Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

TRANSLATION OF ADULT-ORIENTED HUMOUR IN CHILDREN'S ANIMATED MOVIES: A CORPUS-BASED STUDY

Gülce Naz ŞEMİ

Master's Thesis

Ankara, 2022

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ABSTRACT

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The aim of this thesis is to examine the translators' strategies in translating adult-oriented linguistic humour in children's animated movies. The research presents a corpus-based mixed study which draws insights from humour translation, translation of children's literature (most especially the address problem in children's literature), and audiovisual translation. The corpus-data was collected from forty Hollywood-made animated movies released between the years of 2010-2019. In order to distinguish a humorous instance as adult-oriented, Akers' (2013) adult humour filters were applied to the source and target data. The translation strategies applied to the target movies were categorised in accordance with their functions as retainment, replacement, and omission. The classification of translation strategies used in this study was developed relying on the available translation strategies of Delabastita's (1996) for puns, Leppihalme's (1997) for allusions, and Mateo's (1995) strategies for irony. Further, the data were interpreted both qualitatively in accordance with Asimakoulas (2004) theoretical model for the translation of humour and quantitively. The analysis of the corpus-data revealed that in order to preserve the adult humour, the most successful translation strategies belong to Replacement Set while the least successful translation strategy set is Omission Set. According to the overall results, the general tendency is towards the elimination of adult humour. The thesis aims to contribute to the field of humour translation through initiating an attempt to come up with a guideline for translators in order to overcome possible issues while translating linguistic adult humour in works aimed for children.

Keywords

humour translation, adult humour, double address, translation for children, animated movies

ÖZET

ŞEMİ, Gülce Naz. *Çocuk Animasyon Filmlerinde Yetişkinlere Yönelik Mizahın Çevirisi: Bütünce Temelli Bir Çalışma*, Yüksek Lisans Tezi, Ankara, 2022

Bu tezin amacı, çocuk animasyon filmlerinde yetişkin odaklı dilsel mizahı çevirmede çevirmenlerin stratejilerini incelemektir. Araştırma, mizah çevirisi, çocuk edebiyatı çevirisi (özellikle çocuk edebiyatındaki alıcı belirsizliği) ve görsel-işitsel çeviriden yararlanan bütünce temelli karma bir çalışma sunmaktadır. Veriler 2010-2019 yılları arasında gösterime giren Hollywood yapımı kırk animasyon filminden toplanmıştır. Bir mizah örneğini yetişkinlere yönelik mizah olarak kabul edebilmek için kaynak ve hedef verilere Akers'ın (2013) yetişkinlere yönelik mizah filtreleri uygulanmıştır. Hedef filmlere uygulanan çeviri stratejileri, işlevlerine göre tutma, değiştirme ve çıkarma olarak sınıflandırılmıştır. Bu çalışmada kullanılan çeviri stratejilerinin sınıflandırması, Delabastita'nın (1996) kelime oyunları için, Leppihalme'nin (1997) imalar için ve Mateo'nun (1995) ironi için mevcut çeviri stratejilerine dayanılarak geliştirilmiştir. Ayrıca veriler Asimakoulas'ın (2004) mizah çevirisine yönelik kuramsal modeline göre niteliksel ve niceliksel olarak yorumlanmıştır. Derlem verilerinin analizi sonucunda, yetişkinlere yönelik mizahı korumak için en başarılı çeviri stratejilerinin Değiştirme Seti'ne ait olduğu, en başarısız çeviri strateji setinin ise Çıkarma Seti olduğu ortaya konmuştur. Genel sonuçlara göre, eğilim yetişkinlere yönelik mizahın hedef filmlere aktarılmaması yönündedir. Bu tez, çocuklara yönelik eserlerde yetişkinlere yönelik dilsel mizahı çevirirken olası sorunların üstesinden gelebilmek adına çevirmenlere bir kılavuz oluşturma girişiminde bulunarak mizah çevirisi alanına katkı sağlamayı amaçlamaktadır.

Anahtar Kelimeler

mizah çevirisi, yetişkinlere yönelik mizah, alıcı belirsizliği, çocuklar için çeviri, animasyon filmler

TABLE OF CONTENTS

ABBREVIATIONS

AVT: Audiovisual Translation

GTVH: General Theory of Verbal Humour

SL: Source Language

SSTH: Script-Based Semantic Theory of Humour

ST: Source Text

TL: Target Language

TT: Target Text

LIST OF TABLES

LIST OF FIGURES

INTRODUCTION

i. BACKGROUND OF THE STUDY

Humour is an essential part of our life. Whether it is the conversations we have with our friends in our daily lives or the shows we watch, humour is everywhere. Especially in audiovisual field, there are popular works in the humour genre, in the forms of movies or series. One field of humour movies which has existed for years and has been in demand more and more with each passing year is the Hollywood-made animated movies. Appealing to both children and adults, these films are big box office hits worldwide. This demand can also be depicted from the fact that large production companies such as Walt Disney Studio Animation, Pixar Animation Studios, DreamWorks Animation and so on invest in productions with larger budgets every year, spending millions of dollars in order to produce animated movies.

There may be many reasons for this success, such as excellent animation, outstanding script, great dubbing, etc.; however, one of the foremost reasons is that the movies appeal to adults as well as children. The adults watching these movies can enjoy the same things as children, but, additionally, the humorous elements added to the movie just for the entertainment of adults also attract adults to these movies. In the past, adults watched animated movies with the purpose of simply spending time with their children or to nostalgically remember their own childhood, however, through years, with the broadening of the movies' appeal by some important production companies, the movies started to attract a more diverse audience in terms of age while at the same time managing to keep the young audience captivated (McKay, 2011).

The increase of adult-oriented humour in Hollywood-made children's animated movies between the years of 1983-2012 has been investigated by dividing these thirty years into three 10-year periods. The results of the study showed that the adult-oriented humour increased approximately five times since the first 10-year period (Akers, 2013, p. 46).

In addition to the scientific research, the popularity of adult-oriented humour in children's animated movies have been mentioned in various articles and fan-made websites.

The popularity of the genre has led to its spread among different countries which has born the necessity for their translations. For this reason, the translation of animated movies, particularly the humorous aspects of them, has become an important as well as a difficult branch of translation studies.

The first researcher to systematically examine the relationship between humour and language is Viktor Raskin (1985), later on, his studies with Attardo (1991) put forward an influential theory for the relation between humour studies and linguistics. After the integration of linguistics into humour studies, the contribution of the translation studies was inevitable. Vandaele and Zabalbeascoa are significant scholars for humour translation. Especially Zabalbeascoa's ideas on humour translation forms the basis for this thesis.

Zabalbeascoa sees translation as "a matter of priorities and restrictions" (1996, p. 243). According to him, while the intended goals for the translation make up the priorities, the challenges encountered and the solutions adopted during the translation process constitute the restrictions. In the case of humour translation, the transfer of humour would be a priority for the translator unless the norms of the target culture require otherwise. If the latter is realised, then, the situation poses as a restriction for the translator. Zabalbeascoa refers to the translator as a restriction as well since the ability of the translator plays a huge role in the translation process (1996, pp. 244-248). Zabalbeascoa's solution to facilitating the works of translators is preparing stylebooks that include national styles and traditions of humour as well as examples of existing translations in order to serve as a model (1996, p. 251).

While the priorities of the translators are a matter of question for adult humour in children's animated movies, the solutions to the challenges will deliver the answer to this question. Getting inspiration from Zabalbeascoa's idea of the necessity of stylebooks, this thesis is intended to serve as a guideline for translators.

ii. PURPOSE AND SCOPE OF THE STUDY

This thesis aims to contribute to the knowledge on the humour translation in animated movies. To elaborate further, the tendency of translators in translating linguistic adult humour in Hollywood-made animated movies will be examined in this study.

The thesis presents a corpus-based mixed model research design study of the translation of linguistic adult humour in children's animated movies. As it can be deduced from the topic, the study draws insights from humour translation, translation of children's literature (most especially the address problem in children's literature), and audiovisual translation. The fact that humour translation and translation of children's literature are already challenging fields of translation studies because of their culture and language-bound features and that there is an intersection between them may and do raise some problems for translators. The aim of this thesis is to give a start to preparing a guideline based on a comprehensive corpus analysis of adult humour translations in order to overcome these possible issues while translating adult humour in works aimed for children.

iii. RESEARCH QUESTIONS

As it has been stated, the aim of this thesis is to provide a guideline for translators in order to overcome possible issues while translating adult-oriented linguistic humour in works aimed for children. In accordance with this aim, this thesis seeks the answers to the following questions:

1. To what extent the adult humour is preserved in the translation of children's animated movies, to what extent it is reduced to general humour, and to what extent it is deleted?
2. To what extent the adult humour filters (see Chapter 2) are preserved in the translation of children's animated movies?
3. Which of the adult humour filters are present in the target movies?
4. What is the distribution of the translation strategy sets used in the translation of the linguistic adult humour in children's animated movies?
5. Which translation strategies are the most effective in preserving adult humour?
6. What are the outcomes of these translation strategies in the TT?

iv. SIGNIFICANCE OF THE STUDY

There are lots of studies investigating humour translation. These studies examine the translation of different types of humour in different fields. Sitcoms and animated movies are the most popular areas of the audiovisual field for humour translation studies. However, while animated movies are popular, the research is restricted when it comes to

comprehensive corpus studies on the translation of linguistic humour in animated movies, especially on the translation of adult humour in children's animated movies. Since adult-oriented humour is becoming a more and more prominent feature of animated movies and it is a field that can pose a problem for translators, this study is aimed to provide a guidance for translators.

v. LIMITATIONS

Sense of humour is a phenomenon that varies from person to person. What is humorous for one person may not be so for another. Although this fact creates a limitation for this study, the use of researcher triangulation was used to reduce it.

In a similar vein, what is considered as adult-oriented humour is a matter of opinion. The fact that a humorous instance is considered as adult-oriented does not necessarily mean that no children would understand the humour. The definition of adult humour is used for situations that are not expected to be understood by children, and there is a consistency in the same way as what is considered humorous. In this study, humorous instances that fall under certain definitions are considered as adult humour as well as the scenes mentioned as adult humour in the articles written and the websites created for this purpose.

Although a period of two decades and forty movies are analysed for the study, chronological development is not included in the results.

Another limitation is that the reasons behind the translation preferences are not investigated in this study. Although some inferences will be made according to the results, they are inconclusive and need further investigation.

CHAPTER 1

LITERATURE REVIEW

1.1. A BRIEF OVERVIEW OF TRANSLATION STUDIES

In this chapter, a brief overview of translation studies will be given with an emphasis on Katharina Reiss' text types, Hans Vermeer's skopos theory and Gideon Toury's norms of translation behaviour because of their close relation to humour translation which will be explained later on. Also, the new directions of the translation studies will be discussed in terms of corpus-based translation studies, audiovisual translation, and translation for children, particularly the double address in children's literature.

1.1.1. Early Concepts of Translation Studies

Translation studies has always been in a constant change. Throughout history, starting from prehistoric times, different aspects of the practice of translation were discussed by different scholars. Cicero, who was one of the first scholars to discuss translation theory, started the longstanding distinction between word-for-word and sense-for-sense translation, the former being the literal replacement of source words with target ones while the latter being the transfer of the meaning and sense (first century BCE). Dryden was the first scholar to name the classification of translation strategies as metaphrase – word-for-word translation, paraphrase – sense-for-sense translation, and imitation – more or less adaptation (1680/1992, p. 17). For translation studies, the 19th century passed with these attempts at setting rules for how a translation should be and the main purpose of the field was to teach foreign languages through word-for-word translation.

Towards the middle of the 20th century, the translation studies took a turn towards linguistics in order to find answers to key issues such as equivalence. Roman Jakobson's definition of translation and translation types are still prominent in the field. According to Jakobson (1959), there are three types of translation: 1) Intralingual translation, or rewording, to translate within the same language (e.g. translation between different dialects of a language), 2) Interlingual translation, which is also known as translation proper, translating between two different language pairs, and 3) Intersemiotic translation,

translation between different sign systems which can range from translation of sign language into verbal language to the adaptation of a book into a movie.

To be able to translate between two different languages, there should be, what the translation studies scholars call an 'equivalence' between the language pair. Jakobson states that while a translation "involves two equivalent messages in two different languages" (1959/2004, p. 139), the full equivalence between these messages is not possible. Full equivalence between two code-units means that they are basically the same units, which is against the nature of translation and equivalence. However, for Jakobson, despite the differences between languages, interlingual translation is still possible but with the exception of poetry (1959/2004, p. 143). Indeed, equivalence may become the main problem for translators when the linguistic and/or cultural factors of a source text comes into the equation. In a similar vein, and in line with the scope of this thesis, Diot made a similar remark about the translation of humour, which may contain both linguistic and cultural elements within, "When it comes to translating humor, the operation proves to be as desperate as that of translating poetry" (1989, p. 84). As an outcome of these comments about equivalence when humour is discussed, we can say that equivalence is not only between two different sign systems but also between two different cultures.

From this point of view, Eugene Nida's perspective carried the topic towards culture. According to Nida, language is an important part of culture and because of this, it is not possible to achieve complete equivalence in translation. For him, what should be accomplished in translation is finding the closest natural equivalent of, first, the message and, then, the form (Snell-Hornby, 2006, p. 25). This is the fundamental of humour translation as being both a linguistic and culture bound concept.

1.1.2. Functional Theories of Translation Studies: Reiss' Text Types and Skopos Theory

Although Nida brought a new perspective of culture to the term of equivalence, the translation studies were still concerned with equivalence on the word or sentence level until Katharina Reiss built the concept of text types. Reiss' functional approach divides text types into four different categories with hybrid varieties in between, with the initial purpose of "systematising the assessment of translations" (Munday, 2008, p. 72). The main features of Reiss' work can be summarised as follows (1977/89, p. 108-9):

1) 'Informative' texts: Language is used to transmit information and knowledge. The text should be translated in order to transmit "the full referential or conceptual content of the ST" (1976, p. 20).

2) 'Expressive' texts: Language is used to transmit the aesthetic form of the ST. The text should be translated in order to transmit the "artistic form of the ST" (1976, p. 20).

3) 'Operative' texts: The language aims to move or persuade the receiver of the text. The text should be translated in such a way to create "an equivalent effect among the TT readers" (1976, p. 20).

4) 'Audiomedial' texts: Visual images, music, etc. that support the other text types. The translation of this kind of texts require what Reiss calls the "supplementary" method which is "supplementing written words with audiomedial material such as visual images and music" (1976, p. 20).

Reiss' text types still form the basis for translation studies. Although there is not a clear-cut distinction between the text types in today's translation studies, it still constitutes the fundamental idea of the branches of translation such as technical text translation, literary translation, audiovisual translation, and even humour translation which may have its own subfields and intersections with other fields.

In addition to the text types, Reiss also lists intralinguistic and extralinguistic criteria, the former being the semantic, lexical and stylistic features of a text, while the latter being the subject field, time, place, sender of the ST, receiver of the TT, and 'effective implications' such as humour, emotion, etc (Reiss, 1971, pp. 54-88). Reiss claims that the importance of these criteria is correlated with the text type (Reiss, 1971, p. 69). For instance, for the translation of informative texts, the semantic features of the text should be preserved, while for the translation of expressive texts, the emotion should be preserved. Reiss also adds that the function of the TT may differ from the ST (1977/89, p. 114). An example she gives on the topic is actually interrelated with the topic of this thesis, Jonathan Swift's novel *Gulliver's Travels* was originally written as a satirical novel against the government of the time disguised as a book for children (e.g. an operative text), nowadays this double addressee of the novel is lost with only the entertainment function of the text present (e.g. expressive text).

In a similar vein, and built on Reiss' text types, Hans Vermeer introduced a new term into translation studies: Skopos. Vermeer, together with Reiss, worked towards a general translation theory that can be applied to all texts. According to the skopos theory, the purpose of the translation determines the translation methods and strategies to be employed. Therefore, knowing the purpose of the translation act and the function of the TT are important for translators (Reiss and Vermeer, 1984). This simple but effective theory is still prevailing in the translation studies because of its applicability to all kinds of branches of translation. For instance, for humour translation the purpose of the text is to produce the same or at least a similar effect on the target audience, which is to create a humorous effect, and to achieve this, the translation strategies may change in accordance with this purpose.

1.1.3. Descriptive Translation Studies: Toury's Norms of Translation Behaviour

Besides the purpose and the function of the texts that affect the translation process, there are other factors effecting the process and the product of translation, which Gideon Toury calls the norms of translation behaviour (1995). Toury's concept of norms aim to distinguish the tendencies in translation behaviour and generalise the decision-making processes of the translators. Toury defines the concept of norms as:

> "the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations."

(Toury, 1995, p. 55)

There are three types of norms: 1) initial norms that designate the adequacy-acceptability of the translation product, 2) preliminary norms that designate the text type and the language pairs of the work to be translated, and 3) operational norms that are the decisions taken by the translator during the translation process (Toury, 1995, pp. 56-58).

While these norms are bound to the culture, society and time, the translator acquires them from living in that culture, society and time, through education and socialisation (Munday, 2008, p. 112). These norms are especially prominent in translations of culture-bound works, such as humour translation, and translations of works that require careful consideration of the word selection and/or the works to be translated, such as the translation of children's literature.

1.1.4. New Directions of the Translation Studies

Although the act and theory of translation date well back to the 1ˢᵗ century BC, the translation studies has always been an ever-growing and developing field. In addition to the above-mentioned discussion on the prescriptive, functional, and descriptive theories of translation studies, with new technologies, a new era for translation studies began. In this section, a few branches of translation studies selected in accordance with the scope of this thesis, namely corpus-based translation studies, audiovisual translation, and translation for children, will be explained. Humour translation, which is the main focus of this thesis, will be explored in Section 3 of this chapter, after a brief overview of Humour Studies itself in Section 2.

1.1.4.1. Corpus-Based Translation Studies

A corpus is the "bodies of texts assembled in a principled way" (Johansson, 1995, p. 19), in the case of this thesis, the texts are transcribed movies. Corpus linguistics is an important branch of linguistics and the integration of corpus-based studies into the translation studies happened through an interdisciplinary case study conducted with corpus linguistics tools. At that time, the corpus-based approach to translation studies was believed to be the "new paradigm in translation studies" (Laviosa, 1998). While corpora for linguistics are mainly comprised of monolingual texts, for translation studies the variety increases. Bernadini et al. (2003) briefly summarises the corpus types for translation studies and the uses of each type as follows:

1) Monolingual corpora which are comprised of a large collection of texts in one language. These corpora may be used by translators who translate into their L2 as a guidance.

2) Comparable bilingual corpora which are similar, parallel, STs in two different languages. These texts may be used by translators as supplementary sources for terminology and equivalence.

3) Parallel corpora which are STs and their translated TTs. These corpora may be used in order to study the translation patterns and strategies employed by the translators in a specific topic as is the case in this thesis.

Parallel corpora also allow the researchers to conduct both quantitative (statistics put forward via comparison of ST-TT pairs) and qualitative (descriptive analysis of

individual instances) studies. This thesis seeks to achieve both a qualitative and quantitative study using a parallel corpus of forty movies.

1.1.4.2. Audiovisual Translation

Another branch of translation studies that has been gaining popularity is the audiovisual translation. While the name of the branch has been subjected to suggestions such as 'film and TV translation' (Delabastita, 1989), 'media translation' (Eguíluz et al., 1994), 'screen translation' (Mason, 1989; O'Connell, 2007), 'multimedia translation' (Gambier and Gottlieb, 2001), and 'transadaptation' (Gambier, 2004), the discussions concluded that the term "audiovisual translation (AVT) has been gaining ground in recent years and is fast becoming the standard referent" (Diaz Cintas and Remael, 2007, pp. 11-12). The discussions on the name of the branch is not surprising when the broad scope of the field is taken into account. Pérez González (2011) explains AVT as "the transfer of multimodal and multimedial texts into another language and/or culture". Audiovisual translation is much more than the translation of the script, it is a variety of semiotic codes that combine and mix the meanings of these texts (Chaume, 2004). There are several constraints that must be taken into account when translating audiovisual texts namely the visuals, lip synchronisation, and so on.

The typology of AVT also has different standpoints. Gambier (2013, pp. 49-52) classifies types of AVT in two main groups: 1) Translation between codes and within the same language, and 2) Translation between languages; while Pérez González (2011, pp. 14-17) classifies AVT into two categories as subtitling and revoicing giving special attention to lip-synchronized dubbing. Although the classifications may change, the types of AVT are the same. To go with Pérez González' classification:

- Subtitling, which consists of the "production of written texts" (2011, p. 14), has interlingual subtitles (a written rendition of the ST), bilingual subtitles (translation of the ST into two different languages at the same time), intralingual subtitles, which has become almost synonymous with subtitling for deaf and hard-of-hearing (written composition of the ST speech). Gambier (2003) also has surtitling in his types of AVT which is the subtitles produced for staged works such as operas and theatre plays.
- Revoicing, which is "a range of oral language transfer procedures" (2011, p. 16), has voice-over or half-dubbing (a few seconds delayed reading of the TT over the source

voice which is fully audible), narration (a summarised and faithful scripted rendition of the ST), audio description (narrative of the visual aspects of the material instead of the translation of the linguistic content), free commentary (adapting the ST to the target culture instead of a faithful translation), simultaneous interpreting (usually carried out in low budget film festivals where translators may work with or without scripts), and lastly lip-synchronized (or lip-sync) dubbing.

I would like to expand on dubbing more than the other types of AVT since the corpus data collected for this thesis is comprised of dubbed movies.

Dubbing is the most preferred audiovisual translation type alongside interlingual translation. Luyken et al. (1991) described dubbing as the re-recording of the ST voice in the target language. The main purpose and the distinctive feature of dubbing is that it aims to preserve the dynamics of the ST by recreating the dialogue using dubbing voice actors. The delivery pace and the lip movements are important restrictions of this type of AVT. The fact that dubbing allows the audience to focus on the movie instead of diverting their attention between written text (subtitles) and the visuals of the movie, makes dubbing the most preferred and effective type of AVT for the translation of movies and programmes aimed for children and audiences with a limited level of literacy (Pérez González, 2011, p. 17). This is one of the reasons behind the preference of choosing the dubbed versions of children's animated movies instead of the subtitled versions for the corpus data of this thesis.

1.1.4.3. Translating for Children

Children's literature is a broad branch of literature, both with its audience spectrum starting from toddlers to young adults and with its wide range of material, such as board books, fairy tales, adolescent novels, etc. Likewise, translation of children's literature has the same audience spectrum and materials to work with.

One of the features that separate children's literature from other forms of literature is that children's literature is assigned to children by adults (Ewers, 2009). Children's literature and, in turn, the translation of children's literature is written, translated, published, reviewed, purchased, read, and recommended by adults for children. So, writers and translators of children's literature not only try to appeal to the young audience but also, and probably more so, to the older audience.

Another feature that separates children's literature and the translation of children's literature from other forms of literature is the name of the branch. The fact that this type of literature is named after its target receiver shows that the target receiver is the main determinate in this branch. Although the branch of the translation studies is commonly labelled as 'translation of children's literature', Oittinen (2000, p. 69) states that she prefers to speak of 'translating for children' as children are the intended readers and translators are always translating for a target receiver and for a purpose. In this thesis, I prefer to use translating for children as well, not only because of Oittinen's perspective but also because the corpus data of the study is comprised of children's animated movies and not literary works.

Although in principle, the translation of children's literature is not any different from the translation of other forms of literature, some characteristics of the field call for a separate branch named after children. Alvstad (2010, pp. 22-25) lists these characteristics as features of orality, text and image, cultural context adaptation, ideological manipulation (purification), and the dual readership. We can briefly summarise these characteristics as follows:

1) Features of orality: Some texts of the literature for children are written to be read aloud. These features of orality, such as rhymes, wordplays or nonsense words, often pressure the translator into deciding between the sound and content.

2) Text and image: It is common for children's books to have images that go along with the text. These images may help or hinder the translation process and it is the translator's job to translate in accordance with these images.

3) Cultural context adaptation: Klinberg (1986, p. 11) argues that children's literature "is produced with a special regard to the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers" and puts forward the term 'cultural context adaptation'. This cultural adaptation may include literary references, flora, fauna and proper names that are foreign to the target culture, foreign languages, historical background, measures, and other culture-specific features. It is the translator's job to keep the balance between adapting these cultural features while enhancing the young target readers' international outlook as it is one of the aims of translating for children.

4) Ideological manipulation: Children's literature can also be adapted for ideological reasons. Since children's literature and translation for children cannot happen without adults, if the text doesn't suit the supposed values of the adults (e.g. parents', teachers', publishers', translators', etc.), what Klinberg (1986, p. 12) calls 'purification' may occur. This dependency forms the basis of the censorship applied to the translation for children. These adaptations, or censorship, may involve textual manipulation (e.g. manipulation of images) and stylistic manipulation (e.g. simplification of the vocabulary and omission of swearwords or informal language). These manipulations show us "the image of childhood in the target culture at a given time […] and the kind of literature deemed appropriate for that child" (O'Sullivan, 2013, p. 453) So in a way, when the translated works aimed for children are analysed, the results show the image of the young reader in eyes of the decision makers (e.g. translators, publishers, etc.) rather than the actual audience.

5) Dual readership: As mentioned above, children are not the only target receivers of children's literature. So, the writers and translators of the genre have the responsibility of catering the needs of the adults as well as children in order to have success in the literary system. This duality is probably the only characteristic that is unique to the children's literature. Shavit (1986, p. 37) summarises this feature of children's literature as:

> "The children's writer is perhaps the only one who is asked to address one particular audience and at the same time to appeal to another […] this demand is both complex and even contradictory by nature […] but one thing is clear: in order for a children's book to be accepted by adults, it is not enough for it to be accepted by children."

The result of this demand is texts with double or dual address. Wall (1991) points out three different address types for the authors of children's literature as a way of addressing the reader:

- Single address is when the text is written only for the enjoyment of the children with a disregard of the adult audience.
- Dual address is when the text is written for both the younger and older audience while keeping both sides at the same level with giving the same message.
- Double address is when the writer casts the younger reader aside and talks to the adult audience. Egan (1982) describes this type of address as glancing sidelong at the adults

listening in the stories and winking. In this kind of situations, the references or the jokes are not meant to be understood by the younger audience.

When faced with challenges such as double or dual address, the translator's may "use their voices to 'reduce' translations" (O'Sullivan, 2013, p. 458). Omission and deletion, substitution, explication, and simplification strategies may be used in order to overcome these challenges (Desmet, 2007). Wall states that most of the stories for children that have managed to gain the status of classics are those "whose narrators satisfactorily address adults, either as part of a dual audience, or by oscillating between child and adult narratee" (1991, p. 22). This observation brings forward the question of which type of strategies should be used in order to preserve the status of the works and this thesis aims to answer this question.

1.2. A BRIEF OVERVIEW OF HUMOUR STUDIES

In this chapter, a brief overview of humour studies will be given with an emphasis on humour theories, most especially linguistic theories of humour such as Script-Based Semantic Theory and General Theory of Verbal Humour as they form the basis of the humour theory that will be used in this thesis. Also, Linguistic Verbal Humour Strategies (punning, hyperbole, comparison, paradox, spoonerism, irony, sarcasm, allusion, euphemism) based on Norrick (1994 & 2004) and Dynel (2009) will be discussed as the corpus data collected is categorised in accordance with these categories and strategies.

1.2.1. From Early Concepts to the Modern Approaches

Throughout history, one of the most difficult questions about humour has been, funnily enough, the most basic one: "What is humour?" Finding a pre-theoretical definition of humour has been such a problem that scholars have claimed that humour is undefinable (see Escarpit (1960, pp. 5-7). There have been various answers to this question from negative connotations such as "a corrective […] intended to humiliate" (Bergson, fra 1899, p.187 or eng 1913, p. 197) to positive ones such as "humor is any sudden episode of joy or elation associated with a new discovery that is self-rated as funny." (Davis, 2008, p. 547). These different views of humour resulted in various theories that approached humour from different aspects such as superiority, aggression, incongruity, and release theories of humour.

