations than this. The communicator aims to be understood and he/she endeavors to make his/her ostensive stimulus easy for audience's understanding within the limits of his/her own capabilities. In this way, the communicator provides evidence both for the cognitive effects that he/she wants to achieve in audience and also for further cognitive effects, which help him/her achieve the intended goal (Sperber and Wilson, 2002, p.257).

The relevance-theoretic approach to cognition and communication is in the same direction with pragmatics. As it is mentioned before, verbal comprehension process begins with decoding an encoded meaning. Then, this meaning is strengthened contextually and the hearer aims at achieving speaker's meaning to the fullest extent. During this process, there may be some ambiguities and implicatures to identify. In order to solve these problems, some contextual assumptions about the utterance are essential. The communicative principle of relevance and the notion of optimal relevance put forth a procedure for fulfilling these tasks and hypothesizing about the speaker's meaning (p.259). The hearer goes through a process starting from decoding and resulting in final interpretation, which fulfils the relevance expectations. This process is demonstrated as follows (p.260):

Relevance-theoretic comprehension procedure
(a) Follow a path of least effort in computing cognitive effects: Test interpretive hypotheses (disambiguations, reference resolutions, implicatures, etc.) in order of accessibility.
(b) Stop when your expectations of relevance are satisfied. (ibid.)

To conclude, it can be stated that the hearer arrives at an interpretation that meets his/her expectations after the path of least effort. In the next section, the process of comprehension which has been stated briefly above will be enlightened.

2.5. RELEVANCE AND COMPREHENSION

In verbal communication, the speaker conveys a diverse range of meanings. However, the information that the hearer should select from the utterance is not certain. What makes the hearer recognize the speaker's informative intention is that "utterances encode logical forms […] which the speaker has manifestly chosen to provide as input to the hearer's inferential comprehension process" (p.261). Verbal communication can achieve a degree of explicitness during this process. What is more, even though a decoded utterance gives clue for the intentions of the speaker, it is also true that the explicitly communicated content of an utterance overreaches its encoded form (Sperber and Wilson, 2002, p. 261).

At this point, there occurs the need to clarify the terms of implicature and explicature to enlighten comprehension process. While, an explicature is the content that is explicitly communicated via an utterance, an implicature is the content that can be recovered from the proposition stated by the utterance. Explicature can be explained as what is said in comparison to what is intended. When it comes to implicature, Sperber and Wilson explain it as such: "An implicature serves to complete the linguistically given incomplete logical forms of the sentence by selecting a particular interpretation depending on context." (Soumya, 2013, p.2). Soumya (2013) also adds that an implicature helps the hearer make sense out of the utterance in context and reach to what the speaker intends. "By facilitating a context based explicature, an implicature reduces the level of ambiguity in the utterance" (ibid.).

Example 2 "If I were you, I would have visited a doctor at the earliest" (ibid.).

Explicature: A polite suggestion has been made by the speaker that he wants the hearer to understand the urgency of seeing a doctor (ibid).

Example 3: "'It was a beautiful movie', he said, when I asked my friend about how he spent his day" (ibid.).
Implicature: The friend had enjoyed the day by watching a movie and was happy (ibid).

RT approaches to explicit and implicit contents as both inferential and conducted by the communicative principle of relevance. At this juncture, the hearer takes aim at hypothesizing the meaning of the speaker, which fulfills the presumption of relevance by the utterance (Sperber and Wilson, 2002, p.262). This general task has been summarized below:

Sub-tasks in the overall comprehension process
a. Constructing an appropriate hypothesis about explicit content (in relevance theoretic terms, EXPLICATURES) via decoding, disambiguation, reference resolution, and other pragmatic enrichment processes.
b. Constructing an appropriate hypothesis about the intended contextual assumptions (in relevance-theoretic terms, IMPLICATED PREMISES).
c. Constructing an appropriate hypothesis about the intended contextual implications (in relevance-theoretic terms, IMPLICATED CONCLUSIONS) (ibid).

During the comprehension process, these tasks are not performed respectively as above. This is because the comprehension is an interrelated process (i.e. hypotheses about explicatures and implicatures are developed spontaneously). The hearer does not enter into the comprehension process just for a relevance in general sense, but also for a more specific expectations about how the utterance will be relevant to him/her. All these serve the hearer to identify explicatures and implicatures by the help of inference. Hence, three sub-tasks listed above are actually stages of the inference process involving the process of hypothesizing about the speaker's meaning (Wilson and Sperber, 2002, p. 263). Below, the relevance-theoretic comprehension process is illustrated with an example.

Example 4: Before going to the cinema, Mehmet and Serap are at Mehmet's house and Serap is so hungry. Mehmet says to Serap:

"I have cooked the soup just now."

Intuitively, Serap will take Mehmet to have conveyed the propositions that the soup Mehmet has cooked is prepared a short time ago, and that Serap should eat soup immediately. While the first proposition (the soup Mehmet has cooked is prepared a short time ago) is explicitly communicated by the utterance (in relevance-theoretic terms, an explicature), the second proposition (Serap should eat soup immediately) is an implicature. The process how Serap arrives at this interpretation is explained here below.

At first, Serap recognizes that Mehmet has produced an ostensive stimulus: he has said *I have cooked the soup just now.* According to the communicative principle of relevance, Mehmet's utterance *I have cooked the soup just now* conveys the presumption that it is optimally relevant to Serap (i.e. she should able to achieve enough cognitive effects from the utterance, and it will require no excessive effort for processing). For this reason, Serap will expect Mehmet's utterance to be optimally relevant. Serap will have easy access to the information that the soup is prepared for them, that they will eat it, that it is normal to have been cooked, etc. Therefore, an interpretation of where 'the soup' refers to the soup that Serap and Mehmet will eat, and where 'has been cooked just now'' is meant to convey the idea that 'it is prepared to eat' is easily accessible. From this interpretation, Serap can easily derive the contextual implication (b) if she can supply the contextual assumption (a). Since this contextual assumption is derivable from a cognitive scenario about 'eating immediately so as to satisfy her hunger', she can easily access this interpretation:

    a. If the soup is prepared, then Serap and Mehmet can eat the soup immediately.
    b. Serap and Mehmet can eat the soup immediately.

The contextual implication (b) can lead to many other cognitive effects such as the ones listed below, all of which are worthy of consideration.

    c. If Serap and Mehmet can eat the soup immediately, then they will satisfy their hunger.
    d. Satisfying hunger will be faster.
    e. If they satisfy their hunger immediately, then they will go to the cinema earlier.
    f. They will go to the cinema earlier.

Serap is able to provide a wide array of cognitive effects for little processing effort, and the presumption that this utterance is optimally relevant to Serap becomes true. At this point, the hearer stops the interpretation process, and accepts that the resulting interpretation is the one intended by the speaker.

It is possible to arrive some other interpretations, which would lead to additional cognitive effects (e.g. that the soup having been cooked is too hot to eat). But, this interpretation is not

the first to occur to Serap in following a path of least effort (relevance-theoretic comprehension process). The recovery of such an interpretation requires the rejection of more easily accessible interpretations. This can lead to extra processing effort and new interpretations will never be optimally relevant as the first one. This is because RT ensures the hearer to accept first interpretation satisfying the hearer's expectations of relevance as the one intended by the speaker, and stop making further interpretations at this stage.

When the implicatures 'a', 'b', 'c', 'd', 'e' and 'f' are taken into consideration, it can be concluded that all these implicatures help to establish the relevance of the utterance 'I have cooked the soup just now' and all are accessible with little effort. Yet, they are relevant to the utterance at varying degrees. For instance, the implications 'a' and 'b' are stronger than 'c', 'd', 'e' and 'f'. Furthermore, there would be additional implications about the utterance, but those with weaker relevance.

> g. If they satisfy their hunger immediately, then Serap and Mehmet may arrive at the cinema a half an hour before the session.
> h. Serap and Mehmet may arrive to the cinema a half an hour before the session
> i. If they satisfy their hunger immediately, then Serap and Mehmet may take the tickets a half an hour before and prefer the seats they wanted to sit.
> j. Serap and Mehmet may take the tickets a half an hour before and prefer the seats they wanted to sit.

All implications above are accessible in different degrees. However, it is not easy to decide which ones are intended by the speaker to convey. For this reason, the hearer has to take over much of the responsibility in deciding which ones are really intended to convey. That is to say, there is a difference in the degree of responsibility that the hearer has to take over. In some cases, this responsibility will be less; in other cases, the degree of responsibility is higher (Unger, 2013, p. 11). Sperber and Wilson (1995) state that while the implicature is strongly communicated [i.e. strong implicature, a term proposed by Sperber and Wilson (1995)] in the former case, it is weakly communicated [i.e., weak implicature, a term proposed by Sperber and Wilson (1995)] in the latter case (p.199).

To conclude, the general objective of RT is "to identify underlying mechanisms, rooted in human psychology, which explain how humans communicate with one another" (Sperber and Wilson, 1986a, p. 32). This general objective is based on the assumptions explained below:

    a. Every utterance has a variety of possible interpretations, all compatible with the information that is linguistically encoded;

    b. Not all these interpretations occur to the hearer simultaneously; some of them take more time to effort to think up;

    c. Hearers are equipped with a single, general criterion for evaluating interpretations; and

    d. This criterion is powerful enough to exclude all but at most a single interpretation, so that having found an interpretation that fits the criterion, the hearer looks no more (Wilson, 1994, p. 44).

From the relevance-theoretic perspective, the correct interpretation of an utterance requires some processing effort from the hearer. Since the cognitive mechanism of human is inclined to the most relevant information, the speaker should produce a stimulus, which is at least enough to attract the hearer's attention. The hearer can hereby consider that the stimulus will be adequately relevant to him.

As it has previously been underscored, the Chapter 2: Relevance Theory has focused on RT of Sperber and Wilson. To that end, it has delved into the basic terms and concepts incident to the RT. By so doing, this chapter has illustrated the cognitive and communicative nature of the theory. In addition, it has accounted for its comprehension-oriented aspects. In the Chapter 3: Translation from a Relevance-Theoretic Perspective, the application of RT to translation by Gutt (1989) will be elucidated in connection with the humor translation.

CHAPTER 3: TRANSLATION FROM A RELEVANCE THEORETIC PERSPECTIVE

This thesis is based upon the basic assumption of RT that communication and cognition are guided by the search for relevance. This chapter will focus upon the translation-oriented aspects of RT. By keeping in mind the key terms and ideas underlying RT in the second chapter, the application of RT to translation will be emphasized in depth and the dynamic relationship between the addressor, translator and the addressee will also be emphasized. In order to explore the audiovisual humor translation, a contributory sub-section demonstrating the effects of nonverbal elements on the reproduction of any utterance in TT will be added to this chapter. Ultimately, a relevance-oriented approach to humor translation will be taken up comprehensively, particularly emphasizing the translation of humorous CSIs.

3.1. RELEVANCE AND TRANSLATION

Translation studies is a multifaceted discipline which unites the study of theory and phenomenon of translation. It is, inherently, multilingual and interdisciplinary; including linguistics, communication studies and a wide variety of cultural studies. Furthermore, it encompasses a comprehensive body of literature on translation together with numerous perspectives and approaches.

Over the years, a lot of considerable steps have been taken in an attempt to ascertain the phenomenon of translation. Gutt (1989) has contributed to these steps through the application of RT to the translation. As it has been clarified in the previous chapter, RT attempts to identify how information-processing parts of our mind allow us to make contact among ourselves. It is interested in mental faculties of human mind. In other words, it places translation in the communication process and identifies the complexities of communication within the framework of inferential relationships. According to Gutt (1991), "since RT has strong links with psychological optimization principle, it provides a basis for an empirical account of evaluation and decision-making" in translation (p.20). The pragmatics of 'relevance' has been searched for its cognitive aspect of translation. Ernst August Gutt, a

student of Sperber and Wilson, is the scholar who has constructed the link between translation and the cognitive-pragmatic aspect of relevance.

The research into relevance in translation was underpinned by a model of relevance by Sperber and Wilson (1986, 1995). According to Hatim and Munday (2004), translation studies owes much to the pioneering work on relevance by Paul Grice, "who outlined what has since become an indispensable framework for both research and practice in the pragmatics of *language as action"* (p.176).

As a matter of fact, as a pragmatic theory of human communication, RT is not a theory of translation on its own. However, it offers insight into the translation studies since the act of translation is also considered as a means of communication. As an inferential approach to communication, RT asserts that "whole efforts in communication originate in the cognitive core or cognitive system" (Sekino, 2015, p.146). That is to say, instead of merely focusing on encoding and decoding of utterances, it attributes much importance to the inference from ostensive linguistic clues. Gutt points out that "translation is an inferential process of verbal communication closely related to the brain mechanism, consisting of code and dynamic inference, and its basis is relevance" (as cited in Zhao and Jiang, 2013, p. 944). He adds that:

> [t]ranslation is viewed as a higher-order act of communication (HOAC) - an act of communication that is about another (lower-order) act of communication. Any act of (ostensive) communication necessarily involves two focal elements: the stimulus, which is the perceptible element, e.g. an utterance or text in verbal communication, and the interpretation, the body of thoughts which the communicator intends to share with others (Gutt, 2005, p. 25).

As it has been stated, RT is a branch of pragmatics probing into the language and behavior. Its primary claim is that human beings do not always say what they mean (ibid). For instance, while describing someone, it is possible to use the statement of "he is really bastard". In such a case, the speaker does not certainly mean to imply that he is an illegitimate child and the hearer can understand that the statement in the intended way. That is to say, the hearer can predict that the speaker does not try to imply it. Gutt (1989) clarifies it by claiming that "[…] we do not necessarily say what we think, but, more often than not, what we say interpretively resembles what we intend to communicate" (s.55). In other words, the utterance of

communicator is often faithful representation of his/her thoughts and every utterance guarantees its faithfulness inherently (p.62-63). To summarize, RT contains a notion of faithfulness within its theoretical framework. Gutt (1989) clearly explains it by stating that in contrast to other approaches, RT does not define faithfulness for specific text type, but it seeks for the faithfulness in line with the principle of relevance and the mutual cognitive environment between the communicator and the audience (p.63).

Consequently, it can be stated that since the translation is about language, communication and intercultural transfer, a relevance-theoretic perspective is important for the translator's comprehension of some cognitive processes during which the meaning and the intention are transferred across the languages. It should also be kept in mind that two utterances interpretively resemble to each other to the degree that the assumptions they convey overlap. That is to say, translation attempts to retain the explicatures or implicatures, both of which contribute to the formation of assumptions. Furthermore, it needs to transfer them in the same degree to make the message conveyed in its intended way if the aim of translation is to produce the same or similar effects in ST for the target audience.

3.1.1. Translation as an Interlingual Interpretive Use

As it has previously been asserted, the act of translation is expected to communicate the meaning of the ST to the target audience. In this regard, it can be noted that, as Gutt (1989) states, a translation needs to (1) "convey to the receptor language audience the meaning of message of the original", and it needs to be 2) "faithful, viz. equivalent to the dynamics of the original" if the aim of translation is to create the humorous effect of the ST (p.111). It is clear that the relevance-theoretic perspective considers translation as a process of transferring the same interpretation of an intended message to the receptor. In other words, contextual effects to be reached by translation and the ST needs to be the same if the aim of translation is to reproduce the humorous CSIs in the ST (ibid.). In this regard, it comes as no surprise that the context plays a vital role in any aspect of interpretation. Gutt emphasizes the importance of the context in following terms:

> -context determines the disambiguation of linguistically ambiguous expressions: wrong contextual assumptions can lead to the choice of the wrong semantic representations of such expressions.
> -context is usually needed to determine the propositional form of an utterance: again mismatches of context can lead to the derivation of a wrong propositional form.
> […]
> -context is needed to derive the implicatures of an utterance. Use of the wrong context can lead to the derivation of implicatures not intended- or it can cause intended implicatures to be missed (p. 119).

As Nida and Taber (1969) underline, "figurative extensions are based upon some supplementary component in the primary meaning, which becomes essential in the extended meaning" (p.88). For instance, in the expression "he is a lion", the figurative meaning is extended with a supplementary component, which helps us to deduce that the lion is brave and courageous. It goes without saying that figurative extensions generally differ from one culture to another (Gutt, 1989, p.128). For instance, CSIs which are also specific to a particular culture and language lead to communication problems in translation. To set an example, the English word *lion* does not originally have a linguistic meaning component "brave and courageous", but rather it is a general opinion of English speakers that lions have this characteristic. When the culture-specific expression "he is a lion" is used, the audience will search for an interpretation on the basis of the principle of a relevance. Following the analysis of contextual assumptions, he/she will interpret the utterance either literally or figuratively. Furthermore, only if there is no equivalent metaphor appropriate for conveying the utterance involving implicit information (e.g. the word *lion* may symbolize the compassionateness in another language), should the translator render it by means of explication. Beyond any doubt, the degree of explication differs according to type of the text. For instance, while the high degree of explication may not be appreciated in biblical texts, it may pose no problem in humorous texts (p.143).

A relevance-theoretic approach to translation does not necessarily force the translator to render the ST by explicating all implicit information. On the contrary, some information may be left implicit both because it may have already been included somewhere else in the text and also because shared information comes into play in communication (p.134).

Example 1:

A girl might say to her mother, '*Nevzat got attacked by an unidentified person.*' While reporting the same situation to the police, she would say '*My brother Nevzat got attacked by an unidentified person.*' or even '*My brother got attacked by an unidentified person.*' The information *'my brother'* was not essential to identify *Nevzat* while telling the situation to her mother, who already knows who *Nevzat* is. However, it would be more meaningful to add *brother* or just use *my brother* while transferring the situation to someone, who did not know *Nevzat*.

The most potential question that might come to mind is whether it can demonstrate how the translator conveys the set of assumptions that the ST communicator intended to communicate to his/her audience. Within limits of RT, this kind of attempt results in success by considering the translation as interpretive use. As it has been stated, the intended interpretation of every utterance has its own implicatures and explicatures. That is to say, should translation is obliged to communicate the same interpretation as intended in the ST, it needs to convey all explicatures and implicatures intended by the original (p.151). However, it seems not possible to keep all explicatures and implicatures in the target text. In such cases, the translator can (re)structure the explicatures and implicatures in a way that might prevent any conflict. In other words, assumptions are (re)formulated in order to preclude losses by means of the redistribution of explicatures and implicatures of the ST (p.154).