Plato who defined humour as "a mixed feeling of the soul" (Piddington, 1933, p. 152) is considered to be the first humour theorist by the literature (Piddington, 1933, p. 152; Morreall, 1987, p. 10; Attardo, 1994, p. 18). Years later, Keith-Spiegel (1972) said that Plato's definition can be considered as the prototype of aggression theories. Aristotle's perspective of comedy, "particular kind of the Ridiculous, which is a species of the Ugly." (1954), continued Plato's definition from the superiority angle.

These views of humour continued well in to the twentieth century. For Bergson, humour is a way of disparagement, and he summarised his view of humour as "the *trifling* faults of our fellow-men that make us laugh" (Bergson, 1899, p.149) In a similar vein, Albert Rapp (1951) put forward a theory of humour based on hostility.

Carrell (2008, pp. 307-308) summarises these "grim views of humour" as todays teasing and goes on to explain that not every perspective on humour has been so negative during the aforementioned centuries. Carrell observes that Kant's assertion of humour being "*an affection arising from sudden transformation of a strained expectation into nothing*" (Kant, 1790, pp. 176-177, emphasis in original), is based on incongruity and, Kant's definition of humour is "the word *sudden*" (Carrell, 2008, p. 308, emphasis in original). If the process does not happen suddenly, but build gradually, then the incongruity will be solved in the process and the joke will be understood earlier than it should, which will result in a less humorous joke. The fact that jokes lose their humorous quality when one hears it for the second time is also because of the absence of surprise (Raskin, 1985, p. 33).

Some of the optimistic scholars of humour see humour as a form of relief. Freud who is the most prominent supporter of the release theory said that humour is "the release of the comic pleasure" (1976 [1905], p. 282), according to him, what characterised humour is the pleasure derived from this release and relief of comic pleasure.

There are many classifications of humour theories with many of them being synonyms of each other. Raskin (1985) classified these theories as incongruity, hostility and release theories and Attardo charted this classification.

Below is Attardo's (1994, p. 47) reproduced classification chart (2008, p. 103) for the synonyms of humour theories based on Raskin's classification:

Table 1. Attardo's Reproduced Classification of Humour Theories

Incongruity	Hostility	Release
Contrast	Aggression	Sublimation
Incongruity/Resolution	Superiority	Liberation
	Triumph	Economy
	Derision	
	Disparagement	

In Raskin's classification, the incongruity theories comment on the stimulus, the superiority-based theories are about the relations between the speaker and the receiver, and the release/relief theories concern the feelings and the psychology of solely the receiver (1985, p. 40). These theories of humour form the basis for many other theories. Most especially the incongruity and relief theories are an important base for the linguistic theories of humour, which are within the scope of this thesis.

1.2.2. Linguistic Theories of Humour

With the late twentieth century, humour scholars began to discuss linguistic approaches to humour. As mentioned above, incongruity and relief theories of humour were at the base of these linguistic theories of humour. The most prominent of these linguistic theories are Raskin's (1985) The Script-Based Semantic Theory of Humour and Attardo and Raskin's (1991) General Theory of Verbal Humour.

1.2.2.1. Script-Based Semantic Theory of Humour

The Script-Based Semantic Theory of Humour (hereinafter referred to as SSTH) is a theory set forth by Victor Raskin. Before Raskin's theory, there were no prior linguistic theory of humour. Raskin took the first step with his linguistic analysis of verbal humour and as a result, SSTH was "the first linguistic-based theory of humor" (Carrell, 2008, p. 314).

Raskin's goal was to develop a theory which "provides the necessary and sufficient conditions that a text must meet for the text to be funny" (Attardo, 1994, p. 198) and what he put forward in this regard is that a joke is humorous if it is comprised of two different scripts that overlap but, at the same time, are opposed to one another (Raskin, 1979, p. 333). Raskin summarises his theory 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 in a special sense […]."

(Raskin, 1985, p. 99)

To sum up, SSTH deems a text "funny" or humorous if "the two scripts with which some text is compatible are said to overlap fully or in part on this text" (Raskin, 1985, p. 99).

Since SSTH was developed using jokes as the primary sources, the theory is very limited in terms of other types of humorous texts. Attardo (1994, p. 222) proposed "devising the tools necessary to handle those features that characterize texts other than jokes." In order to achieve that, Attardo and Raskin (1991) collaborated and set forth the "General Theory of Verbal Humour".

1.2.2.2. General Theory of Verbal Humour

Attardo and Raskin broadened the scope of SSTH and developed General Theory of Verbal Humour (hereinafter referred to as GTVH). According to GTVH, every joke has six parameters which Attardo refers to as Knowledge Resources (KR). These knowledge resources are language (LA), narrative strategy (NS), target (TA), situation (SI), logical mechanism (LM), and script opposition (SO) (Attardo and Raskin, 1991, p. 297; Attardo, 2002, p. 176).

According to Attardo and Raskin (1991, pp. 297-309), 'Language' refers to linguistic choices on the phonetic, phonologic, morphophonemic, morphologic, lexical, syntactic, semantic and pragmatic levels and these choices determine the composition of the joke, 'Narrative strategy' is the micro-genre of the joke, as in whether the joke is a riddle, an anecdote or a one-liner, etc. 'Target' is the individuals that are, in some way, attacked by joke, these individuals may entail groups, parties or ideological targets. 'Situation' refers to the props of the joke such as the objects, the participants, the activities, etc. that constitute the joke (Attardo, 2002, p. 179). 'Logical mechanism' involves the resolution of the incongruity which is present in the joke. Since the logic behind a humorous text is unique to the universe the joke belongs to, the resolution of the incongruity requires a mode of thinking particular to that universe (Attardo, 1997, pp. 409-415). The last parameter, 'script opposition', is what Raskin claimed in SSTH. There have to be two different scripts that are opposite of each other and that overlap fully or partially on the text. The ambiguity created with the script opposition is resolved with the punchline

which "triggers the switch from the one script to the other" (Attardo and Raskin, 1991, p. 308), and as a result of this switch a humorous feeling is evoked in the receiver.

The hierarchical organisation of the knowledge resources adapted from Attardo (1994, p. 227) can be found below:

Script Opposition (SO)
Logical Mechanism (LM)
Situation (SI)
Target (TA)
Narrative Strategy (NS)
Language (LA)
Joke Text
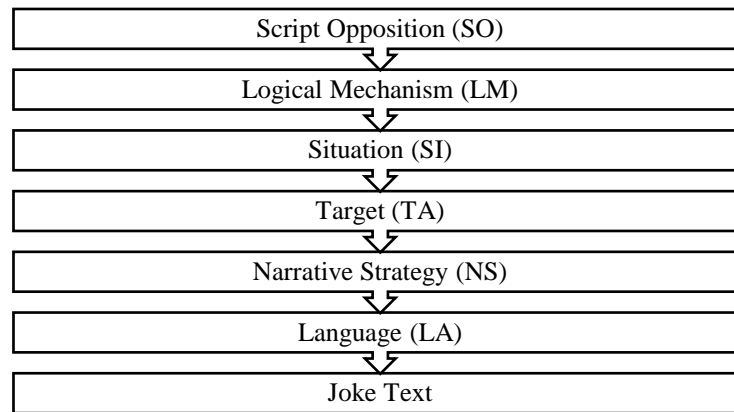
Figure 1. The Hierarchical Organisation of the Knowledge Resources

Attardo and Raskin has underlined that the levels presented above "do not correspond to the consecutive stages of actual production" (1991, p. 327) of the joke and that any of the knowledge resources can produce a joke with other knowledge resources being filled in. The aim of this model was to compare two jokes intralingually in order to see their differences and similarities (Attardo, 1994, p. 228). The same purpose can be applied to the source and target versions of translated jokes in order to compare the level of similarity and dissimilarity. In a comparison like this, the language parameter would differ in translation by default. However, this system of comparison will not be applied to the corpus data as the similarity level of the ST and TT is not within the field of interest of this thesis.

The relation of GTVH with translation studies, humour translation in particular, will be discussed in Chapter 2.

1.2.2. Linguistic Verbal Humour Strategies

While GTVH is concerned with why a text is humorous, there is another perspective that many scholars like Goldstein and McGhee (1972), Zijderveld (1983), Feigelson (1989), Alexander (1997) deliberated over, and that is the verbal humour strategies applied in order to create a humorous text. In this section, some common strategies for linguistic verbal humour will be given based on Norrick (1994 & 2004) and Dynel's (2009) types of verbal humour. The linguistic verbal humour strategies explained below are selected

for discussion because some of these strategies are commonly used in sitcoms and comedy movies as is the case of this thesis.

Punning

Punning is one of the most popular linguistic humour strategies examined in humour research. A pun is a humorous expression that has at least two different interpretations "couched in purposeful ambiguity" (Dynel, 2009, p. 1289), these different interpretations can be uttered in a word or in a string of words such as idioms or collocations. Puns can be formed in words with one form or two very similar forms but they always convey at least two different meanings (Dynel, 2009, p. 1289).

Hyperbole

Hyperbole is the act of depicting something out of proportion, "a figure or trope of bold exaggeration" (Preminger, 1974, p. 359). This amplification used in order to express an emotion should not be taken literally (Norrick, 2004, p. 1728).

Comparison

A comparison is an analogy made between at least two different things. Comparison can be made in different ways: 1) Metaphors are figures of speeches that relate two different things, e.g. a phrase and an action that are normally not applicable to each other, 2) Similes are comparing two different elements with auxiliary words such as 'like' or 'as' (Norrick, 1984). Humorous comparisons often include far-fetched metaphors and similes (Norrick, 1984, p.196).

Paradox

Paradoxes are statements that show an internal contradiction (Nilsen and Nilsen, 1978). These contradictory statements usually carry an absurdity that makes them humorous.

Spoonerism

Spoonerisms are speech errors that occur when the letters or sounds are intentionally or unintentionally swapped in a sentence. When done intentionally the aim is to produce a humorous effect while when done unintentionally the humorous effect is due to the absurdity of the statement. Spoonerisms may include speech errors such as phoneme deletion, phoneme substitution, phoneme addition, syllable deletion, word exchange and word blend (Harley and MacAndrew, 1995).

Irony

Irony is the contradiction between what we say/do and what we mean or what is expected and what happens. In literature we can talk about three types of irony: 1) verbal irony, when a speaker says something and means the opposite of what they say (Gibbs, 1994, p. 362), 2) situational irony, the incongruity between what is expected and what happens in reality (Lagerwelf, 2007, p. 1705), 3) dramatic irony, when the audience/reader is aware of something that the character is unaware of (Dempster, 1932, p. 7).

Sarcasm

Although, sometimes, sarcasm and irony are used interchangeably, they are, in fact, two different phenomena. Haiman (1998, p. 20) differentiates between these two types of humour as: 1) while we can state that a particular situation is ironic, people can only be sarcastic, 2) while irony can occur intentionally or unintentionally, sarcasm is only uttered with intention. Also, the oppositeness entailed for irony is not necessary for sarcasm, any "sharp, bitter or cutting expression or remark" can be a sarcastic comment (Partington, 2006, p. 212).

Allusion

Allusions are direct or indirect references to pre-existing works and popular culture products such as movies, songs, books, advertising slogans, etc. According to Freud (1976/1905), people find pleasure in allusions because of the fact that in each allusion "something familiar is rediscovered" when something new was expected. Even if the allusion is not considered to be funny, pleasure can be derived from the recognition and the rapport between the participants of the conversation, as they can "bask in their shared ability to identify the relevant intertextual source" (Norrick, 1989). There are two kinds of allusions: 1) Quotation are direct citations from pre-existing texts, 2) Distortions are references to pre-existing text with deletions, substitutions or additions. Distortions allude to a source text while at the same time change the meaning completely. Both kinds of allusions rely on the cultural and linguistic knowledge of the recipient to be able to create a humorous effect (Dynel, 2009, p. 1290).

Euphemism

Euphemisms are words or expressions used when the substituted ones are considered to be inappropriate for the situation. Although euphemisms may not always be inherently

humorous, the situation they are used in may turn the euphemistic remark into a humorous one. Creating a register clash, which is a common device for humouri is an example for this. Register clash is the use of an informal language in a formal situation or vice versa (Alharthi, 2016, p. 26). Euphemistic remarks in works aimed for children are an example for this. Euphemisms substituted for swearwords or slang in works aimed for children may create this effect on the adult audience. Although the euphemism is not meant to be humorous in the context, the unexpectedness of the register clash may turn the instance into a humorous one.

These linguistic verbal humour strategies are significant for the scope of the thesis as they set the framework for which instances of the source movies are deemed as linguistic humour.

1.3. HUMOUR AND TRANSLATION

In this chapter, a brief overview of humour translation will be given with an emphasis on equivalence, translatability, the translator's competence, and the norms of the target culture. Also, Raphaelson-West's (1989) humour categorisation and Delabastita's (1996) translation strategies for puns, Leppihalme's (1997) translation strategies for allusions, and Mateo's (1995) translation strategies for irony will be explained. These strategies are chosen as they form the basis of the translation strategy sets applied in this thesis.

1.3.1. Humour Translation

Humour, especially verbally expressed humour, has two fundamental characteristics that hinder its travel: Cultural differences and linguistic differences. These restrictions show themselves as equivalence and translatability issues in translation studies.

As it was mentioned in the first section of this thesis, equivalence has always been a popular issue for translation studies. While scholars have reached a consensus on the impossibility of full equivalence (Jakobson, 1959/2004), the type of equivalence that should be employed is still a matter of discussion. Nida's formal equivalence vs dynamic equivalence model is one of the most accepted approaches to equivalence. According to Nida (1964), formal equivalence is focused on the message in both form and content while dynamic equivalence is based on the function of the text. There is a general tendency

towards formal equivalence when it comes to informative or expressive texts and a leaning towards dynamic equivalence with operational text types.

Since humour is closely related to culture, equivalence cannot be disregarded when it comes to humour translation. However, when humour comes into the equation of equivalence and translation, a different approach to the phenomenon of equivalence has to be adopted. For the translation of humour, especially verbally expressed humour, formal equivalence is often sacrificed for the sake of dynamic equivalence, that is, so long as the amusement function of the ST is transferred to the TT, the TT may depart from the ST in formal terms (Chiaro, 2008, p. 571). The TT receivers have to be content with exchanges of some features of the ST for a gain in the TL for the sake of functional correspondence. This purpose-oriented approach drifts the discussion towards Vermeer's skopos theory which favours TT oriented translations. This debate on equivalence and humour translation leads to the question of "if the Skopos in the SL was to amuse, should it matter if equivalence is somewhat skewed compared to the ST as long as if the original function is fulfilled?" (Chiaro, 2008, p. 578). Chiaro (2008, p. 582) answers her own question as "[when humour translation is concerned] more often than not, translational sacrifice is frequently inevitable and the concept of dynamism can be quite useful".

The aforementioned translational sacrifices usually concern linguistic barriers which cause humour to be deemed as untranslatable by some scholars (see Diot, 1989; Burge, 1978). Especially the humour created with linguistic humour strategies poses a resistance to translation. When dealing with humour created through wordplays in interlingual translation, the need for a sort of compromise arises since finding the exact pun on the same word with the same meaning is close to impossible between two different languages.

Another reason behind the idea of untranslatability of humour is that translation is not only the substitution of words of one language with another language. Every language feeds on the culture it belongs to and since humour is a cultural phenomenon as well as a linguistic one, "[a] successful translation does not simply involve the translation of words, but also the translation of worlds." (Chiaro, 2008, p. 587).

Leaving the cultural aspect of the humour as it is or explaining the humour for the TT receiver may also be applied in humour translation, however, with these methods the TT would no longer be humorous (Chiaro, 2008, p. 584). For the TT receiver to understand

a culturally humorous instance which belongs to the source culture, the TT receiver should have a command of the source culture.

Another alternative is for the translators to use their creativity to put forward a similar or a completely different humorous instance as a solution. As an anti-thesis to this, von Stackelberg (1988, p. 12) says "The question is should the translator be allowed to make us laugh at his own ideas rather than at those of the author?" His answer to the question is in the negative. According to von Stackelberg, the act of creating humour puts pressure on the translator and leads to the idea of untranslatability of humour. However, the aforementioned perspective of dynamic equivalence and putting the function of the text before the content, negate von Stackelberg's view of humour translation and the translator's responsibility. If the purpose of the humorous text is to amuse the receiver, then, it is the translator's assignment to create the same or at least a similar effect on the TT receiver.

This brings up another major issue of humour translation: the competence of the translator. In order to overcome the linguistic and cultural barriers of humour, first, the translator has to recognise the humour in the ST. Vandaele (2010, p. 150) explains this issue as "humor relies on implicit knowledge". If the humour is not recognised by the translator, could we expect a translation with a humorous effect? Moreover, the translator may recognise the humorous instance but may not find it funny as sense of humour varies individually. This situation may create the dilemma for the translator on translating a 'bad joke' or not translating it at all or creating a new joke for achieving a humorous effect (Vandaele, 2002, p. 150).

Additionally, the norms of the target culture may hinder the translator from translating the humour of the ST. Like every individual has a sense of humour, every culture also has a unique sense of humour. What is amusing for one culture may be offensive for the other. It is the translator's job to find the 'acceptable' translation. Tymozcko (1987) views this notion as the 'comic paradigm'. According to her, the target culture's 'comic paradigm' determines its reception of humour. If the 'comic paradigm' of the target culture does not coincide with the 'comic paradigm' of the source culture then the humour may fail to transfer. In cases when there is an incompatibility between the culture's sense of humour, ideological, ethical and/or political factors may interfere (Vandaele, 2010, p.

150). Translators may come across humorous instances that they find culturally unacceptable or 'inadequate' and may apply censorship with personal, institutional or political motivations (Vandaele, 2010, p. 150). While the ethical aspect of these kinds of censorship may be open to debate, when the aforementioned purpose-oriented translation method of humour is considered, these censorships are not uncommon. The prevalence of censorship applied to the adult-oriented humour in children's animated movies is one of the questions this thesis aims to find an answer to.

1.3.2. Humour Categorisation: Raphaelson-West's Categorisation of Humour

Since language and humour are cultural phenomena every humorous instance has a bit of cultural and linguistic elements for them. Raphaelson-West (1989) divides humour into three groups by adding universal humour to linguistic humour and cultural humour. Although the lines separating these groups are not clear cut, she explains her categorisation as follows (Raphaelson-West, 1989, pp. 130-132):

The first step for the humour translator is to analyse the text in order to understand what makes the text humorous. After deciding on the humorous element, the translator should decide on the type of the humour:

- Linguistic Humour: Linguistic humour depends on the linguistic qualities of a language. The humour of linguistic jokes is probably evident in only the source language. Because they are language-based jokes, linguistic humour is the most difficult humour type to translate.
- Cultural Humour: Although cultural humour is more translatable than linguistic humour, the success of the transfer of humour from one culture to another is questionable. The ST and TT may mean the same thing semantically but in terms of pragmatics and culture, the meaning may be lost in translation. Moreover, what is funny for one culture might not be so for the other, especially if the target of the humour is the target culture receivers.
- Universal Humour: Although Raphaelson-West adds this third group to her categorisation, she highlights the fact that it is difficult to say if there is such a thing as universal humour. "Not being aware of every culture, there is no way for me to know whether there are any situations of universal humour" (1989, pp. 130-131) she

says, and goes on to explain that there are instances which more than one culture may find funny. She calls these instances "bi-cultural jokes" (1989, p. 130) and gives three examples: 1) a child making adult-like statements, 2) a victim getting revenge on their offender, and 3) an unexpected or unusual response.

In this thesis, only linguistic humour will be analysed with occasional references to the other two types of humour.

1.3.3. Humour Translation Strategies

Despite the various strategies for various humour types, there is not a general strategy for humour translation. In this section, different translation strategies for various types of humour will be explained. These strategies are Delabastita's (1996) translation strategies for puns, Leppihalme's (1997) translation strategies for allusions, and Mateo's (1995) translation strategies for irony. The reason for selecting these translation strategies are their applicability to other types of linguistic humour which will form the basis of the translation strategies used for the analysis of the corpus data.

1.3.3.1. Delabastita's Translation Strategies for Puns

Delabastita (1996, p. 134) put forward eight translation strategies for the translation of puns. These strategies are:

- PUN -> PUN: the ST pun is translated as a pun in the TT which may differ from the ST pun in terms of formal structure, semantic structure, or lexical function
- PUN -> NON-PUN: the ST pun is translated as a non-punning phrase which may transfer both senses of the wordplay without being a pun or may sacrifice one of the senses
- PUN -> RELATED RHETORICAL DEVICE: the ST pun is replaced with another type of wordplay-related rhetorical device such as repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc., which also aims to transfer the effect of the ST pun
- PUN -> ZERO: the part of the ST with the pun is omitted from the TT
- PUN ST = PUN TT: the ST pun and possibly its immediate environment is reproduced in the TT without actually translating the ST pun
- NON-PUN -> PUN: a TT pun is added where there is no pun in the ST by a way of compensation

- ZERO -> PUN: totally new text containing a pun is added to the TT without any precedent or justification in the ST except as a compensatory device
- EDITORIAL TECHNIQUES: explanatory footnotes, end-notes, in-text comments or forewords added by the translator in order to overcome the ST problem.

1.3.3.2. Leppihalme's Translation Strategies for Allusions

Leppihalme (1997) categorises translation strategies for allusions for proper names and key phrases respectively.

Leppihalme (1997, pp. 78-79) analyses the translation of allusions to proper names under three main strategies with sub-categories under them. These strategies are:

- Retention of the proper name, to keep the ST proper name unaltered in the TT
  - Use the name as such
  - Use the name with adding guidance
  - Use the name with adding detailed explanation (e.g. footnotes, end-notes)
- Replacement of the proper name with another
  - Replace the proper name with another proper name from the SL
  - Replace the proper name with another proper name from the TL
- Omission of the proper name
  - Omit the name but transfer the sense by other means (e.g. with a common noun)
  - Omit the name and the allusion altogether

Leppihalme (1997, p. 84) offers nine strategies for the translation of allusions to key phrases. These strategies are:

- Standard translation
- Literal translation
- Extra-allusive guidance added in the text
- The use of footnotes, end-notes, prefaces
- The use of internal marking
- Replacement by a preformed TL item
- Reduction of the allusion to sense by re-phrasal
- Re-creation
- Omission of the allusion

Leppihalme also adds two other translation strategies which she puts aside from the above-mentioned nine strategies: 1) stating there is an allusion in the ST without giving an explanation, 2) leaving the allusion untranslated in the TT (1997, p. 84). As these strategies are seldom used, she keeps them separated from the main nine strategies.

1.3.3.3. Mateo's Translation Strategies for Irony

Mateo (1995, pp. 175-177) lists the most common strategies used for the translation of irony as follows:

- ST irony becomes TT irony with literal translation
- ST irony becomes TT irony with 'equivalent effect' translation
- ST irony becomes TT irony by means of different effects from those used in ST
- ST ironic innuendo becomes more restricted and explicit in TT
- ST irony becomes TT sarcasm
- the hidden meaning of ST irony comes to the surface in TT
- ST ironic ambiguity has only one of the two meanings translated in TT
- ST irony is replaced by a 'synonym' in TT with no two possible interpretations
- ST irony is explained in footnote in TT
- ST irony has literal translation with no irony in TT
- ironic ST is completely deleted in TT
- no irony in ST becomes irony in TT

1.3.4. Previous Research on Humour Translation in Animated Movies

No previous studies have been found on the translation of linguistic adult-humour or adult-humour in children's animated movies in the Turkish-English language pair. The studies found in this language pair usually examined the translation of cultural humour or the translation of culture-specific items in animated movies and series (Erguvan, 2015; Koç, 2018). Tüfekçioğlu (2013) studied the translation of humour in Ice Age series and found out that for linguistic humour instances, the humour has been eliminated without any attempt at compensation.

There are various studies on the translation of humour in animated movies for different language pairs (Jabbari and Ravizi, 2012; Khazaeefar, Khoshsaligheh & Sadeghpour, 2015; López González, 2017). Among these studies, the article of Jabbari and Ravizi

(2012) has the closest structure to this thesis in terms of the categorisation of humour in accordance with Raphaelson-West's (1989) humour categorisation and the similarity of the translation strategies used (Delabastita (1996) for puns, Leppihalme (1997) for allusions and Mateo (1995) for irony). However, the fact that Jabbari and Ravizi examined irony for the universal humour, allusion for the cultural humour and pun for linguistic humour separates their study from this thesis because both irony and allusion are considered as linguistic humour in this thesis. Also, the fact that the language pairs are different (English-Persian versus English-Turkish) decreases the comparability of the two studies.

CHAPTER 2

METHODOLOGY

In this chapter, general information about the framework of this thesis will be given. The materials used for the corpus-data collection, the methods used for the analysis of the corpus-data and the research questions that will be sought to answer will be presented.

2.1. PROCEDURES

For the data collection, forty Hollywood-made children's animated movies are watched with adult humour instances being compared with their Turkish dubbed versions. During the data collection process, the adult-oriented humour is filtered in accordance with Akers' (2013) adult humour filters. Also, alongside Akers' study, fan websites created (eg. https://pixar.fandom.com/wiki/Adult_Humor) and articles written for the purpose of sharing examples of adult-oriented humour in Hollywood-made animated movies set examples for finding the adult-oriented humour in the source movies.

Further, in order to identify the linguistic humour in the adult-oriented humorous instances in accordance with Raphaelson-West's (1989) definition, Norrick (1994 & 2004) and Dynel's (2009) linguistic verbal humour strategies are taken as a basis. These linguistic verbal humour strategies are also used in order to determine the translation strategies applied to the STs.

The translation strategies used in this thesis are adapted from Delabastita's (1996) translation strategies for puns, Leppihalme's (1997) translation strategies for allusions, and Mateo's (1995) translation strategies for irony in order to design linguistic humour translation strategies which can be further considered for humour translation analysis by future research.

Additionally, after the data collection process, the corpus-data is analysed qualitatively in accordance with Asimakoulas' (2004) humour theory model in terms of norm acceptance/opposition and externalities.

2.2. MATERIALS

The corpus data collected for this thesis consists of humorous scenes in children's animated movies that cater for the adult audience's amusement. Within this framework, forty animated movies which were released between the years of 2010-2019 are chosen randomly from different production companies such as Walt Disney Studio Animation, Pixar Animation Studios, DreamWorks Animation, Sony Pictures Animation, Illumination, and Blue Sky Animation Studios. The movie list can be found in Appendix A.

2.3. METHODS

Three methods are used for the analysis of the corpus-data. First, Akers' (2013) adult humour filter model will be explained which is applied in the analysis process of the animated movies in order to filter out the adult-oriented humour. After that, Asimakoulas' (2004) theoretical model of subtitling humour will be given which is modified to fit in with dubbing of adult-oriented linguistic humour in children's animated movies and is used in the analysis of the ST and TT humorous instances. Lastly, the linguistic humour translation strategies used in the analysis of the corpus-data will be given with references to Delabastita's (1996) translation strategies for puns, Leppihalme's (1997) translation strategies for allusions, and Mateo's (1995) translation strategies for irony.

2.3.1. Akers' Adult Humour Filters

Akers (2013) studies the rise of adult humour in animated movies aimed for children released between the years of 1983 to 2012 and in order to distinguish a humorous instance as adult-oriented, she uses five different adult humour filters. These filters are:

- Adult Appropriate References: When a humorous instance refers to a situation, person or thing that only an adult should understand.
- Vocabulary: When a type of vocabulary that is often inaccessible to children is used because of its level of difficulty.
- Intertextual Dialogue: When a humorous instance includes a reference to another film or a literary work, etc.
- Sexual Innuendo: When a humorous instance is realised through allusions and references to sexuality.

- Swearwords / Substitute Swearwords: When unusual terms or methods are used with the aim of hiding or substituting swearwords.

This classification of filters is applied to the corpus-data collected in this thesis. However, it should be noted that while the aim of these adult humour filters is to filter out the adult-oriented humour, the end-results could still be understood by children as the knowledge and maturity level of children differ individually. Just like some of these corpus-data could be understood by children, there could also be adults that would fail to see the humour in an adult-oriented humorous instance.

2.3.2. Asimakoulas' Theoretical Model for the Translation of Humour

Asimakoulas (2004) takes on Attardo and Raskin's (1991) GTVH and adapts it to the subtitling of humour with a few additions to the original model. Asimakoulas claims that besides the knowledge resources put forward by Attardo and Raskin, verbal humour also involves social and cognitive expectations which he refers to as "norm acceptance" and "norm opposition" (2004, p. 824).

Norm acceptance is when something the society has established as funny is used (e.g. stereotypes, clichés, etc.). Contrary to incongruity theories of humour, Asimakoulas' norm acceptance shows that humour can be created without clashes or incongruities with the help of contextual/social factors that generate socially accepted humour (Asimakoulas, 2004, p. 824).

Norm opposition includes Raskin's (1985) script opposition but from the perspective of norms that are deeply rooted in the society. Norm oppositions involve situations where there is a clash of some kind (e.g. clashing interpretations created with puns, taboo issues in inappropriate situations, etc.). This way norm oppositions may occur through cognitive (e.g. puns) or social (e.g. taboo topics) incongruities, also, deviations from "natural" or "proper" uses of language (e.g. stuttering or taking everything literally) are accepted as norm oppositions. Verbal humour can include norm acceptance and norm opposition simultaneously (Asimakoulas, 2004, p. 824).

Norm acceptance/opposition in movies can be established through humorous communication between the screenwriter and the audience, as well as, between the characters. In the case of the latter, the audience is still in communication with the

characters and the screenwriter as long as they understand the humour (Asimakoulas, 2004, p. 825).

Asimakoulas also adds contextual variables to the knowledge resources of GTVH and norm acceptance/opposition. Below is the graphic of Asimakoulas' humour theory model with the additions he made to the GTVH (Asimakoulas, 2004, p. 825):
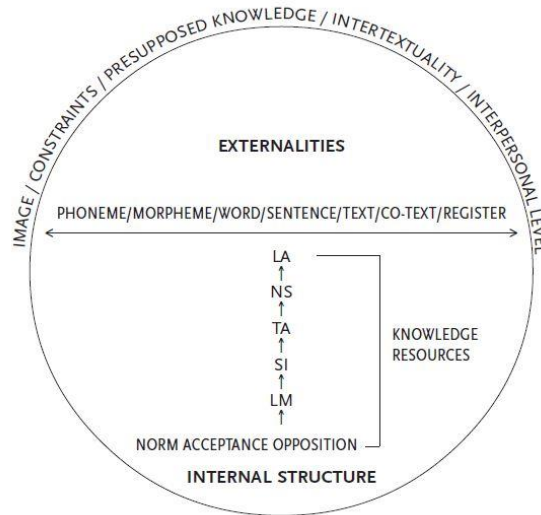
Key: LM=Logical Mechanism, SI=situation, TA=Target,
NS=Narrative Strategy, LA=Language.

Figure 2. Asimakoulas' Humour Theory Model

Asimakoulas explains the 'externalities' as follows:

Image: Some actions, objects, entities that are present on the screen and that affect the perception of humour, and thus, its translation.

Constraints: The convenience of creating humour through some words or other textual material (lexical, syntactic ambiguity, spoonerisms, etc.) differs for every language and culture. This externality may also involve the constraints of subtitling and dubbing in terms of translation.

Presupposed knowledge: The encyclopaedic knowledge accumulated by experience or cultural assumptions that the receivers possess individually or collectively as a society. The term contains both linguistic and cultural knowledge. This externality can be applied to adult-oriented humour in works aimed for children.

Intertextuality: Texts that depend on previously known texts. Allusions, parodies or repeated segments can work as means for humorous intertextuality.

Interpersonal Level: The expression of an attitude or a feeling that act in accordance with the superiority/disparagement humour. The humour can get personal either with the purpose of being hurtful towards someone or a group of people or not. If making such kind of humorous comments in a given context is unacceptable, a norm opposition is created, if it is a recurring humorous device, then norm acceptance occurs through this norm opposition.

Asimakoulas' theoretical model for the translation of humour is applied to the analysis of the corpus-data in terms of comparing the STs and TTs and the success of the preservation of adult humour in the movies.

2.3.3. Humour Translation Strategy Sets

The classification of translation strategies used in this study was developed for this thesis relying on the available translation strategies of Delabastita's (1996) translation strategies for puns, Leppihalme's (1997) translation strategies for allusions, and Mateo's (1995) translation strategies for irony (See Appendix B for a detailed record of the strategies).

The strategies suggested by Delabastita (1996), Leppihalme (1997) and Mateo (1995) are grouped in accordance with their functions under three translation strategy sets: 1) Retainment Set, 2) Replacement Set, and 3) Omission Set.

Below is the table showing the translation strategies used by Delabastita (1996), Leppihalme (1997) and Mateo (1995) gathered under the abovementioned sets:

Table 2. Translation Strategy Sets

RETAINMENT SET	REPLACEMENT SET	OMISSION SET
SL humorous item is not translated, it's left the same in TL	SL humorous item is replaced with TL humorous item of the same form/strategy	SL humorous item becomes non-humorous item in TL
Literal translation of the SL humorous item	SL humorous item is replaced with TL humorous item of a different form/strategy	SL humorous item is deleted in TL, so there is no text in TL
Editorial techniques, end-text guidance[1]	SL humorous item is replaced with a more well-known SL humorous item (preformed)	
Editorial techniques, in-text guidance	SL humorous item is replaced with a more well-known TL humorous item (preformed)	
Standard translation of the SL humorous item		

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[1] "Editorial techniques, end-text guidance" translation strategy from the Retainment Set will not be included in the analysis of this thesis since the corpus-data consist of audiovisual material.

CHAPTER 3

DATA ANALYSIS AND RESULTS

In this chapter, the analysis of the corpus-data will be presented. With these results, it is aimed to seek the answers to the research questions given in the Introduction section. The quantitative analysis will be supported with examples from the corpus-data which will be analysed qualitatively as well.

In the first section of this chapter, to what extent adult humour is preserved, to what extent the adult humour is reduced to general humour and to what extent the adult humour is eliminated will be analysed. In the second section, the preservation percentages of adult humour filters (Adult Appropriate References, Vocabulary, Intertextual Dialogue, Sexual Innuendo, Swearwords / Substitute Swearwords) will be given, while in the third section, the distribution of adult humour filters in the target movies will be presented. In the fourth section, the distribution of the translation strategy sets (Retainment Set, Replacement Set, Omission Set) for each adult humour filter will be given and in the fifth section the most effective translation strategy sets for each adult humour filter will be presented. Finally, in the sixth section, the outcomes of the translation strategies from each set will be analysed for each adult humour filter respectively.

3.1. RESULTS FOR RESEARCH QUESTION 1

The first research question of the study was to determine to what extent the linguistic adult humour in children's animated movies is preserved in the translated text, and furthermore, in case of a reduction, to determine if the tendency of the translators was towards preserving the humour in general, or omitting the humour altogether. To be able to answer these questions, initially, forty animated movies released between the years of 2010-2019 were chosen randomly. The movies were analysed in order to filter out the linguistic adult humour. During this process, the Turkish dubbed versions of the movies were checked to determine to what extent the adult humour was preserved in the translated movies. The results for the Research Question 1 are presented in Figure 3.

Figure 3. The Change in Linguistic Adult Humour in TT Data
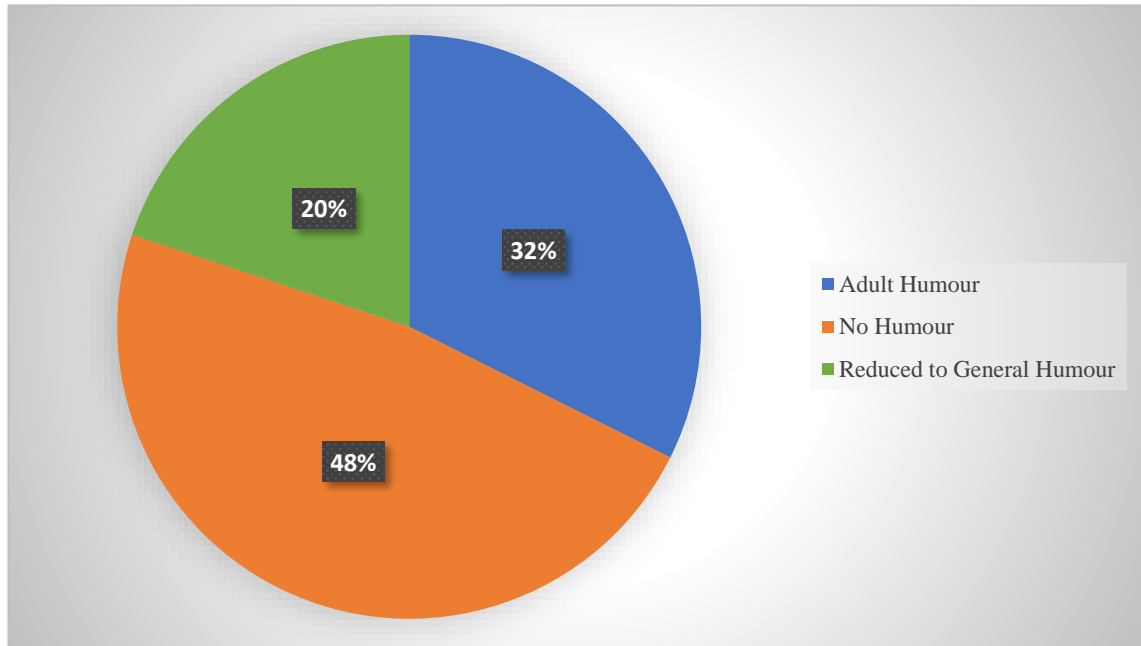
According to the results obtained from these forty movies, out of the 392 instances of linguistic adult humour, 127 of them were preserved as adult humour in the TT, which makes 32% of the total adult humour.

Example 1 illustrates one of the instances where the ST linguistic adult humour was preserved as linguistic adult humour in the TT.

Cars 2

Context: Mater, a tow truck, meets two old cars.	

Source Text:
Mater: Oh, a Gremlin and a Pacer! No offense to your makes and models, but you guys break down harder than my cousin Betsy after she got left at the altar.

Adult Humour Filter: Adult Appropriate References
Verbal Humour Strategy: Punning

Target Text:
Mater: Bir Gremlin ve bir Pacer! Üretici ve modelinize laf etmek istemem ama nikah masasında ekilen kuzenim Betsy'den daha çok bozuluyorsunuz.

Trans. Strategy: Literal translation of the SL humorous item
Adult Humour: Yes (Adult Appropriate References)
Humour: Yes
Verbal Humour Strategy: Punning

Example 1

In Example 1, Mater is talking to two old cars, one is a Gremlin and the other one is a Pacer. In this scene, Mater commits norm oppositions both in cognitive and social terms

through his comments on the old cars and his cousin. The cognitive norm opposition is in the way he compares the old cars' breaking down, as in 'failing to work properly', and his cousin Betsy getting upset, 'breaking down', when she gets left at the altar. The social norm opposition is in the fact that Mater talks in a tactless way about the old cars and his cousin. The humour was conveyed in an interpersonal level with the targets being both the old cars and his cousin Betsy. The offensiveness of the humour and the topic make the scene an adult-oriented humorous scene. In a similar vein, the translator kept the norm oppositions, both cognitive and social, in the TT by creating the same pun in the TL and thus, kept the adult humour intact.

According to Figure 3, the data analysis revealed that 68% of the linguistic adult humour was lost in translation. Out of the lost instances, 78 (20%) of the 392 linguistic adult humour instances were reduced to general humour which addresses both children and adults.

Example 2 illustrates an example of ST linguistic adult humour reduced to general humour in the TT.

Madagascar 3: Europe's Most Wanted

Context: Lion Alex, Tiger Vitaly, and Zebra Marty try to pinpoint the problem in their circus.
Source Text: Alex: It's missing passion. Vitaly: How one to have passion for <u>stool</u> poked in face? Marty: Exactly! And by stool you mean chair, right?
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Punning
Target Text: Alex: Sizin tutkunuz kalmamış. Vitaly: Suratına iskemle yemek için tutku mu lazım ki? Marty: Çok doğru! İskemle dediğin şu sandalye oluyor, değil mi?
Trans. Strategy: Literal translation of the SL humorous item **Adult Humour:** No **Humour:** Yes **Verbal Humour Strategy:** It's not linguistic humour anymore.

Example 2

In Example 2, Alex, Vitaly and Marty are talking about the problems in their circus. When Alex says that the circus lacks passion, Vitaly reproaches that one cannot have passion with a stool poked in the face. The humour comes with Marty's confusion about the meaning of the word 'stool' which means a seat without a back and armrests but can also

mean faeces. This norm opposition on the pun and the presupposed lexical knowledge makes the ST scene an adult-oriented humour. However, in the TT scene, we can see an example of an address change in humour. The ST humorous instance is addressed to an adult audience with a pun on 'stool', while in the TT version, it can be seen that the pun is eliminated which also causes a change in humour type (from Linguistic Humour to Universal Humour). The elimination of the pun doesn't eliminate the humorous instance of the TT, it only widens the audience spectrum. The humour isn't about the pun on the word 'stool' and Marty's confusion about what kind of stool Vitaly means anymore. It is only about Marty's lack of knowledge about what 'iskemle' (chair) means. Thus, the norm opposition leaves its place to norm acceptance since Marty who is a silly character in the movie acts in the way that would be expected from him.

Out of the lost linguistic adult humour, 187 (48%) linguistic adult humour instances were omitted altogether which means that the source movie scene containing the linguistic adult humour was not humorous in the target movie.

Example 3 illustrates the omission of adult humour and humour in the TT.

Wreck-It Ralph

Context: Car racing game characters Taffyta and Vanellope are going to race. Meanwhile Vanellope's image comes and goes and Taffyta says Vanellope is forbidden to race because she is a glitch.
Source Text: Taffyta: Well, King Candy says glitches can't race. Vanellope: I'm not a glitch, Taffyta. I've just got Pixlexia, okay?
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Punning
Target Text: Taffyta: Şeker Kral 'Arızalar yarışamaz' diyor, canım. Vanellope: Ben arıza falan değilim, Taffyta. Sadece görüntüm kesiliyor.
Trans. Strategy: SL humorous item becomes non-humorous item in TL **Adult Humour:** No **Humour:** No **Verbal Humour Strategy:** Humour is eliminated.

Example 3

Example 3 is a conversation between two car racing characters, Vanellope and Taffyta. Vaneloppe has a problem with her appearance in the game, her image keeps glitching. As Taffyta reminds Vanellope in the example, it is forbidden for the glitches to race. So, Vanellope hides her glitching under the cover of having 'Pixlexia'. The humorous

instance in this scene is achieved through the humorous communication between the screenwriter and the audience via a wordplay on 'Dyslexia' – 'Pixlexia' This pun creates a norm opposition in the form of a cognitive incongruity. This norm opposition combined with the presupposed knowledge of the disorder, Dyslexia, make the ST scene an adult-oriented humorous instance. In the TT, the humorous instance is not transferred. Only the gist of the scene, the fact that Vanellope claims that she is not a glitch and that her image keeps disappearing and appearing, is preserved. Therefore, in the TT not only the adult humour is lost but also the humour in general is eliminated.

3.2. RESULTS FOR RESEARCH QUESTION 2

The second research question was to determine to what extent the adult humour filters were preserved. To answer this question, all of the 392 linguistic adult humour instances found in the forty movies were identified as one of the five pre-determined adult humour filters (Adult Appropriate References, Vocabulary, Intertextual Dialogue, Sexual Innuendo, Swearwords / Substitute Swearwords). Then, the translations of these linguistic adult humour instances were analysed to see how the linguistic adult humour was transferred to the TT (either as linguistic adult humour or as another humour type such as cultural adult humour or universal adult humour).

The distribution of the adult humour filters in the source movies and the distribution of the translated adult humour filters can be seen in Figures 4 and 5 respectively.

Figure 4. Adult Humour Filter Percentages in ST Data
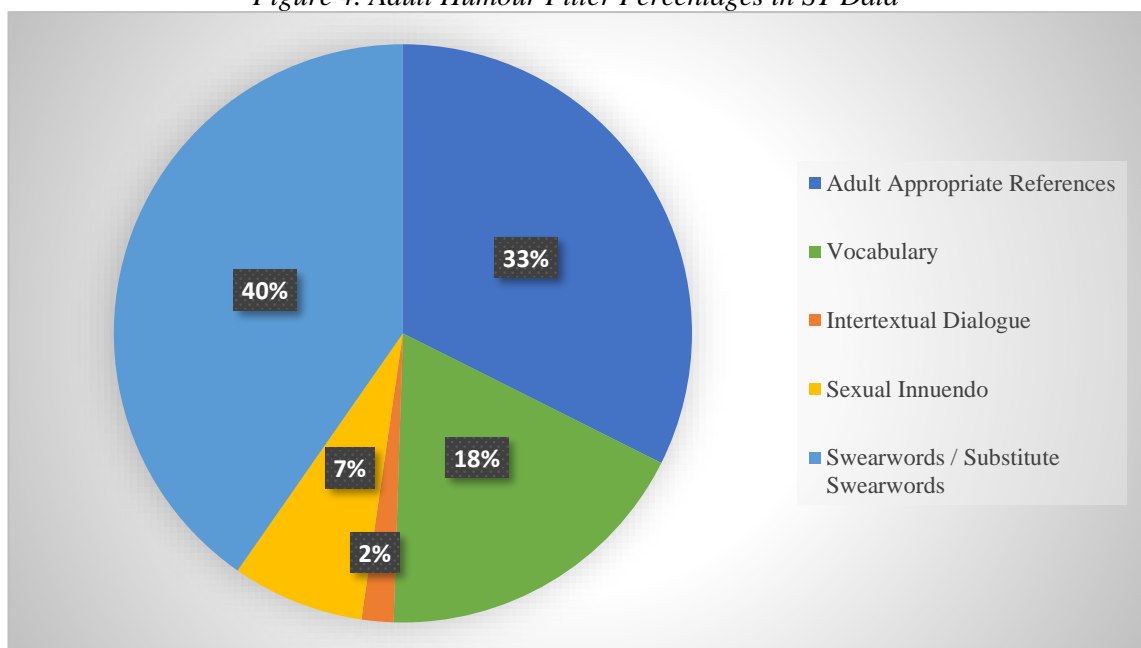
Figure 5. Adult Humour Filter Percentages of Source Data Preserved in Translation
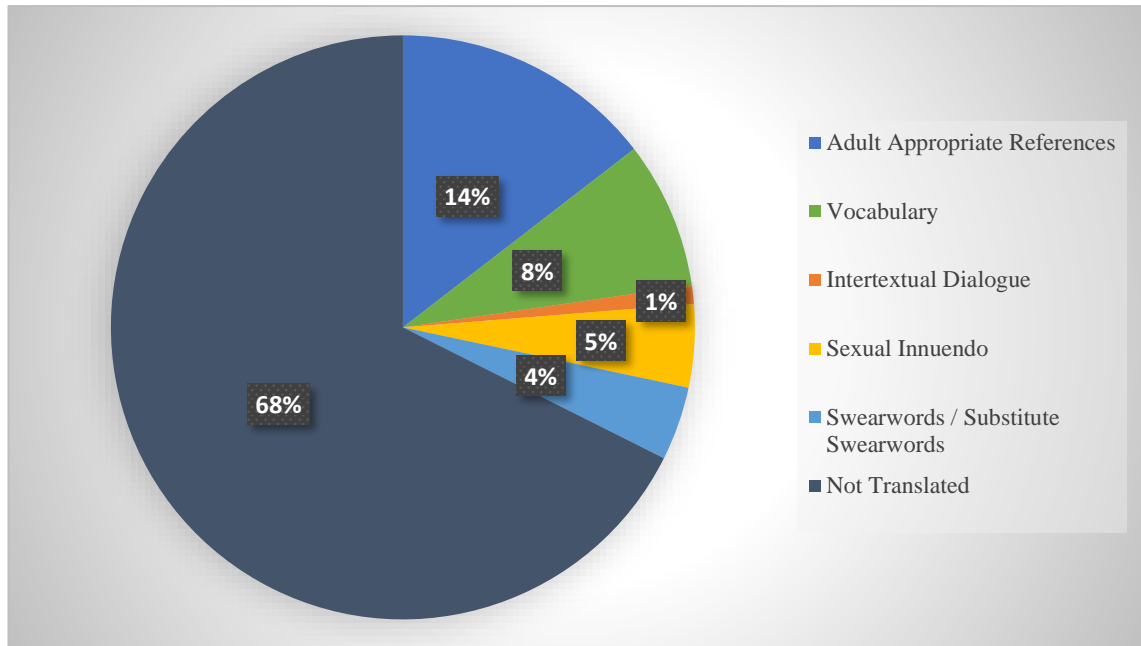
It can be deduced from these charts that Intertextual Dialogue filter is the most preserved adult humour filter with 1% loss, closely followed by Sexual Innuendo filter with 2% loss. Vocabulary filter follows them with 10% loss, while 19% of the Adult Appropriate References filter was lost in translation. Swearwords / Substitute Swearwords filter, by far, has the largest loss with 36%. As a result, 68% of the total adult humour filters were not translated as adult humour instances in the target movies.

The fact that Adult Appropriate References and Swearwords / Substitute Swearwords constitute the largest group of linguistic adult humour instances should not be overlooked. Swearwords / Substitute Swearwords filter has the largest share with 158 instances out of 392 and Adult Appropriate References filter has 127 instances out of 392. Only Vocabulary filter has a somewhat close share with 71 instances. The other two filters, Sexual Innuendo and Intertextual Dialogue, have the smallest shares with 29 and 7 instances each. The large quantity of loss in Adult Appropriate References and Swearwords / Substitute Swearwords can be attributed to their large share of numbers in the source movies.

Below, we can see examples of preservation and loss of adult humour for each of the adult humour filters.

Example 4 shows the preservation of adult humour for Adult Appropriate References filter.

Context: Sheep Bellwether, Assistant Mayor of Zootopia which is a city for all kinds of animals, helps Rabbit Hopps by giving her the camera footage of the whole city.
Source Text: Bellwether (a sheep): There! Traffic cams for the whole city. This is so exciting, actually. Well, you know, I never get to do anything this important.   Hopps: But you're the Assistant Mayor of Zootopia.   Bellwether: Oh, I'm more of a glorified secretary. I think Mayor Lionheart just wanted the sheep vote.
Adult Humour Filter: Adult Appropriate References   **Verbal Humour Strategy**: Punning
Target Text: Bellwether: Oh, işte! Şehirdeki bütün kameralar. Bu çok heyecan verici. Yani, ben, şey, daha önce hiç bu kadar önemli bir şey yapmamıştım.   Hopps: Siz Zootropolis'in başkan yardımcısısınız.   Bellwether: Aman işte. Cilalanmış sekreter gibi bir şey. Başkan Lionheart koyun oylarını almak için yaptı.
Trans. Strategy: Literal translation of the SL humorous item   **Adult Humour:** Yes (Adult Appropriate References)   **Humour:** Yes   **Verbal Humour Strategy:** Punning

Example 4

In Example 4, Zootopia's Assistant Mayor Sheep Bellwether gives Police Officer Hopps the traffic camera footage of the whole city so that the police can catch the criminal. The humorous instance in this scene is achieved through humorous communication between the screenwriter and the audience via a pun on the term 'sheep votes' uttered by a sheep. Although what Sheep Bellwether means is actual votes cast by sheep, the underlying meaning is that the mayor wants the votes of those who are easy to manipulate, a.k.a. sheep. Both the norm opposition on the pun and the presupposed knowledge of what a sheep vote is make the ST scene an adult-oriented one. Since the same connotation is present in the TL, the TT has the same meaning as well as the same target audience with the ST. As a result, this is an example of a translated humorous instance under the filter of Adult Appropriate References.

Example 5 demonstrates the loss of adult humour for Adult Appropriate References filter.

Frozen

Context: Kristoff and Anna are being chased by a huge snow monster and they have to jump down a cliff.
Source Text: Anna: What if we fall? Kristoff: There's twenty feet of fresh powder down there; it'll be like landing on a pillow... Hopefully. Okay, Anna. On three. Anna: Okay. You tell me when... Kristoff: One... Anna: I'm ready to go... Kristoff: Two... Anna: I was born ready! Yes! Kristoff: Calm down. **[A huge tree flies through the air toward them.]** Anna: TREE! **[Anna jumps]**
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Punning
Target Text: Anna: Ya düşersek? Kristoff: Aşağıda altı metre kar var. Yastığa düşmek gibi olacak. Yani umarım. Pekala, Anna. Üç deyince. Anna: Tamam. Kristoff: Bir. Anna: Zamanı söyle ben hazırım. Kristoff: İki. Anna: Ben hazır doğdum, evet. Kristoff: Sakin ol. **[Kocaman bir ağaç üstlerine doğru düşer.]** Anna: AĞAÇ! **[Anna aşağıya atlar]**
Trans. Strategy: Literal translation of the SL humorous item **Adult Humour:** No **Humour:** Yes **Verbal Humour Strategy:** It's not linguistic humour anymore.

Example 5

In Example 5, Anna and Kristoff are chased by a snow monster to the edge of a cliff and they have to jump in order to escape. Kristoff prepares ropes to slow down their fall and asks Anna to jump on three. Anna says she is ready to jump whenever he wants but she jumps as soon as she sees a fallen tree coming their way which, in turn, constitutes the homophonic pun on the words 'three' – 'tree'. In this scene, the humour is communicated between the screenwriter and the audience. The screenwriter committed norm oppositions both in cognitive and social terms. The cognitive norm opposition was achieved through the pun which constitutes the linguistic adult humour while the social norm opposition occurred through Anna's actions. The fact that she says she is ready to jump on three but acts in the opposite way creates a humorous scene for the general audience. However, for

the translation process, although the image of Anna jumping early keeps the general humour intact, it also restricts the creativity and freedom of the translator. Therefore, since the homophonic pun on 'three' – 'tree' cannot be transferred in to the TL, the linguistic adult humour is lost in the translation. Only the general humour of Anna jumping before the countdown is over is preserved in the TT. However, that part of the humorous instance is neither linguistic nor a part of the Adult Appropriate References filter.

Example 6 illustrates the preservation of adult humour for Vocabulary filter.

The Secret Life of Pets

Context: Duke and Max, two house dogs, are trying to get to the shore by swimming.
Source Text: Duke: Come on! We gotta get to shore. Max: I only know the doggy paddle! And I don't know it well!
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Irony
Target Text: Duke: Daha hızlı. Kıyıya çıkmamız lazım, haydi! Max: Sadece köpekleme yüzebiliyorum ama o da çok iyi değil, Duke!
Trans. Strategy: Standard translation of the SL humorous item **Adult Humour:** Yes (Vocabulary) **Humour:** Yes **Verbal Humour Strategy:** Irony

Example 6

The linguistic adult humour instance in the ST is the irony of a dog not knowing how to doggy paddle well. This irony serves for the social norm opposition that a dog doesn't know how to swim doggy paddle, a swimming style that earned its name for resembling a dog's swimming. The scene also presupposes that the audience knows what doggy paddle is, which in turn makes the scene adult-oriented. Since the equivalence of this swimming type is also related to dogs in the TL, the translation preserved the exact social norm opposition in the TT. Therefore, the meaning and the addressee is preserved in the target movie.

Example 7 presents the loss of adult humour for Vocabulary filter.

Frozen

Context: Trolls are trying to make Kristoff look good in the eyes of Anna by singing a song about his "good" features.	

Source Text:
Trolls [singing]: Is it the way that he runs scared? Or that he's socially impaired?
Kid Troll: Or that he only likes <u>to tinkle</u> in the woods?
Anna: I did not need to know that.

Adult Humour Filter: Vocabulary
Verbal Humour Strategy: Euphemism

Target Text:
Troller: Şu korkak davranışı mı? Ve de anti-sosyalliği?
Çocuk Trol: Yalnız ormanlarda takılması mı?
Anna: Bunu bilmesem de olur.