It is of capital importance to keep in mind that the contextual effects depend on context. The same set of assumptions would lead to different contextual effects for the audience within a different cognitive environment. Even in intralingual communication, it seems impossible to communicate the same thoughts to someone in the same way without considering his/her background knowledge. This leads the translator to search for the right way of transferring the content in the TL, and thus to prevent the problem of communicability of the content (p.158).

Considering the act of translation as an interpretive use across language boundaries would help to develop a theoretical perspective based on the RT. Such kind of a framework would

be contributory in that it leads us to understand that what differs the translation from other instances of interpretive use would be the fact that the ST and the TT belong to two different languages (p.160). At this point, it is crucial to identify what "the interpretive resemblance of utterance to an original" means. Gutt explains this statement with an example (p.161):

Example 2: My friend had missed a session at a conference that I attended. So he can ask me what the speaker he had missed at the conference has told. In this case, I have a wide spectrum of options to respond him (ibid). For instance, I could:

a. summarize the main points which I think significant in few sentences (ibid);

b. give brief summaries of the main points (ibid);

c. only say, "it was about linguistics" (ibid);

d. determine a particular topic such as "pragmatics" and tell the topic in depth, possibly adding some more explanations (ibid);

e. give him the full written version of the paper (ibid).

At this point, it is of importance to discuss the factors that would influence the answer I would give. From the relevance-theoretic approach, the answer is determined by the principle of relevance, and especially by the assumptions about what my friend might find relevant. If I know that my friend is not interested in linguistics, I reply with (c). However, if I know that he would be interested in "pragmatics", my reply would be (d). Or, if I know he was quite interested in this matter, I quite likely choose (e) (ibid).

It can be concluded that an attempt to find the optimal relevance poses an obstacle for someone to express himself/herself so as to communicate with minimal processing effort that the target audience can derive the relevant information. That is to say, in interpretive use, the principle of relevance is understood as a presumption of optimal resemblance. Gutt states that "what the reporter intends to convey is (a) presumed to interpretively resemble the original […] and (b) the resemblance that it shows is to be consistent with the presumption

of optimal relevance" (i.e. it is presumed to have adequate contextual effects without too much processing effort) (p.162). Gutt clarifies it as follows:

> If we ask in what respects the intended interpretation of the translation should resemble the original, the answer is: in respects that make it adequately relevant to the audience; if we ask how the translation should be expressed, the answer is: it should be expressed in such a manner that it yields the intended interpretation without putting the audience to unnecessary processing effort". (Gutt, 1989, p.163)

Ultimately, it is clear that what has just been stated seems to guide the translator. Paying close attention to the principle of relevance, it is possible to determine the aspects from which the translation needs to resemble the ST. In that vein, it can also be indicated that the translation needs to be clear and natural so as not to be unnecessarily difficult for the comprehension (p.164). In order to do so, the translator has (1) to utilize from his own knowledge of the target audience and (2) to make assumptions about the cognitive environment and background knowledge of his/her audience (p.176). Gutt (1989) adds that since the translator does not have an opportunity of accessing directly to the cognitive environment of the target audience, his/her decisions depend upon his intuitions about his/her audience and he summarizes the process as follows: "The actual *translation principle* is the same in all cases: do what is consistent with the search for optimal relevance" (p.180).

3.1.2. Direct Translation and Indirect Translation

The act of translation is often considered as a compromise between two extremes. It is "either primarily source-oriented or primarily target-oriented" (Newmark, 1988, p.45). The translator opts for the strategy in order to transfer the intercultural communication. However, a comprehensive account of translation necessitates a unified theoretical framework including all types of translation. That is to say, regardless of the text type or subject matter, translation needs to be understood as a unified phenomenon, which is guided by the same inclusive principles (Smith, 2002, p. 108).

Up to the emergence of RT, the establishment of a unified account of translation had remained elusive (Smith, 2002, p.108). However, the advent of RT has unearthed the distinction between descriptive and interpretive use of the texts. According to Malmkjaer, "a

text which is intended to achieve relevance in its own is an instance of descriptive use, while a text which is dependent on its source text is intended to achieve relevance in virtue of interpretive resemblance to it". Since there is a general tendency that the text, which is intended to achieve relevance with another text, should be considered as translation, an interpretive resemblance is crucial for conveying the meaning that seems to be intended in translation (1992, p.28). For instance, a user manual prepared in English helps the preparation of a user manual in Turkish. However, the relevance of user manual in Turkish only depends on how well it helped the user operate the device rather than its resemblance to manual in English.

At this stage, it is necessary to illuminate the approaches of direct and indirect translation. Firstly, it should be highlighted that Gutt does not give primacy to any particular approach so as not to disrupt the theoretical unity of RT. Smith (2002) corroborates this perspective by emphasizing that direct and indirect translation should not be perceived as two new translation strategies. Quite the contrary, they are two comprehensive categories within which translation methods or strategies can be analyzed as regards their communicative effectiveness (p.110).

The translator has two choices: (1) to achieve complete interpretive resemblance (direct translation), (2) to achieve interpretive resemblance in relevant aspects (indirect translation) (p.110). With regard to the extent that the translator achieves an interpretive resemblance for the communicative success, he/she makes a choice of the translation method. If the translator pursues a complete interpretive resemblance, RT stipulates two conditions for communicative success: (1) linguistic and (2) contextual conditions (ibid.). Principally, the translation needs to keep all the communicative clues of the ST if the aim of translation is to recreate the humorous effect of the ST. The linguistic properties only help to acquire communicative clues, through which the ST reader infers the meaning that seems to be intended by the author. However, since there are structural differences between the languages, it is not possible to achieve identical representations of the linguistic properties in the TL. When this is the case, the translator may reveal the communicative clues of the ST, and thus he/she can transfer a given utterance with the same communicative function. In this

regard, Gutt maintains that the principle of relevance directs the translation in terms of what it should convey and how this should be expressed.

It can be concluded that if the translator regards necessary the transfer of more background information which may well guide the target reader to the intended interpretation, indirect translation approach may be adopted (Dong, 2012, p. 43). When it comes to a direct translation, it stems from the idea of direct quotation, and it is similar to 'literal' translation (Malmkjaer, 1992, p.31). In direct translation, the translator aims to transfer complete interpretive resemblance between the ST and its translation. Gutt (1989) makes a definition of direct translation:

> A receptor language utterance is a direct translation of a source language utterance if and only if it purports to interpretively resemble the original completely in the cognitive environment envisaged for the original (p.254).

Instead of considering the direct and indirect translation separately, it should be underlined that they can smoothly coexist within the relevance-theoretic framework (Gutt, 2000, p.171). Furthermore, to what extent a direct translation and an indirect translation will be used in a particular translation is determined by the exact assessment of the target audience's cognitive environment. That is to say, RT, which views translation as an account of a cross-culture and interlingual communication, leaves the choice of translation strategy to the translator.

Relevance-theoretic approach vests the responsibility to the translator during communication to be realized through the translation. At first, the translator needs to make clear whether his/her informative intention is communicable (i.e. whether he/she can expect the audience to acquire this interpretation in consistency with the principle of relevance). During this process, the translator is responsible both with the question of how he/she should communicate and what he/she expects to convey via translation (p.285). The translator will answer those questions on a basis of his/her knowledge about the cognitive environment of the target audience. He/she may also need to decide on what degree of resemblance he/she is looking for, by keeping in mind that the communicability necessitates a resemblance between the ST and TT (ibid.). In this course, the translator considers both the contextual effects and also the processing effort of the audience. Accordingly, he/she prefers either direct or indirect

translation. In case the translator realizes that his/her translation might not fulfill the expectations of the target reader, he/she opts for the strategies to preclude any kind of problem in translation (p.292). In such cases, the translator can foresee the mismatches between the audience's expectations and what the translation would achieve. Accordingly, he/she evaluates whether these mismatches require an explication for a successful communication (p.293).

It can be concluded that, in this decision making process, the translator judges whether his translation is successful or not according to the transference of his informative intention to the target audience. However, there is a common misperception that the first interpretation leading to some contextual effects without imposing heavy processing effort is the intended interpretation. If the audience is stumbled in this misperception, some misunderstandings become inevitable, and even, some utterances remain unrecognized for the target audience. Thus it is important to keep in mind that the principle of relevance may not guarantee an absolute success in communication (p.294).

Lastly, drawing on the statement of Gutt (1989) that "the translator has an informative intention which the translated text is to convey to the receptor language audience" (p.296), it can be noted that the translator must be considered as a communicator between the ST and TT. Furthermore, it is essential to keep in mind that the foremost contribution of relevance-theoretic perspective to the translation is not to make translators to choose either direct or indirect translation, but to deal with translation from the communicative perspective (Gutt, 1989, p.298).

3.2. A RELEVANCE THEORETIC APPROACH TO HUMOR TRANSLATION

Humor is an indispensable part in every sphere of human communication. It is a significant component of a good many novels, films, TV series and of art. For ages, it has been discussed from sociological perspective, linguistic perspective, and so on. Over the years, humor has gained importance as a part of intercultural communication. In today's world, television offers numerous entertaining programs such as TV series, mainly of Anglo-American origin. As it does in *Family Guy*, humor plays a major role in these programs. Depending upon this communicative perception of humor, this section will probe into the connection between RT and humor translation.

Humor is not only ingrained in a particular language and culture. It is also a significant part of various languages and cultures. Therefore, it may be transferred in significantly different ways. This means that humor translation is exclusively possible to a certain degree, even untranslatable due to its language dependency. It encompasses a diverse range of processes including the (1) decoding of a humorous utterances in the ST context, (2) the transfer of this humorous utterance to the target audience in a different linguistic, cultural and cognitive environment and (3) its recreation in a new utterance with the same intention of the ST.

All humorous texts give us clues about the speaker's underlying intentions and these clues are enriched inferentially by being combined with contextual information in order to produce humorous effects. Thus, this section asserts that RT helps us to analyze how humorous effects are generated in verbal communication.

Relevance-theoretic account of humor translation combines two different modes of communication: (1) the coding-decoding mode and (2) the inferential mode. According to this perspective, the inference of any humorous utterance is based on relevance instead of being governed by any rule. In addition, the transference of VEH is based upon the optimal relevance (i.e. what matters most in humor translation is to attempt to achieve the optimal relevance in the TL).

When interpreting a joke, the hearer makes use of the some inferential strategies in the course of turning the 'logical form' (i.e. the syntactic structure of the sentence/utterance which is

abstracted from its context) of the joke into a relevant interpretation (Yus, 2012, p.1). This process is a kind of gap filling between what is encoded and what is interpreted by the target audience. Yus (2012) explains the process as follows (ibid):

> Specifically, with the aid of our evolved mind-reading ability, the speaker can predict that certain background information from the hearer's memory is likely to be retrieved and used during the processing of the joke, that a number of inferences are likely to be drawn and, more generally, that one interpretation is more likely to be selected as intended one, following the relevance-theoretic comprehension procedure of computing interpretations in order of accessibility and stopping when one is satisfied (p.1).

From a relevance-theoretic perspective, it can be stated that the mutual cognitive environment between the translator and the target audience has great importance for the realization of VEH. Therefore, the translator needs to guess the audience's cognitive environment including beliefs, background, and so on (p.1). Furthermore, RT considers human communication as an ostensive-inferential process. In a similar vein, the communication based on VEH is also an ostensive-inferential process (Yus, 2003, p.4). During translation, the translator seeks to make use of the utterances as ostensive stimulus for the audience who is in pursuit of relevance. In line with the processes of decoding and inference, the translator can benefit from RT in order to reach humorous interpretation of the utterances. This is because the recovery of the 'logical form' through different stages of interpreting humorous utterances (e.g. 'ambiguity resolution', 'reference assignment' and other pragmatic enrichment processes.) and the recovery of implicatures pave the way for building up humor (p.7). The procedures, which are most probably been exploited either consciously or unconsciously by the translator and the audience during the process of interpreting any humorous utterance, have been illustrated by Yus (2003) below:

The first procedure that has been suggested by Yus is the "extraction of a logical form" (p.7). He sheds light on this strategy as follows: "In the decoding phase of human interpretation, the hearer uses a modular parser *à la* Fodor (1983) to yield an acceptable […] string of words, a well-formed formula, a structured set of constituents, which undergoes formal logical operations determined by its structure" (Sperber and Wilson, 1986/95, p. 74). This procedure requires a syntactic analysis in constituents of the sentence. For instance, "the addresser may

play with the hearer's decoded arrangement of grammatical constituents as shown below"
(Yus, 2003, p.7):

Example 3: Duygu: Here's the "Tarkan" bumper sticker I bought for you.

Ece: [*full of books on her hands*]: Do I have to stick it on myself?

Duygu: No, on your car

The second procedure is an "ambiguity resolution" (Yus, 2003, p.8). As it has been indicated so far, the most relevant interpretation of the utterance is achieved through the context. However, it may be impossible to select one of the interpretations, which requires the same degree of cognitive effort in return for cognitive effect. In this case, the hearer cannot recover the intended meaning. Yus (2013) states that, under normal conditions, one of the interpretations is more accessible than others because it is more appropriate for the existing context (Attardo, 1994, p.94). For instance, 'b' is more appropriate than 'c' when interpreting 'a'.

Example 4: a. "The child left the straw in the glass".

b. "The child left the drinking tube in the glass".

c. "The child left the cereal stalks in the glass" (Sperber and Wilson, 1986/95, p.

186).

"Enrichment" is another procedure that facilitates the creation of humorous effects (p.9). While looking for an interpretation of the utterance, the hearer must use the contextual information so as to enrich its semantic gaps. The speaker leaves some information implicit, which can easily be completed by the receptor during interpretation. Sperber and Wilson (1986) states that "since the presence of semantically incomplete or manifestly vague terms is a clear indication of where the schema might be enriched, speakers can often exploit this semantic gap humorously (p.189)".

The most frequently used procedure is "deriving implicatures" (Yus, 2003, p.9). According to Wilson and Sperber (1986) "the implicature that the sender wants to communicate is the one providing the highest number of *contextual effects* in exchange for the *processing effort*

required" (as cited in Yus, 2003, p.9). That being said, it can be concluded that implicatures are not tied to linguistic meaning, and they can be stronger or weaker depending on contextual effects. In humor translation, the target audience's ability to yield contextual information plays a vital role. In the example below, the interpretation of an allusive utterance compels the hearer to use the background information like those listed in a, b and c (Dolitsky, 1983, p. 45; see also Sperber and Wilson, 1995, p.88):

Example 5: Two ugly and fat women are reclining on a steamed burger stand. One says to the other, "You've got Bette Davis knees" (Dolitsky, 1983, p.45).

a. "Knowledge of Kim Karnes song: You've got Bette Davis eyes". (Yus, 2003, p.10)

b. Knowledge that Bette Davis was known for her eyes, not for her legs (it is important to determine that what was originally an act of complimenting has turned into the act of insulting). (ibid)

c. Knowledge that knees are normally considered as a denigrated part of the body rather than complimented part. (ibid)

The relation between RT and humor translation is not limited to those that have been elucidated up till now. According to RT, ostensive communication has to satisfy three preconditions: (a) "attract the addressee's attention"; (b) "direct this attention towards the addresser's intentions"; and (c) "reveal the addresser's intentions" (as cited in Yus, 2013, p.14). Furthermore, RT underlines that the utterances have an influence on the audience's cognitive environment. During the translation, the translator is exposed to a huge amount of contextual information, which is mutually manifest both to the translator and the audience. That is to say, the translation process is held responsible for generating a "mutually manifest cognitive environment" between the translator and the target audience. At this point, cognitive mechanism's tendency to search for relevance helps the translator to make a guess about the audience's cognitive environment in order to reproduce humor in the TT. Sperber and Wilson (1995) state that "communicators can have some controllable effect on their audience's cognitive environment, much less on their audience's actual thoughts" (p. 58).

On the basis of the relevance-theoretic fact that "translators must do their best to keep in the target text as many humorous elements as possible", it can be concluded that RT may have quite strong description and explanation power, which is suited to interpret how humorous effects are recreated in the translation of VEH (Gil, 2009, p.152). Following the emphasis on relevance-theoretic perspective to humor translation, there seems to be the need for the analysis of the VEH, which is accompanied by non-verbal aids. As it has been stated, this thesis is based on the analysis of the VEH, which often takes the advantage of visual elements contributing to the recognition and reproduction of humorous utterance. To that end, next sub-section will conduct a brief analysis to the contribution of the visual information to the reproduction of VEH.

3.2.1. The Effects of Non-verbal Elements on the Reproduction of VEH

By its very nature, the extra-linguistic devices are exploited in TV series as useful means. It can be stated that non-verbal elements notably visual information help (1) to attract attention of the audience and produce additional contextual effects to make the utterances easier to understand (Díaz Pérez, 2000, p.37). Accordingly, it enables the audience (2) to select the meaning that seems to be intended in the ST. As Yus (2013) asserts, this is because the visual information produces contextual connections to a high degree. Furthermore, by means of the background information, it is not difficult to conclude that the audience will come up with several contextual assumptions, which will help it to arrive at a contextual implication (p.24).

Example 6: In S7/E6 of *Family Guy,* Peter Griffin, who works at the beer company, tries to fix the worsening situation of his company. Since the profits of the company, in which he works, are in decline, he thinks that the best way to overcome this problem is to get rid of the rival beer company. For this reason, he places a bomb to the billboard of the rival company, Anheuser-Busch, next to the children's hospital. Below is the dialog between Peter and his boss, Angela.

> **Angela:** What do you want, Griffin?
>
> **Peter:** Look out your window. See that Anheuser-Busch billboard next to the children's hospital? Well, watch this.
>
> (Visual element: The bomb he places to the rival company explodes and demolishes the children's hospital rather than the billboard of rival company)
>
> **Peter:** Oh, God. Oh, my God. This is horrible. Oh, God. Oh, that's terrible. Oh, good Lord, save them. […]
>
> (Visual element: Then, the billboard also burns into flames.)
>
> **Peter:** Oh, okay, okay, yeah. Here we go.