Trans. Strategy: SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 7

In Example 7, little rock like creatures called trolls are singing a song about Kristoff and why Anna should marry him. In one part of the song, they ask Anna why she is not interested in Kristoff. The norm opposition occurred in this instance in the form of a social incongruity. The trolls ask Anna if the reason is because Kristoff only likes to 'tinkle in the woods' which is a slang version of the verb 'to urinate'. This humorous instance requires the vocabulary knowledge and, although the trolls mean well, it is also a form of disparagement humour with the target being Kristoff. Even though, this is a linguistic humorous instance, since the humour is not based directly on the structure of the lexical item, it could be easily transferred through a literal translation of the humorous vocabulary item. However, we can see the humour is lost in the TT due to the choice of the patronage. Whether this censorship was conscious or subconscious, and who was responsible for this choice (the translator, the editor, or some other position of power) are not known.

Example 8 illustrates the preservation of adult humour for Intertextual Dialogue filter.

Toy Story 3

Context: The toys put on a theatre show every year. During a discussion about next year's play, Hamm has a special request.	

Source Text:
Buttercup: Next season, we're doing Cats.
<u>Hamm</u>: Or might I suggest <u>Hamlet</u>?

Adult Humour Filter: Intertextual Dialogue
Verbal Humour Strategy: Punning / Allusion

Target Text:
Buttercup: Gelecek sezon Evita müzikali.
Hamm: Hamlet oynasak daha iyi olmaz mı, ha?

Trans. Strategy: SL humorous item is not translated, it's left the same in TL
Adult Humour: Yes (Intertextual Dialogue)
Humour: Yes
Verbal Humour Strategy: Punning / Allusion

Example 8

In Example 8, the toys are discussing which famous play they should re-enact next year. In response to Buttercup's suggestion, Hamm requests the famous play of Shakespeare, *Hamlet*. This scene has two aspects that make it a humorous one: The first aspect is the pun on 'Hamm' and 'Hamlet'. In an indirect way, Hamm wants to get in the show and displays his desire with a pun. The second aspect is the allusion to Shakespeare. This presupposed knowledge of theatre and the intertextuality make the humorous scene an adult-oriented one. Since Shakespeare is a universally known literary figure and the musical *Hamlet* has the same title in the TL, the musical's name is left the same in the TT without any attempt at domestication which in turn kept the meaning and the addressee the same as the ST.

Example 9 shows a loss in both adult humour and linguistic humour for Intertextual Dialogue filter.

Hotel Transylvania 2

Context: Dracula is disgruntled about the new songs their children are singing nowadays.
Source Text:
Murray: Why are we doing this?
Dracula: You'd rather be listening to those putrid new songs? What happened to Michael Row Your Corpse Ashore? Or Old McWerewolf Had an Axe?
Adult Humour Filter: Intertextual Dialogue
Verbal Humour Strategy: Allusion

Target Text:
Murray: Tabelayı okumadın mı? Yasak diyor.
Dracula: Oturup o yeniyetme şarkılarını mı dinlemek istersin? Nerede o eski şarkılar? Salla Cesedi Denize vardı, sonra Kurtadam Babanın Baltası.
Trans. Strategy: Literal translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 9

In the scene, Dracula is complaining to Murray about the new songs their children are learning nowadays and he remembers the songs of his childhood. The linguistic adult humour in this scene comes from the allusion to old songs, *Michael, Row the Boat Ashore* and *Old McDonald Had a Farm.* Especially the allusion to *Michael, Row the Boat Ashore,* which is an African-American spiritual from the 1960s requires a familiarity to the song in order to understand the humorous instance. This presupposed knowledge and the norm opposition created through the cognitive incongruity of the distorted allusion make the humorous scene adult-oriented. With the literal translation of the song names, the allusions were omitted which in turn, eliminated the linguistic humour and adult humour of the scene. However, the weird song names that Dracula lists still have a humorous side to them because of their ridiculousness. As a result, while the linguistic and adult humour are lost in the translation, the general humour is preserved in the TT.

Example 10 demonstrates the preservation of adult humour for Sexual Innuendo filter.

Frozen

Context: After Anna told him that she is engaged to someone she has just met, Kristoff tries to make her realise that she doesn't know anything about Hans, her fiancé, by asking questions about him.
Source Text: Kristoff: What's his favourite food? Anna: Sandwiches. Kristoff: Best friend's name? Anna: Probably John. Kristoff: Eye colour. Anna: Dreamy. Kristoff (suggestively): Foot size? Anna: Foot size doesn't matter.
Adult Humour Filter: Sexual Innuendo **Verbal Humour Strategy**: Euphemism
Target Text: Kristoff: En sevdiği yemek? Anna: Sandviç tabii ki. Kristoff: En iyi arkadaşı? Anna: Muhtemelen John. Kristoff: Göz rengi? Anna: Rüya gibi. Kristoff: Ayakkabı numarası? Anna: Ayakkabı numarası önemli değil ki.

Trans. Strategy: Literal translation of the SL humorous item
Adult Humour: Yes (Sexual Innuendo)
Humour: Yes
Verbal Humour Strategy: Euphemism

Example 10

Example 10 is a scene between Anna and Kristoff. Anna has just told Kristoff that she is engaged to someone she has just met and Kristoff is trying to make her see reason by asking her questions about Hans, her new fiancé. His last question about the foot size of Hans is a well-known euphemism on the so-called correlation between foot size and men's genitalia. This euphemism and allusion form the social incongruity and norm opposition of the humorous scene. The presupposed knowledge about foot size – male genitalia relation is considered as a taboo topic for children's movies which makes this scene's addressee adults as children are not supposed to understand this joke. Since this is a universally known myth, the literal translation of the euphemism in the ST is enough to make the TT an adult-oriented humorous scene. The same norm opposition and topic are preserved in the TT after the translation, therefore, the Sexual Innuendo filter is transferred into the TT.

Example 11 illustrates the loss of adult humour for Sexual Innuendo filter.

Toy Story 3

Context: Ken and Barbie meet for the first time. Barbie can't help herself from giving him a once-over.

Source Text:
Ken: Hi, I'm Ken.
Barbie: Barbie. Have we ever met?
Ken: Uh-uh. I would've remembered. Love your legwarmers.
Barbie: Nice ascot.

Adult Humour Filter: Sexual Innuendo
Verbal Humour Strategy: Punning

Target Text:
Ken: Merhaba, ben Ken.
Barbie: Ben de Barbie. Acaba daha önce sizinle tanışmış mıydık?
Ken: I-ıh. Tanışmış olsak hatırlardım. Tozluklarına bayıldım.
Barbie: Ne güzel bir fularınız var öyle.

Trans. Strategy: Literal translation of the SL humorous item
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 11

In Example 11, Barbie and Ken meet for the first time and they start flirting and complimenting each other. In response to Ken's compliment about her legwarmers, Barbie compliments Ken's ascot with an emphasis on the first syllable which makes the word a pun on 'ass'. This slight emphasis creates a norm opposition in the form of cognitive and social incongruities. The cognitive incongruity comes from the pun on ascot while the social incongruity is formed with the topic that is considered as a taboo for children's movies. These two aspects also comprise the adult-oriented humour of the scene. With the literal translation of the scene, the incongruities were omitted, and the meaning and the humour was lost in the TT. Which, as a result, made the scene an example of loss in adult humour and humour in general for Sexual Innuendo filter.

Example 12 shows the preservation of adult humour for Swearwords / Substitute Swearwords filter.

Monsters University

Context: Don steps on something thorny.
Source Text: Don: AH! CHEESE AND CRACKERS!
Adult Humour Filter: Swearwords / Substitute Swearwords **Verbal Humour Strategy**: Euphemism
Target Text: Don: AH! LANET OLASI DİKENLİ BÜCÜR!
Trans. Strategy: SL humorous item is replaced with a more well-known TL humorous item (preformed) **Adult Humour:** Yes (Swearwords / Substitute Swearwords) **Humour:** Yes **Verbal Humour Strategy:** Euphemism

Example 12

In Example 12, Don steps on a thorny ball and shouts in pain. His exclamation, "Cheese and crackers" is a minced oath derived from 'Jesus Christ'. Saying 'Jesus Christ' and/or 'God' to express emotions such as surprise, annoyance, pain, etc., is considered as blasphemy according to one of the Ten Commandments that says not to use God's name "in vain". So, the minced oath "Cheese and crackers" is a socially accepted norm. What makes the scene humorous is the register clash created by the use of a minced oath in a children's movie which turns the norm acceptance into social norm opposition. Also, the wordplay on 'Jesus Christ' – 'Cheese and crackers' creates a cognitive incongruity. All of these aspects of the scene designated the target addressee of the scene as adults. In the

TT version, the minced oath from the source language was replaced with a minced oath from the target language. Therefore, the addressee and the meaning, and the Swearwords / Substitute Swearwords filter were preserved, even though, the TT humorous item is not the direct equivalent of the ST humorous item.

Example 13 demonstrates the loss of adult humour for Swearwords / Substitute Swearwords filter.

Madagascar 3: Europe's Most Wanted

Context: Circus animals are having a discussion about helping Alex and his friends.
Source Text: Gia: What? We have to help them! Horse: But they lied to us! Dog: Yeah. Why should we lift a paw? Gia: They are our friends! Dog: They're not even circus! Vitaly: That's Bolshevik!
Adult Humour Filter: Swearwords / Substitute Swearwords **Verbal Humour Strategy**: Euphemism
Target Text: Gia: Ne? Onlara yardım etmeliyiz! At: Ama bize yalan söylediler! Köpek: Evet. Niye patimizi oynatalım ki? Gia: Onlar dostlarımız! Köpek: Onlar sirkten bile değiller. Vitaly: Bu saçmalovski!
Trans. Strategy: SL humorous item is replaced with TL humorous item of a different form/strategy **Adult Humour:** No **Humour:** Yes **Verbal Humour Strategy:** Allusion

Example 13

In the scene, circus animals are discussing if they should help the main characters of the movie. Vitaly, who is a Russian tiger with an obvious Russian accent, puts an end to the discussion with a euphemism on the swearword 'bullshit' by saying "That's Bolshevik". The norm opposition is created both cognitively and socially. The cognitive incongruity comes from the wordplay, 'Bullshit' – 'Bolshevik', while the social incongruity is formed through the register clash of having a (substitute) taboo word in a children's movie. All of these aspects of the scene and the presupposed knowledge of the relation between the tiger being a Russian and the word 'Bolshevik' make the scene an adult-oriented one. In the TT, there is only an allusion to a foreign accent through a made-up word on 'saçmalık'

(nonsense). The addressee changed to both adults and children because of the loss of the euphemism.

3.3. RESULTS FOR RESEARCH QUESTION 3

The third research question was to determine the distribution of the adult humour filters used in the target texts in order to preserve the adult humour in the target movies. To answer this question, the translated linguistic adult humour instances were analysed and categorised in terms of the five adult humour filters (Adult Appropriate References, Vocabulary, Intertextual Dialogue, Sexual Innuendo, Swearwords / Substitute Swearwords). Then, the translations of these instances were analysed in terms of whether the adult humour filters were transferred as the same filter or if there were a change in adult humour filters.

Figure 6 shows us the change in the numbers of adult humour instances for each adult humour filter (Adult Appropriate References, Vocabulary, Intertextual Dialogue, Sexual Innuendo, and Swearwords / Substitute Swearwords) after the translation process.

Figure 6. The Change in Adult Humour Filters
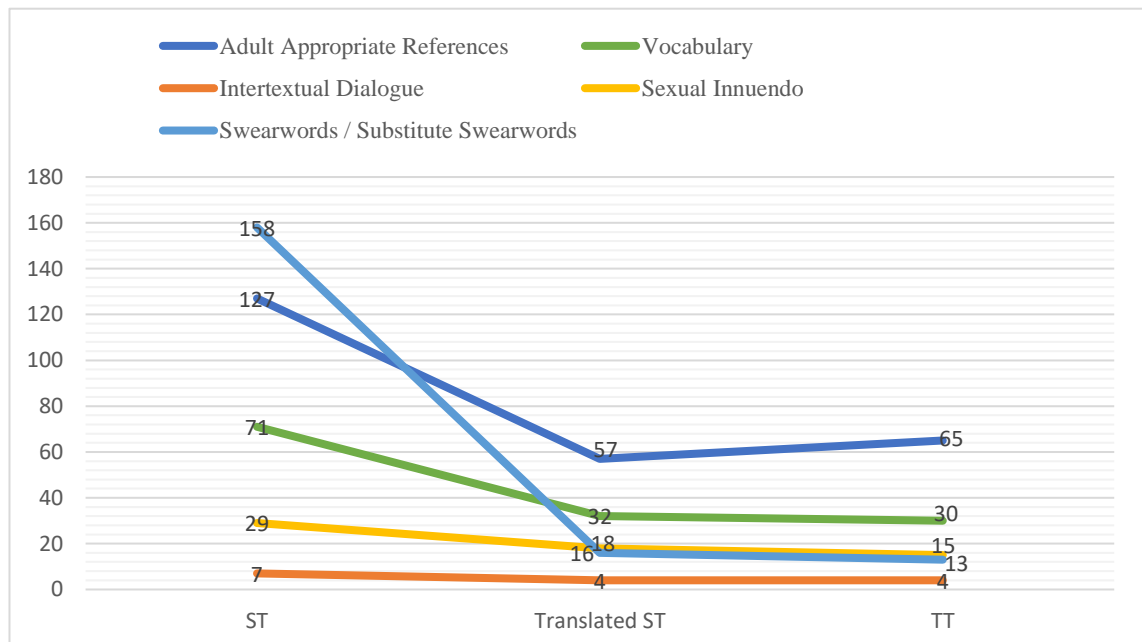
In Figure 6, ST column gives the number of linguistic adult humour instances for each filter, Translated ST column shows the number of linguistic adult humour instances that were translated as adult humour (either as linguistic adult humour or as another humour type such as cultural adult humour or universal adult humour) for each filter and TT

column shows the numbers of adult humour instances for each adult humour filter in the target movies.

As it can be deduced from Figure 6, out of 127 Adult Appropriate References instances, 57 of them were translated as adult humour and there was an increase of eight adult humour instances in Adult Appropriate References in the target movies. Although Adult Appropriate References filter has the second largest loss of adult humour instances, it can be seen that it is the most preferred filter for the translators to be able to keep the adult addressee of the humour by changing the adult humour type.

Example 14 below shows a linguistic adult humour instance from the Vocabulary filter that was translated as an adult humour instance from the Adult Appropriate References filter.

Incredibles 2

Context: Evelyn wishes good luck to Elastigirl.
<u>**Source Text:**</u> Evelyn (to Elastigirl): Hey! Stretch a leg!
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Allusion
<u>**Target Text:**</u> Evelyn: Hey, sağ ayakla gir!
Trans. Strategy: SL humorous item is replaced with a more well-known TL humorous item (preformed) **Adult Humour:** Yes (Adult Appropriate References) **Humour:** Yes **Verbal Humour Strategy:** It's not linguistic humour anymore.

Example 14

In Example 14, Evelyn wishes good luck to Elastigirl, who is a superheroine known for her ability to stretch any part of her body to any sizes and shapes. Evelyn's good luck wish "Stretch a leg" is an allusion to the idiom "Break a leg". The linguistic adult humour in this scene comes from this cognitive incongruity which creates a norm opposition. Also, the presupposed knowledge of the idiom 'Break a leg' makes the humorous instance an adult-oriented humour under the Vocabulary adult humour filter. In the TT, the idiom 'Break a leg' is replaced with 'Sağ ayakla gir' ('Enter with right foot'). The act of entering a place first with the right foot is a cultural and religious (for Muslims) belief from the target culture. Through this norm acceptance and the presupposed knowledge of the

belief, the adult humour was kept in the TT, however, the adult humour filter was changed from Vocabulary to Adult Appropriate References.

Example 15 is another example of an adult humour filter change. This time the linguistic adult humour instance from the Vocabulary filter was translated as another linguistic adult humour instance from the Swearwords / Substitute Swearwords filter.

Hotel Transylvania 2

Context: Wolf Wayne makes a joke after the little wolf pack that are his children makes a mess of the party.
Source Text: Wayne: Don't worry. There's a reason they call it a litter.
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Punning
Target Text: Wayne: Merak etme. Boşuna it sürüsü demiyorlar.
Trans. Strategy: SL humorous item is replaced with TL humorous item of the same form/strategy **Adult Humour:** Yes (Swearwords/Substitute Swearwords) **Humour:** Yes **Verbal Humour Strategy:** Punning

Example 15

In this linguistic adult humour instance, Wolf Wayne jokes after his children make a mess of the party. His joke is constructed on a pun on the word 'litter', which means both 'trash' and 'a group of animals that are siblings'. The presupposed vocabulary knowledge of the two meanings of the word and the cognitive incongruity the pun creates make the humour adult-oriented. In the TT version, the adult humour is preserved through another pun. Although the pun is again on the word group that describes the pack of wolves (it sürüsü), in the TL the meaning is different than the SL version. The definition of 'it sürüsü' changes in accordance with the context, the literal meaning of the word group means 'a pack of dogs', while the idiom version is an insult that means 'a group of contemptible people'. As a result, although the presupposed vocabulary knowledge and the norm opposition created through the pun are kept in the TT, the adult humour filter is changed from Vocabulary to Swearwords / Substitute Swearwords because of the use of an insult in a children's movie.

The distribution of the adult humour filters used in the target movies can be seen in Figure 7.

Figure 7. Adult Humour Filter Percentages in TT Data
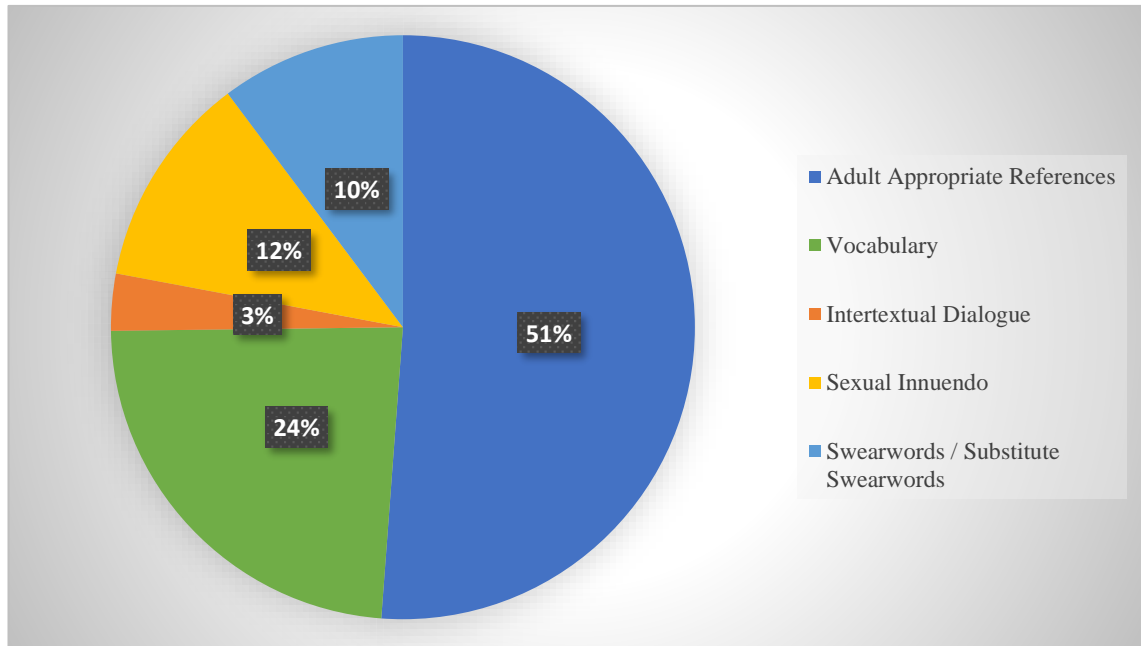
When compared with Figure 4, which shows the distribution of adult humour filters in the source movies, we can see that there is a significant difference in the Adult Appropriate References filter with a 18% increase. The other filters with an increase in adult humour instances in the target movies are Vocabulary filter with a 6% and Sexual Innuendo filter with a 5% increase each. The smallest increase can be seen in Intertextual Dialogue filter with 1%. While Swearwords / Substitute Swearwords filter has the only decrease in adult humour with 30%.

3.4. RESULTS FOR RESEARCH QUESTION 4

The fourth research question was to examine the distribution of the translation strategy sets used in the translation of the linguistic adult humour in children's animated movies. In order to answer this question, ten pre-determined translation strategies were classified in three main categories as Retainment, Replacement, and Omission Sets. Then, the translations of all of the 392 linguistic adult humour instances found in the 40 movies were put under one of these three categories in order to determine the distribution of the translation strategy sets.

The distribution of the translation strategy sets used in the target movies can be seen in Figure 8 below.

Figure 8. The Distribution of Translation Strategy Sets
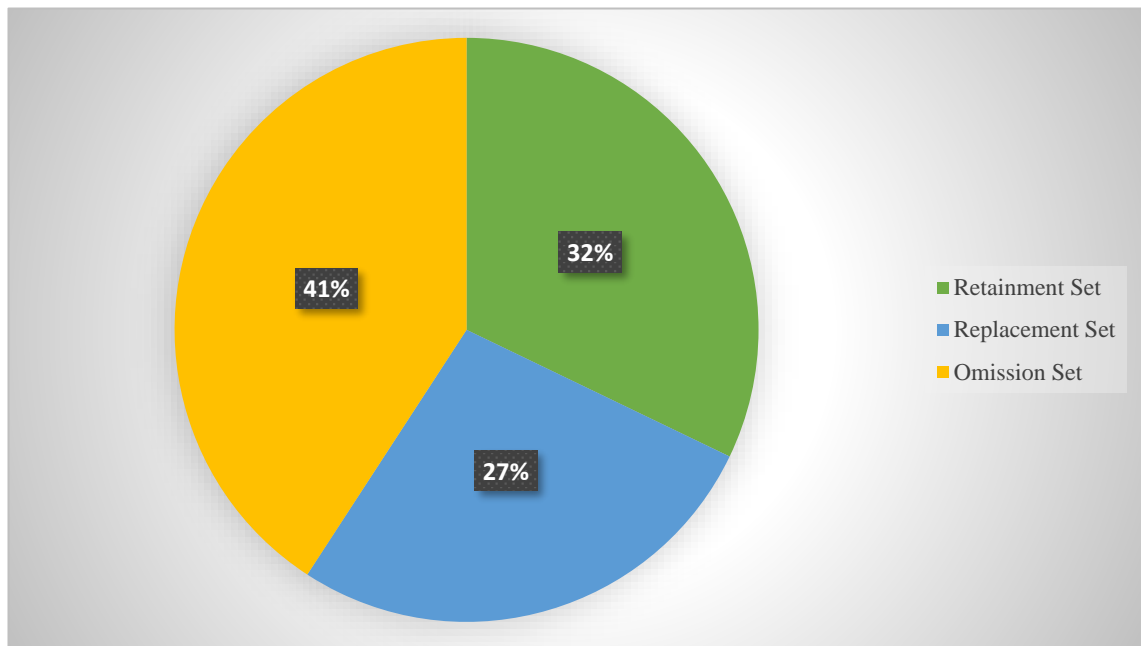
According to the results obtained, 32% (126 linguistic adult humour instances) of the 392 adult humour instances were translated with a strategy classified under the Retainment Set while 27% (106 linguistic adult humour instances) were translated with a strategy from the Replacement Set and 41% (160 linguistic adult humour instances) were translated using a strategy from the Omission Set.

Further, to get a better grasp of the preference for the translation strategy sets for each of the five adult humour filters (Adult Appropriate References, Vocabulary, Intertextual Dialogue, Sexual Innuendo, and Swearwords / Substitute Swearwords), the distribution of the translation strategy sets (Retainment, Replacement, and Omission) was analysed for each adult humour filter. The results can be seen below as Figures 9, 10, 11, 12, and 13 for each adult humour filter respectively.

Figure 9 demonstrates the distribution of the translation strategy sets for the Adult Appropriate References filter.

Figure 9. The distribution of the translation strategy sets for Adult Appropriate References filter
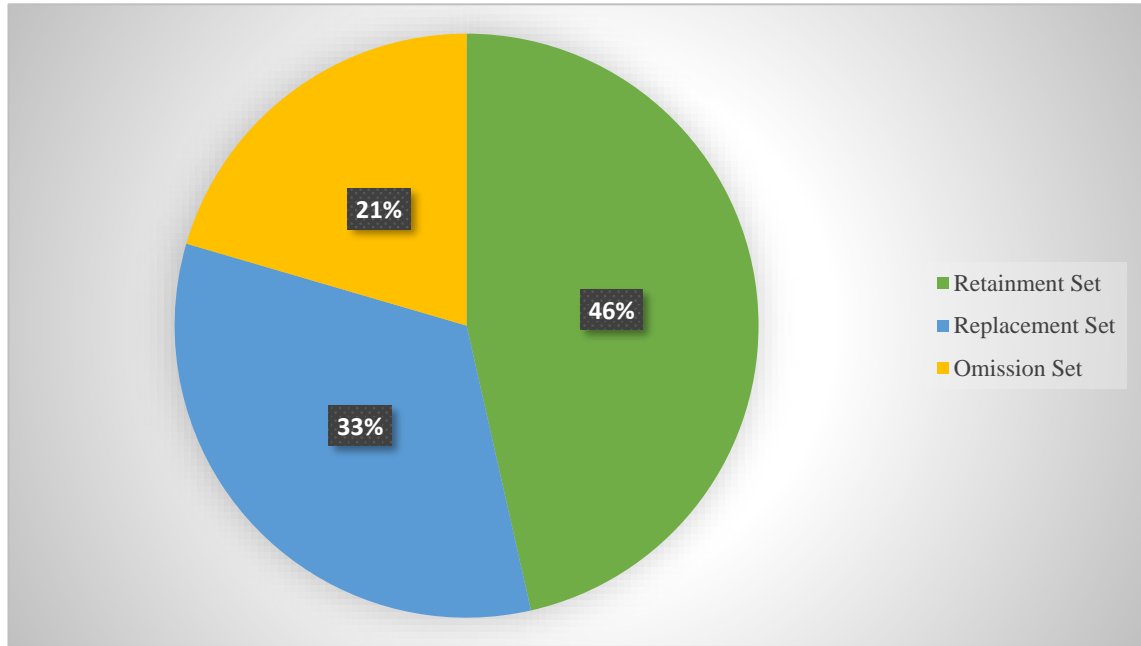
For the 127 adult humour instances under the Adult Appropriate References filter, Retainment Set was used for 47% (59 linguistic adult humour instances), followed closely by Replacement Set with 35% (42 linguistic adult humour instances). Omission Set was the least used set with 18% (26 linguistic adult humour instances). (Figure 9)

Example 16 illustrate a linguistic adult humour instance from the Adult Appropriate References filter that was translated with a strategy from the Retainment Set.

Minions

Context: Anchor-man is presenting the world-famous supervillain, Scarlet Overkill.
Source Text: Anchor-man: Move aside, men! Scarlet: Make way. Anchor-man: There's a new bad man in town... Scarlet: Excuse me. Anchor-man: ...and that man is a woman! Crime isn't pretty! Scarlet: It's red hot!
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Paradox
Target Text: Spiker: Savulun, beyler! Scarlet: Yol açın. Spiker: Şehirde yeni bir kötü adam var. Scarlet: İzninizle. Spiker: Ve o adam bir kadın! Suç işlemek güzel değil. Scarlet: Ama çok çok ateşli!

Trans. Strategy: Retainment Set - Literal translation of the SL humorous item   **Adult Humour:** Yes (Adult Appropriate References)   **Humour:** Yes   **Verbal Humour Strategy:** Paradox

Example 16

In Example 16, an anchor-man is presenting the world-famous villain Scarlet Overkill. A norm opposition is constructed with social and cognitive incongruities when he describes Scarlet, who is a woman, as a 'bad man'. This paradox is translated via a strategy from the Retainment Set. Since the TL has the same gendered noun for the word 'villain' as the SL ('kötü adam' – 'bad man'), with a literal translation of the SL humorous item, the paradox, and therefore, the norm opposition, is preserved. As a result, the TT has the same addressee (adults) and the same adult humour filter (Adult Appropriate References) as the ST.