Without the visual element, the audience may not recognize the fact that Anheuser-Busch is a beer company; and the reason why Peter feels comforted after he has demolished the billboard. Yet, through the visual element on screen, the audience can see the billboard on which "Anheuser-Busch Beer" is written together with the picture of a glass of beer. Thus, the audience is utilized from the visual information which produces contextual connections. That is to say, thanks to visual information, it may well be concluded that the audience recognizes Peter's objective, and understands humor in this scene of *Family Guy*.

What is more, utterances are processes within a contextual background of assumptions. The audience necessitates the context so as to recover contextual effects. Yus (2013) explains the three ways of creating a relation between the context and the contextual effects: "by reinforcing a previous assumption"; "by contradicting a previous assumption"; and "by combining to a previous assumption to yield further contextual effects" (p.25). In a similar vein, nonverbal elements may also provide a context through which the character's utterance is processed for relevance.

All in all, it can be concluded that although RT is not particularly designed for the humor translation, its theoretical hypotheses seem to be appropriate for dealing with humorous utterances. A relevance-theoretic approach to humor translation manifests that visual

information plays a major role for the comprehension of how the translator leads the audience to eventually reach to the correct interpretation. According to Curcó, a relevance-theoretic approach underlines that "what we need to understand to characterize verbal humor are the mental processes that a hearer goes through during interpretation when humorous effects are derived" (1997a, ch. 5). To conclude, this statement reveals a noticeable disparity between cognition-centered RT and text-based theories of humor. In other words, if the joke is perceived as funny, this effect does not stem from its context-free inherent humorous quality. Rather, as a relevance-theoretic perspective asserts, the audience is responsible from the enjoyment of humor, and it necessarily requires a context-bound relationship accompanied with nonverbal aids between cognitive environment of the audience and the translator who predicts relevance seeking cognitive operations in the audiences' mind (Yus, 2013, p.26).

3.2.2. The Effects of the Media-Specific Constraints of Subtitling on the Reproduction of VEH

Unlike non-verbal elements which contribute to the reproduction of VEH by producing additional contextual effects, it should be noted that the media-specific constraints of subtitling pose numerous challenges to the translator who attempts to recreate humor for the target audience. The responsibility put on the translator who aims at transferring VEH to the TL is intensified when the translator attempts to create humor in an audiovisual text, e.g. subtitling. Holding the same view about this argument, Delia Chiaro (2006, p.1) states that "no matter how complex issues concerning the translation […] of VEH may be, they are relatively simple when compared to the intricacy of having to translate them when they occur within a text created to be performed on screen".

Translating VEH in the subtitles is indeed a difficult task in that the choices of the translator are often limited by the constraints of the subtitling process. This is because the phenomenon of subtitling inherently requires "a change of mode from oral to written" and it brings along "the omission of lexical items from the original." (Cintas and Remael, 2007, p.9). Defined as an act of translation presenting the text on the lower part of the screen, subtitling pays utmost

attention to the images (e.g. road signs, graffiti, newspapers and the like) appearing on the screen and audial elements (e.g. songs) which relay information to the target audience. Since subtitling does not allow any manipulation of non-verbal elements, the translator is most often supposed to make minimum changes while reproducing humor for the target audience. For instance, if the translator aims to recreate humor based on mocking at a drag queen (i.e. a man who dresses like a woman so as to entertain people), he/she cannot adopt the translation strategy which necessitates the omission or the replacement of the utterance, drag queen, by a different TL utterance. This is because the drag queen through which humor is created in ST appears on screen.

What is more, subtitling is a process in which the TT is presented simultaneously with the SL. This feature of subtitling which restrains the choice of translation strategies as well makes the translation open to criticism by allowing the target audience to view the ST and the TT at the same time. Furthermore, other media-specific constraints including the time and space limitations also guide the translator who aims to transfer VEH in the ST for the target audience. The time given for the appearance of any subtitle on screen is often determined according to the "assumed reading speed" of the audience and it corresponds to six seconds approximately (Díaz-Cintas, 2010, p.344). Apart from a '6 second rule' proposed by Díaz-Cintas and Remael (2007, p.96-99), the translator is also expected to comply with another technical constraint of 'two lines'. That is to say, the audience needs to appreciate humorous utterances in six seconds which fit in two lines of approximately 35 characters each (ibid). Díaz-Cintas (2010, p.344) touches on the abovementioned problem as follows:

> Subtitlers are expected to come up with solutions that create the right interaction among these components and they must take into consideration the fact that viewers have to read the written text at a given speed whilst also watching the images at the same time. The constraining nature of the audiovisual environment has always been brought to the fore when discussing this type of translation, leading scholars in the past to label it as an example of 'constrained translation' (Titford, 1982) or even 'a necessary evil' (Marleau, 1982).

Taking into consideration what has been stated so far, it is clear that the constraints inherent in subtitling pose an obstacle for the translator who pursues to provide the target audience with as close a humorous effect as the one that seems to be intended for the ST audience.

This is because the constraints result in a loss in the amount of the information which the translator aims to convey through the verbal part of the audiovisual text (Shiryaeva and Lungu Badea, 2014, p. 886). To take a step forward, the fact that the audience cannot backtrack to the subtitled humorous utterance poses another obstacle for the audience who searches for an optimal relevance and, by extension, aims to appreciate humor produced by the scriptwriter of the ST.

By its very nature, subtitling requires the translator to make his/her communicative intention explicit. RT emphasizes that the audience draws inferences from the utterances by making use of what Sperber and Wilson (1986, p.50) called ostensive stimulus. This is because an ostensive stimulus helps the audience to pursue the principle of relevance by making clear the underlying meaning of a given utterance which seems to be intended by the translator (Sanderson, 2009, p.126). That is to say, the ostensive stimulus underlines the importance of human communication which the translator attempts to establish through the subtitled humorous CSIs in this study (ibid.). Gutt (1991, p. 116) supports it by stating that it is not possible to expect the audience to think on difficult text translated for themselves since the audience can skip an incoming utterance and, ultimately, the meaning that seems to be intended by the producer of humor.

To conclude, it can be noted that subtitling leads the translator to opt for a certain strategy among a wide range of translation strategies. For instance, in this study which uses the translation strategies proposed by Leppihalme (1997), the translator cannot resort to the strategies of (1) **Retain unchanged with detailed explanation** and (2) **Provide additional information**. Therefore, he/she has to come up with creative solutions in order to help the target audience appreciate humor in the ST utterance. In other words, the nature of subtitling necessitates condensation (i.e. making the text shorter due to time and space constraints) due to the stream of rapid conversation, and thus the translator is directed to adopt translation strategies which do not make use of explanatory footnotes, endnotes, and the like. In sum, all the constraints originating from the act of subtitling often lead the translator to apply the translation strategy that "resemble the [ST utterance] less closely but get across easily what considers to be adequately relevant aspects of the [ST utterance]" (Gutt, 2000, p.123).

3.2.3. Translation of Humorous CSIs from a Relevance-theoretic Perspective

As it has been stated before, this thesis aims to explore the strategies used for the translation and provide a theoretical basis for humor translation. Keeping this purpose in mind, the first chapter has discussed the CSIs together with the categorization of the translation strategies. In the light of the strategies proposed by Leppihalme, it is intended to search out how the translator takes advantage of different strategies while exceeding communication barriers.

The translation of CSIs is only made possible with effective translation techniques. This study is based on the RT, and on its application to translation. Similar to the relevance-theoretic account of translation as a communicative act, in her book, *Cultural Bumps Empirical: An Empirical Approach to the Translation of Allusions*, Leppihalme sees the idea of translation as a kind of communication. The concept of communication put forward by Leppihalme is not based on mere communication of the messages across a cultural and linguistic barrier; but on communication which includes the functioning of the TT in the target cultural and linguistic context (as cited in Toury, 1980, p.15-16).

This perspective inherently asserts that the translation of CSIs will be more target-oriented for a successful communication. Needless to say, the tendency to either ST-oriented or TT-oriented translations is closely connected with the function of the TT. For instance, the tendency towards source culture would be inappropriate for the translation of humorous CSIs, where the reader may not be eager to strive for processing unfamiliar cultural references. This is because, unnecessary processing effort might be resulted in the non-recognition of humor. The tendency towards the target culture stems from the fact that sitcoms are mostly based on humor, and thus they need all the choices during the translation to be made in line with the purpose of preserving humorous effects in the ST (Gil, 2009, p.156). Zabalbeascoa underlines the prerequisite of the sitcoms:

> do well in popularity ratings, be funny, aim for immediate response in the form of entertainment and laughter, integrate the words of the translation with the other constituent parts of the audiovisual text, or use language and textual structures deemed appropriate to the channel of communication. (Gil, 2009, p.34).

Example 7: In the S2/E15, children in the kindergarten are playing "Duck, duck, goose", which is a traditional children's game often learned in pre-school. In this game, one person is walking in a circle, tapping on each child's head until one is finally chosen as a new picker. In this episode, during "Duck, Duck, Goose", Stewie taps a young girl, Janet's head, and she begins to cry. Stewie responds to her as follows:

Source text	Target text
Really. Stop it. Stop your boohooing. Stop it, I say. Stop it! You see? You see? This is exactly why people don't respect the WNBA.	Haydi ama! Azıcık vurdum! Gerçekten. Kes ağlamayı. Kes dedim, kes! İnsanlar WNBA'e bu yüzden saygı göstermiyor işte.

In the utterance above, the abbreviation "WNBA" (it acts as an implicature in the ST as the content intended to be conveyed through "WNBA" is not explicitly enunciated but it should be recovered from the abbreviation itself) accounts for The Women's National Basketball Association, which is a women's basketball league in the US. In this example, the translator does not choose to clarify this abbreviation which Stewie uses to make reference to the fact that players (consisted of women) of WNBA cry or bemoan in any harsh response or stroke of another player. The translator's choice most probably leads to the failure to recognize the humor. Additionally, it results in the nonrecognition of the CSI for the target audience due to the cultural differences between ST and TT.

From a relevance-theoretic perspective, Gutt (1990, p.44) establishes a connection between the meaning of utterances and the cognitive environment through which communication is realized. Since the conditions of communication differ between the ST receiver and the TT receiver, translation might only share a certain degree of the explicatures and implicatures. It can be asserted that, from this communicative perspective, the CSIs are linked to implicature, inference and relevance. If communication is considered as an inferential process, CSI can

be conceived as a stimulus that the communicator sends. In the present case, the receiver is in charge of filling the gaps and reaching the intended meaning of a given CSI. If the receiver is from another culture, he/she may be unable to yield an intended inference without a shared cognitive environment (Leppihalme, 1997, p.8).

Under normal circumstances, any communicative process consists of the sender and the receiver. However, in the act of translation, this process is much more complicated. This is because, the translator who is the receiver of the ST becomes the text producer of the TT. For this reason, unlike the sender in communication, the translator as a text producer is not free in his/her choices during translation due to the obligation of abiding by the instructions of the sender; i.e. the ST producer.

What is more, it is important to underline that in this section the act of translation is regarded as an ostensive-inferential communication. For this purpose, this section has discussed the pursuit of optimal relevance expectation while translating the ST in an understandable way for the target audience (Zhang, Lv and Feng, 2013, p. 78). In this context, it is significant that, from a relevance-theoretic approach, the CSIs need to be translated in a way which is relevant to the TT reader by reproducing sufficient contextual effects if the purpose of translation is to recreate the humorous effect of the ST.

As it has been stated, CSIs evoke some associations, which pose challenges for the audience, who is not familiar to the source culture. At this point, in order to achieve the communicative goals between the ST author and the target audience, the translator needs to transfer similar cognitive effects and inferences to the TT. This means that the translator is supposed to help the audience of *Family Guy* to approximate their cultural background information to the source culture environment. Accordingly, the TT audience can generate new assumptions in consideration of the contextual effects and understand the implicit information in the ST.

The ostensive-inferential process of translation has two kinds of communication during the translation: (1) primary communication between the scriptwriter and the translator and (2) secondary communication between the translator and the target audience (ibid). During the secondary communication, the translator needs to make right assumptions about the cognitive

environment of the target culture audience and make a guess about their cognitive environment (ibid). The audience receives the encoded message and decodes it to arrive at the meaning that seems to be intended as follows:

The intention of the scriptwriter of the *Family Guy*⇒ encoded⇒ transmitted ⇒ decoded ⇒ intention understood by the translator (ibid.).

Translator's intention ⇒ encoded ⇒ transmitted ⇒ decoded ⇒ intention understood by the audience of *Family Guy* (p.79).

To conclude, a relevance-theoretic approach to translation helps the translator ease the process of understanding CSIs. Initially, as the RT asserts, humans are automatically inclined to expect the contextual information for an appropriate decoding. If the context is right, the translated text can yield an interpretation worth the TT audience's processing effort. At this point, the translator's task is to achieve the optimal relevance to help the target audience acquire adequate contextual effects without fortuitous expenditure of processing effort (ibid.). This is because, if the processing effort is not kept as low as possible by the audience (in this study, the Turkish audience), the audience cannot appreciate the humorous utterance. Since, in sitcoms, the subtitles often last approximately 5-6 seconds (i.e. the timing of the subtitle is limited), the audience needs to comprehend a given humorous utterance within a restricted time (Hay, 1998, p. 133). That is to say, while the audience who watches the sitcom tries to capture the start of the next line which involves humorous utterances as well, he/she needs to not expend unnecessary processing effort during the flow of conversation (Krogstad, 1998, p. 62).

Last but not the least, since the translation of CSIs is a kind of intercultural communication, cultural knowledge is of importance for the translator. The translator carries the utterance in one culture into another culture. Thus, this process requires the translator's knowledge about the cultural values associated with a given language. Such an intercultural competence is far more challenging than it may seem to the translator. During the translation of CSIs, with respect to the translator's awareness of the difficulties arising from the cross-cultural differences, the translator can choose either to bring the scriptwriter to the audience or the

audience to the scriptwriter (ibid.). Accordingly, in consideration of the fact that some CSIs are much more popular whereas some are recognized by only a few audiences, the translator needs to decide to exploit the translation strategies. The strategies may help the reader to recognize his/her own culture in a text which has been produced in another culture or they may retain the source culture.

Depending upon the strategies proposed by Leppihalme, it can be stated that while the strategies such as "retain the name" and "minimum change" may be more appropriate for the creation of original flavor, the strategies such as "replace name" or "recreation" serve to recreate the utterances in the target culture. That being said, it is not possible to state that either the former or the latter strategies are successful in making the translated texts optimally relevant for the audience from different cultural environment. It can also be emphasized that this thesis underlines that the translator can transfer the meaning that seems to be intended by the ST scriptwriter by means of a specific translation strategy by bearing in mind the major concepts such as "ostensive stimulus", "inference" and "relevance" put forward by a relevance-theoretic perspective. Accordingly, he/she can make the translated text optimally relevant to the cognition and background knowledge of the target audience.

CHAPTER 4: CASE STUDY

The case study of this thesis constitutes the subtitles of an adult animated sitcom, *Family Guy*. Within the scope of this thesis, at first, *Family Guy,* which is the corpus of this thesis, will be introduced briefly. Then, the scripts of ten seasons provided by Çetin Soy working at Doğuş Media Group will be analyzed, and the humorous CSIs will be discussed from a relevance-theoretic perspective and in the light of the translation strategies proposed by Leppihalme.

4.1. ABOUT *FAMILY GUY*

4.1.1. Brief Information about *Family Guy*

Family Guy is an American animated sitcom, which is based on Griffins family: Parents; woodenhead Peter (father), smart Lois (mother) and their children; unconfident Meg, moronic Chris, megalomaniac Stewie; and their intellectual dog, Brian. In this series, Peter is characterized as a selfish and stupid father. Peter's wife, Lois, always makes an effort to keep order at home yet fails to do it. Meg, the oldest child is sixteen-year-old outcast girl; Chris is a lazy thirteen-year-old stupid boy; and Stewie is a baby boy trying to maintain control of the world. Together with their dog Brain, this extraordinary family goes through a series of adventures usually triggered by Peter (TV Tropes, www.tvtropes.org).

The events in the story take place in the fictional city of Quahog, Rhode Island where Family Guy is set. The Griffin Family, the Brown family, the Swanson family, and Glenn Quagmire live in Quahog. The Griffins lives next to the sex-obsessed Glen Quagmire and often spend their time with their neighbors, hen-pecked Cleveland Brown and handicapped cop Joe Swanson. Turning around an abnormal family, *Family Guy* is full of absurd events which make audiences laugh from beginning to the end of each episode (BBC home, www.bbc.co.uk).

This series was created by MacFarlane following two animated films, The Life of Larry and Larry & Steve. MacFarlane renamed the films' main character, Larry, and his dog, Steve as Peter and Brian respectively. Shortly after the MacFarlane's pilot episode to Fox in 1998, he

took the opportunity to develop this sitcom. Yet, after the third season of Family Guy aired in 2001, Fox canceled the series. Then, together with outstanding performance in DVD sales and high ratings of its reruns, it was prepared for the fourth season in 2005 (Family Guy, www.tvrage.com).

Family Guy has been nominated for Primetime Emmy Awards, Annie Awards, and it has won three awards. It has been the first animated series nominated for a Primetime Emmy Award for Outstanding Comedy Series since 1961. Furthermore, its special episode, *Stewie Griffin: The Untold Story* is released as DVD in 2005, and *Family Guy: Live in Vegas* is released as a soundtrack-DVD in 2005. It has also been released as video game and published as book by Harper Adult. There is also a spin-off series, *The Cleveland Show* which was aired from 2009 to 2013; and a crossover episode, *The Simpsons Guy* in 2014. In 2013, it was ranked as the ninth Greatest TV Cartoon of All Time by TV Guide (Family Guy awards, www.imdb.com).

To sum up, *Family Guy,* which has proved its cult value across the world, is no doubt one of the most popular animated sitcoms of all time. In Turkey, its subtitled version is aired on CNBC-e, one of the private TV channels of Doğuş Group. Upon the launch of e2 in 2007, its dubbed version has begun to be aired. Herewith, since it is full of references to notable characters and humorous flashbacks, it has gained popularity especially among the young in Turkey.

4.1.2. The Language in *Family Guy*

As mentioned before, *Family Guy* has proved its success around the world. Its success, on a large scale, stems from the humorous dialogues perpetually used throughout the show. To that end, it is necessary to take a look at the language used by the Griffin family. This is because it is absolutely essential to understand how the scriptwriter's ideas would be transferred to the audience, and how the CSIs are used to recreate humor for the target audience through the language.