Example 17 presents a linguistic adult humour instance from the Adult Appropriate References filter that was translated with a strategy from the Replacement Set.

<div align="right">

The Secret Life of Pets

</div>

Context: Max, who is a dog, is confused about his ancestors.
Source Text: Max: I don't know, Duke. Maybe the legend of dogs coming from wolves is just wrong. Maybe one puppy asked his mom, "Where did we come from?" And the mom said, "Woof." And the kid was like "Oh, wolves?" And she was like, "Yeah, fine."
Adult Humour Filter: Adult Appropriate References   **Verbal Humour Strategy**: Spoonerism / Punning
Target Text: Max: Bilmiyorum, Duke. Köpeklerin kurtların soyundan geldiği efsanesi yanlış olabilir. Ne bileyim, belki yavru bir köpek "Anne, nereden geldik?" diye sorduysa, o da "Yurt" dediyse, o da "Kurt" anladıysa… Ne bileyim ya, bilemedim şimdi.
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of the same form/strategy   **Adult Humour:** Yes (Adult Appropriate References)   **Humour:** Yes   **Verbal Humour Strategy:** Spoonerism / Punning

Example 17

In Example 17, Max, who is a dog, is confused about his ancestors and voices his doubts about coming from wolves with a wordplay on the words 'wolf' – 'woof'. This pun, which is constructed through a spoonerism, creates a cognitive incongruity for the audience. Since this linguistic adult humour instance is formed through both a pun and a spoonerism, the change of the language makes the literal translation of the ST nearly

impossible. For this reason, the translator used a strategy from the Replacement Set in order to keep the adult humour intact. Although the pun and the spoonerism are created through a different word pair, 'kurt' (wolf) – 'yurt' (homeland), the gist of the adult humour instance is the same. As a result, via a strategy from the Replacement Set, the linguistic adult humour and the adult humour filter are preserved in the TT.

Example 18 shows a linguistic adult humour instance from the Adult Appropriate References filter that was translated with a strategy from the Omission Set.

Madagascar 3: Europe's Most Wanted

Context: Vitaly, a Russian tiger, dismisses Alex and his friends from their circus train.
Source Text: Vitaly: Absolut no outsiders. So, wipe that Smirnoff your face and Popov!
Adult Humour Filter: Adult Appropriate References   **Verbal Humour Strategy**: Punning / Allusion
Target Text: Vitaly: Yabancılar giremez buraya. O yüzden boş yere sırıtma, naş naş!
Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL   **Adult Humour:** No   **Humour:** No   **Verbal Humour Strategy:** Humour is eliminated.

Example 18

In Example 18, Vitaly, a Russian tiger, dismisses Alex and his friends from their circus train. What makes this an adult humour instance are the allusions to several Russian vodka brands, *Absolut, Smirnoff,* and *Popov.* These allusions are also puns on 'absolute', 'smirk off', and, most probably, 'sod off' respectively. Because of the presupposed knowledge of alcoholic beverage brands, the humour is directed at adults. Moreover, the cognitive incongruity created through the puns also make the scene an adult-oriented one. In the TT, not only the adult humour but the humour in general is eliminated by using a strategy from the Omission Set. Only the meaning of the scene is transferred without the allusions and the puns.

Figure 10 shows the distribution of the translation strategy sets for the Vocabulary filter.

Figure 10. The distribution of the translation strategy sets for Vocabulary filter
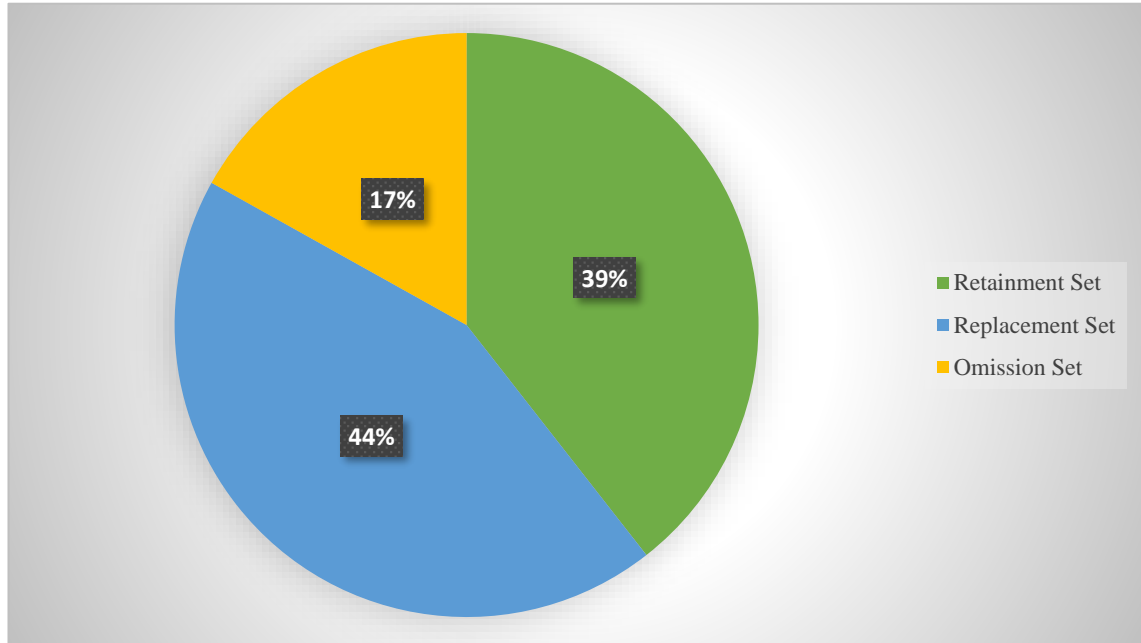
For this filter, we see that in contrast to the Adult Appropriate References filter, Replacement Set were used more frequently than the strategies of the Retainment Set with a difference of 5%. 44% (31 linguistic adult humour instances) of the 71 linguistic adult humour instances were translated with a strategy from the Replacement Set while 39% (28 linguistic adult humour instances) of them were translated with a strategy from the Retainment Set. Omission Set strategies were the least used strategies with 17% (12 linguistic adult humour instances).

Example 19 illustrate a linguistic adult humour instance from the Vocabulary filter that was translated with a strategy from the Retainment Set.

Tangled

Context: Flynn is tangled in Rapunzel's hair.
Source Text: Rapunzel: So, what do you want, with my hair? To cut it? Flynn: What? Rapunzel: Sell it? Flynn: No! Listen, the only thing I want to do with your hair, is to get out of it. Literally.
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Punning
Target Text: Rapunzel: Söyle bakalım. Saçımdan ne istiyorsun? Kesecek misin? Flynn: Ne? Rapunzel: Yoksa satacak mısın?

Flynn: Ne alakası var? Bak canım, saçınla ilgili yapmak istediğim tek bir şey var. O da içinden kurtulmak. Çok ciddiyim.

Trans. Strategy: Retainment Set - Literal translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 19

In Example 19, Flynn is tangled in Rapunzel's unusually long hair and tries to free himself. Rapunzel is worried that Flynn is one of the bad people who want to get a hold of her magical hair. When she questions him about his intentions, Flynn's response is a pun on the verb 'to get out of something' (to escape) and the idiom 'to get out of someone's hair' (to not cause someone annoyance). This pun creates a cognitive incongruity. This norm opposition and the presupposed knowledge of the idiom make the scene an adult-oriented one. In the TT, a strategy from the Retainment Set is used to translate the scene. As a result, the pun is eliminated in the process, only 'to escape' meaning of the verb is transferred to the TT. Although the linguistic adult humour is lost in the translation, the visual the scene projects and the misunderstanding between the characters preserve the general humour of the source scene in the TT.

Example 20 presents a linguistic adult humour instance from the Vocabulary filter that was translated with a strategy from the Replacement Set.

Despicable Me 2

Context: Gru, who is a bald man, enters a hairdresser in order to investigate if the owner of the salon is the criminal.

Source Text:
Floyd: Welcome to Eagle Hair Club. It's about time you showed up, Mr. Gru.
Gru: You know my name?
Floyd: When someone moves into the mall who is follically challenged, I make it my business to know all about them. You are bald. And that is bad.

Adult Humour Filter: Vocabulary
Verbal Humour Strategy: Euphemism

Target Text:
Floyd: Hoş geldiniz, Eagle Saç Kulübüne. Fazlasıyla geciktiniz bile, Bay Gru.
Gru: Adımı nereden biliyorsun?
Floyd: Saç açısından sorunları olan biri AVM'ye taşındığında onları araştırmayı kendime görev bilirim. Kelsiniz ve bu çok kötü.

Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of the same form/strategy
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: Euphemism

Example 20

In Example 20, Gru, who is a bald man, enters a hairdresser in order to investigate if the criminal they are looking for is the owner of the salon. The linguistic adult humour of the scene comes from Floyd's description of Gru's baldness. In the scene, the term 'folically challenged' is a euphemism used instead of bald. A cognitive incongruity is created with this euphemism. Moreover, in order to understand the meaning of the euphemism, the audience has to have the required vocabulary knowledge. Also, the fact that being bald is not a bad thing and that Floyd uses a euphemism instead of the word 'bald' makes the scene an instance of disparaging humour with Gru being the target of the joke. This disparagement forms a social incongruity. These cognitive and social incongruities result in the norm oppositions which constitute the linguistic adult humour instance of the scene. In the TT, a strategy from the Replacement Set is used to translate the linguistic adult humour instance. With the translation, 'saç açısından sorunları olan biri' ('a person who has issues with his hair'), the euphemism is preserved in the TT, however, the required vocabulary knowledge and the disparagement are reduced to the level of general audience. As a result, while the adult humour is lost in the translation, the linguistic humour is preserved for the general audience.

Example 21 shows a linguistic adult humour instance from the Vocabulary filter that was translated with a strategy from the Omission Set.

Madagascar 3: Europe's Most Wanted

| **Context:** Alex gives a pep talk to the circus animals before a show. |
|---|
| **Source Text:**
 Alex: All right, animals! We may be your new owners, but we don't want to **reinvent the circus wheel** here, so just go out, do what you do! |
| **Adult Humour Filter:** Vocabulary
 Verbal Humour Strategy: Allusion |
| **Target Text:**
 Alex: Pekala, hayvan dostlar! Biz yeni sahipleriniz olabiliriz fakat burada sirki yeniden icat edecek halimiz yok. Çıkın numaralarınızı yapın! |
| **Trans. Strategy:** Omission Set - SL humorous item becomes non-humorous item in TL
 Adult Humour: No
 Humour: No
 Verbal Humour Strategy: Humour is eliminated. |

Example 21

In Example 21, Alex gives a pep talk to the circus animals before an important show. His words 'to reinvent the circus wheel' is an allusion to the idiom 'to reinvent the wheel'. This presupposed vocabulary knowledge of the idiom and the cognitive incongruity

created by the allusion make the scene an adult-oriented one. In the TT, with the use of a strategy from the Omission Set, the allusion to the 'wheel' – 'circus wheel' is lost. Also, since the TL version of the idiom 'Amerika'yı yeniden keşfetmek' ('to re-discover America') does not involve the verb 'to invent' (icat etmek), the attempted allusion to a different idiom of the TL is also not successful. Therefore, not only the adult humour is lost but also the humour in general is eliminated in the TT.

Figure 11 illustrates the distribution of the translation strategy sets for the Intertextual Dialogue filter.

Figure 11. The distribution of the translation strategy sets for the Intertextual Dialogue filter
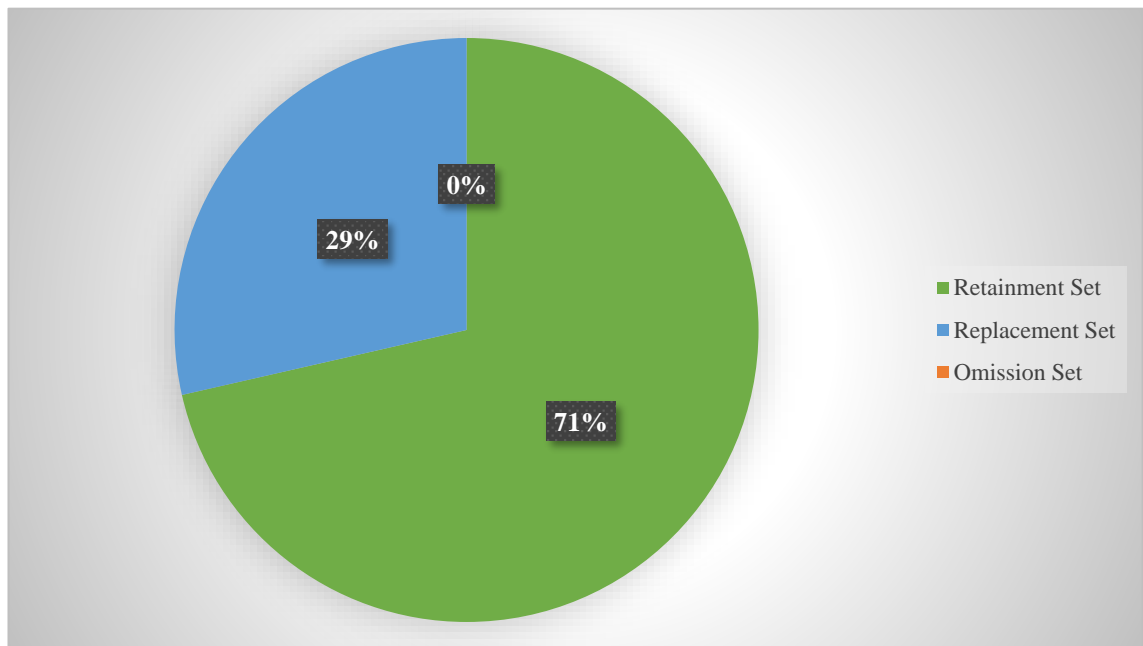
For this filter, we see that Retainment Set is the most used strategies with 71%. Five out of the seven linguistic adult humour instances were translated with a strategy from the Retainment Set, while the other two linguistic adult humour instances (29%) were translated via a strategy from the Replacement Set. Omission Set strategies were not used for any of the linguistic adult humour instances under the Intertextual Dialogue filter.

Example 22 demonstrate a linguistic adult humour instance from the Intertextual Dialogue filter that was translated with a strategy from the Retainment Set.

Context: Pyro and Shank are two computer game characters and they are critiquing their game strategy.
Source Text: Pyro: Do you reckon we're going a bit too hard on the players?   Shank: Honestly, no, I don't. Of course, I have empathy for players like DirtySocks537 and BabeRaham_Linkin. But if we just let them win, where's the life lesson, you know?
Adult Humour Filter: Intertextual Dialogue   **Verbal Humour Strategy**: Allusion
Target Text: Pyro: Sen de bu oyunculara fazla sert davrandığımızı düşünüyor musun?   Shanks: Dürüstçe, hayır, düşünmüyorum. Elbette KirliÇorap537 ve BebekRaham_Linkin gibi oyunculara karşı bir empati besliyorum. Ama yenmelerine izin verirsek alacakları hayat dersine ne olacak?
Trans. Strategy: Retainment Set - Literal translation of the SL humorous item   **Adult Humour:** Yes (Intertextual Dialogue)   **Humour:** Yes   **Verbal Humour Strategy:** Allusion

Example 22

In Example 22, two game characters, Pyro and Shank, are discussing their strategy about the game players. Since they keep beating the players, they are wondering if they are a bit too harsh on the players. The humour in this scene is created through norm oppositions. The allusion to Abraham Lincoln established through one of the players' nicknames, BabeRaham_Linkin, constitutes the cognitive incongruity, while the slight ridicule of the said-president's name causes a social incongruity, especially in the source culture. The allusion to Abraham Lincoln requires a knowledge of history which makes this scene an adult-oriented one under the Intertextual Dialogue filter. In the TT, the allusion is preserved via a translation strategy from the Retainment Set. Although this allusion to the USA former president is a culture-bound knowledge, Abraham Lincoln is a worldwide known name. So, preserving the allusion as it is does not mean a loss in the TT. If the target movie audience has the necessary knowledge, then, they would be able to understand the humour. The same situation can also be said for the source movie audience. If the audience has the necessary and presupposed knowledge of history, then the humour would be intact.

Example 23 presents a linguistic adult humour instance from the Intertextual Dialogue filter that was translated with a strategy from the Replacement Set.

Context: Vanellope and Ralph part ways after a day spent together.
Source Text: Vanellope: Talk next week? Ralph: I shall await your call, madam. Vanellope: Then, adieu, adieu, <u>farting is such sweet sorrow</u>. So long, stinkbrain. Ralph: Bye, kid.
Adult Humour Filter: Intertextual Dialogue **Verbal Humour Strategy**: Punning / Allusion
Target Text: Vanellope: Haftaya konuşalım mı? Ralph: Telefonunuzu bekleyeceğim, hanımefendi. Vanellope: O halde, sağlıcakla kal, pırtlatmakla olmaz öyle müzikal. Görüşürüz, kokuşuk beyin. Ralph: Hoşça kal, ufaklık.
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of a different form/strategy **Adult Humour:** No **Humour:** Yes **Verbal Humour Strategy:** It's not linguistic humour anymore.

Example 23

In Example 23, Vanellope, a child game character, and her friend Ralph are parting after a day they have spent together. This scene involves both cognitive and social incongruities. Vanellope's response to Ralph's formal words is an allusion to Shakespeare's famous play, *Romeo and Juliet* and also a pun on the same play's famous line "parting is such sweet sorrow." (Shakespeare, 1993). The presupposed knowledge of the play and the intertextuality constitute the linguistic adult-oriented humour of the scene. While the pun is a cognitive norm opposition, the fact that Vanellope makes fun of a renowned play and playwright creates a social norm opposition. The translation strategy from the Replacement Set used in the translation of this adult humour instance caused a change in the addressee of the humour. In the TT, the humour was reduced to general humour through the omission of the quotation which, in turn, omitted the allusion and the pun. What makes the TT scene humorous is the cognitive norm opposition created by Vanellope's somehow a rude language. However, the word 'pırtlamak' (to fart) is not something we do not hear from a child, so, as a result, the humour is not addressed to only adults anymore but to both adults and children.

Translation strategies from the Omission Set were not used for the translations of any of the linguistic adult humour instances under the filter of Intertextual Dialogue. Therefore, there are not any examples for this translation strategy.

Figure 12 shows the distribution of the translation strategy sets for the Sexual Innuendo filter.

Figure 12. The distribution of the translation strategy sets for Sexual Innuendo filter
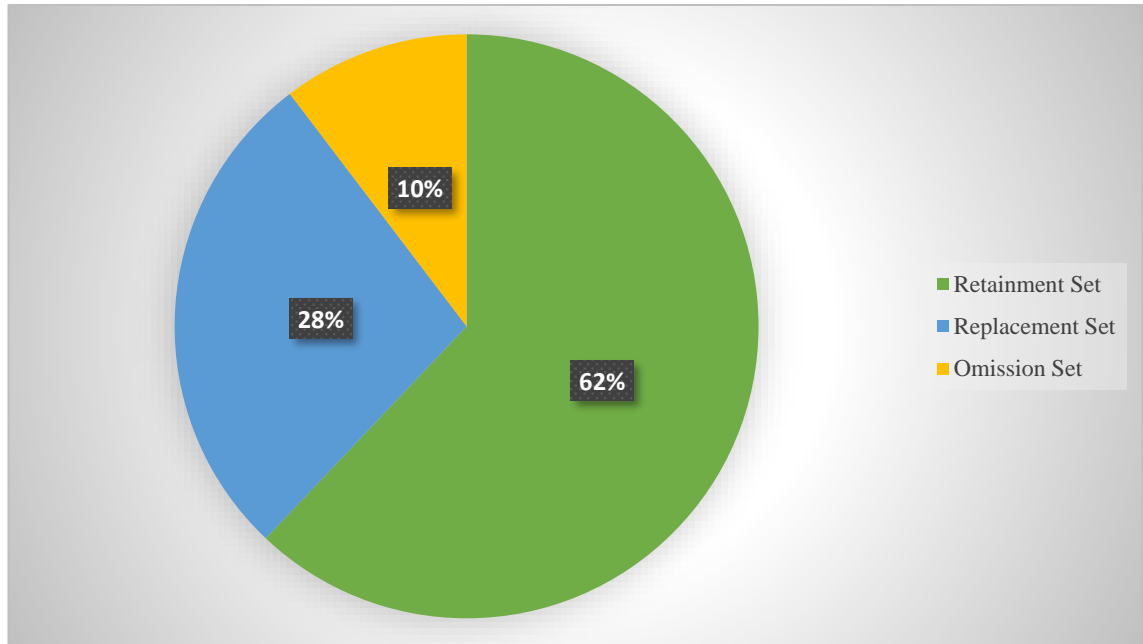
For this filter, we see that Retainment Set was preferred more with 62%, 18 out of 29 linguistic adult humour instances were translated with a strategy from the Retainment Set. Replacement Set came second with 28% (eight linguistic adult humour instances out of 29) and Omission Set strategies were, once again, the least preferred strategies with only three linguistic adult humour instances out of 29 (10%).

Example 24 illustrate a linguistic adult humour instance from the Sexual Innuendo filter that was translated with a strategy from the Retainment Set.

Puss in Boots

Context: Puss in Boots is looking for magic beans and Luis and Moustache Man tell him where to find them.

Source Text:
Moustache Man: The murderous outlaws, Jack and Jill, have gotten their hands on magic beans.
Puss in Boots: Do not joke with me about magic beans! I searched half my life for them. They do not exist.
Luis: No, cat. We have seen them.
[Moustache Man shows Puss the magic beans tattooed on his arm]

Moustache Man: These are the beans of legends.
Puss in Boots: Oh!
Luis: Grows the vine to the land of giants. And the golden goose.
[Moustache Man opens his shirt to reveal castle in the sky tattooed on his chest]
Puss in Boots: The golden goose!
Moustache Man: One of her eggs could set you up for life.
Luis: All nine of them... Show him the golden eggs.
[Moustache Man gets up and unzips his trousers]
Puss in Boots: No! Please uh... you have, uh... shown enough.

Adult Humour Filter: Sexual Innuendo
Verbal Humour Strategy: Punning

Target Text:
Bıyıklı Adam: Kanun kaçakları Jack ve Jill'de ne var biliyor musun? Sihirli fasulyeler.
Çizmeli Kedi: Bana sihirli fasulye deme sakın! Hayatım onları aramakla geçti. Öyle bir şey yok, canım.
Luis: Hayır, kedi. Biz onları gördük.
[Bıyıklı adam Çizmeli Kedi'ye kolundaki sihirli fasulye dövmesini gösterir.]
Bıyıklı Adam: İşte bunlar efsane fasulyeler.
Çizmeli Kedi: Oh!
Luis: Bir asma yetişir, devlerin ülkesine ve altın yumurtlayan kaza doğru.
[Bıyıklı adam göğsündeki şato dövmesini göstermek için gömleğinin düğmelerini açar]
Çizmeli Kedi: Altın yumurtlayan!
Bıyıklı Adam: Böyle bir vurgun sana ömür boyu yeter.
Luis: Hem de dokuzuna birden. Altın yumurtalarını göstersene.
[Bıyıklı adam ayağa kalkar ve pantolonunun fermuarını açar]
Çizmeli Kedi: Hayır! Por favor, lütfen. Yeterince gösterdin.

Trans. Strategy: Retainment Set - Literal translation of the SL humorous item
Adult Humour: Yes (Sexual Innuendo)
Humour: Yes
Verbal Humour Strategy: Punning

Example 24

In Example 24, Puss in Boots overhears a conversation about the magic beans and questions the men about the whereabouts of the beans. The linguistic adult humour of the scene comes from an innuendo. When Luis asks the Moustache Man to show the golden eggs, he makes a move to unzip his trousers. The norm opposition is constituted through both cognitive and social incongruities. The cognitive incongruity is created via the pun on eggs ('an oval object laid by a female bird' – 'male genitalia'), while the social incongruity is formed as a result of the sexual innuendo which is a taboo topic for children's movies. In the scene, it is obvious from the previous visuals that the Moustache Man has a tattoo of the golden eggs, however, the pun on eggs combined with the reaction of Puss in Boots make the scene an adult-oriented one. In the TT, the linguistic adult humour instance is translated by using a strategy from the Retainment Set. With the existence of a similar pun on 'eggs' in the TL and the help of the visuals of the scene, the

literal translation of the ST is enough to preserve the pun and the innuendo (cognitive and social incongruities) in the TT.

Example 25 presents a linguistic adult humour instance from the Sexual Innuendo filter that was translated with a strategy from the Replacement Set.

Tangled

Context: A drunk dwarf sees Gothel, the beautiful villain, outside a pub.
Source Text: Drunk old dwarf (slurring): Hi, oh, somebody get me a glass. 'Cause I just found me a tall drink of water.   Gothel: Oh, stop it, you big lug.
Adult Humour Filter: Sexual Innuendo   **Verbal Humour Strategy**: Comparison
Target Text: Sarhoş Yaşlı Cüce: Vay! Biri bana bir bardak getirsin. Bir içim su bir hatun buldum. Yavrum.   Gothel: Kes şunu, koca sersem.
Trans. Strategy: Replacement Set - SL humorous item is replaced with a more well-known TL humorous item (preformed)   **Adult Humour:** Yes (Sexual Innuendo)   **Humour:** Yes   **Verbal Humour Strategy:** Comparison

Example 25

In Example 25, a drunk old dwarf comes out of the pub he has been drinking in and sees Mother Gothel who is a beautiful woman. His remark about her appearance is what makes this scene an adult-oriented one. The slang idiom, 'a tall drink of water', creates a social incongruity with its sexual connotation, especially when uttered by a drunk man towards a woman, that has no place in a children's movie. Also, the wordplay on 'glass' – 'water' constitutes a cognitive incongruity. This taboo topic, combined with the presupposed knowledge of the idiom and the wordplay, make the addressee of the ST adults. In the TT, the ST linguistic adult humour instance is replaced with another idiom from the TL which has a similar connotation to the SL one. With the use of a translation strategy from the Replacement Set, the sexual innuendo and the wordplay on 'glass' – 'water' are preserved in the TT. As a result, the TT scene is a linguistic adult humour instance under the filter of Sexual Innuendo, just like the ST scene.

Example 26 shows a linguistic adult humour instance from the Sexual Innuendo filter that was translated with a strategy from the Omission Set.

Context: Bo sees Doug lying on the floor without the bottom half of his body.	

Source Text:
Bo: Hey guys! Long time no see.
Doug: Couldn't take it out there, huh?
Bo: Hey, Doug. Saw your better half at the front of the store.
Doug: Yeah, you mess with the cat, you get the claws.
Adult Humour Filter: Sexual Innuendo
Verbal Humour Strategy: Punning

Target Text:
Bo: Merhaba çocuklar! Arayı açtık biraz, ha?
Doug: Vay! Dışarıda yapamadın, ha?
Bo: Merhaba, Doug. Vücudunun yarısını dükkanın önünde gördüm.
Doug: Eh, kediyle uğraşırsan pençeyi yersin.
Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 26

In Example 26, Bo sees her old friend Doug lying on the ground without the bottom half of his body. Her remark on the missing piece of his body is a pun on the phrase 'better half' which means, 'your wife, your husband, or the person that you live with in a sexual relationship' ("Better Half," 2021). This sexual innuendo creates a norm opposition through both cognitive and social incongruities. The cognitive incongruity comes from the pun on the phrase, while the taboo topic of having sexual innuendos in a children's movie constitutes the social incongruity. The presupposed knowledge of the phrase is another aspect that makes the addressee of the ST adults. In the TT, the scene was translated via a strategy from the Omission Set. The phrase, 'better half', is reduced to 'half of your body' and in the process, lost the features that made the example a linguistic adult humour instance. However, the image of Doug having only half of his body and his explanation about the situation still make this a humorous scene with a change in addressee from adults to general audience.

Figure 13 demonstrates the distribution of the translation strategy sets for the Swearwords / Substitute Swearwords filter.

Figure 13. The distribution of the translation strategy sets for Swearwords / Substitute Swearwords filter
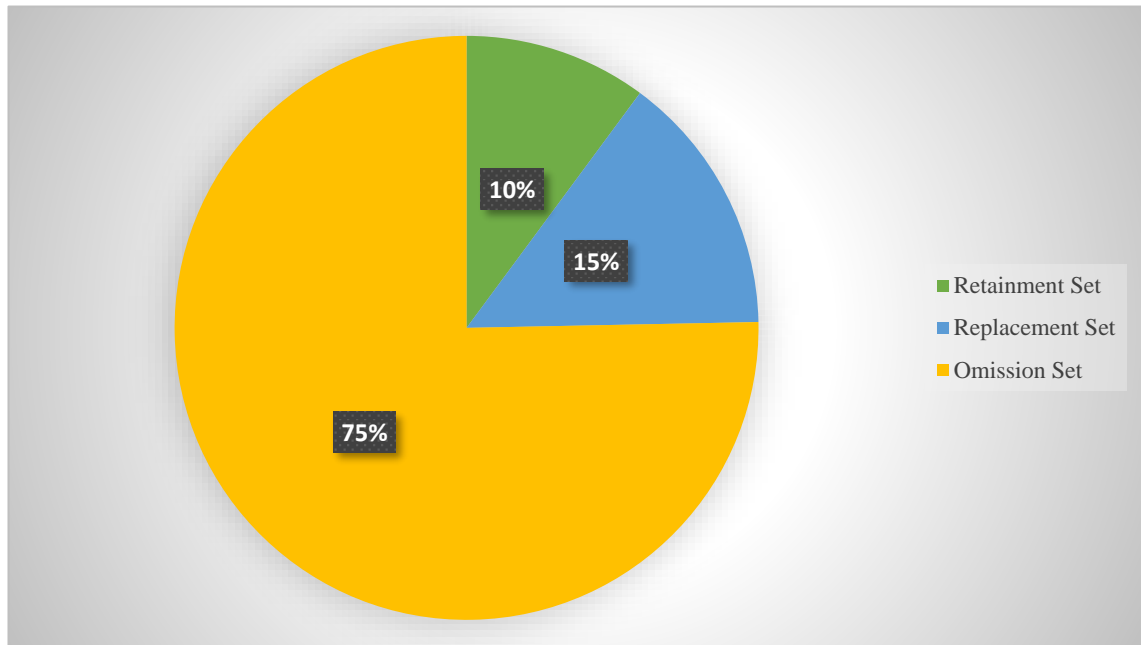
For this filter, we see that in contrast to the other adult humour filters, Omission Set strategies were the most frequently used strategies with 75% (119 linguistic adult humour instances out of 158). There is a significant difference between the Omission Set and the other two translation strategy sets, Replacement Set and Retainment Set. For 23 linguistic adult humour instances out of 158 (15%) a strategy from the Replacement Set was used, while for 16 linguistic adult humour instances (10%) a strategy from the Retainment Set was used.

Example 27 illustrate a linguistic adult humour instance from the Swearwords / Substitute Swearwords filter that was translated with a strategy from the Retainment Set.

The Secret Life of Pets

Context: Norman is a lost hamster and he is looking for his apartment.
Source Text:
Norman: Hey, guys.
Max: Oh, hey, Norman. You still looking for your apartment?
Norman: Yeah. Going on three weeks now. Is this the second or the third floor?
Max: I don't know any numbers, but, uh, you don't live here.
Norman: Ah! Pellets! Well, see you guys later.
Adult Humour Filter: Swearwords / Substitute Swearwords
Verbal Humour Strategy: Euphemism

| **Target Text:** |
| Norman: Merhaba, çocuklar. |
| Max: Ah, merhaba Norman. Hala evini bulamadın mı yoksa? |
| Norman: Nerede! Biliyor musun, tam üç hafta oldu. Burası ikinci kat mı, üçüncü kat mı? |
| Max: Aslına bakarsan saymayı bilmiyorum ama kesinlikle burası değil. |
| Norman: Ah, kedi kumu! Neyse, sonra görüşürüz çocuklar. |
| **Trans. Strategy:** Retainment Set - Literal translation of the SL humorous item |
| **Adult Humour:** No |
| **Humour:** No |
| **Verbal Humour Strategy:** Humour is eliminated. |

Example 27

In Example 27, Norman, who is a hamster, is lost and is searching for his apartment. He comes across Max in his search and asks the floor number. When he doesn't receive the answer he is hoping for, he says 'Pellets'. Since pellet is another name for animal droppings, we can say that when Norman says 'Pellets!', what he really means is 'shit'. This euphemism generates a register clash which forms the social incongruity in the ST. Also, the wordplay creates a cognitive incongruity that requires an analysis and vocabulary knowledge to understand the euphemism. These cognitive and social norm oppositions are what make the scene adult-oriented. In the TT, 'pellets' is translated with a strategy from the Retainment Set as 'kedi kumu' (cat litter). This translation can be regarded as a literal translation as 'cat litter' is another meaning of the word 'pellet'. However, with this translation, the euphemism and, therefore, the linguistic adult humour are not preserved in the TT. Also, 'kedi kumu' (cat litter) makes no sense in the TT, and as a result of this translation, the humour is eliminated altogether.

Example 28 presents a linguistic adult humour instance from the Swearwords / Substitute Swearwords filter that was translated with a strategy from the Replacement Set.

Ice Age: Continental Drift

| **Context:** A huge crab appears on Sid's ice floe. |
| **Source Text:** |
| Sid: Holy crab! |
| **Adult Humour Filter:** Swearwords / Substitute Swearwords |
| **Verbal Humour Strategy**: Euphemism / Punning |
| **Target Text:** |
| Sid: Hay bin yengeç! |

Trans. Strategy: Replacement Set - SL humorous item is replaced with a more well-known TL humorous item (preformed)
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: Euphemism

Example 28

In Example 28, Sid is floating on an ice floe when suddenly a huge crab appears. His exclamation of 'Holy crab' is a euphemism created through a pun on 'crap' – 'crab'. While the pun constitutes the cognitive incongruity in the scene, the use of a euphemism in a children's movie forms the social incongruity through a register clash. These norm oppositions designate the addressee of the ST scene as adults. In the TT, the scene is translated through a strategy from the Replacement Set. The euphemised exclamation 'Holy crap' is replaced with another exclamation from the TL that is widely used in children's movies, 'hay bin kunduz' (a thousand beavers), which has been modified as 'hay bin yengeç' (a thousand crabs) in order to fit in the scene. Even though, the TL version of the exclamation still has an underlying meaning of damnation, it is a euphemism used especially in children's movies for this purpose. As a result, although the adult humour is lost in the translation, the general humour is preserved in the TT.

Example 29 shows a linguistic adult humour instance from the Swearwords / Substitute Swearwords filter that was translated with a strategy from the Omission Set.

Coco

Context: Hector, dressed up as Frida Kahlo, tries pass through the gates of the Land of the Living but gets caught by the departure agent.
Source Text:
Departure Agent: Well shoot. Looks like no one put up your photo, Frida...
Adult Humour Filter: Swearwords / Substitute Swearwords
Verbal Humour Strategy: Euphemism
Target Text:
Görevli: Hay aksi. Kimse senin fotoğrafını koymamış, Frida…
Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 29

The movie *Coco* takes place on the Dia de Muertos (Day of the Dead), a day dedicated to the dead in Mexico. Every year on this day, the dead can pass to the Land of the Living

if only there is a photo of them left at the altar by their loved ones. In Example 29, Hector, who is a dead man, wants to leave the Land of the Dead and enter the Land of the Living. Since no one ever leaves a photo of him at an altar, he finds the solution in dressing up as Frida Kahlo, who, contrary to Hector, is very popular in the Land of the Living. However, the departure agent at the departure gates of the Land of the Dead knows he is not actually Frida. His sarcastic remark, 'shoot', is a euphemism of the exclamation 'shit'. This register clash brings the social incongruity of having a substitute swearword in a children's movie which, in turn, constitutes the linguistic adult humour instance in the scene. The euphemism is translated with a strategy from the Omission Set in the TT. The translation 'hay aksi' is an everyday exclamation that can be used by anyone from any age. As a result of this neutralisation of the euphemism, not only the adult humour is not preserved in the TT but also the humour is completely eliminated.

3.5. RESULTS FOR RESEARCH QUESTION 5

The fifth research question was to determine the most effective translation strategy set (Retainment, Replacement, or Omission) in preserving adult humour in children's animated movies for each adult humour filter (Adult Appropriate References, Vocabulary, Intertextual Dialogue, Sexual Innuendo, and Swearwords / Substitute Swearwords). In order to answer this question, the translations of the 392 linguistic adult humour instances under each adult humour filter were analysed for each translation strategy set in terms of the preservation of adult humour, general humour, and loss of humour. The relevant results are presented below.

Figure 14, Figure 15 and Figure 16 illustrate the preservation of adult humour, general humour, and loss of humour for Adult Appropriate References filter for Retainment, Replacement, and Omission translation strategy sets respectively.

Figure 14 shows the preservation and loss of adult humour for the linguistic adult humour instances translated with a strategy from the Retainment Set for Adult Appropriate References filter.

Figure 14. Retainment Set for Adult Appropriate References Filter
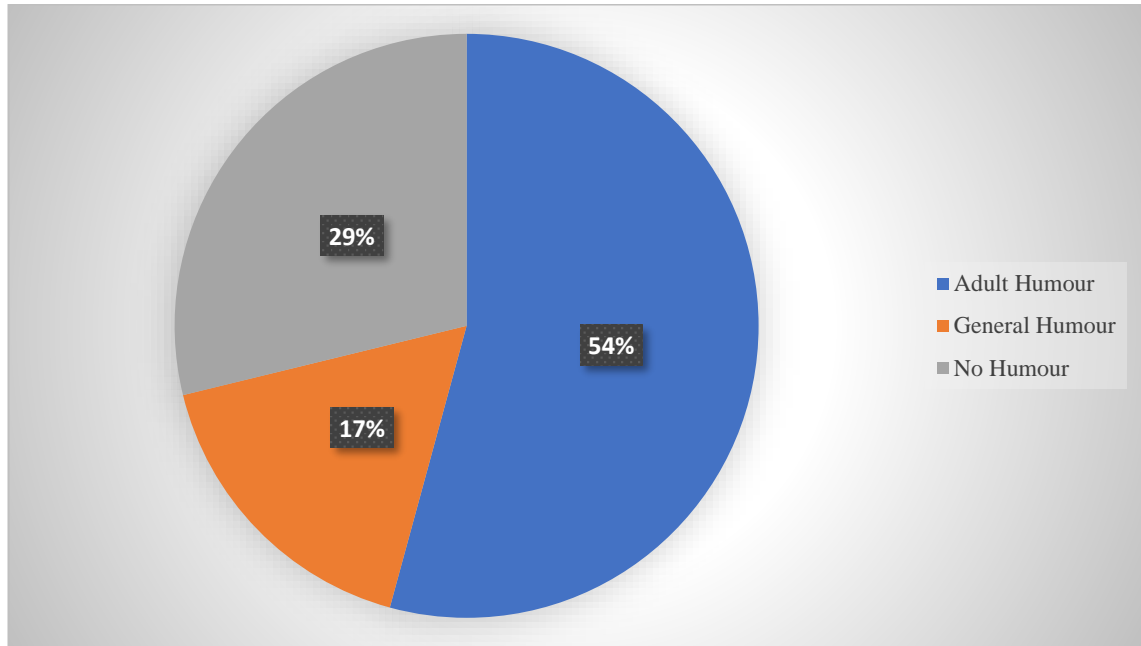
According to the analysis, translation strategies from the Retainment Set were 54% successful in preserving adult humour with 32 adult humour instances out of 59, while 17% (10 out of 59 adult humour instances) were reduced to general humour when translated with a strategy from the Retainment Set. 29% of the adult humour (17 out of 59 adult humour instances) was lost in translation with this set for Adult Appropriate References filter.

The examples below (Example 30, Example 31, and Example 32) illustrate the preservation of adult humour, general humour, and loss of humour respectively for Adult Appropriate References filter when translated with a translation strategy from the Retainment Set.

Brave

Context: Merida listens to the voicemail message of the witch she is trying to contact.
Source Text: Witch's Dial Tone: Welcome to the Crafty Carver, home of bear-themed carvings and novelties. I am completely out of stock at this time. But if you'd like to inquire about portraits or wedding cake toppers pour vial one into the cauldron. If you'd like a menu in Gaelic, vial two. If you're that red-haired lass, vial three. To speak with a live homunculus...
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Punning
Target Text: Witch's Dial Tone: Usta Oymacı'ya hoş geldiniz. Ayı konulu oymalar ve güzelliklerin hepsi işte burada. Şu aralar elimde hiç ürün kalmadı maalesef. Fakat portreler ya da düğün pastası

heykelleri hakkında bilgi almak isterseniz kazana birinci şişeciği dökün. Menüyü Galce dinlemek için ikinci şişeciği dökün. Kızıl saçlı kızsanız şişe üç. Menüyü tekrar dinlemek için-

Trans. Strategy: Retainment Set - Literal translation of the SL humorous item
Adult Humour: Yes (Adult Appropriate References)
Humour: Yes
Verbal Humour Strategy: It is not linguistic humour anymore.

Example 30

In Example 30, Merida listens to the voicemail message of the witch she is trying to contact. The linguistic adult humour in the scene comes from the presupposed knowledge of having heard a voicemail message before and the pun on 'vial' – 'dial', which creates a cognitive incongruity. The ST is translated with a strategy from the Retainment Set. Since the voicemail message is a universal concept, the presupposed knowledge is intact in the TT, however, the pun is lost in the translation. As a result, while the adult humour is preserved in the TT, the adult humour is not linguistic anymore.

Rio

Context: Jewel and Blu are running from bad men when Jewel sees a barrier ahead of them.

Source Text:
Jewel: Ah, this is great! I'm chained to the only bird in the world who can't fly!
Blu: Actually, there are about 40 species of flightless birds.
[Jewel sees a barrier ahead of them.]
Jewel: Duck!
Blu: No, ducks can fly.
Jewel: No! Duck!

Adult Humour Filter: Adult Appropriate References
Verbal Humour Strategy: Punning

Target Text:
Jewel: Bu harika! Dünyadaki uçamayan tek kuşa zincirlenmiş haldeyim!
Blu: Aslında uçamayan yaklaşık kırk kuş türü var.
[Jewel karşıdan gelen bir bariyer görür.]
Jewel: Eğil!
Blu: Öyle bir tür de mi var?
Jewel: Hayır! Eğil!

Trans. Strategy: Retainment Set - Literal translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It is not linguistic humour anymore.

Example 31

In Example 31, Blu and Jewel are running away from bad men who want to catch them. Blu is a bird who cannot fly and since Jewel is chained to Blu, she has to run alongside Blu in order to escape. Their conversation about flightless birds and the norm opposition formed with the homographic pun on the word 'duck' make the scene adult-oriented. In

the TT, the linguistic adult humour instance ('duck') is translated with a strategy from the Retainment Set with the 'lowering the body' meaning of the verb being kept intact. When Jewel commands him to duck, Blu answers as "Is there a species like that?". With this translation, while the pun and, therefore, the linguistic adult humour is lost in the TT, the general humour is preserved without the linguistic aspect.

The Boss Baby

Context: Tim takes a sip from his Long Island Iced Tea cocktail.
<u>**Source Text:**</u> Tim: The people of Long Island do not know how to make an iced tea.
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Irony
<u>**Target Text:**</u> Tim: Long Island'da yaşayanlar buzlu çay yapmayı bilmiyor.
Trans. Strategy: Retainment Set - Literal translation of the SL humorous item **Adult Humour:** No **Humour:** No **Verbal Humour Strategy:** Humour is eliminated.

Example 32

In Example 32, Tim takes a sip from his drink thinking it is iced tea while in reality it is a cocktail called Long Island Iced   Tea. When he says that people from Long Island do not know how to make an iced tea, actually he is the one who does not know what a Long Island Iced Tea is. This irony creates a cognitive incongruity while the fact that a child is drinking an alcoholic beverage forms the social incongruity. These norm oppositions, combined with the presupposed knowledge of the beverage, constitute the linguistic adult humour of the scene. In the TT, although the translation strategy used is from the Retainment Set, the humour is eliminated since the name of the alcoholic beverage, Long Island Iced Tea, is lost when translated into the TL.

In Figure 15, the preservation and loss of adult humour for the linguistic adult humour instances from the Adult Appropriate References filter when translated with a strategy from the Replacement Set is shown.

Figure 15. Replacement Set for Adult Appropriate References Filter
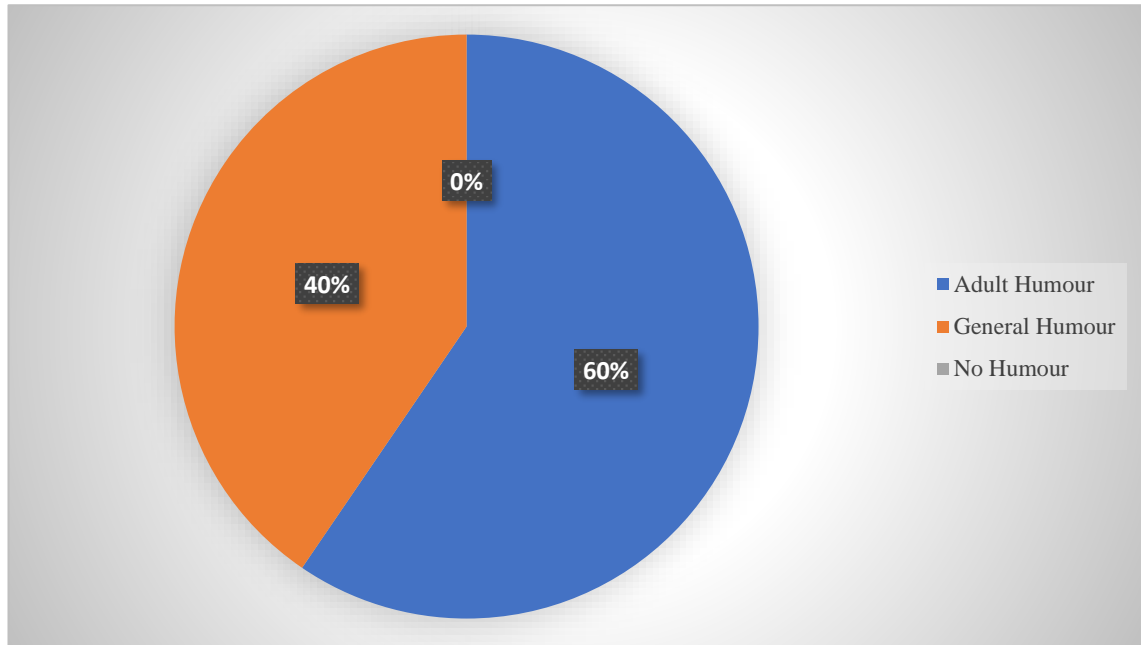
According to the analysis, translation strategies from the Replacement Set were 60% successful in preserving adult humour with 25 adult humour instances out of 42, while 40% (17 out of 42 adult humour instances) were reduced to general humour when translated with a strategy from the Replacement Set. None of the adult humour was lost in translation with this set for Adult Appropriate References filter.

Examples 33 and 34 illustrate the preservation of adult humour and general humour for Adult Appropriate References filter when translated with a translation strategy from the Replacement Set.

Cars 2

Context: Mater meets an agent from the British Intelligence.
Source Text: Finn: I never properly introduced myself. Finn McMissile. British Intelligence.   Mater: Tow Mater. Average intelligence.
Adult Humour Filter: Adult Appropriate References   **Verbal Humour Strategy**: Punning / Irony
Target Text: Finn: Affedersin, kendimi tam olarak tanıtamadım. Finn McRoket. İngiliz Haber Alma.   Mater: Çekici Mater. Pek haber almam zaten.
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of the same form/strategy   **Adult Humour:** Yes (Adult Appropriate References)   **Humour:** Yes   **Verbal Humour Strategy:** Punning
Example 33

In Example 33, Mater meets Finn who is an agent from the British Intelligence. When Finn introduces himself, he only says "British Intelligence" without specifying that he works for them and Mater misunderstands the word 'intelligence'. Instead of the intelligence agency, Mater thinks that Finn is referring to his IQ and answers in accordance with that. The humorous instance in this scene is achieved through humorous communication between the screenwriter and the audience over Mater's silliness. The linguistic adult humour of the scene comes from the cognitive incongruity created with the pun on the word 'intelligence', the presupposed knowledge of the British Intelligence and the irony of Mater evaluating his intelligence level as average while demonstrating his silliness with this misunderstanding. In the TT, the humorous instance is translated via a translation strategy from the Replacement Set. The pun is replaced with another pun from the TL, 'haber alma' – 'haber almak' ('gathering information' – 'receiving news'). As a result, with this replacement, the linguistic adult humour is transferred to the TT as a pun like the ST linguistic adult humour instance while the irony is lost.

Kung Fu Panda 2

Context: Po is having some internal issues.
Source Text: Viper: Mantis, this isn't about you! Po is the one freaking out. Po: I'm not freaking out. Tigress: Po... Po: I'm freaking... in.
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Allusion
Target Text: Viper: Mantis, bunun seninle ilgisi yok. Po şu anda dağılmış olan. Po: Dağılmadım ben ya. Tigress: Po… Po: Dağılmak üzereyim.
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of a different form/strategy **Adult Humour:** No **Humour:** Yes **Verbal Humour Strategy:** It is not linguistic humour anymore.

Example 34

In Example 34, Po is having some personal problems and his friends are trying to help him. When Viper says that Po is freaking out, Po denies it and then, later, defines his situation as 'freaking in', which is another way of saying that he has internal issues but he is not showing them. This is a wordplay made on the allusion to Viper's description of

Po's situation, 'freaking out'. The linguistic adult humour of the scene comes from the cognitive incongruity created with this wordplay. In the TT, the linguistic adult humour instance is translated with a strategy from the Replacement Set. With this strategy, the allusion is lost in the translation. However, the fact that Po denies having problems and soon after confirms that he, indeed, has problems is transferred to the TT with the translation. As a result, although the adult addressee of the humour is changed to general audience and the linguistic aspect of the humour is lost, the TT is still humorous.

In Figure 16, the preservation and loss of adult humour for the adult humour instances from the Adult Appropriate References filter when translated with a strategy from the Omission Set is shown.

Figure 16. Omission Set for Adult Appropriate References Filter
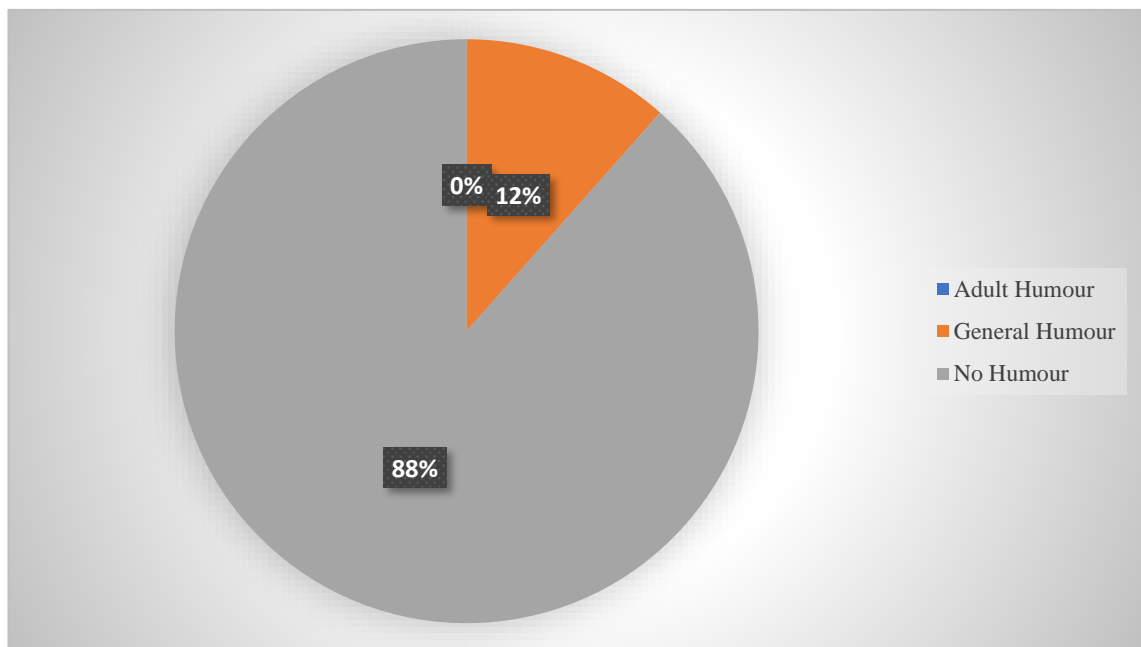
According to the analysis, when linguistic adult humour instances from the Adult Appropriate References filter were translated with a strategy of the Omission Set, the humour was lost with 88%, which is 23 linguistic adult humour instances out of 26; for the remainder 12% (three linguistic adult humour instances out of 26), the linguistic adult humour was reduced to general humour. For Adult Appropriate References filter, none of the adult humour was preserved with a translation strategy from the Omission Set.

Examples 35 and 36 illustrate the address change and humour loss in linguistic adult humour instances for Adult Appropriate References filter when translated with a translation strategy from the Omission Set.

| |
|---|
| **Context:** Some birds are throwing snowballs at his window and Blu is trying to make them jealous. |
| **Source Text:**
Blu: Throw all the snowballs you want. I'm protected by this magical force field called glass. It's what keeps us so toasty and warm in here while you guys are out there freezing your...
[The birds are mocking Blu by showing their butts] |
| **Adult Humour Filter:** Adult Appropriate References
Verbal Humour Strategy: Euphemism |
| **Target Text:**
Blu: İstediğiniz kadar kartopu atın. Ben bu sihirli alan tarafından korunuyorum, adı da cam. Siz dışarıda donarken biz bu camlarla içeride sıcacık bir hayat sürüyoruz ve…
[Dışarıdaki kuşlar popolarını sallayarak Blu'yla dalga geçerler] |
| **Trans. Strategy:** Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore. |

Example 35

In Example 35, some birds are throwing snowballs at Blu's window and Blu tries to make them jealous by flaunting his living conditions. However, the birds mock him by showing him their butts. The timing of their action is a built-in censorship because just as Blu is about to say the word 'butt' the birds turn around and show him their behinds. This censorship creates a euphemism which constitutes the linguistic adult humour instance of the scene. In the TT, the scene is translated with a strategy from the Omission Set. The euphemism is lost in the translation since the birds' actions do not produce the same effect of censorship when applied to the TL. However, although the visuals can sometimes provide difficulties for translators, in this instance, the visual of the birds shaking their butts keeps the general humour of the scene. As a result, although the TT does not have linguistic adult humour, the scene is still humorous.

Context: Scarlet gives Herb the teddy bear she is holding.
Source Text: Scarlet: Wait, what? How did he? Hold my bear. **[Hands the teddy bear to Herb]**
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Punning / Allusion
Target Text: Scarlet: Dur, ne oldu? Ama nasıl? Tut şu ayıyı. **[Elindeki pelüş ayıyı Herb'e verir.]**

Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 36

In Example 36, Scarlet and Herb are watching the chaos they have created from afar when suddenly things do not go the way they planned. Scarlet, who is holding a teddy bear in her hands, gives it to Herb to be able intervene in the situation. The linguistic adult humour in the scene is achieved through an allusion to the phrase 'Hold my beer', which is an internet meme used when someone is about to do something dangerous or stupid. The allusion is created with a pun on the words 'bear' – 'beer'. The cognitive incongruity the pun creates and the social incongruity of having an allusion to a phrase containing an alcoholic beverage constitute the linguistic adult humour of the scene. Moreover, the presupposed knowledge of the internet meme is also a form of adult humour achieved between the screenwriter and the adult audience. In the TT, the scene is translated with a translation strategy from the Omission Set. While the pun is omitted because of linguistic differences, the allusion is also omitted by changing the structure of the sentence from 'hold my bear' to 'tut şu ayıyı' (hold the bear). As a result, while the allusion was already a difficult one to understand because of linguistic and cultural barriers, with this change in structure, it turns into an unrecognisable phrase for those target audience members who might be familiar with the internet meme. In the end, the TT has neither linguistic adult humour nor any humour whatsoever.