Family Guy encompasses a wide array of CSIs in various forms including the satire, allusion, wordplay and the like. One of the things that makes *Family Guy* so successful is the hilarious references to TV shows, hit songs, TV commercials, toys, games and other pop culture phenomena. While the large part of humor starts with the statement like "remember that one time…", which ends up with some humorous flashback sequence, the rest is made up of visual references to popular culture (Family Guy, www.urbandictionary.com).

For instance, as a form of humor, satire is used to intentionally humiliate the celebrities: In S7/E9, Stewie watches a TV and the announcer opens the program by stating "We now return to Robert Mitchum.....in Out-of-Shape in-Shape Guy from the '50s". This satirical expression refers to the shapeless body of Robert Mitchum, who was holding his breath to seem to have a good shaped body. This kind of language use requires the audience to recognize the PN cultural referent, Robert Mitchum, and thus it adds humor to entertain the audience.

Irony is another language mechanism to yield a humorous effect. In S2/E13, sitting on the barstool with an unattractive women, drunkard Brain says to the woman "I think you've had about enough. […] you increasingly attractive-Iooking woman. You know, you're really pretty. […] No, I'm serious. You could...you could be in magazines […] not just like Juggs or Creamsicle". This expression is an ironic reference to the Juggs magazine which is not of high quality; but a pornography magazine in the United States. It is also famous for its publication of the photographs of women with large breasts.

It is of importance to underline that various forms of figurative language in *Family Guy* are based on cultural references. In *Family Guy*, the rhetorical mechanisms are constantly exploited within various references, and this kind of humor necessitates an extensive cultural background knowledge. Such kind of a language use demonstrates that while reflecting their perception through cultural references, the scriptwriters meticulously form dialogues to yield maximum humorous effect on their audience.

Family Guy often makes use of cultural references through the instrument of filmmaking technique of cutaways (i.e. the interruption of a filmed action by placing an image of something else) which constitute the majority of *Family Guy* episodes. The cutaway gags

(i.e. jokes) mostly refer to the current events, film stars, popular politicians, advertisements, songs, and the like. In *Family Guy*, jokes are generally based on cultural references, and its characters make mention of occasions by breaking the fourth wall (i.e. imaginary wall separating the characters from that of the audience) and directly contacting with the audience. What is more, in the cutaway gag, the sequence often begins with any character's line and then the scene cuts the action which lasts a few seconds. In *Family Guy*, cutaway gags generally follow a conversation and they are the backbones of the main humorous part (Cutaway gag, tvtropes.org).

In sum, since the majority of its humorous content depends on the CSIs, *Family Guy* has been selected as a corpus for the thesis. Accordingly, this study basically analyzes a three-step process of translating the CSIs: (1) the translator's recognition of the CSI, (2) the comprehension of its meaning, and (3) the transference of the CSI to the target audience (Salehi, 2013, p.30). Accordingly, this thesis focuses on the "subtitle extracts" of *Family Guy*, where the existence of CSIs acts as a challenge for the translator's search for a similar humorous effect.

4.1.3. *Family guy:* The Translator

The translator of *Family Guy,* Çetin Soy, was graduated from the Department of American Culture and Literature at Istanbul University. During his university years, he worked at Promay Production Company as a translator, and translated a wide range of TV series and movies for the nationwide TV channels; ATV, Star TV and Kanal D. Now, he works at the Department of Subtitling and Dubbing within the body of Doğuş Group. He is in charge of translating TV series, documentaries and also responsible for adapting award ceremonies into Turkish. Below is the list of his works:

- Series: *The Simpsons, Family Guy, Hannibal, Spartacus, Dexter, My Name Is Earl, Eastbound & Down, Entourage, Game of Thrones, Rizzoli & Isles, Shameless, Sherlock, The Musketeers, The Newsroom, The Walking Dead, Treme, Dawson's Creek, X-Files, Buffy The Vampire Slayer, Ghost Whisperer, Aliens in America, Heroes, Into The West, Coupling (UK), Coupling (US), Rugrats, All Grown Up!,*

> *Angry Beavers, Catdog, Rocko's Modern Life, Flight of The Conchords, Hung* and *Vikings.*

- Shows: *Saturday Night Live, Late Night with Conan O'Brien, Late Night with Jimmy Fallon, The Daily Show with Jon Stewart Global Edition, The Ellen DeGeneres Show* and *Tonight Show with Jay Leno*.

- Books of NTV Publications: *Edebiyatın Aykırı Çocukları (Literary Rouges), Olimpiyatların Yükselişi (Olympic Turnaround)* and *Bilgi Küpü.*

- Documentary*: BBC Human Planet.*

- Award Ceremonies: *Emmy, Golden Globe* and *Oscar.*

4.2. THE ANALYSIS OF THE CSIs IN *FAMILY GUY* IN LIGHT OF A RELEVANCE-THEORETIC PERSPECTIVE

As it has been stated so far, this thesis sets out to analyze the translation strategies employed for the CSIs and to account for these strategies from a relevance-theoretic perspective. To that end, the examples are selected with due regard to the challenging nature of the culture-specific examples which cause difficulties in creating the humorous effect in the translation. In what follows, this study lays stress on how these challenges have been overcome in the translation in pursuant of the aim of transferring the ST's humorous effect to the target audience.

4.2.1. The Analysis of Translation Strategies for Proper Names

4.2.1.1 Retain Name

The first strategy **(1) retain name** constitutes three sub-strategies within itself. Since it is often possible to retain a PN unchanged, the first sub-strategy **(1a) Retain unchanged, or in conventional TL form** is used with regard to its properness in a given example especially on the basis of the familiarity of the name. For the most part, a PN is retained in the TT without paying attention to the fact that it is a transcultural name or the name which is very likely to be unfamiliar for the target audience. Thus it would reduce the TT reader's

comprehension. However, in this thesis, similar to the suggestion of Leppihalme, who states that "it is reasonable to retain the more familiar names unchanged and to make changes where required by convention", it is observed that the strategy **(1a) Retain unchanged, or in conventional TL form** has often been employed for the PN examples in *Family Guy* which are familiar to the target audience (Leppihalme, 1997, p. 90). Furthermore, in such cases where the context provides adequate clues or where the unfamiliarity would not lead to a significant loss of meaning, an unfamiliar name can also be retained.

Example 1

Context: In S2/E3, a nuclear holocaust occurs at midnight and devastates much of Quahog by mutating many of the citizens. When food runs short, the Griffins moves to Natick, Massachusetts. Upon their arrival, they establish a town which Peter mismanages. In this example, Peter is unaware of his mismanagement and praises himself by saying "And things have worked out fine so far." Thereupon, his friends remind him that he has established schools and hospitals not by himself but with their own contributions. And his dog, Brain, who agrees with Peter's friends, gives the establishment of the theater as an example.

Source Text	Target Text
Brain Griffin as Truman Capote	Brian Griffin-Truman Capote Rolünde
(Visual element on screen)	(Visual element on screen)
Brain: But when I saw the movie, it looked like Audrey Hepburn not only didn't have **breakfast at Tiffany's**, she hadn't eaten anything in a year.	Brain: Filmi izlediğimde ne göreyim? Audrey Hepburn, **Tiffany'de kahvaltı** etmediği gibi, bir senedir bir şey yememiş gibi görünüyor!
Brain: I'm such a bitch.	Brain: Ne kadar adiyim!

In this example, Peter's dog, Brain, reminds Peter that, apart from schools and hospitals, they have established the theater as well. This very moment, the scene cuts the action; and Brain seems to be pretending Truman Capote on stage. The utterance, **Breakfast at Tiffany's** in fact refers to the American romantic comedy film, "**Breakfast at Tiffany's**" based on the novella of Truman Capote and starring Audrey Hepburn. Furthermore, this utterance also makes fun of Hepburn's struggle with anorexia, which was unknown to the public during her career.

In the example above, the translator chooses to render the utterance by use of the strategy **(1a).** The underlying reason for this choice is probably the fact that even though the Turkish audience is not aware of Audrey Hepburn's eating disorder, Hepburn is familiar to Turkish audience by her skinny body; and thereby, the audience can catch the humorous effect of this utterance.

Furthermore, an availability of the visual element helps audiences to yield an extra contextual effect by making them establish a connection among the "**Audrey Hepburn**", the film, *Tiffany'de Kahvaltı* and **Truman Capote**. Thus, they do not miss the reference produced by CSI. This example shows us that, in this scene, the visual aid on which "**Brain Griffin as Truman Capote**" is written acts as an ostensive stimulus which is intended by the scriptwriter to attract the attention of the audience. Accordingly, benefiting from this ostensive stimulus and accessing their background knowledge, the audience can reach the conclusion that Brain's utterance both refers to the film based on the short story of Capote and to Audrey Hepburn's disorder.

Example 2

Context: Peter feels hungry and makes suggestions to his friends, Glen Quagmire and Rob Swanson about the places where they can appease their hunger.

Source Text	Target Text
Peter: Boy, I feel like I haven't eaten in a week.	Peter: Bir haftadır yemek yemiyormuş gibi hissediyorum.
Hey, if we pass a **McDaniel's** or a **Burger Queen**, let's hop out.	Bir **McDaniel's**'tan veya **Burger Queen**'den geçersek atlayalım.
Quagmire: Oh, that's right, we're on television.	Quagmire: Doğru ya. Televizyondaydık.

In this example, while talking about the places where they can eat something, Peter suggests the places **McDaniel's** and **Burger Queen**. While suggesting **McDaniel's** and **Burger Queen,** Peter actually refers to **McDonalds** and **Burger King** respectively. The reason why Peter prefers to implicate **McDaniel's** and **Burger Queen** rather than stating them explicitly is the fact that it is forbidden to use such brand names to advertise any product, restaurant, and the like on TV. As it is stated before, a relevance-theoretic perspective suggests that the search for an optimal relevance poses an obstacle for the translator who aims to communicate in a way that the audience would make minimal cognitive processing effort. Yet, in this example, the Turkish audience who is familiar to **McDonalds** and **Burger King** could figure out the wordplays in the utterances without expending too much processing effort due to the familiarity of the places and due to the warning made by Quagmire "**Oh, that's right, we're on television**", which reveals that the utterances of Peter refer to the places forbidden to be mentioned on TV. As mentioned before, RT rests on that what the translator intends to convey is both presumed to interpretively resemble the original and also to have adequate contextual effects without too much processing effort. On this basis, it can be stated that the choice of the translation strategy **Retain name** does not lead to any significant problems in this example. Thus, the Turkish audience could quite easily draw the same inferences with the SL audience.

Example 3

Context: While sleeping in their bed in the bedroom, Peter rolls over and almost kills his wife, Lois. Thereupon, Lois, who gets tired of being crushed by Peter in bed, purchases twin beds.

Source Text	Target Text
Peter: Uh, Lois, why do we have **Lucy and Ricky beds?**	Peter: Lois, neden **Lucy ve Ricky yatakları**mız var?
Lois: Because I'm sick of you crushing me in the middle of the night.	Lois: Çünkü beni gecenin yarısında ezmenden bıktım

In the example above, Peter calls the twin beds as "**Lucy and Ricky beds**", which is a reference to the characters of "**I Love Lucy**" (the most watched show in the United States in its first four seasons). In this TV show, Lucy and Ricky sleep in the separate beds. This is because CBS, which broadcasts "**I Love Lucy**", suggests that beds should be pushed apart to diminish the sexual scenes of Lucy and Ricky. As is shown above, the translator employs the strategy **(1a)** without attempting to yield greater contextual effects by making fewer processing effort. To put it differently, the translator chooses to retain the name unchanged, which consequently may not allow the Turkish audience to enjoy the humor within this CSI. As it is demonstrated in the previous examples, the Turkish audience at least may not fully puzzled with the cultural reference thanks to visual element in which two separate beds appear on screen. However, there occurs the need for some additional information in this example so that the Turkish audience can get enough contextual effect with the SL audience who is familiar with this CSI.

The second sub-strategy under **Retain name** is **(1b) Retain unchanged with added guidance.** This strategy makes benefit of the additions or alterations which are intended "to supply the implicit background knowledge in the CSI unobtrusively" (Leppihalme, 1997, p.91). In conformity with the relevance-theoretic argument that there is no need for the

explication in cases where the audience would make inferences through contextual clues, this strategy **(1b)** takes advantage of the additions mostly at a minimum degree. In *Family Guy*, the translator benefits from little guidance both for the CSIs about which the Turkish audience can make the assumption in line with the cultural background knowledge thanks to the **added guidance,** and also for the CSIs which the Turkish audience can draw inferences from the contextual clues.

Example 4

Context: Fascinated by a British TV program called *Jolly Farm Revue*, Stewie decides to travel to Jolly Farm. He sneaks a transatlantic flight in order to travel to London and hopes to find the BBC, where Jolly Farm is filmed. Brian chases him, and they land in Saudi Arabia by mistake. Following a few journeys, they travel by train from Switzerland to Munich and attend a city sightseeing tour.

Source Text	Target Text
Brain: You can't ignore those years. Thomas Mann fled to America because of Naziism's hold on Germany.	Brain: Bu yılları göz ardı edemezsiniz. Thomas Mann, Nazizmin Almanya'yı sarması yüzünden Amerika'ya kaçtı.
Tourist guide: No, he left to manage a **Dairy Queen.**	Tourist guide: Hayır. **Dairy Queen dondurmacısı** işletmek için gitti oraya.
Brain: **Dairy Queen!** That's preposterous.	Brain: **Dairy Queen** mi? Bu çok saçma.
Tourist guide: I will hear no more insinuations about Germans! Nothing bad happened!	Tourist guide: Almanya hakkında başka bir....ima duymak istemiyorum! Kötü bir şey olmadı!

In this example, the tourist guide gives information about Germany during the sightseeing tour; and Brain intervenes in his speech by reminding him of the invasion of Poland by Germany. The tourist guide who is annoyed with Brain's mentioning of the shameful events in the German history reacts to him strongly. But Brain continues to talk about the embarrassing issues, such as Nazism, by saying "**Thomas Mann fled to America because of Nazism's hold on Germany**". Then, the tourist guide defends his country by asserting that Thomas Mann moved off America in order to operate a Dairy Queen. In other words, he denies the fact that Thomas Mann moved to America because of the pressure the Nazi party put on the community.

The translator chooses to deploy the strategy **(1b) Retain unchanged with added guidance** and renders the **"Dairy Queen"** as "**Dairy Queen dondurmacısı"** into Turkish. By adding the guidance **"dondurmacısı",** the translator makes the utterance clear and enables the audience to decode the humorous utterance. Since communication is considered as an inferential process in RT, and any CSI can be conceived of a stimulus for further assumptions about the utterance, the translator makes the stimulus **"Dairy Queen"** more explicit in this example. Thus, the choice of the translator leads to an easier accession of the meaning that seems to be intended by the CSI, **"Dairy Queen"** for the Turkish audience. It also prevents the Turkish audience from pondering on what the **"Dairy Queen"** means. Both because the Turkish audience is from another culture and also because this makes the audience unable to comprehend the message which seems to be intended by the scriptwriter without a mutual cognitive environment of the SL and the TL audience, the translator adds "**dondurmacısı"** to the **Dairy Queen,** which is well-known for its variety of frozen products, such as soft serve Ice Cream.

Example 5

Context: In S9/E4, Brain tells Stewie the Halloween tradition that children go from house to house in costume and ask for treats such as candy or sometimes money. Stewie, who collects candies thanks to Brain, offers him to share his candies. Since it is forbidden to use brand names on TV, Brain makes up new brand names in order to abstain from breaking the ban.

Source Text	Target Text
Stewie: And keep in mind, we can't use any actual brand names due to advertising concerns. Brain: Right, okay, I'll have a **Mr. Whip-o Bar, a Kooky Nut Pop, some Jim 'n M's**. […] Stewie: God, I hate television.	Stewie: Ve aklından çıkarma, reklam olmasın diye gerçek markalar telaffuz edemiyoruz. Brain: Tamam. Peki. Bir tane **Bay Whip-o çikolatası** alayım. Bir **Kooky fındıklı çubuk şeker. Birkaç Jim&M.** […] Stewie: Televizyondan nefret ediyorum!

In this example, employing the strategy **(1b),** the translator seems to search for an optimal relevance by intending to create some additional effects not achievable with the strategy **(1a).** **(1b) Retain unchanged with added guidance** can ease the cultural difference by retaining the CSIs in the ST with some guidance. In that vein, the translator renders the **"Mr. Whip-o",** which refers to **"Mr. Goodbar",** as **"Bay Whip-o Çikolatası";** and, the **Jim'n M's,** which is a reference to **"M&M's,** as **"Jim&M.** The translator employs the strategy **added guidance** by translating English honorific **"Mr."** into Turkish as **"Bay"** and by adding **"çikolatası"** to this CSI. In this way, the translator facilitates the comprehension of the Turkish audience without fully explicating the utterance. When it comes to **"Jim'n M's",** the translator chooses to use a logogram **"&"** which represents the conjunction word **"and".** This is both because it is more familiar to the Turkish audience in comparison to the "**'n**" as an abbreviation for **"and"** and also because it is closer to the original brand name of the product **"M&M's",** which is highly popular especially among the young in Turkey. In sum, the strategy **(1b)** not only offers clue for the comprehension, but also retains the cultural item belonging to the source culture by facilitating the interpretation of the meaning which is most probably intended by the scriptwriter.

Example 6

Context: Peter sees his wife, Lois, with another man and watches them with binoculars. Then he turns the binoculars towards Rob, who is next to him; and, asserts that he is seeing Rob's skin cells. Then two skin cells begin to talk among themselves.

Source Text	Target Text
Peter: Whoa. I can see your skin cells.	Peter: Deri hücrelerini görüyorum!
(two skin cells talking among themselves)	
The first skin cell: I saw you on **Scientific American**. You looked great.	The first skin cell: **Scientific American'ın kapağında** fotoğraflarını gördüm. Harika görünüyordun.
The second skin cell: Please! Where my eyes are half-closed? God, just take the damn compliment!	The second skin cell: Lütfen! Gözlerimin yarı kapalı çıktığı fotoğrafı mı? Tanrım! Bir gün de bir iltifatı kabul et!

In the example above, the translator chooses to employ the strategy **(1b)** by retaining the name and inserting some additional information so that the target audience could get the same contextual effect enjoyed by the SL audience who is familiar with **Scientific American** (American popular science magazine). By this way, the strategy **(1b),** which injects some further information into the CSI in the ST, enables the audience to appreciate the humorous point. In another saying, by using the utterance "**Scientific American'ın kapağında"** rather than "**Scientific American",** the translator makes the audience understand the fact that **Scientific American** is a magazine. Additionally, providing further information from the screen, the visual element in which there are two skin cells talking among themselves helps the reader make the correct interpretation of the utterance, which seems to be intended by the scriptwriter. As it is understood from this example, an addition of further explanation is a commonly-used strategy during the translation of the CSIs. This is because it would make

the CSI clearer to the target audience. In other words, it helps the audience facilitate an understanding process; and, to get the maximum amount of contextual effects with adequate processing efforts, i.e. without the need for gratuitous processing effort.

When it comes to the third sub-strategy under the **Retain name,** it is the **(1c) Retain unchanged with detailed explanation,** which requires detailed and overt explanations in the form of, for instance, a footnote. The **detailed explanation** would help the audience enhance the understanding and appreciation of the CSIs by reducing cross-cultural failures; i.e. by making the transference of the cultural items easier. However, there are no examples of footnotes that give an additional information about PNs due to the constraints inherent in subtitling. Since the nature of subtitling brings along the technical constraints of the limited "screen space and lack of time" (O'Connell, 1998, p.67), the translation strategy **(1c) Retain unchanged with detailed explanation** cannot be employed for the CSIs in this thesis. According to the commonly accepted spatial parameters, the subtitles are limited to a maximum of two lines of text, each consisting approximately 35 characters (Karamitrouglou, 1998, p.2). As it would be understood from these requirements, these medium-related constraints preclude the translator from taking an advantage of the strategies including footnotes, endnotes which might mitigate the cross-cultural differences so that the utterance would function for the target audience in a similar way as it does for the source audience.

4.2.1.2. Replace Name

The strategy **Raplace Name** encompasses two sub-strategies: **(2a) Replace with different source language (SL) name** and **(2b) Replace with different target language (TL) name.** The strategy of the replacement by a more familiar SL or TL name would be useful solution in that "they set the TT reader a similar task of working out connections as that set by the ST author for the ST reader" (Leppihalme, 1997, p. 110). Nevertheless, it is quite obvious that finding appropriate replacements with the similar associations often makes the translator's task difficult.

Example 7

Context: In order to pursue his screenwriting dream, Brian moves into Los Angeles. Following some trivial work experiences, such as waiter and car washer, he becomes a director of pornographic movies. After Brain's cousin tells to the Griffins the truth about Brian's job, Peter and Lois set off to visit Brian and they see him in a film set. Yet, Brain feels uneasy about the presence of Peter and Lois in film set because they can realize that Brain directs a pornographic film.

Source Text	Target Text
Brain: Get these people out.	Brain: Bu insanları buradan çıkarın hemen!
Peter: Now you're a director, we embarrass you?	Peter: Ne? Büyük bir yönetmen oldun diye bizi beğenmiyor musun?
Brain: No, no... I mean, yes.	Brain: Hayır, hayır, demek istediğim... Evet.
Stewie: Does anyone else smell **Astroglide**?	Stewie: **Vazelin** mi kokuyor burası?

In this example, **the strategy of the replacement by a more familiar TL name (2b)** has been deployed by the translator, who endeavors to comply with the cognitive environment of the target-culture audience. Due to the lack of visual element in this example, the Turkish audience has to draw on the correct inferences from the utterance **"Astroglide",** which acts as an ostensive stimulus according to relevance-theoretic perspective. Yet, if the audience who sees **"Astroglide"** in the dialog above is not American, it is likely to be challenging to make sense of the reason why the **"Astroglide"** appears in a pornographic film set. Since **"Astroglide"** which is a brand of personal lubricant for enhancing sexual activities does not make any sense for the Turkish audience, the translator prefers to render it as **"Vazelin".** His choice is most probably based on the fact that **"Vazelin"** is known for its use for sexual

purposes among the Turkish audience. Thus it can make the Turkish audience find it worth the effort to make assumptions about it.

Example 8

Context: Stewie attends to the program, Kids Say the Darndest Things, in order to activate his mind control device. During the airing of "Kids Say the Darndest Things", the host, Bill Cosby, takes Stewie's device and foils his plans inadvertently.

Source Text	Target Text
Sorry. I thought the name of the show was **Kids Say the Darndest Things**, not Old Black Comedians Never Shut the Hell Up.	Suç bende. Programın adının "**Çocuktan Al Haberi**" olduğunu sanıyordum. "Çenesini Hiç Kapamayan İhtiyar, Siyahi Komedyen" değil.

The example above exemplifies the strategy **(2b) Replace with different target language (TL) name.** In this episode, the baby boy, Stewie, aims to use his mind control device on the host of the show. However, the host, Bill Cosby continuously talks about irrelevant things and cracks jokes. Stewie, who can't stand Cosby's nonstop jokes, sarcastically and justifiably uses the utterance above. In this example, what makes Stewie's utterance funny is his way of expressing the fact that the host does not let him talk, which is contrary to the name of the show. This is because the name of this show clearly indicates that this program is based on kids and their confession of weird things. The American audience who is familiar with "**Kids Say the Darndest Things**" can appreciate the joke without any problem. Yet, when it comes to the Turkish audience, it may be requisite to replace the name of the show with the name of the Turkish show which would also emphasize that the show is based on kids' confessions. To that end, the translator chooses the replacement of "**Kids Say the Darndest Things**" with a different TL title **"Çocuktan Al Haberi",** which is based on kids and their funny talks. In fact, **"İnan Bana"** is the adaptation of this show in Star TV, and it also has a male host

(Serhat Kılıç) asking questions to children, who respond them in a "cute" way. Yet, instead of rendering "**Kids Say the Darndest Things"** as **İnan Bana"**, the translator chooses the render it as **"Çocuktan Al Haberi".** Even though **"Çocuktan Al Haberi"** has a different format, the translator prefers to use it in his translation most probably because it is much more popular among the Turkish audience. This is because, in comparison to **"İnan Bana",** **"Çocuktan Al Haberi"** would enable the audience to yield much more contextual information and humorous effects more easily.

4.2.1.3. Omit Name

There are two types of strategies to be analyzed under the strategy **"Omit Name",** which are **(3a) Reduce to sense/meaning of the name** and **(3b) Omit name completely** respectively. When the examples of the strategy **"Reduce to sense (3a)**" in *Family Guy* are taken into the consideration, it is quite clear that it mostly comprises the cultural items which could be deemed by the translator to be unfamiliar to the Turkish audience. This strategy transfers the denotative meaning of the CSIs, and thus it lacks some of the nuances of the proper name CSIs.

The unfamiliarity of the CSI would be one reason for the translator's decision to omit it. However, such decisions lead to the complete loss of references in CSIs for the target audience. *In Family Guy,* the omission of the CSIs is one of the least preferred translation strategies. This is most likely because the translator prefers conveying the meaning in cases where the CSI in question seems to be absolutely unfamiliar to the target audience. In another saying, the target audience may not recognize the connotations of the name, but the description made by the translator may still convey a message. In brief, the translator can transfer some implications to help the audience yield some assumptions.

Example 9

Context: Henpecked husband, Cleveland Brown and his wife come across with Lois. Lois asks them what they are doing at the supermarket. Cleveland responds her by saying that he is at market to buy some snacks since his mother-in-law is hungry. Cleveland who hates his

mother-in-law says to Lois that he is looking for "Kibbles 'n Bits". After his wife's strong reaction against him, he pretends as if he said it by mistake, and he corrects himself by saying "**I mean Cheez-its**" instead of "**Kibbles 'n Bits**".

Source Text	Target Text
Lois: What are you doing here?	Lois: Siz ne yapıyorsunuz burada?
Cleveland: Loretta's mom was hankering for a snack, so we had to pick her up some **Kibbles 'n Bits.**	Cleveland: Loretta'nın annesinin canı bir şeyler istemiş. **Köpek maması** almaya geldik.
Loretta: Cleveland!	Loretta: Cleveland!
Cleveland: I mean **Cheez-its.**	Cleveland: **Kraker** demek istedim.

Translation is not only a transfer of meaning between the two languages, but also it encompasses the background of two different cultures. For instance, when the American CSIs are translated for the Turkish audience holding a different cultural background, some elements which are familiar to the American audience could result in some misunderstanding for the Turkish audience. As a matter of fact, the relevance-theoretic perspective sets forth that the explication might ruin the communicator's original intention, and thus it is better for the translator not to make too much explication. Nevertheless, as Gutt underlines, it is not possible to think that the ST meaning can be fully conveyed to the TL audience regardless of the differences in the cognitive environment of the TT audience and that of the ST writer. In this example, the translator renders the "**Kibbles 'n Bits**", which is a brand name of dog food in America, and **"Cheez-its",** which is a brand name of cracker, as **"Köpek maması"** and **"Kraker",** respectively. In sum, the translator who chooses the strategy **(3a)** explicates the CSIs, and it brings along some sacrifice in assumptions to a certain degree. For instance; whereas in the ST, the audience may suppose that Cleveland confused the **"Kibbles'n Bits** with **"Cheez-its"** due to the similarity between "**Bits"** and **"its"** parts at the end of the brand

names, the Turkish audience directly understands that Cleveland tries to humiliate his mother-in-law.

Example 10

Context: In the S3/E17, Brian is sentenced to the community service, and he is obliged to take care of an old lady within the scope of **Outreach to the Elderly** program. However, he gets fed up with grumpy attitudes of the old woman, Pearl Burton, and leaves her dead. Then, he sees her on TV, and realizes that she was a top advertising jingle singer of the 1950s. But when she tries to turn serious with a performance of "Habanera" from Georges Bizet's opera Carmen, the audience who gets bored interrupts her with requests for the jingles that she performed in the past.

Source Text (Several audiences yell at her by saying)	**Target Text**
Audience 1: **Sing Coppertone!**|- Yeah, Coppertone!	Audience 1: **Güneş kremi söyle!**
Audience 2: **Do Doan's Pills!**	Audience 2: **İlaç söyle!**
Audience 3: **Sing Gold Bond Medicated Powder!**	Audience 3: (omitted)
Audience 4: **Pepsodent!**	Audience 4: **Diş fırçası!**

In this example, **"Coppertone!", "Doan's Pills",** and **"Pepsodent!"** are rendered as **"Güneş kremi", "İlaç"** and **"Diş Fırçası"** respectively. That is to say, the translator chooses to reduce the given CSIs to sense (i.e. he opts for transferring their denotative meaning through common nouns) in order to make them understandable for the Turkish audience. In line with the relevance-theoretic point of view, the translator needs to choose the most relevant stimuli to reveal his interpretation and to facilitate the decoding of the intentions in the ST for the target audience. In the present case, it might be considered that the strategy **(3a)** would be

appropriate for the translation of the CSIs which are unfamiliar to the Turkish audience. However, as regards the relevance-theoretic perspective, all explicatures and implicatures in the source language need to be kept as far as possible if the aim of translation is to recreate the similar effects produced by the ST. In this respect, it can be noted that the translator fails to transfer the CSIs in the ST to the Turkish audience with the similar humorous effects.

Example 11

Context: Stewie who is charmed by a British TV program called Jolly Farm Revue decides to travel to the Jolly Farm by sneaking a transatlantic. In order to board to plane, Stewie plans to mingle with the British children without being noticed and, to that end, he speaks of some cultural-specific items belonging to the British society.

Source Text	Target Text
Stewie: **Albert Hall,** meat and two veg, **Big Ben, Dave Clark Five**, pip-pip […]	Stewie: (omitted), bir etli iki sebzeli **Big Ben**, **Dave Clark Beşlisi**, […]

In the example above, the translator employs the strategy **(3b) Omit name completely.** In this example, the choice of translation strategy **(3b)** would not lead to much loss for the Turkish audience. This is because, in spite of the omission of **Albert Hall** which is well-known concert hall in London, the visual elements accompanying the context allow the Turkish audience to yield the contextual effects as the source audience does. In other words, the Turkish audience can easily recognize the CSI such as Big Ben, which is the worldwide known clock in London. They can also draw inferences from the overall context of this episode, in which Stewie aims to travel to London. In short, all this information helps the Turkish audience to get the humorous effect created by the Stewie's pretending like an English child without any need to the retention of **Albert Hall** in the TT.

Example 12

Context: Lois, Chris and Brain are looking at Spanish DVDs and reading out the titles of the movies.

Source Text	Target Text
Lois: "Hey, look at some of these Spanish translations of the movie titles. Here's *The 40-Year-Old Virgin* and in Spanish it's called *The No-Sex-Man Comes to Town*." Chris: "And here's *Airplane!* and in Spanish it's called *Incredible Flying Joke Bus*." Brian: "And here's *Cheaper By The Dozen* and in Spanish it's called *Small Family*."	(omitted)

When it comes to the example 12, the humor in this example is, in fact, based on the translations of movie titles from English to Spanish, which are often translated what some consider a more accurate version of title; but, lead to the "bad" and hilarious translations. In this example, the translator chooses to omit the movie titles, which are read out by Lois in English.

However, as RT claims, the audience is in pursuit of recognizing the message or the cognitive effects that seems to be intended by the translator. That is to say, if the translator had rendered the movie titles, the Turkish audience could have recognized that the translator endeavored to demonstrate a humorous discrepancy between the English and Spanish movie titles, and thus they could have got the humorous effect. To sum up, even if the strategy **(3b) Omit the name completely** would be the appropriate resort for the example 11, it would not be accepted as a last resort for the example 12.

4.2.2. The Analysis of Translation Strategies for Key Phrases

4.2.2.1. Standard Translation

The strategy of **(A) standard translation** is deployed for the CSIs which have a transcultural nature. This transcultural nature of the strategy **(A)** helps the audience infer a wide array of meanings, including connotations. For this reason, it does not need new verbalization, and it can be considered as a minimax strategy in Levý's (1967) terms. That is to say, standard translation which is often applied to the transcultural items does not raise much difficulty for the translator in conveying humorous effects in CSIs. In *Family Guy*, there are several instances of standard translations used for the KPs, and this demonstrates the overlaps between the CSIs in English and in Turkish. It goes without saying that these overlaps stem from the considerable penetration of American culture into every aspects of daily life in Turkey.

Example 13

Context: Brain begins to teach at school. One day, he says "without a decent education, you could spend the rest of your life…" at classroom. However, he is misunderstood totally. Students who misunderstood him begin to think they can be a motel maid, a ditch digger and even a hooker. Then, they get up on the desks, and recite Walt Whitman's **"O Captain! My Captain!",** as the students do in *Dead Poets Society*.

Source Text	Target Text
Student 1: Wow, Mr. Griffin! You're the first teacher that ever told us we could do anything.	Student 1: Vay canına, Bay Griffin! Bize ileride bir şey olabileceğimizi söyleyen ilk öğretmenimizsin.
Brain: Well, I didn't mean sell your body for money.	Brain: Para için vücudunuzu satmanızı kastetmemiştim.
Student 2: **"O, Captain! my Captain! "**	Student 2: **Kaptan, kaptanım!**

Brain: No, you're actually misunderstanding. Student 3: **"O, Captain! my Captain! "** Brain: Well, if it works for you, I guess... Student 4: **"O, Captain! my Captain! "** Brain: What the hell? Be the best damn hooker you can be. Student 5: **"O, Captain! my Captain! "**	Brain: -Hayır, yanlış anlıyorsunuz. Student 3: **Kaptan, kaptanım!** Brain: Böyle olsun istiyorsanız, sanırım... Student 4: **Kaptan, kaptanım!** Brain: Ne olur ki? Olabileceğin en iyi hayat kadını ol. Student 5: **Kaptan, kaptanım!**

In this example, the phrase **"O, Captain! my Captain!"** refers to the poem of Walt Whitman and to the scene, where the students in a film, *Dead Poets Society*, recite this phrase all together. **"O Captain! My Captain!"** is a mourning poem written by Walt Whitman about the death of American president, Abraham Lincoln. The 1989 film *Dead Poets Society* also makes reference to the poem when English teacher performed by Robin Williams tells his students that they may call him "**O Captain! My Captain**!" At the end of the film, the students support their teacher against the school's headmaster, by reciting the phrase while standing on their desks. In accordance with the relevance-theoretic point of view, the choice of the translation strategy **(A) Standard Translation** may be deemed proper for conveying the intended meaning in that Turkish audiences who watch the film can pick up its Turkish translation **"Kaptan, kaptanım!"** as a result of their shared knowledge of popular culture. This phrase, which is recited in one of the most striking scenes of the film *Dead Poets Society,* is also translated by Can Yücel as **"Oy Reis!, Koca Reis!"** into Turkish. Having all these in mind, it can be stated that the Turkish audience can draw inferences from the visual element in which the students get up on the desks and recite **"O Captain! My Captain!"** as the students do in *Dead Poets Society*. Thus, the audience would get the humor as effect by combining the visual and verbal stimulus provided by the translator.

<u>**Example 14**</u>

Context: Peter and his friends, Joe and Quagmire, lose their memory at the car crash. After they have noticed that they lost their memory, Joe takes a guess about his job in the past.

Source Text	Target Text
Joe: Yea, and I bet you I was the voice of an animated bird. **I thought I saw a cat. I did see a cat.**	Joe: Bahse varım ben de çizgi roman karakteri bir kuşun sesiydim. **Bir kedi gördüm sanki. Gördüm, bir kedi gördüm**.

In the example above, the utterance "**I thought I saw a cat. I did see a cat"** refers to the catchphrase, **"I tawt I taw a puddy tat! I did, I did taw a puddy tat!"** which belongs to Tweety, an animated fictional yellow canary in the Warner Bros. The translator chooses to deploy the strategy **(A) Standard translation** and translates it as **"Bir kedi gördüm sanki"** in Turkish**.** Since Tweety is highly popular among the Turkish audience over the years, it is possible for the Turkish audience to interpret the VEH produced by the scriptwriter and the translator. Furthermore, since "[…] the cognitive environment of the target audience obviously includes the subtitles which are added onto the visual image." (Desilla, 2012, p.34), the visual aid in which there is a cartoon canary saying in Joe's voice **"I thought I saw a cat. I did see a cat"** makes the translated utterance optimally relevant to the background knowledge of the Turkish audience.