Chart 17, Chart 18 and Chart 19 illustrate the preservation of adult humour, general humour, and loss of humour for Vocabulary filter for Retainment, Replacement, and Omission translation strategy sets respectively.

Figure 17 shows the preservation and loss of adult humour for the adult humour instances translated with a strategy from the Retainment Set for Vocabulary filter.

Figure 17. Retainment Set for Vocabulary Filter
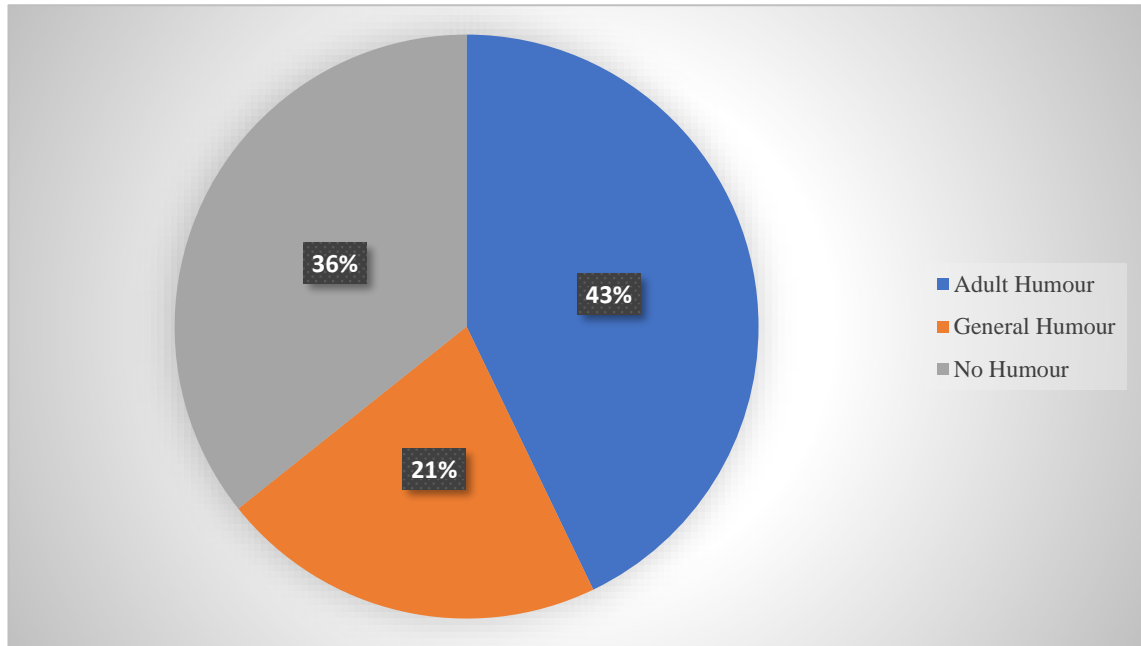
According to the analysis, translation strategies from the Retainment Set were 43% successful in preserving adult humour with 12 adult humour instances out of 28, while 21% (six out of 28 adult humour instances) were reduced to general humour when translated with a strategy from the Retainment Set. 36% of the adult humour (10 adult humour instances out of 28) was lost in translation with this set for Vocabulary filter.

The examples below (Example 37, Example 38, and Example 39) illustrate the preservation of adult humour, general humour, and loss of humour respectively for Vocabulary filter when translated with a translation strategy from the Retainment Set.

Big Hero 6

Context: Fred welcomes his friends to his house.
Source Text: Honey Lemon: Where are we? Hiro: Fred. Where are you going? Fred: Oh! Welcome to mi casa! That's French for "front door." Honey Lemon: It's really... not.
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Irony
Target Text: Honey Lemon: Neredeyiz? Hiro: Fred? Nereye gittiğini sanıyorsun? Fred: Oh! Mi casa'ya hoş geldiniz! Bu Fransızca "ön kapı" demek. Honey Lemon: Aslında öyle değil.

Trans. Strategy: Retainment Strategy - Literal translation of the SL humorous item
Adult Humour: Yes (Vocabulary)
Humour: Yes
Verbal Humour Strategy: Irony

Example 37

In Example 37, Fred welcomes his friends to his house and says "Welcome to mi casa". The linguistic adult humour is constituted when he states that 'mi casa' is French for 'front door' which is wrong in two aspects: Firstly, it is not French but Spanish, and secondly, 'mi casa' means 'my home', not 'front door'. The scene requires a knowledge of Spanish and/or French or, at least, a deduction ability in order to understand the irony of the scene. This required knowledge, combined with the norm opposition created with the irony, constitute the linguistic adult humour instance of the ST. In the TT, the scene is translated with a translation strategy from the Retainment Set. As the scene requires it, the Spanish words 'mi casa' is left in the TT, while the rest of the sentence is translated with a literal translation. As a result, the linguistic adult humour is transferred to the TT with the same adult humour filter.

Hotel Transylvania 3: Summer Vacation

Context: Eunice, who is a monster, tries to prevent her husband from gambling.
Source Text:
Eunice: Oh, no, you don't. Last time you gambled, you lost an arm and a leg. Literally!
Adult Humour Filter: Vocabulary
Verbal Humour Strategy: Punning / Allusion
Target Text:
Eunice: Oh, yo, sana yasak. Son sefer kumarda bir kol, bir bacak gitti. Tam olarak.
Trans. Strategy: Retainment Strategy - Literal translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 38

In Example 38, Eunice, who is a monster, tries to prevent her husband from gambling and reminds him that he lost his arm and leg the last time he gambled. This expression is a pun on the idiom 'to cost an arm and a leg', which is used when something is extremely expensive. In this scene, both the figurative and literal meanings of the phrase is available which creates a cognitive incongruity. This norm opposition constituted with the pun is what makes the linguistic humour adult-oriented. Moreover, the presupposed knowledge of the idiom is necessary in order to understand the allusion. In the TT, the scene is

translated with a translation strategy from the Retainment Set. With this strategy, the pun and the allusion are lost in the translation, however, the humour of having lost an arm and a leg in gambling is still present. As a result, although the linguistic adult humour is lost, the TT is still humorous.

Zootopia

Context: Chief Bogo wishes Francine a happy birthday.
Source Text: Bogo: I've got three items on the docket. First... we need to acknowledge the elephant in the room. **[nods to an elephant in the room]** Francine, happy birthday.
Adult Humour Filter: Vocabulary   **Verbal Humour Strategy**: Punning
Target Text: Bogo: Konuşulması gereken üç tane konu var. Öncelikle bir file söyleyeceklerim var. Francine, iyi ki doğdun.
Trans. Strategy: Retainment Set - Literal translation of the SL humorous item   **Adult Humour:** No   **Humour:** No   **Verbal Humour Strategy:** Humour is eliminated.

Example 39

In Example 39, Chief Bogo wishes Francine a happy birthday. When Bogo says that he needs to acknowledge the elephant in the room with a serious expression, the scene creates an expectation on the audience that there is a major problem that they have to discuss. However, when Bogo nods to Francine, who is an elephant, and wishes her a happy birthday, the literal meaning of the phrase is realised. This shift between expectation versus reality is formed through a pun on the figurative and literal meaning of the phrase 'the elephant in the room'. What makes the scene adult-oriented is the presupposed vocabulary knowledge of the phrase and the cognitive incongruity created with the pun. The fact that the linguistic humour is achieved through humorous communication between the screenwriter and the audience, also, makes the scene adult-oriented since this type of humorous communication is covert and requires the audience to be aware of humorous instances that are outside the plot of the movie. In the TT, the scene is translated via a translation strategy from the Retainment Set. When translated literally, the pun is lost in the translation due to linguistic differences between the source and target languages. As a result, not only the linguistic adult humour but also the humour in general is lost the translation altogether.

In Figure 18, the preservation and loss of adult humour for the adult humour instances from the Vocabulary filter when translated with a strategy from the Replacement Set is shown.

Figure 18. Replacement Set for Vocabulary Filter
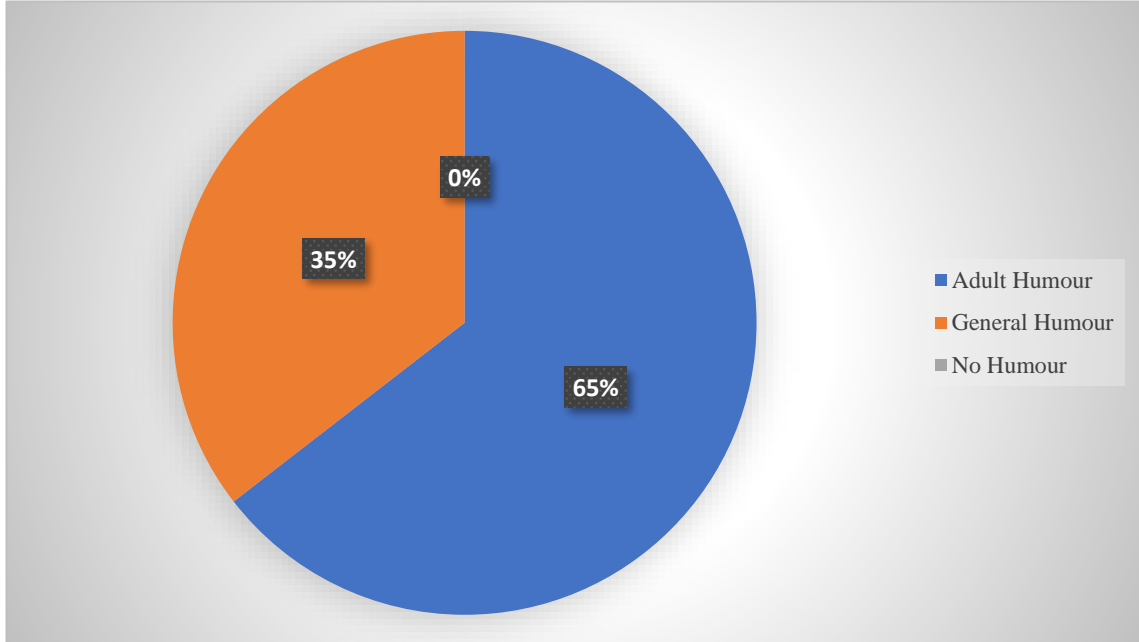
According to the analysis, translation strategies from the Replacement Set were 65% successful in preserving adult humour with 20 adult humour instances out of 31, while 35% (11 out of 31 adult humour instances) were reduced to general humour when translated with a strategy from the Replacement Set. None of the adult humour was lost in translation when translated with this set for Vocabulary filter.

Examples 40 and 41 illustrate the preservation and loss of adult humour respectively for Vocabulary filter when translated with a translation strategy from the Replacement Set.

Despicable Me 2

Context: Gru walks past a bakery named 'Bake My Day'.
Source Text: Gru: Hm… "Bake My Day". Blech.
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Punning / Allusion
Target Text: Gru: "Unumun Neşesi", yesinler.

Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of the same form/strategy
Adult Humour: Yes (Vocabulary)
Humour: Yes
Verbal Humour Strategy: Punning

Example 40

In Example 40, Gru walks past a bakery named 'Bake My Day' and scoffs at the name. The reason for his displeasure is the pun on the idiom 'to make someone's day'. The pun is established on the minimal pairs 'make' and 'bake' which constitutes the cognitive incongruity of the scene. In the context of the scene, the name of the bakery, 'Bake My Day' alludes to both the verb 'to bake' and the idiom 'to make someone's day' with a pun. This wordplay and the presupposed vocabulary knowledge of the idiom make the scene adult-oriented. In the TT, the scene is translated with a translation strategy from the Replacement Set. In order to preserve the pun on the idiom, the SL idiom is replaced with another phrase from the TL, 'günümün neşesi' ('the joy of my day') with a pun on the words 'gün' and 'un' ('day' - 'flour'). With this strategy, the pun is preserved in the TT on a phrase with an allusion to baking ('flour'). As a result, the linguistic adult humour is transferred to the TT with the same adult humour filter (Vocabulary).

Rio 2

Context: Carla and Pedro are planning to shoot a show called 'Amazon Untamed'.
Source Text: Carla: What happened to "Amazon Untamed"? Here's the plan: auditions today and we preview the show tomorrow. Pedro: "We"? What you talking about, "we"? You speak French?
Adult Humour Filter: Vocabulary
Verbal Humour Strategy: Punning
Target Text: Carla: Amazon Projesi'ne ne oldu? Planımız şöyle: Seçmeler bugün, programın ön gösterimi de yarın. Pedro: Ne? Zamane veletleri ne kadar da hızlı.
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of a different form/strategy
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 41

In Example 41, Carla and Pedro are talking about a show they want to shoot named 'Amazon Untamed'. Carla plans on shooting it together with Pedro while Pedro wants to work alone. When Carla mentions that they are going to preview the show tomorrow,

Pedro pretends to misunderstand her by asking her what she means by saying 'we'. His question, "You speak French?" is a pun constructed with the help of the phonological similarity between the two words, 'we' from English and 'oui' from French which means 'yes'. The cognitive incongruity created with the pun commits a norm opposition. This norm opposition and the presupposed knowledge of the French word 'oui' make the humorous scene an adult-oriented one. In the TT, the scene is translated with a translation strategy from the Replacement Set. With this strategy, the pun created with the phonological similarity is eliminated in the TT, and as a result, the linguistic adult humour is not preserved. However, the TT is still humorous without being adult-oriented because of Pedro's description of Carla as 'velet' ('brat').

In Figure 19, the preservation and loss of adult humour for the adult humour instances from the Adult Appropriate References filter when translated with a strategy from the Omission Set is shown.

Figure 19. Omission Set for Vocabulary Filter
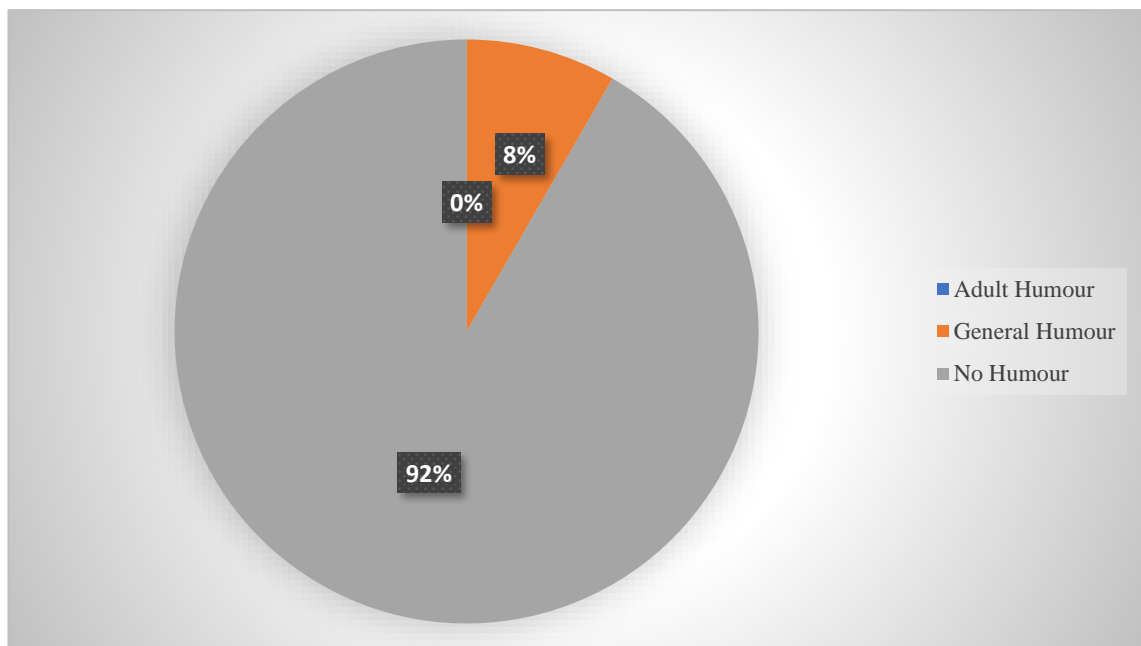
According to the analysis, when linguistic adult humour instances from the Vocabulary filter were translated with a strategy of the Omission Set, the humour was lost with 92%, which is 11 linguistic adult humour instances out of 12; for the remainder 8% (one linguistic adult humour instance out of 12), the linguistic adult humour was reduced to general humour. For Vocabulary filter, none of the adult humour was preserved with a translation strategy from the Omission Set.

Examples 42 and 43 illustrate the reduction to general humour and loss of humour respectively for Vocabulary filter when translated with a translation strategy from the Omission Set.

Ralph Breaks the Internet

| |
|---|
| **Context:** Ralph and Vanellope are searching through the mall in order to buy a steering wheel. |
| **Source Text:**
Ralph: Hey, kid, hop up here and see if you could tell where they keep their steering wheels.
Vanellope: There's a bunch of, like, sports member-abilia, big baby clothes called lingerie?
[She pronounces it wrong] |
| **Adult Humour Filter:** Vocabulary
Verbal Humour Strategy: Spoonerism |
| **Target Text:**
Ralph: Ufaklık, yukarı çık ve direksiyonları nerede tutuyorlarmış bir bak.
Vanellope: Şey, o tarafta bir sürü spor zımbırtısı ve "iç çamaşırı" diye yazılmış büyük çocuk kıyafetleri var. |
| **Trans. Strategy:** Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It is not linguistic humour anymore. |

Example 42

In Example 42, Ralph and Vanellope are in a shopping mall and they are searching for a steering wheel to buy. Ralph lifts Vanellope for her to see the sections better and Vanellope describes what she sees. She mispronounces the words 'memorabilia' and 'lingerie', which are commonly mispronounced words in the English language. This spoonerism causes a cognitive incongruity in the scene, while, at the same time, the fact that a child is mispronouncing these big words that do not usually belong to a child's vocabulary constitutes a norm acceptance. The norm opposition and norm acceptance combined with the presupposed vocabulary knowledge make the scene a linguistic adult humour instance. The scene is translated with a translation strategy from the Omission Set. In the TT, while the 'sports member-abilia' is translated as 'spor zımbırtısı' ('sports thingies'), lingerie is translated as 'iç çamaşırı' ('underwear') with both words pronounced as it should be without any spoonerism. With this strategy, the omission of the spoonerism eliminated the norm opposition and norm acceptance, while the choice of the vocabulary reduced the vocabulary knowledge of the scene to the level of general audience. With this reduction, Vanellope's description of 'iç çamaşırı' ('underwear') as 'big baby clothes' is the only aspect that makes the scene humorous. While this description is an adult humour instance in the ST, it is a humorous instance for the general

audience in the TT because of the use of the umbrella term 'underwear' instead of 'lingerie'. As a result, although the linguistic adult humour is not preserved in the TT, the scene is still humorous for the general audience.

Toy Story 3

Context: Toys are discussing the new toys between themselves.
Source Text: Ken: Hey, what do you guys think of the new recruits? Any Keepers? Stretch: Oh, please. Landfill! Ken: Cowgirl? Dinosaur? Twitch: Toddler fodder! Ken: How about that space guy? He could be useful. Chunk: He ain't the sharpest knife in the... place where they keep the knives. Sparks: Neither are you, Chunk.
Adult Humour Filter: Vocabulary **Verbal Humour Strategy**: Allusion / Irony
Target Text: Ken: Yeni oyuncaklar hakkında ne düşünüyorsunuz? Kalıcı var mı? Stretch: Yapma, onlar çöp! Ken: Kovboy kız? Dinozor? Twitch: Hiç şansları yok. Ken: Peki, söylesenize. Şu uzaylıya ne dersiniz? İşimize yarayabilir. Chunk: Oyuncakların tutulduğu yerde pek zeki oyuncak olduğu söylenemez. Sparks: Sen de pek zeki değilsin.
Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL **Adult Humour:** No **Humour:** No **Verbal Humour Strategy:** Humour is eliminated.

Example 43

In Example 43, the toys are discussing the new toys of the day care between themselves and Chunk says that Buzz Lightyear ('the space guy') is not the sharpest knife in the place where they keep the knives. The fact that he judges someone's intelligence but cannot say the idiom correctly forms an irony and Chunk commits a norm opposition through this irony. Besides this norm opposition, a knowledge of the alluded idiom, 'not the sharpest knife in the drawer', is required in order to understand the irony of the scene. In the TT, the scene is translated with a translation from the Omission Set. The back translation of the TT is "we cannot say that there are many clever toys in the place where they keep the toys.". With this translation, not only the allusion to the idiom is lost but also the irony is not preserved. Moreover, the translation does not make sense in the context of the scene. As a result, not only the linguistic adult humour is lost in the TT but the humour is eliminated altogether.

Figure 20, Figure 21 and Figure 22 illustrate the preservation of adult humour, general humour, and loss of humour for Intertextual Dialogue filter for Retainment, Replacement, and Omission translation strategy sets respectively.

Figure 20 shows the preservation and loss of adult humour for the adult humour instances translated with a strategy from the Retainment Set for Intertextual Dialogue filter.

Figure 20. Retainment Set for Intertextual Dialogue Filter
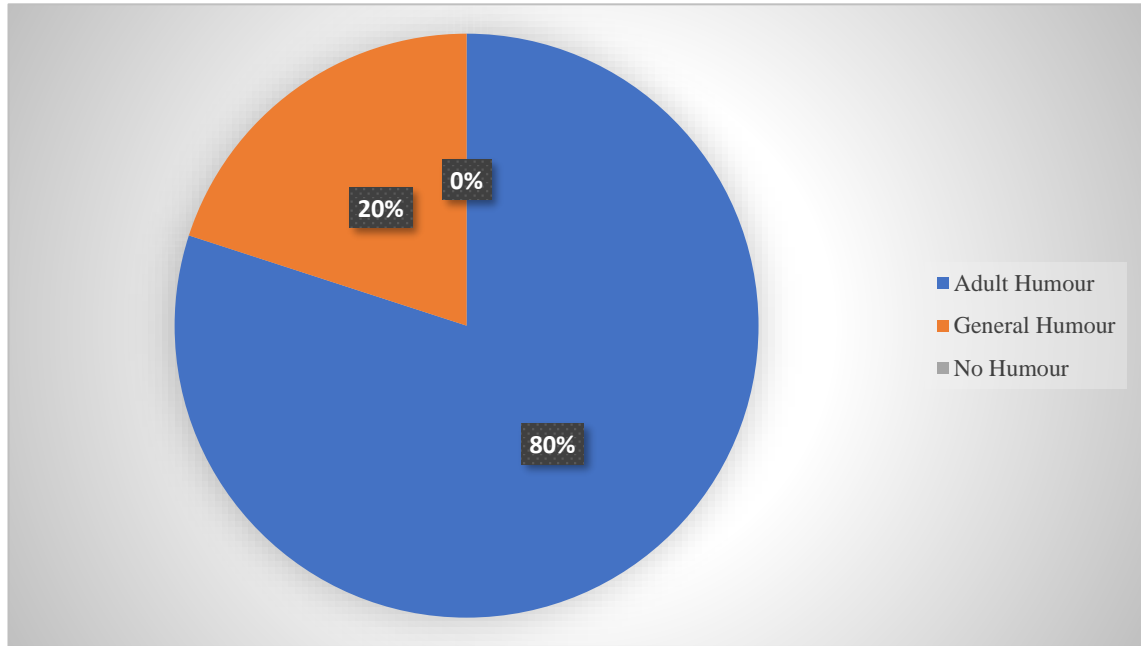
According to the analysis, for Intertextual Dialogue filter, translation strategies from the Retainment Set were 80% successful in preserving adult humour with four adult humour instances out of five, while 20% (one out of five adult humour instances) were reduced to general humour when translated with a strategy from the Retainment Set. None of the adult humour was lost in translation with this set for Intertextual Dialogue filter.

Example 44 illustrate the preservation of adult humour for Intertextual Dialogue filter when translated with a translation strategy from the Retainment Set.

Ralph Breaks the Internet

Context: Ralph opens a box for a video and a hive of bees attack him.
Source Text: Ralph: Let's open the- Voiceover: OPEN SESABEES! Yesss: Man, who would've guessed that a bee pun would be the thing to put us over the top? That's the internet for you.
Adult Humour Filter: Intertextual Dialogue **Verbal Humour Strategy**: Punning / Allusion

Target Text:
Ralph: Haydi açalım!
Dış Ses: AÇIL KOVAN AÇIL!
Yesss: Vay be, arı şakalarının bizi zirveye taşıyacağını kim bilebilirdi ki? İşte internet böyle bir şey.
Trans. Strategy: Retainment Strategy - Standard translation of the SL humorous item
Adult Humour: Yes (Intertextual Dialogue)
Humour: Yes
Verbal Humour Strategy: Allusion

Example 44

In Example 44, Ralph opens a box for a video and a voice says 'Open Sesabees' just as a hive of bees come out of the box to attack Ralph. 'Open Sesabees' is an allusion to the famous quotation 'Open Sesame' from *Ali Baba and the Forty Thieves* (Galland, 1704). The pun on 'bees' creates a cognitive incongruity and the intertextuality of the scene requires a knowledge of the original quotation. This norm opposition and presupposed knowledge make the scene adult-oriented. In the TT, the humorous instance is translated with a translation strategy from the Retainment Set. With this translation strategy, the quotation is translated with the standard translation of the quotation in the TL, which is 'Açıl susam açıl' ('Open sesame open'), with a wordplay similar to the ST pun, 'Açıl kovan açıl' (Open hive open). Therefore, although the pun is lost in the translation, the allusion to the *Ali Baba and the Forty Thieves* is preserved with an added allusion to bees. As a result, the linguistic adult humour is preserved in the TT.

Hotel Transylvania 2

Context: Dracula is disgruntled about the new songs their children are singing nowadays.
Source Text:
Murray: Why are we doing this?
Dracula: You'd rather be listening to those putrid new songs? What happened to Michael Row Your Corpse Ashore? Or Old McWerewolf Had an Axe?
Adult Humour Filter: Intertextual Dialogue
Verbal Humour Strategy: Allusion

Target Text:
Murray: Tabelayı okumadın mı? Yasak diyor.
Dracula: Oturup o yeniyetme şarkılarını mı dinlemek istersin? Nerede o eski şarkılar? Salla Cesedi Denize vardı, sonra Kurtadam Babanın Baltası.
Trans. Strategy: Literal translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 9

Example 9 is the only linguistic adult humour instance from Intertextual Dialogue filter that was translated with a strategy from the Retainment Set and, as a result of this strategy, was reduced to general humour.

In Figure 21, the preservation and loss of adult humour for the adult humour instances from the Intertextual Dialogue filter when translated with a strategy from the Replacement Set is shown.

Figure 21. Replacement Set for Intertextual Dialogue Filter
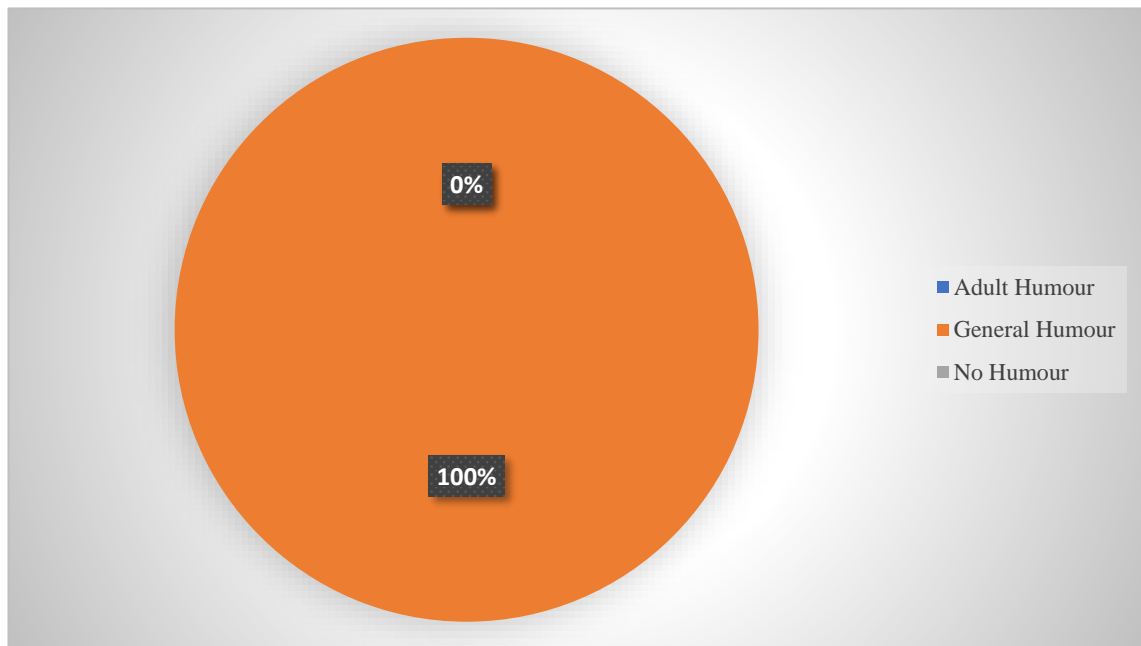
According to the analysis, none of the linguistic adult humour instances was preserved as adult humour when translated with a translation strategy from the Replacement Set, however, at the same time, none of the humour was lost in translation. All of the two linguistic adult humour instances (100%) were transferred as general humour to the TT when translated with this set for Intertextual Dialogue filter.