4.2.2.2. Literal Translation

Literal translation (minimum change) is the strategy of translation which disregards the connotations and the context. It is one of the most employed strategy for the KPs in *Family Guy*. The term of **minimum change** and **literal translation** could be interchangeably used for the strategy **(B)** (Leppihalme, 1997, p.96). The implementation of this strategy, which makes merely the compulsory linguistic changes without regarding connotative and contextual aspects, leads to the unnatural translations which are less than satisfactory for the

TT audience. It should also not to be missed out that a standard translation and a minimum change, both of which retain the name in the ST, should not be intermingled. While the standard translation would often be deployed for the transcultural CSIs which do not result in loss in meaning, the minimum change retains only the surface meaning which leads to a meaning loss especially in the context of the culture-specific connotations (p.97).

Example 15

Context: After quitting his job, Peter has difficulty in finding a new career, which even impelled him to become a cheap hooker. While driving, Lois, together with her children, comes across Peter who prostitutes himself on the roadside.

Source Text	Target Text
Peter: Looking for a good time, sweet cheeks?	Peter: Eğlence mi arıyorsunuz şekerler?
Meg: Oh, my God.	Meg: Tanrım!
Lois: Peter, get in the car!	Lois: Peter, bin arabaya!
Peter: OK, but it'll cost ya. You want a **Cleveland Steamer**?	Peter: Tamam ama size pahalıya patlar. Ne istersin? **Cleveland vapuru** mu?
Lois: Get in the car...What's a **Cleveland Steamer?**	Lois: Arabaya bin dedim. **Cleveland vapuru** nedir?
Brain: It means he'll...	Brain: Diyor ki, üstüne...
Peter: Whoa, be cool.	Peter: Ağır ol. Ağır ol.

In the example above, the CSI **"Cleveland Steamer"** refers to a sexual act of defecating on someone's chest and sitting in it by rolling backwards and forwards like a steamroller. In this

example, the strategy of **(B) Literal translation** is adopted and this utterance is translated as **"Cleveland Vapuru"** into Turkish. The choice of the strategy **Literal translation** may pose an obstacle to the translator in his attempt to achieve some cognitive and contextual effects for the appreciation of humor in the **"Cleveland Steamer"** by the Turkish audience. According to RT, in the ostensive-inferential process of translation, secondary communication process (i.e. communication based on the translation) necessitates the translator to make correct assumptions about the target audience's environment and to estimate their cognitive environment. In this example, the Turkish audience would make a guess about the fact that hooker Peter offers Lois a kind of sexual act. However, it is not possible for the Turkish audience to understand the reason why Peter stops Brain while he is explaining what the **Cleveland Steamer** means, and thus the audience misses out the humorous nature of this utterance.

Example 16

Context: While Meg tries on wedding dress with her mother, her father brings her birthday cake which has Iron Giant and courtroom doll on it.

Source Text	Target Text
Peter: Well, Lois, I got the cake. Oh, and they were all out of the bride and groom figurines, so I got the Iron Giant and **a courtroom doll** that kids use to show where the molester touched them.	Peter: Lois, pastayı aldım. Gelin-damat biblolu olanları bitmişti. Ben de Demir Dev ve tacize uğrayan çocukların neresine dokunulduğunu gösterdiği **mahkeme bebeklisini** aldım.

In the example above, the translator employs the strategy **(B)** and renders the **"courtroom doll"** as **"mahkeme bebeği"** in Turkish**.** However, unlike the previous example, the context (what is used by the target audience as a set of premises to appreciate humorous meaning in this example) determines the disambiguation of linguistically ambiguous utterance

"mahkeme bebeği". A courtroom doll is used at victim centered interviews to ask the child to show the court where he/she was touched in cases an adult molests a child. It is allowed in courts so that child victims are not forced into the trauma by being faced with their abuser. In Turkey, there is not such a practice like **"courtroom doll"** in the courts. However, the context in which the use of **a courtroom doll** is explained (briefly, it helps kids to show where the molester touched them) combines with the visual image showing the **"courtroom doll"** on screen. Thus, it can be stated that the context helps the minimum change to retain the culture-specific connotations in this instance. That is to say, in this example, the utterance "**mahkeme bebeği"** and its visual image on screen act as an ostensive stimulus for the Turkish audience, and they integrate with the contextual effects which would lead the target audience to react a given humorous CSI as the source audience does in the source culture.

Example 17

Context: Quagmire discovers that his father is a "woman trapped in a man's body", and he needs a sex change operation. The next day, asking Peter and Lois for their advice, Quagmire takes the Lois's support about his father's operation. The surgery goes well. Then, Quagmire's father, Dan, becomes an attractive blonde woman and he changes his name as Ida. Inviting Quagmire and Ida to dinner, Peter starts asking Ida about the operation. Lois expresses her embarrassment for her husband's inconvenient questions; however, Ida states that she has no problems about discussing the surgery.

Source Text	Target Text
Peter: **Elephant in the room.** I'll say it. So, Ida, you miss your penis?	Peter: **Odadaki fil.** Söylüyorum. Ida, erkeklik organını özlüyor musun?
Ida: Peter! Thank you for asking it.	Ida: Peter! Sorduğun için teşekkür ederim!

In the strategy **Literal translation**, it is obvious that the translator resorts to the minimum change which leads to ST loss in the cultural-specific connotations. **"elephant in the room"**

or, in other words, "elephant in the living room" is an English metaphorical idiom, which is used for an obvious truth that everybody abstains from discussing it. Originally, it is based on the idea that "an elephant in a room would be impossible to overlook" (urban dictionary, www.urbandictionary.com).

The translator chooses to render this idiom literally as **"Odadaki fil"** into Turkish**,** which does not make any sense for the Turkish audience. In this example, **literal translation** leads the translator to give a surface meaning through an unhumorous utterance, which hampers the inferential phase enabling the Turkish audience to make certain assumptions about the idiom. Even though the Turkish audience may laugh at Peter asking to Ida "You miss your penis?", it is difficult for the target audience to comprehend the idiom **"Elephant in the room",** which underlines that Peter's question is inappropriate for the dinner occasion which is organized for Ida's new life.

4.2.2.3. Add Extra Guidance to the Text

Another translation strategy employed in the translation of *Family Guy* is **extra-guidance (C)**, which bears a resemblance to the **(1b) Retain unchanged with added guidance.** In this strategy, the translator implements a kind of extra-guidance, which enhances the comprehensibility of the text (in our case, the comprehensibility of the CSIs). Additions include the use of typographical (e.g., question tags, italics), and the use of pragmatic particles to indicate preformed material, which helps the audience recognize the CSI.

Example 18

Context: In S6/E3, Fred and Barney from Flintstones are sitting on the barstool and they have a chat. Fred tells Barney that he saw Betty (Barney's wife) undressing and Betty kept undressing in spite of recognizing Fred in the window.

Source Text	Target Text
Fred: I was walking by your house the other day, and, uh, I poked my head in the window and Betty was undressing. Uh, she saw me there, but she didn't stop.	Fred: Geçen gün evinin önünden geçiyordum. Kafamı pencereden soktum. Betty soyunuyordu. Beni gördü ama soyunmaya devam etti.
Barney: What?	Barney: Ne?
Fred: She didn't stop. I mean, she saw me there, looking at her and she kept undressing.	Fred: Durmadı. Ona baktığımı gördü ama soyunmaya devam etti.
Barney: Whoa, whoa, whoa, are you serious?	Barney: Ciddi misin sen?
Fred: Yeah.I got an **erocktion.**	Fred: Evet. **"Taş" Devri** gibi oldum.

In the example above, an utterance **"e*rock*tion"** which is used by Fred makes a reference to the animated American television sitcom, Flintstones. In this scene of the S6/E3, a cutaway shows Fred and Barney talking on the barstoll. This is a parody of the Flintstones, in which Fred uses the utterance "**erocktion"** instead of the **"erection"** to refer to the Flint**stones** by changing the second syllable of **"e-*rec*-tion"** with **"e-*roc*-tion"** and by adding the consonant "**k"** following the second syllable **"-roc".** These replacements in the word **"erection"** aim to emphasize the synonymy between the words **"rock"** and **"stone".** The translator renders the utterance as '**"Taş" Devri'** into Turkish by recreating the same humorous effect for the Turkish audience. An addition of the quotation marks and the use of the word **"Taş"** makes the utterance familiar to the cognitive environment of the Turkish audience and conveys the intention of the scriptwriter to the target audience. Furthermore, it can also be stated that the utterance **"eroction",** which is not a CSI is transformed into CSI by its translation **"Taş Devri".** Lastly, considering both the Turkish audience's familiarity with the Flintstones (i.e. mutual cognitive environment and the background knowledge of the Turkish audience in

relevance-theoretic terms) and also the visual image which shows Fred and Barney chatting, the translator does not have a difficulty in conveying the humorous utterance to the TL audience. This is because the context is mutually shared by the American and Turkish audience and it facilitates the accession to the same humorous effect.

Example 19

Context: The Griffin family goes to the church. Upon the instruction of the priest, people in the church, recite the hymn altogether. In the end, the priest reminds people of the fact that they will have vespers.

Source Text	Target text
Priest: Let me remind you all that this Saturday at 5:00 p.m., we'll have **vespers,** not to be confused with the Italian motor scooter. Priest: **Vespers!**	Priest: Bu cumartesi 17.00'de **akşam duası "Vesper"** yapacağımızı hatırlatayım. İtalyan motoru markasıyla karıştırmayın. Priest: **"Vesper"!**

Similar to the previous example, the translator deploys the strategy **(C) Add extra guidance** to this utterance which does not make any sense for the Turkish audience without certain additions. The translation of **"Vespers"** as **'akşam duası "Vesper"'** would make the CSI clearer to the Turkish audience. Additionally, it would help the audience during the comprehension process by enabling the generation of the contextual effects (i.e. the Turkish audience who sees the 'priest' and 'praying people in the church' on the screen may strengthen their existing assumptions thanks to the addition of **"akşam duası"**) with sufficient processing effort. The Turkish audience both gets the information on the screen which shows the "church with full of people", and also benefits from the addition **"akşam duası"** and quotation mark used in **"vesper".** Thus, they could understand that **"vesper"** is a kind of prayer service, and it can be confused with the Italian brand of scooter due to the fact that pronunciation of the words **"vesper"** and **"vespa"** bears a resemblance to each other. When it comes to the humor created by the ST scriptwriter who takes the advantage of the

homophony between the words **Vesper** (sunset evening prayer service) and **Vespa** (Italian scooter), the translator cannot convey this humorous effect due to the linguistic differences. However, the combination occurs between the visual image and the acoustic aid, in which Lois laughs at the Priest saying "**not to be confused Vesper with the Italian motor scooter**". This combination prevents the incomprehensibility of the humor to some extent. Thus the optimal relevance is achieved between the ST and TT utterances.

4.2.2.4. Provide Additional Information

Similar to the strategy **(1c) Retain unchanged with detailed explanation**, no example was found for the strategy **(D) Provide additional information** in the corpus of *Family Guy.* This stems from the nature of subtitling which has an influence on the translation strategies and procedures to be deployed for the CSIs. That is to say, the time and space constraints of the subtitling interfere with the employment of the strategy **(D),** and these constraints bring along an inevitable loss in the amount of the information which is transferred through the verbal part of the *Family Guy* (Shiryaeva and Lungu Badea, 2014, p. 886). However, the phenomenon of subtitling constitutes only the textual part of the *Family Guy,* and its role is limited to integrate with the given image and sound. This means that even if the strategy **(D)** cannot be employed for the cases where CSIs need such an application, it does not often constitute a crucial problem for the translator and for the target audience thanks to the visual elements.

4.2.2.5. Introduce Textual Features that Indicate the Presence of Borrowed Words

Footnotes, endnotes and translator's prefaces to which the aforementioned strategy needs in its entirety cannot be inserted into the text. But the additional information is embedded into the CSIs through the strategy **(E),** which does not need lengthy explanations**.** As it is evident from its name, the strategy **(E) Introduce textual features that indicate the presence of borrowed words** or, what can be called "**simulated familiarity**", draws upon the textual features such as the marked wording or syntax which exhibit its difference in the target text; i.e. indicating the presence of borrowed words (Leppihalme, 1997, p. 84).

Example 20

Context: Meg begins to discuss with her brother, Chris, and they push one another. During this hustle and bustle, Meg insults her brother by saying that he is so fat. Chris replies her as below.

Source Text	Target Text
Chris: Dad, Meg keeps pushing me.	Chris: Baba, Meg beni itip duruyor!
Meg: Like I could! He's so fat.	Meg: Keşke itebilsem! Öyle şişko ki!
Chris: I'm not fat. I'm **Rubenesque.**	Chris: Şişko değilim! **Rubens-vari'yim!**

In the example above, **"Rubenesque"** refers to the works of the painter, Rubens; especially to the women figures who have a plump or rounded body shape. The translator who pays regard to the cognitive environment of the Turkish audience attempts to make his translation acceptable by providing an implication to his audience that the Rubenesque is culture-specific. To that end, he employs the strategy **(E) Introduce textual features that indicates the presence of borrowed words.** In other words, he replaces the suffix **–esque** (this suffix gives the word meaning of "in the style of") at the end of the name of painter Rubens, with the suffix **–vari** in Turkish. The suffix **-vari** gives the word meaning of "similar to/like" as the suffix **–esque** does in English. The translator points to the presence of the borrowed word through the use of hyphen "**-**" in order to underline that he attempts to mimic the CSI in the ST by separating the suffix with hyphen**.** While in English, "**-esque"** is often appended to nouns, especially to the proper nouns to form an adjective (e.g. DaVinciesque, Kafkaesque and Chaplinesque), such language use (i.e. using the **–vari** to form an adjective with the proper nouns) is rarely observed in the Turkish language. By opting for such an unusual language use in Turkish translation, the translator makes the Turkish audience recognize the borrowed word, **"Rubenesque".** Furthermore, the Turkish audience who merges the contextual information (Meg and Chris are pushing one another and Meg makes fun of his

fatness) with the suffix **–vari** separated with a hyphen can comprehend the humorous utterance regardless of recognizing who Rubens is. That is to say, given that Rubens is also unfamiliar to the American audience, it can be stated that the Turkish translator manifests his interpretation to the audience by decoding the message that the scriptwriter seems to attempt conveying. Thus he achieves the optimal relevance through his choice of the most relevant stimuli (**-vari** instead of **–esque** and the use of hypen).

4.2.2.6. Replace with a Preformed TL Item

The strategy **(F) Replace with a preformed TL item** is based on the use of preformed linguistic material such as various types of borrowing which need not necessarily to be literal (Leppihalme, 1997, p.9). On the contrary, the CSIs in the SL are often modified during the course of the translation. This strategy, which requires the replacement of a SL item by a TL-specific item, is rarely used as an effective strategy. This is because the TL-specific items prevent the target audience from reaching to the desired effect in translation. In other words, the target audience who is eager to experience a foreign culture has no opportunity to experience it in cases where the replacement with a preformed TL item is preferred by the translator.

Example 21

Context: Peter goes to the library with his son, Chris. Chris brings a book which is about the Griffins' genealogy. Glancing at a book for a while, Peter recognizes that he has a black ancestor.

Source Text	Target Text
Peter: Hey. Hey, Lois, what are your parents doin' here?	Peter: Lois, annenle baban ne arıyor burada?
Lois: They surprised us with a visit after I told them about your recent discovery.	Lois: Onlara son keşfini söylediğimde bizi ziyarete gelmek istediler.
Lois's mum: Yes. Peter, we hear you're a **Negro** now.	Lois's mum: Evet. Peter, **"kara köle"** lerden olduğunu duyduk.
Peter: Yep. I even got my own posse.	Peter: Evet. Arkadaşlarım bile oldu.

In this example, the translator renders **"Negro",** which is used in the English speaking world to refer to an African American person, as **"kara köle"** in Turkish. In contrast to the assertion that the strategy **(F)** would preclude yielding the desired effect in translation, the translator achieves the optimal relevance by modifying the original utterance and using the preformed TL item **"kara köle"** which acts as an ostensive stimulus in this example. This is both because "**kara köle"** has the same meaning and connotations with "**negro"** and also because it refers to the event, which has made a tremendous effect in Turkey. The "**kara köle"** affair is a kind of racist scandal that took place in 2000 during the Galatasaray&Siirtspor football match. The supporters of Galatasaray opened a poster written "Sen zavallı kara köle. Eğil efendinin önünde saygıyla" to humiliate a black football player, Pascal Nouma. When the fact that this translation is made in 2001 (following the 'kara köle' scandal in 2000 in Turkey) is taken into consideration, it is obvious that the translator makes use of the background knowledge of the Turkish audience. That is to say, in order to achieve the optimal relevance by minimal cognitive efforts, the translator chooses this preformed utterance which would give the same contextual information as **"Negro"** would for the SL audience.

4.2.2.7. Rephrase with an Overt Expression

The strategy **(G) Rephrase [the CSIs] with an overt expression of its meaning** serves as a tool to clarify the meaning of CSIs. It attaches importance to the informative aspect of the CSI to focus on conveying the meaning without paying attention to the actual words forming the CSI. In other words, this strategy makes the meaning of a given CSI overt and it merely conveys the denotative meaning of the KP which is culture-specific by its nature.

Example 22

Context: Peter digs in the ground in order to construct a pool. Stewie, a baby boy, who engages in violent acts, discloses one of his malicious deeds in the following example.

Source Text	Target Text
Stewie: If you find a human skeleton with a **Lincoln Log** jammed in the temple, I didn't do it.	Stewie: Şakağına **kütük ev maketi** parçası saplanmış bir iskelet bulursan bil ki ben yapmadım.

The strategy **(G) Rephrase with an overt expression** necessitates the translator to transfer the denotative meaning of the CSI by giving an overt expression. In this example, the translator chooses to explicate all the implicit information in the utterance **"Lincoln Log"** which is a US children's toy consisting of miniature logs. It is named after the 16th president of the USA, Abraham Lincoln, who was born in a log cabin. The translator renders the **"Lincoln Log"** as **"kütük ev maketi"** in Turkish by facilitating the appreciation of the CSI, **"Lincoln Log"**. From a relevance-theoretic perspective, the strategy **(G)** suits to the translation of the CSIs, which do not make any sense for the Turkish audience. As might be expected, it is quite difficult to transfer the CSIs to the TL audience without considering the differences in the audience's cognitive environment. Therefore, it would be stated that an overt expression of the meaning (i.e. **"kütük ev maketi"** instead of **"Lincoln Log"**), at least, makes the "**Lincoln Log**" meaningful for the target audience. In this way, the Turkish audience could achieve the humorous effects by means of the contextual clues (i.e. the audience is aware of the fact that Stewie is inclined to violent acts, and thus he most probably killed someone by stabbing a Lincoln Log into his/her temple). All in all, it would be concluded that the translator who employs the strategy **(G)** explicates the CSI, **Lincoln Log** as **kütük ev maketi**, which requires just a little or no processing effort on the part of the Turkish audience.

Example 23

Context: In S3/E1, the Griffins' dog, Brain, begins to do police work. Quagmire, who comes across Brain, asks him how his new job is going on.

Source Text	Target Text
Quagmire: Hey, Brian. What's with the **Johnny Law** routine?	Quagmire: Merhaba Brian. **Polislik** ne ayak?

In this example, the translator employs the strategy **(G)** by putting emphasis on the informative aspect of the CSI to convey the meaning. Thus he translates **"Johnny Law"** as **"Polislik"** into Turkish. When the unfamiliarity of the **"Johnny Law"** (a slang term to describe "**doing police work**" in English) is taken into consideration, it can be stated that the underlying reason of this choice is most probably a lack of relevant background information/knowledge in the cognitive environment of the Turkish audience. That is to say, the standard translation cannot be employed for the **"Johnny Law"** since it would result in a failure of making any sense of the expression (i.e. the Turkish audience could not appreciate the message). It brings about the failure of transferring humor which stems from the situation that there is dog that does police work. All these factors make an overt explanation indispensable for such kind of an unfamiliar CSI in the TL. Otherwise the Turkish audience may not process the contextual assumptions to reach any conclusion; i.e. to the humorous effect.

Example 24

Context: Hispanic maid, Consuela, is bathing the baby boy, Stewie. Finding a jicama (Mexican turnip), and chicken leg in the bathtub, Stewie asks to Consuela what she is doing with these foods in the bathtub.

Source Text	Target Text
Stewie: Are you also making soup? Consuela: For **quinceañera**. Big party. Many peoples.	Stewie: Aynı anda çorba mı yapıyorsun? Consuela: **15. Yaş Günü** partisi için. Büyük parti. Çok kalabalık.

The example above demonstrates the employment of the strategy **(G),** and it emphasizes the necessity of an explication or overt explanation without which some CSIs make no sense for the Turkish audience. For instance, the utterance **"quinceañera"** may not trigger any assumption in the mind of the Turkish audience. However, the translation of **"quinceañera"** as **"15. Yaş Günü"** facilitates the work of the audience who sees Stewie bathing and taking out foods such as jicama and chicken leg.

As it has been seen in the former examples, this strategy is deployed to make the CSIs more obvious to the TL audience in cases where the utterance is totally unfamiliar to reach the contextual effects. To that end, the strategy **(G)** would be applied for the **"Quinceañera"** which refers to the celebration of a girl's fifteenth birthday in Latin America. This is because it needs additional information so that the Turkish audience can get the contextual effect, and can easily react to the humorous effects created through a given CSI.

4.2.2.8. The Re-creation

The strategy **(H) Recreate by creatively constructing a passage that reproduces its effects** incites the translator to be creative against the limitations of the ST. It particularly underlines the necessity of considering the TT audience's needs (Leppihalme, 1997, p.100). That is to say, this strategy helps the audience to go beyond a cultural barrier. It must also be highlighted that **re-creation** is a combination of the abovementioned strategies which are based on the translator's freedom to make certain changes. To conclude, the strategy **(H) re-creation** is a creative re-construction of any utterance by means of the various replacements which retain the connotations of the CSIs as well (ibid.).

Example 25

Context: Lois, who sees her husband in the magazine with Jim Carrey, tells it to her children.

Source Text	Target Text
Lois: Here's your father in People magazine with Jim Carrey, and they're both **"Sssmokin'!"** I loved that in Mask. **"Sssmokin'!"** **"Sssmokin'!"** **"Sssmokin'!"**	Lois: Bakın çocuklar. Babanız Jim Carrey'le birlikte People dergisinin kapağında. İkisi de **muhteşem.** Maske'de çok sevmiştim bu lafı. **Muhteşem! Muhteşem. Muhteşem.**

In the example above, the translator chooses to use the strategy **(H) Recreation** and translates the **"Sssmokin!"** which is a catchphrase of the character "The Mask", as **"Muhteşem"** into Turkish. *The Mask* is a 1994 American comedy film based on comic books and its main character is Stanley Ipkiss (characterized by Jim Carrey), who becomes known as "The Mask". In this film (it was adapted into the animated TV series later on), the main character, The Mask, uses his catchphrase **"Sssmokin"** either when he goes through something challenging or when he transforms into "The Mask" (i.e. in cases when he feels great). In this example, Lois uses the catchphrase of "The Mask" to express that she finds both his husband and Jim Carrey great in the photo she sees in the People magazine.

To that end, the translator attempts to re-create the CSI in the ST. Therefore, he invents new utterance to be familiar to the Turkish audience, and to help the Turkish audience appreciate humor. The re-created utterance, **"Muhteşem!"** is appropriate both for the Meg's opinion about her husband and Jim Carrey, and also for the underlying implications (i.e. the use of this utterance in cases when the character feels great) of the **"Sssmokin".** Thus, it can be pointed out that the context in which Lois mentions Jim Carrey and says "Maske'de çok sevmiştim **bu lafı**" following the utterance **"Muhteşem"** demonstrates that **"Muhteşem"** is a catchphrase used in *The Mask*. In sum, it can be concluded that the strategy, **(H) Recreation,** enables the audience to get the ST's contextual effect. This example demonstrates that if the ST cannot be made sufficiently relevant to the target audience, the translator makes the context accessible to target audiences in order to help them appreciate its relevance.

Example 26

Context: In S4/E25, Mayor West uncovers a solid gold statue of Dig 'Em, the Sugar Smacks Frog, in commemoration of the soldiers who have died in Iraq war.

Source Text	Target Text
Mayor: Welcome, citizens. Today we commemorate those brave Quahog soldiers who perished in the recent Gulf conflict. I can think of no greater tribute to their memories than this solid gold statue of Dig 'Em, the Sugar Smacks frog.	Mayor: Hoş geldiniz, Sevgili Vatandaşlarım. Bugün, son körfez çatışmalarında hayatını kaybeden cesur Quahog askerlerini anıyoruz. Anılarını canlı tutmak için bu som altın heykelden iyisini düşünemiyorum.
The spirit of America is epitomized by his inspiring motto: **"Smack, smack, Sugar Smack. "** **"Gimme a smack, and I'll smack you back."**	Kahvaltı gevreği kurbağası Dig 'Em'in heykelinden!**"Gevrek! Gevrek!"** sloganıyla Amerikan ruhunu özetler. **"Ver bana gevrek! Bana gevrek gerek!"**

In the example above, **"Smack, smack, Sugar Smack. Gimme a smack, and I'll smack you back"** refers to the catchphrase of Dig 'Em, which is a cartoon frog mascot of Kellogg's Sugar Smacks cereal in the commercial of the product. In the commercial, the frog gives smacks to children. The translator employs the strategy **(H) Recreation,** and he translates this catchphrase as **"Gevrek! Gevrek! Ver bana gevrek! Bana gevrek gerek!"** into Turkish. At first glance, it would be asserted that the translator fails to achieve an interpretive resemblance between the translation and the ST. That is to say, not only does the translator fall short of transferring what this phrase refers to (this catchphrase alludes the commercial of the product in which the frog **gives smack**) but he also fails to convey the name of the product **"Sugar Smack"** which was given explicitly in the ST. Yet, as it has been mentioned before, the relevance-theoretic perspective highly depends on the context which encompasses

the text surrounding the utterance. Additionally, the search for the relevance differs according to text type. Taking into account all of these, it can be stated that the **Re-creation (H)** strategy, at least, helps the Turkish audience not have a difficulty in understanding what the **"Smack, smack, Sugar Smack. Gimme a smack, and I'll smack you back"** means. It is achieved by means of both the addition (**Kahvaltı gevreği kurbağası** Dig 'Em'), which makes the fact that Sugar Smack is a cereal product obvious, and also the visual element in which the statue of the frog is seen. Furthermore, it can be indicated that the translator fails to convey the underlying meaning of **"sugar smack",** which refers to the act that, during sex, the guy who is about to finish slaps the girl in the tits. However, this loss is compensated through the visual image in which mayor slaps his own tit.

Example 27

Context: Stewie imitates the way how John Mayer says "my body".

Source Text	Target Text
I've got veins. They carry blood all over my body.	Damarlarım var."Bedhenimin" her yerine kan taşıyor onlar.
That's how John Mayer would say it, **"body. "**	John Mayer böyle söylerdi. **"Bedhenim".**

While singing a song that he writes about his body, Stewie pronounces the word **"body"** as John Mayer does. In this example, the translator has no other choice to deploy the strategy **(H)** as it is impossible to make a change in the acoustic elements in subtitling. For this reason, in order to transfer the humorous effect to the Turkish audience, the translator recreates the **"body"** as **"bedhenim".** Thus, he attempts to help those who do not have any background information about John Mayer and his way of pronouncing the word, **"body".** To put it another way, by means of the strategy **(H),** the translator makes the underlying humorous meaning in the word **"body"** accessible to the Turkish audience, and thus he would contribute to the appreciation of the humor by the Turkish audience.

Example 28

Context: Peter continuously calls Joe by telephone and hides his identity during the phone call. At one night, Peter calls Joe once again. Losing his nerve, Joe threatens Peter by saying that "I am a cop". Peter who knows that Joe is crippled makes fun of him as following:

Source Text	Target Text
Peter: Oh, what, are you gonna report me on your can't **walkie-talkie**?	Peter: Yoksa ne olur? Beni merkeze mi **"kötürüm"**sün?

In this example, the translator chooses to employ the strategy **(H)**, and he renders the cross-cultural item, **"walkie-talkie"** (a hand-held and portable radio transceiver) as **"kötürüm"** in the quotation marks. This choice of the translator sets a noticeable example for the strategy **(H) Recreation.** Especially for the example above, the strategy **(H)**, which requires an advanced level of change, does not prove detrimental to comprehension. Quite the contrary, it helps the target audience achieve the meaning that the utterance **"[**can't **walk]ie talkie"** refers to the fact that Joe is a crippled (i.e. he "can't **walk")**. Even if the literal translation does not constitute a 'cultural bump' in this example, it would prevent the transference of the implications which lie behind this wordplay in this example. In this case, the translator makes his own choice in order to transfer this wordplay and to achieve a successful communication which is based upon the presumption of relevance. To that end, the translator conveys the information that Joe cannot walk (which is obvious in the utterance, **"[can't walk]ie talkie"**) by translating the utterance as "[…]merkeze mi **"kötürüm"**sün?". That is to say, the translator recreates a wordplay, which is based on the modification of the verb "götürmek" as "g**(k)**ötürür**(m)**sün" and establishes a connection with **"[can't walk]ie"** through this wordplay, which gives the same implication that Joe cannot take anybody off as he is crippled.

4.2.2.9. Omit Completely

The last strategy **"Omission" (I)** is considered as a last resort. This is because it ends up with a loss in the message which is conveyed through the CSIs in our corpus, most particularly by those which could be deemed unfamiliar to the Turkish audience. There would be certain reasons for the translator's decision to omit the CSI, such as the lack of time, lack of knowledge, lack of space or an effort to make the text more fluent (Leppihalme, p.89). In any case, this strategy which is one of the least preferred translation strategies in *Family Guy* leads to the complete loss of the CSIs and thus to the loss of humor.

Example 29

Context: Entering into the kitchen, Peter calls out the family members to make them show interest to him.

Source Text	Target Text
Peter: Everybody line up for a **triple "H"**: a hug, a handshake or a high five. Your call.	Peter: Merhaba, millet! Herkes sıraya girsin. (omitted) Kucaklaşma, tokalaşma veya beşlik çakma için! Birini seçin.

In the example 29, the translator omits the utterance **'triple "H"'.** This utterance refers to wrestler, actor and executer, Paul Michael Levesque, who is known by his ring name, Triple H (an abbreviation of his character's full name, Hunter Hearst Helmsley). In this example, **'triple "H"'** is also used for an abbreviation of a "**h**"ug, a "**h**"andshake and a "**h**"igh five, all of which begin with the consonant "h". Due to the potential unfamiliarity of Hunter Hearst Helmsley to the Turkish audience, which is accompanied by the linguistic considerations, (it is not possible to find three words for the "**hug**", a "**handshake**" and a "**high five**" in Turkish, which begin with the consonant "h"), the translator deploys the strategy (**I**) in order to prevent the Turkish audience from the fortuitous expenditure of processing effort.

As might be expected, in sitcoms, the scenes continuously flow into the next. Therefore, audience does not have the time to expend too much processing effort. Otherwise, they can miss the next scenes and, by extension, incoming humorous utterances. Considering the fact that an additional visual information does not help the Turkish audience appreciate the contextual effects and that the time/space constraints of the subtitling interfere with the procedures such as footnotes, it would be stated that omission seems to be an indispensable strategy for this example from the relevance-theoretic perspective.

Example 30

Context: In S2/E21, singing a song Hic-A-Doo-La! with beachgoers, Glenn Quagmire uses the utterance "**Hey, are we in Tiananmen? Because I see a square.**"

Source Text	Target Text
Hey, are we in Tiananmen? Because I see a square. **Hic-a-doo-La!**	(omitted) **Kuralcı bir adam görüyorum!**

When it comes to the example 30, the translator prefers the strategy (**I) Omit completely.** In this example, the utterance "**Are we in Tiananmen? Because I see a square.**" refers to the Tian'anmen Square protests in the Beijing plaza where a 1989 crackdown on political dissent took place. Additionally, the use of the term, **square**, for an honest, traditional and loyal person is unfamiliar to the Turkish audience.

Even if the translator attempts to convey the denotative meaning of the CSI by translating "**Because I see a square**" as **"Kuralcı bir adam görüyorum",** it would not relay any information, and thus not help the target audience make any inference on the basis of its interaction with the contextual factors. This is because the translator omits the preceding utterance "**Hey, are we in Tiananmen?**" which is interrelated with it. Despite the fact that the translator resorts to certain alterations in order to yield satisfactory outcome, the omission strategy obstructs the Turkish audience to infer the meaning in the ST. In sum, he cannot

achieve to transfer the humorous effect which is created by the reference to The Tiananmen Square protests of 1989, and thus he fails to attain an optimal relevance.

4.3. DISCUSSION

In the previous section, the CSIs in the *Family Guy,* which are often concerned with the popular culture and American TV, have been analyzed. This preceding section has revealed that it is necessary to recreate the ST context for the TT audience if the aim of translating *Family* Guy is to reproduce the humorous effect inherent in the ST. As it has been observed, in an attempt to achieve such a difficult task of the reproduction, the translator has employed a wide array of translation strategies.

The case study has been based upon the analysis of the CSIs in *Family Guy* in line with the strategies set forth by Leppihalme. By doing so, this thesis has adopted a relevance-theoretic perspective in exploring whether the translation strategies used by the Turkish translator provide the Turkish audience with sufficient clues, i.e. ostensive stimulus which would in turn engender the necessary cognitive environment to enable the TT audience to process the humorous context of the ST.

Ten out of thirteen seasons of *Family Guy* have been incorporated into the scope of this study. Thirty examples have been chosen in order to illustrate the translation strategies put forward by Leppihalme. These examples have at first been categorized into two groups: proper names and key phrases. Thereafter, these two categories have been classified into seven strategies for the proper names, and nine strategies for the key phrases. Since RT attaches importance to the context-bound relationship between the cognitive environment of the target audience and that of the translator who is responsible for pursuing the cognitive environment in search for relevance in the target audience's mind, the context of each example has been explained.

In this study, it has been observed that if the CSI is familiar to the target audience, the translator employs the strategy of retaining a PN unchanged through the following strategies of 1a, 1b and 1c, which require a minimum cognitive effort.

1. <u>Retain name</u>

(1a) Retain unchanged, or in conventional TL form,
(1b) Retain unchanged with added guidance,
(1c) Retain unchanged with detailed explanation (Leppihalme 1997, p. 79).

As for the CSIs which are presumed by the translator to be unfamiliar to the Turkish audience, the translator chooses the strategy that requires more cognitive effort in order to avoid any non-recognition of the CSI.

2. <u>Replace name</u>

(2a) Replace with different source language (SL) name,
(2b) Replace with different target language (TL) name

3. <u>Omit name</u>

(3a) Reduce to sense/meaning of the name,
(3b) Omit name. (Leppihalme 1997, p. 79).

When it comes to the CSIs classified as key phrases, it can be noted that they have been analyzed under nine translation strategies. Having considered the cultural and linguistic challenges and the differences in the cognitive environments between the ST audience and the TT audience, the translator has chosen one of the following strategies:

Table 2: The hierarchical ordering of the strategies in line with the Levý's idea: a maximum effect versus a minimum effort
standard translation
literal translation
extra guidance
the use of explicit explanations
the addition of features such as marked wording
replacement by a preformed TL item
reduction to sense

| re-creation |
| Omission |

It has been observed that the hierarchy of strategies [from (1) to (9)] follows the Levý's minimax idea of maximum effect in return for a minimum effort. That is to say, if the target audience is familiar to the CSI, the translator has used the standard translation, which necessitates a minimum effort. Yet, for the unfamiliar CSIs, the translator has deployed the strategy requiring more cognitive effort.

It is worth noting that the translation strategies adopted by the translator vary with due regard to the visual elements which generate additional contextual effect for the target audience. That is to say, the visual information helps the translator create necessary cognitive environment for the audience and thus it enables the TT audience to process the humorous context of the ST. Sperber and Wilson (1986, p. 50) support this argument by emphasizing that the audience does not only listen or read but also watch a given audiovisual product which in turn makes visual information a key element in the act of communication. It means that the visual elements become "a communicative priority for the audiovisual translator" and they may guide the translation strategy selected by the translator in order to produce a large volume of contextual effects for the target audience (ibid).

Apart from the visual elements, the constraints produced by the act of subtitling have a substantial impact on the translator. This is because the subtitled text is subjected to a great deal amount of condensation. Accordingly, it has been observed that the translator of *Family Guy* cannot resort to the following translation strategies proposed by Leppihalme: (1) **Retain unchanged with detailed explanation** and (2) **(D) Provide additional information.** That is to say, both because subtitling is restricted by spatial constraint of two lines at maximum and also because of the temporal constraint of an approximately "6 seconds rule", the translator needs to abide by the restrictions imposed upon himself (Karamitroglou, 1997, p. 2). Ultimately, what has been stated so far signals that the challenges inherent in subtitling guide the translator's choice of the translation strategy.

It goes without saying that, in line with what Gutt asserts, direct translation and indirect translation are not two separate translation strategies to be adopted, but they are two overarching categories under which the translation strategies can be evaluated as regards their communicative power (2000, p. 171). In this respect, it can be stated that, in cases where the CSIs may raise difficulty for the Turkish audience, the translator has resorted to the indirect translation. In other words, the translator has opted for achieving resemblance only in relevant aspects through the strategies including "extra guidance", "the use of explicit explanations", "the addition of features such as marked wording replacement by a preformed TL item", "reduction to sense", "re-creation", and so on.

As for the cases where the CSIs seem to be familiar to the Turkish audience, the translator has adopted direct translation. That is to say, the Turkish translator has attempted to achieve complete resemblance between the CSI belonging to the source culture and its translation. In brief, it can be noted that the strategies including "retain name", "standard translation" and "literal translation" are the instances of direct translation and they would make the Turkish audience feel as if they were watching *Family Guy* in its SL.

To conclude, the CSI examples and the related strategies have been analyzed from a relevance-theoretic perspective with due regard for the reproduction of the humorous effect. A significant level of attention has been paid to the translator's presumption of the Turkish audience's cognitive environment. Furthermore, under the guidance of RT, the most frequently used translation strategies in the subtitles of *Family Guy* have been determined with their strengths and weaknesses in the process of the achievement of the successful communication and the generation of the similar humorous effect for the target audience by the translator.

CONCLUSION

One of the issues of primary importance for humor studies and translation studies is whether any humorous utterance can cross the cultural borders. The translation of VEH constitutes one of the most challenging translation task due to the fact that it deems the translator responsible for mitigating the cross-cultural differences between the SL and the TL. To that end, this thesis aims to offer insight into a pragmatic account of how humorous CSIs are interpreted within the cognitive framework of RT. It takes humorous CSIs as its object, and regards the notion of humor as a kind of "mental representation" that the audience entertains in the course of processing the CSIs (Curcó, 1997, p. 3). In other words, humor is viewed not merely as a property of the linguistic code, but as a phenomenon arising from the use of inferential mechanisms that human beings employ in interpreting the utterances (p. 353). Accordingly, this thesis has analyzed the subtitles of the American television sitcom, *Family Guy,* in an attempt to provide a relevance-theoretic perspective to the Turkish translation of humorous CSIs.

In the first phase, this study has set down the type of humor to be profoundly analyzed. The term "verbally expressed humor" has been determined in order to avoid any ambiguity. Throughout the thesis, it has been observed that VEH seems to be a thorny issue which is even more challenging in audiovisual texts such as subtitling. This argument has been promoted by the survey conducted about the screen translation in which the translation of VEH has been ranked as the most difficult mission (Chiaro, 2004, p.138).

This thesis has provided a snapshot of the philosophical and psychological approaches to humor. Thus, it has born witness to the high-speed progress of the humor studies which ranges from the early conceptions (most notably; an incongruity theory, superiority theory and a release theory) to the linguistic approaches (e.g. Semantic Script Theory of Humor and General Theory of Verbal Humor) and the pragmatic perspectives (e.g. relevance-theoretic approach to humor). This study has left some linguistic perspectives such as SSTH and GTVH outside its scope, since they propound that VEH is inherent in the linguistic code and "that the alternative interpretations of an utterance derive fully from structures of meaning present in the text and the co-text" (Curcó, 1997, p.3). It has centered its theoretical

background on the pragmatic approach to VEH. That is to say, the study is based on the fact that humor is directed by the pursuit of consistency with the principle of relevance (p. 354).

In the second phase, this thesis has highlighted the difficulties that the translator encounters in the process of transferring humorous CSIs. This is because the VEH in CSIs raises more difficulty in getting beyond linguistic and cultural limits (Veiga, 2009, p. 163). Besides, an interaction between the source culture and the target culture substantially hinges upon the linguistic and cultural elements; and it is of vital importance in humor appreciation and its translation. Concisely, it can be noted that humor is a social perception peculiar to the each culture and it would lead to substantial translational problems for subtitling translators.

Additionally, it has been concluded that there are a diverse range of reasons why the audience may not appreciate humorous CSIs. As Vandaele (2002, p.150) also notes, it has been seen that four challenges are visible. The first challenge is the effects of an observable nature of humor reproduction on the success or failure of the translation; i.e. whether the audience laughs or not. The second one is the fact that translator can be competent to appreciate humor but he/she can be incompetent to reproduce it. The next challenge is the fact that humor is appreciated individually. As for the last one, it is the rhetorical effect of humor complicating the creation of humor. Apart from these hurdles, two additional factors which are challenging for humor (re)production have been observed: (1) sociocultural characteristics of the humor which make it difficult to construct the relationship between two linguistic communities with a limited degree of shared knowledge, and (2) the reception and the (re)production of humor which necessarily bring about the pragmatic and cognitive perspective to humor translation.

As it has been mentioned earlier, American products (e.g. movies, TV shows, TV series, and so on) dominate both Turkish cinema and TV. These products penetrate into Turkish culture mostly through subtitling. With this point in mind, this thesis has set out to explore the humorous CSIs which often belong to the American culture. In order to deal with these items, the translator has often preferred either conveying the denotative meaning of the CSIs or replacing them with the familiar items in the TL and/or with the items which belong to the source culture and have a similar effect with the ST referent.

In an attempt to reach a conclusion by resting upon the analysis of the Turkish translation of humorous CSIs in *Family Guy* which has been carried out in Chapter 4: Case Study, the answers given to the research questions indicated in the Introduction of this thesis are as follows:

1. How does a relevance-theoretic view of translation contribute to the overall understanding of humor translation within the context of the Turkish translation of *Family Guy*?

This study has employed RT in the phase of analyzing the humorous subtitle excerpts in *Family Guy*. Unlike the former perspectives, relevance-based approach to humor provides an insight into the appreciation of humorous utterances in a similar fashion to the non-humorous ones. Furthermore, this study has been based on the argument that "certain combinations of mental representations and inferential patterns" which influence the creation of humorous effects emerge in the audience's mind (Curcó, 1997, p.354). That is to say, the audience's mind is inclined to interpret the utterances in line with the principle of relevance, and it helps to assure "that certain representations will be accessed, that particular inferential patterns will be instantiated, and that the hearer will retrieve the intended humorous effects" (ibid.).

This thesis has manifested that an act of translation is of capital importance in the success of a product (in our case, *Family Guy*). Considering the fact that the background knowledge of the audience cannot be changed, the translation strategies deserve attention in terms of their conformity with a given humorous CSI. It has been observed that, in order to stimulate the target audience to strive for making inference from the humorous utterance, the translator has often made his communicative intention explicit. In other words, he has made use of what Sperber and Wilson (1986, p.50) called ostensive stimulus. This is most probably because "the act of ostension carries a guarantee of relevance, and that this fact- which we will call the *principle of relevance*- makes manifest the intension behind the ostension" (Sanderson, 2009). This thesis has revealed that the notion of ostensive stimulus purports the fact that communication is of high priority in the audiovisual translation of humorous CSIs (Sanderson, 2009, p. 126). Gutt (1991, p. 116) has supported this conclusion by stating that

"since the stream of speech flows on, the audience cannot be expected to sit and ponder difficult renderings-otherwise it will lose the subsequent utterance; hence it needs to be able to recover the intended meaning instantly". It would also be stated that the translator has opted for a specific strategy among the translation strategies proposed by Leppihalme by prioritizing the communicative effect (Sanderson, 2009, p. 132). That is to say, the translator has often modified the humorous CSI within the borders of the target language and culture so as to help the Turkish audience appreciate the humorous effect of the utterance.

2. Which translation strategies are deployed for the translation of the CSIs in *Family Guy* to make the translation comprehensible and enjoyable to the Turkish audience?

On the basis of the fact that the notion of allusion often overlaps with the CSIs, this study has opted for supplying the translation strategies suggested by Leppihalme who proposed strategies for allusion translation. Since Leppihalme's strategies has coincided with the examples in the case study, the CSIs have been categorized with regard to her classification as proper name and key phrase. In line with this typology, the translation strategies for PN and KP allusions have been exemplified respectively in Chapter 4: Case study. As Leppihalme (1997) suggests, the translator has adopted three main strategies for the PNs ("keep the name unaltered", "change it", and "omit it"), and sub-strategies for each strategy (p. 79). As for the KPs which embrace all the CSIs other than PNs, the translator has opted for the appropriate strategy among the following strategies: standard translation, literal translation, extra guidance, use of footnotes or other explicit explanations overtly given as additional information, addition of signaling features such as marked wording or syntax, replacement by a preformed TL item, reduction to sense, re-creation, and omission (p.84).

In line with what Leppihalme (1997, p.106) suggests, this study has concluded that, if the CSI is unfamiliar to the target audience, the insertion of an additional information is sufficient in the first stage. If this strategy does not work, an appropriate replacement by another item is an ensuing choice in which either the replacement of the SL name by another SL name, or the replacement by the TL name is preferred. The next strategy is the replacement of the utterance with a common noun, and it comes before the strategy in which an overt

explanation is applied. As for the last resort, it is the omission which is adopted when the transference of a ST's humorous expression becomes a challenging task. It seems that the first option of the translator is to preserve the humorous CSIs with a minimum change accompanied by a minimum effort. Contrarily, an omission is the least preferred strategy. The relevance-theoretic account of the arguments above discloses that the translator of a humorous text is in a pursuit of a cost/benefit balance, which aims at optimal relevance for the appreciation of humor by the target audience. This means that the translator has to pay regard to the cognitive environments of both ST audience and TT audience.

This thesis has categorized the translation strategies proposed by Leppihalme under the direct and indirect translation. In cases where the CSIs have posed a problem in appreciation for the TL audience, the translator seems to have realized the need for cultural compensation and adopted an indirect translation (i.e. he has intended to achieve resemblance only in relevant aspects). That is to say, in this thesis, the strategies such as "replace name", "rephrase with an overt expression", "re-creation", are instances of indirect translation. However, it should be kept in mind that the strategies within the borders of indirect translation range from an almost complete to rough reproduction of the ST in themselves. Furthermore, it has been concluded that in cases where it is easier to familiarize with the source text/culture, the translator has opted for direct translation (i.e. he has attempted to establish complete resemblance and created the sense of watching the *Family Guy* in its original language/culture). The translation strategies such as "retain name", "standard translation" and "literal translation" can be categorized under direct translation.

3. To what extent do the factors including the visual/sound elements and the constraints (i.e. the space and time limitation) inherent in the subtitling have an impact on the reproduction of the humorous CSIs in *Family Guy* for the Turkish audience?

Since the case study of this thesis is centered on the subtitle excerpts in *Family Guy,* we cannot see the translator's explanatory footnotes, endnotes, and the like. This is because subtitling is a process of transforming spoken language into the written text, and therefore it necessitates condensation to a high degree. To put it another way, it is obligatory for the

subtitled text to be shorter than the audio, as the audience needs time to read the subtitle (Chiaro, 2009, p. 148). Kruger (2001, p.177) clarifies it by stating that "within any given time a much larger volume of text can be assimilated aurally than visually" (p.177). That is to say, as Díaz-Cintas (2007, p.14) points out, the translator who has to reduce and condense the original is only entitled to supply an explanation and, sometimes, addition in subtitling (Veiga, 2009, p.164).

It is obvious that audiovisual humor translation has restricted the choice of some translation strategies to a certain extent, by virtue of the fact that "the source text is concurrent with the target text" (Veiga, 2009, p. 166). Since the ST is present in subtitling (what Díaz Cintas (2003, p.43) labels "vulnerable translation"), it makes the translator's choices open to criticism (ibid.). In our case, Çetin Soy, the translator of *Family Guy,* seems to have aimed at reproducing humorous effects of the CSIs belonging to the SL, and he has often provided the Turkish audience with the same experience as such in the ST. In so doing, he has endeavored to lessen the linguistic and cultural barriers of the subtitled humor in *Family Guy*.

In *Family Guy,* visual codes include the elements ranging from costume, the use of color, facial expressions to street signs, signposts and newspapers. The analysis in the case study has played a contributory role to conclude that visual aids have worked as connectors for the audience, and they have helped the translator in the course of achieving an optimal relevance. That is to say, the audience is expected to make use of nonverbal elements to appreciate humorous effects. But, it has been observed that in some instances the appearance of the CSIs on the screen has given the translator a little chance for maneuver (Chiaro, 2009, p.155). This thesis has manifested that, as a relevance-theoretic perspective claims, the notion of context is one of the contributing factors that guides the interpretation and, by extension, the humorous effects. Especially in TV comedies such as *Family Guy,* humor is hinged upon the context to a large extent because CSIs do not exist in isolation. An ostensive stimulus is not sufficient to generate humor on its own. That is to say, it is of great importance to pay regard to the mutuality between the visual aids and the context in the (re)production of the audiovisual humor.

It has been observed that the translator does not have the authority of manipulating the visual and acoustic codes, but he is only limited to translating the verbal code; i.e. making changes on a linguistic level. After all, this thesis has revealed that regardless of the interaction of visuals with a given utterance the translator has needed to opt for an omission both in cases where the CSI is deemed unfamiliar to the Turkish audience, and also where the medium-imposed restrictions prevail.

In this thesis, it has been advocated that the translator of audiovisual humor is required to fulfill the linguistic competence, communicative competence and technical competence. However, it seems essential to add the audiovisual humor translation competence as well. This demonstrates that, as Neubert and Shreve (1992, p.37) stipulate, the competence of the translator is not limited to the knowledge of two languages, but also a communicative knowledge (as cited in Veiga, 2009, p.167). In other words, this thesis has put emphasis on (1) the translator's cultural proficiency which is essential for translating the CSIs; and (2) the humorous sensibility in order to transfer the message to the target audience, which seems to be intended by the ST writer.

Consequently, this thesis has arrived at a conclusion that the phenomenon of humor is a thorny concept which compels the translator to find creative strategies in order to transfer the humorous effect of the SL into the TL. Furthermore, audiovisual humor translation necessitates the actualization of some major conditions to overcome the challenges: humor awareness (i.e. recognition of ostensive humorous stimulus), humor competence (meaning transfer process between source and target languages), and audiovisual humor translation competence (the translator's choices as regards the principle of relevance involve the priorities and restrictions, cultural background of the audience and technical frontiers) (ibid.).

All in all, this study makes use of RT to analyze the translation of humorous CSIs. Thus, it attempts to signal that new trends in audiovisual humor translation have the power of changing the direction towards more end user-oriented researches by revealing an aliveness of this field. In sum, this thesis has concluded that RT would afford an explanation both for the analysis of VEH in the sitcom *Family Guy* and also for displaying the translation

strategies applicable for humorous CSIs, which vary in degree of creating the CSI's familiarity to the target audience.

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APPENDIX 1: ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 30/06/2015

Tez Başlığı / Konusu: *Family Guy* Dizisindeki Mizahi Kültürel Unsurların Türkçe Çevirisine Bağıntı Kuramı Açısından Yaklaşım

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

29.06.2015

Adı Soyadı:	Mehmet ERGUVAN
Öğrenci No:	N12228987
Anabilim Dalı:	İngilizce Mütercim Tercümanlık Anabilim Dalı
Programı:	İngilizce Mütercim Tercümanlık
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ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH TRANSLATION AND INTERPRETING TO THE DEPARTMENT PRESIDENCY

Date: 30/06/2015

Thesis Title / Topic: A Relevance-Theoretic Approach to the Turkish Translation of Humorous Culture-Specific Items in *Family Guy*

My thesis work related to the title/topic above:

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, measures/scales, data scanning, system-model development).

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 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.

I respectfully submit this for approval.

29.06.2015

Name Surname:	Mehmet ERGUVAN
Student No:	N12228987
Department:	English Translation and Interpretation Department
Program:	English Translation and Interpreting
Status:	☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL Approved

Assist. Prof. Dr. Hilal Erkazancı Durmuş

APPENDIX 2: ORIGINALITY REPORT

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 29/06/2015

Tez Başlığı / Konusu: *Family Guy* Dizisindeki Mizahi Kültürel Unsurların Türkçe Çevirisine Bağıntı Kuramı Açısından Yaklaşım

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 118 sayfalık kısmına ilişkin, 29/06/2015 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 10 'dur.

Uygulanan filtrelemeler:
1- Kabul/Onay ve Bildirim sayfaları hariç,
2- Kaynakça hariç
3- Alıntılar hariç
4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

29.06.2015

Adı Soyadı:	Mehmet Erguvan
Öğrenci No:	N12228987
Anabilim Dalı:	İngilizce Mütercim Tercümanlık Anabilim Dalı
Programı:	İngilizce Mütercim Tercümanlık
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DANIŞMAN ONAYI

UYGUNDUR.

Yrd. Doç. Dr. Hilal Erkazancı Durmuş

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETING

Date: 29/06/2015

Thesis Title / Topic: A Relevance-Theoretic Approach to the Turkish Translation of Humorous Culture-Specific Items in *Family Guy*

According to the originality report obtained by myself by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 29/06/2015 for the total of 118 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 10 %.

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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.

29.06.2015

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ADVISOR APPROVAL

APPROVED.

Assist. Prof. Dr. Hilal Erkazancı Durmuş