Ralph Breaks the Internet

Context: Vanellope and Ralph part ways after a day spent together.	
Source Text: Vanellope: Talk next week? Ralph: I shall await your call, madam. Vanellope: Then, adieu, adieu, <u>farting is such sweet sorrow</u>. So long, stinkbrain. Ralph: Bye, kid.	
Adult Humour Filter: Intertextual Dialogue **Verbal Humour Strategy**: Punning / Allusion	

Target Text:
Vanellope: Haftaya konuşalım mı?
Ralph: Telefonunuzu bekleyeceğim, hanımefendi.
Vanellope: O halde, sağlıcakla kal, pırtlatmakla olmaz öyle müzikal. Görüşürüz, kokuşuk beyin.
Ralph: Hoşça kal, ufaklık.
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of a different form/strategy
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 23

Example 23 is the only linguistic adult humour instance from Intertextual Dialogue filter that was translated with a strategy from the Replacement Set and, as a result of this strategy, was reduced to general humour.

None of the linguistic adult humour instances from Intertextual Dialogue filter were translated with a strategy from the Omission Set.

Figure 22, Figure 23 and Figure 24 illustrate the preservation of adult humour, general humour, and loss of humour for Sexual Innuendo filter for Retainment, Replacement, and Omission translation strategy sets respectively.

Figure 22 shows the preservation and loss of adult humour for the adult humour instances translated with a strategy from the Retainment Set for Sexual Innuendo filter.

Figure 22. Retainment Set for Sexual Innuendo Filter
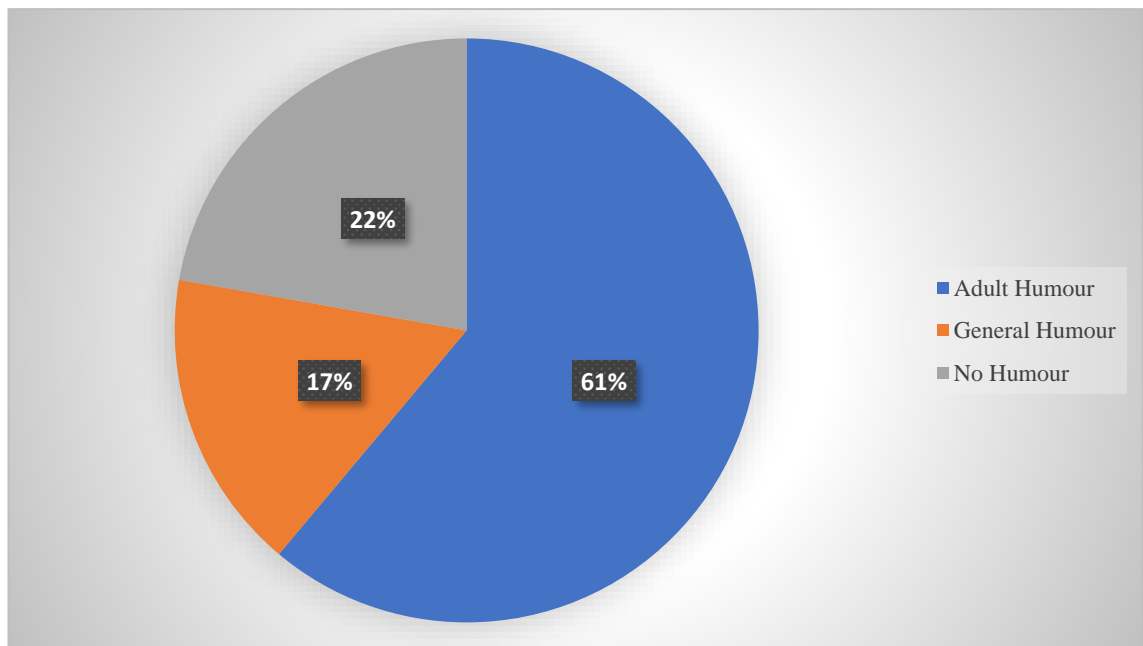
According to the analysis, translation strategies from the Retainment Set were 61% successful in preserving adult humour with 11 adult humour instances out of 18, while 17% (three out of 18 adult humour instances) were reduced to general humour when translated with a strategy from the Retainment Set. 22% of the adult humour (four adult humour instances out of 18) was lost in translation with this set for Sexual Innuendo filter.

The examples below (Example 45, Example 46, and Example 47) illustrate the preservation of adult humour, general humour, and loss of humour respectively for Sexual Innuendo filter when translated with a translation strategy from the Retainment Set.

Ice Age: Continental Drift

Context: A male siren is trying to seduce Granny.
Source Text: Male Siren: The wrinklier the raisin, the sweeter the fruit. Granny: Granny likey. Granny likey very much.
Adult Humour Filter: Sexual Innuendo **Verbal Humour Strategy**: Comparison
Target Text: Erkek Siren: Bir üzüm ne kadar kırışıksa tadı o kadar tatlıdır. Ninecik: Ninecik bunu sevdi Ninecik bunu çok çok sevdi.
Trans. Strategy: Retainment Set - Literal translation of the SL humorous item **Adult Humour:** Yes (Sexual Innuendo) **Humour:** Yes **Verbal Humour Strategy:** Comparison

Example 45

In Example 45, a male siren is trying to seduce Granny so he can drown her in the ocean. His comment, "The wrinklier the raisin, the sweeter the fruit", is a metaphor on Granny's age and her so-called sex appeal. With this comparison via a metaphor, the male siren commits a cognitive incongruity. Moreover, the sexual innuendo creates a social incongruity because it is a taboo topic to have in a children's movie. In turn, these norm oppositions make the scene a linguistic adult humour instance. In the TT, the linguistic adult humour instance is translated with a strategy from the Retainment Set. With this strategy, the humorous comparison is transferred to the TT as it is in the ST. Since the sexual innuendo is still present in the TT and it is achieved through a metaphor like the ST version, the norm oppositions are transferred to the target scene. As a result, the linguistic adult humour and the Sexual Innuendo adult humour filter are preserved in the TT.

| |
|---|
| **Context:** Fear, Disgust and Anger look around San Francisco, their new home. |
| **Source Text:** |
| Fear: What was that? Was it a bear? It's a bear! |
| Disgust: There are no bears in San Francisco! |
| Anger: I saw a really hairy guy. He looked like a bear. |
| **Adult Humour Filter:** Sexual Innuendo
Verbal Humour Strategy: Punning |
| **Target Text:** |
| Korku: Neydi o? Ayı mıydı? Kesin ayıydı! |
| Tiksinti: San Francisco'da ayının ne işi var? |
| Öfke: Çok tüylü bir adam gördüm. Ayıya benziyordu. |
| **Trans. Strategy:** Retainment Set - Literal translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It is not linguistic humour anymore. |

Example 46

In Example 46, Fear, Disgust and Anger are observing San Francisco as it is their new home. As they are looking around, Fear thinks he saw a bear. When Disgust says that there are no bears in San Francisco, Anger responds with saying that he just saw a really hairy guy that looked like a bear. In the scene, Anger's answer commits norm oppositions as a result of both cognitive and social incongruities. The cognitive incongruity is created with the pun on the word 'bear' which means both an animal and "a gay or bisexual man with a burly physique and a large amount of body hair" ("Bear," 2021) while the social incongruity is a result of having a taboo topic of sexuality in a children's movie. Also, the presupposed vocabulary knowledge is necessary in order to understand the pun, which is more possible for the adult audience to possess. In the TT, the linguistic adult humour is translated with a strategy from the Retainment Set. However, as there is not a sexual connotation of the word 'ayı' ('bear') in the TL, the pun and the sexual innuendo is eliminated in the TT. Only the (disparaging) humour of comparing a hairy man to a bear is present in the TT.

Context: Shrek explains Fiona how he found her hiding place.
Source Text:
Shrek: The next thing I knew, my donkey fell in your waffle hole.
Adult Humour Filter: Sexual Innuendo **Verbal Humour Strategy**: Euphemism
Target Text:
Shrek: Bir de baktım eşeğim waffle çukurunuza düşmüş.

Trans. Strategy: Retainment Set - Literal translation of the SL humorous item	
Adult Humour: No	
Humour: No	
Verbal Humour Strategy: Humour is eliminated.	

Example 47

In Example 47, Shrek and Donkey are looking for Fiona. On the way, Donkey falls into a trap when he eats a waffle he has found. Later on, when Shrek explains to Fiona how they found her hiding place, the phrase he uses creates an unintended (on Shrek's part) sexual innuendo. The term 'waffle hole' is a euphemism about sex which is a taboo topic for a children's movie. While the euphemism forms the cognitive incongruity, the taboo topic creates the social incongruity of the scene. These norm oppositions, combined with the necessary vocabulary knowledge in order to understand the euphemism, make the humorous instance an adult-oriented one. In the TT, the linguistic adult humour instance is translated with a translation strategy from the Retainment Set. With this translation strategy, the term, 'waffle hole' is translated literally. As a result of this translation, the euphemism and, therefore, the linguistic adult humour are lost. Since the ST is not humorous for the general audience, without the adult humour, the TT also has no humour.

In Figure 23, the preservation and loss of adult humour for the adult humour instances from the Sexual Innuendo filter when translated with a strategy from the Replacement Set is shown.

Figure 23. Replacement Set for Sexual Innuendo Filter
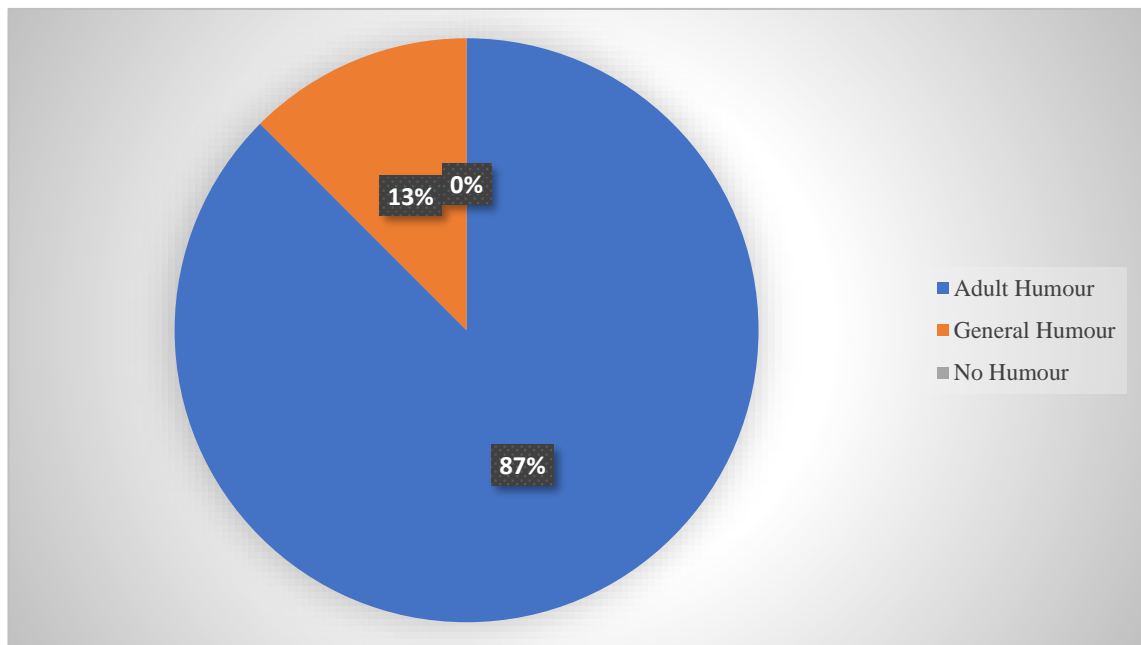
According to the analysis, translation strategies from the Replacement Set were 87% successful in preserving adult humour with seven adult humour instances out of eight, while 13% (one out of eight adult humour instances) were reduced to general humour when translated with a strategy from the Replacement Set. None of the adult humour was lost in translation when translated with this set for Sexual Innuendo filter.

Examples 48 and 49 illustrate the preservation and loss of adult humour respectively for Sexual Innuendo filter when translated with a translation strategy from the Replacement Set.

Kung Fu Panda 3

Context: Panda kid asks some questions to Mr. Ping.
Source Text: Panda Kid: And what kind of panda are you? You have a funny neck.   Mr. Ping: I'm not a panda at all.   Panda Kid: What's that?   Mr. Ping: My hat.   Panda Kid: What's that?   Mr. Ping: My beak.   Panda Kid: What's that?   Mr. Ping: My wing.   Panda Kid (pointing to something below the frame): What's that?   Mr. Ping (holding up a bowl of dumplings): My dumplings. No more questions. Go away, kid.
Adult Humour Filter: Sexual Innuendo   **Verbal Humour Strategy**: Euphemism
Target Text: Panda Kid: Hey! Sen ne tür bir pandasın? Tuhaf bir boynun var.   Bay Ping: Ben panda değilim, ufaklık.   Panda Kid: Bu ne?   Bay Ping: Şapkam.   Panda Kid: Bu ne?   Bay Ping: Gagam.   Panda Kid: Bu ne?   Bay Ping: Kanadım.   Panda Kid (kadrajın altında bir yeri göstererek): Bu ne?   Bay Ping (bir kâse Çin mantısını göstererek): Çöreklerim. Bu kadar soru yeter. Uza hadi.
Trans. Strategy: Replacement Set - SL humorous item is replaced with a more well-known TL humorous item (preformed)   **Adult Humour:** Yes (Sexual Innuendo)   **Humour:** Yes   **Verbal Humour Strategy:** Euphemism

Example 48

In Example 48, a panda kid is asking questions to Mr. Ping. He starts his questions from the top of Mr. Ping's body and goes lower. When he points to somewhere outside the frame which happens to be Mr. Ping's groin area and asks "What's that?", the scene

creates an expectation for the answer to be of the sexual type. Moreover, Mr. Ping holds up a bowl of dumplings that were not seen until that moment and answers the kid's question as "My dumplings", which is a euphemism on the male genitalia in the context of the scene. The expectation and the euphemism constitute cognitive incongruity, while the sexual innuendo of the scene creates the social incongruity with it being a taboo topic for a children's movie. All of these combined make the scene a linguistic adult humour instance. In the TT, the scene is translated with a translation strategy from the Replacement Set. Since dumpling is not a well-known food in the target culture, it is replaced with a more well-known food of the same nature which can transfer the euphemism of the ST into the TT. As a result of this translation, the linguistic adult humour and the adult humour filter are preserved in the TT.

Wreck-It Ralph

Context: King Candy is surprised about seeing Ralph.	
Source Text: King Candy: Milk my duds! It's Wreck-it Ralph!	
Adult Humour Filter: Sexual Innuendo **Verbal Humour Strategy**: Euphemism	
Target Text: King Candy: Yüce sütlaç! Oyunbozan Ralph!	
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of a different form/strategy **Adult Humour:** No **Humour:** Yes **Verbal Humour Strategy:** Allusion	

Example 49

In Example 49, King Candy gets excited when he sees Ralph. His exclamation, 'milk my duds', is a euphemism on self-gratification. While this euphemism creates a social incongruity because of its underlying sexual meaning, and therefore the taboo topic of sex, there is also a need for a vocabulary knowledge in order to understand the euphemism. This norm opposition and the presupposed vocabulary knowledge make the scene a linguistic adult humour instance. In the TT, the scene is translated with a translation strategy from the Replacement Set. With this translation strategy, the euphemism is replaced with an allusion. The allusion is created with a dessert from the target culture, 'sütlaç', by deeming it holy ('Yüce sütlaç'). Since King Candy is the king of a candy-themed kingdom, the exclamation is an allusion to the exclamation 'Yüce

Tanrım' ('Holy God'). As a result, with this translation strategy, although the adult humour is lost in the translation, the linguistic humour is preserved in the TT.

In Figure 24, the preservation and loss of adult humour for the adult humour instances from the Sexual Innuendo filter when translated with a strategy from the Omission Set is shown.

Figure 24. Omission Set for Sexual Innuendo Filter
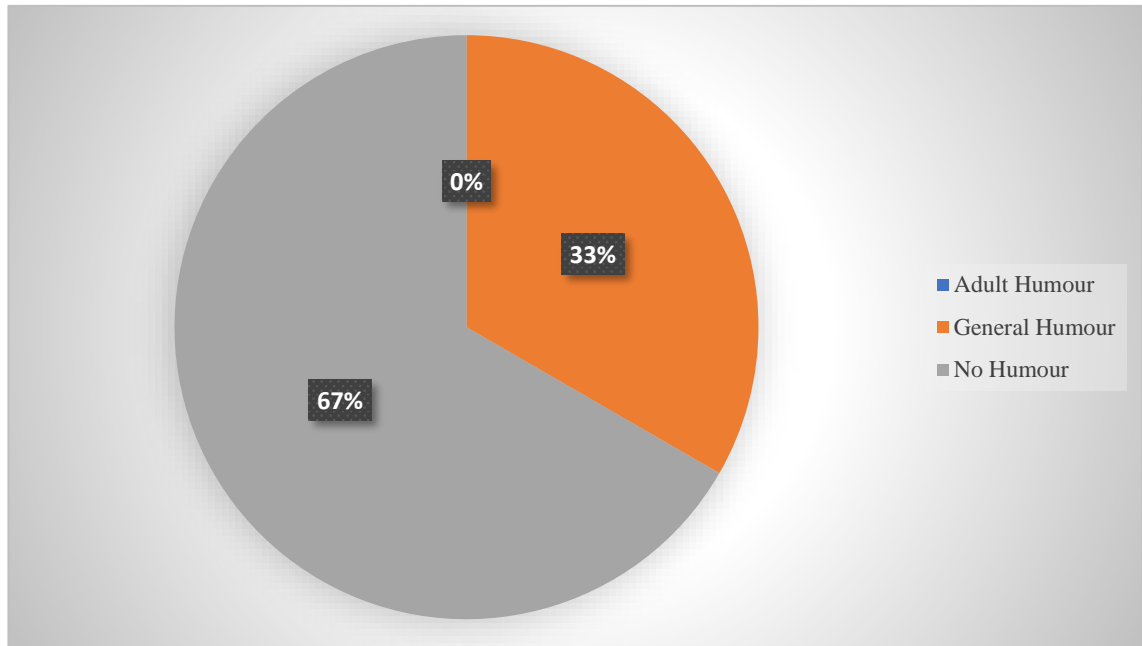
According to the analysis, when linguistic adult humour instances from the Sexual Innuendo filter were translated with a strategy of the Omission Set, the humour was lost with 67%, which is two linguistic adult humour instances out of three; for the remainder 33% (one linguistic adult humour instance out of three), the linguistic adult humour was reduced to general humour. For Sexual Innuendo filter, none of the adult humour was preserved with a translation strategy from the Omission Set.

Example 50 illustrates the loss of humour for Sexual Innuendo filter when translated with a translation strategy from the Omission Set.

Wreck-It Ralph

Context: Ralph is angry because he was not invited to the party of his own game.
<u>**Source Text:**</u> Ralph: Happy thirtieth anniversary? They're having a party without me? Pac-Man! They invited Pac-Man? That cherry chasing, dot-muncher isn't even part of this game!
Adult Humour Filter: Sexual Innuendo
Verbal Humour Strategy: Punning

| **Target Text:** |
| Ralph: Otuzuncu yıldönümü kutlu mu olsun? Bensiz parti yapıyorlar ya. Dobişko? Dobişko'yu davet etmişler! O kiraz tamircisi, nokta yiyen eleman bu oyunun parçası bile değil! |
| **Trans. Strategy:** Omission Set - SL humorous item becomes non-humorous item in TL |
| **Adult Humour:** No |
| **Humour:** No |
| **Verbal Humour Strategy:** Humour is eliminated. |

Example 50

In Example 50, Ralph is angry and heartbroken because he is not invited to the thirtieth-year anniversary of the game that he is the main antagonist of. While he is grumbling about it, he calls Pac-Man 'a cherry chasing dot muncher'. Besides the obvious meaning of Pac-Man eating cherries in his own game, there is a pun on the colloquial meaning of the phrase 'cherry chaser' which means an old man who goes after young girls. This pun creates both cognitive and social incongruities. The cognitive incongruity is formed with the pun itself, while the social incongruity is the result of having a sexual innuendo in a children's movie. When the required vocabulary knowledge is added to these norm oppositions, the scene becomes a linguistic adult humour instance. In the TT, the linguistic adult humour instance is translated with a translation strategy from the Omission Set. Besides not transferring the colloquial meaning of the phrase 'cherry chaser', the TT is not even a literal translation of the ST which makes the scene incomprehensible. As a result, in the TT, not only the linguistic adult humour is lost in the translation, but the humour is eliminated altogether.

Toy Story 4

| **Context:** Bo sees Doug lying on the floor without the bottom half of his body. |
| **Source Text:** |
| Bo: Hey guys! Long time no see. |
| Doug: Couldn't take it out there, huh? |
| Bo: Hey, Doug. Saw your better half at the front of the store. |
| Doug: Yeah, you mess with the cat, you get the claws. |
| **Adult Humour Filter:** Sexual Innuendo |
| **Verbal Humour Strategy**: Punning |
| **Target Text:** |
| Bo: Merhaba çocuklar! Arayı açtık biraz, ha? |
| Doug: Vay! Dışarıda yapamadın, ha? |
| Bo: Merhaba, Doug. Vücudunun yarısını dükkanın önünde gördüm. |
| Doug: Eh, kediyle uğraşırsan pençeyi yersin. |
| **Trans. Strategy:** Omission Set - SL humorous item becomes non-humorous item in TL |
| **Adult Humour:** No |
| **Humour:** Yes |
| **Verbal Humour Strategy:** It's not linguistic humour anymore. |

Example 26

Example 26 is the only linguistic adult humour instance from Sexual Innuendo filter that was translated with a strategy from the Omission Set and, as a result of this strategy, was reduced to general humour.

Figure 25, Figure 26 and Figure 27 illustrate the preservation of adult humour, general humour, and loss of humour for Swearwords / Substitute Swearwords filter for Retainment, Replacement, and Omission translation strategy sets respectively.

Figure 25 shows the preservation and loss of adult humour for the adult humour instances translated with a strategy from the Retainment Set for Swearwords / Substitute Swearwords filter.

Figure 25. Retainment Set for Swearwords / Substitute Swearwords Filter
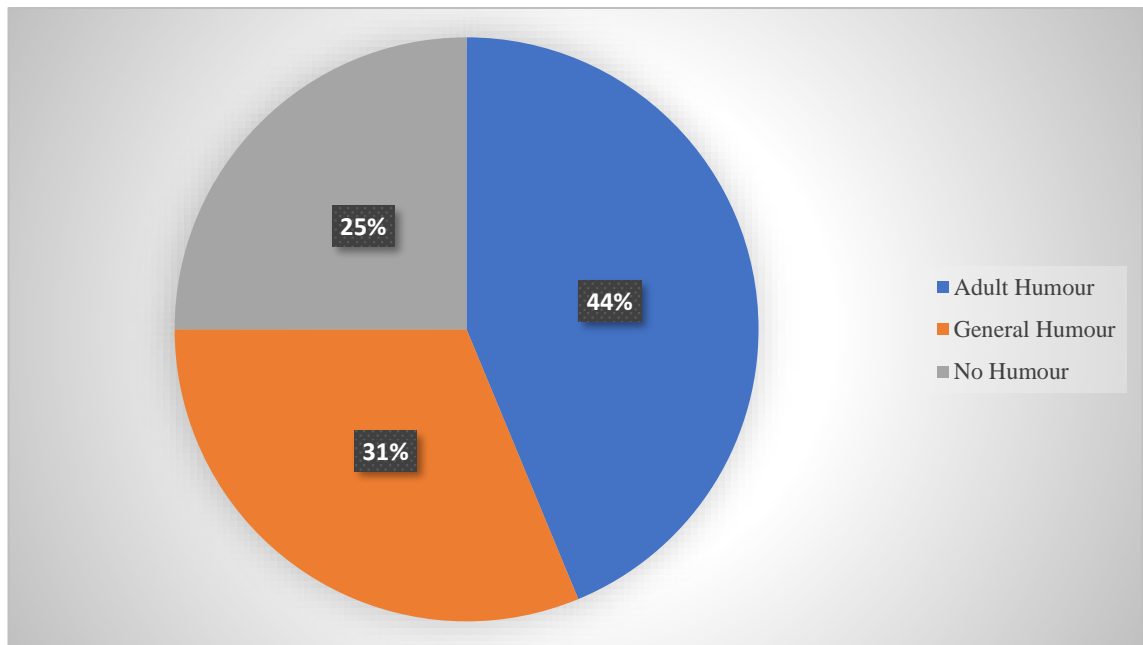
According to the analysis, translation strategies from the Retainment Set were 44% successful in preserving adult humour with seven adult humour instances out of 16, while 31% (five out of 16 adult humour instances) were reduced to general humour when translated with a strategy from the Retainment Set. 25% of the adult humour (four adult humour instances out of 16) was lost in translation with this set for Swearwords / Substitute Swearwords filter.

The examples below (Example 51, Example 52, and Example 53) illustrate the preservation of adult humour, general humour, and loss of humour respectively for

Swearwords / Substitute Swearwords filter when translated with a translation strategy from the Retainment Set.

How to Train Your Dragon 2

Context: Astrid is about to get thrown of the deck and says her last words as Eret comes to her rescue.
Source Text: Astrid: You are a steaming heap of dragon- Eret: Duck!
Adult Humour Filter: Swearwords / Substitute Swearwords **Verbal Humour Strategy**: Euphemism
Target Text: Astrid: Sen dumanı üstünde bir ejderhanın- Eret: Eğil!
Trans. Strategy: Retainment Set - Literal translation of the SL humorous item **Adult Humour:** Yes (Swearwords / Substitute Swearwords) **Humour:** Yes **Verbal Humour Strategy:** Euphemism

Example 51

In Example 51, Astrid is about to get thrown of the deck by pirates. Just as she is saying her last words, which is an insult to her capturers, Eret comes to her rescue. His warning exclamation of "Duck" acts like a censor to Astrid's rude language in the scene. While this euphemism formed with the built-in censorship creates a cognitive incongruity, the taboo of having coarse language in a children's movie creates a social incongruity. Because of these norm oppositions committed, the scene becomes a linguistic adult humour instance. In the TT, the instance is translated with a translation strategy from the Retainment Set. With this translation strategy, while Astrid's words are translated literally, the incomplete sentence and the censorship is preserved. The reason for this successful transfer is the expectation of a curse word the scene provokes in the audience, which is achieved through the intonation and visuals as well as the script. Therefore, for this scene, the external restrictions have become external aids for the translator. As a result, the linguistic adult humour is preserved in the TT.

Hotel Transylvania 2

Context: When Winnie tackles Dennis, who is dressed up as Batman, with a hug, a mean kid makes fun of him.
Source Text: Kid: Got your butt kicked by a girl, Batman?
Adult Humour Filter: Swearwords / Substitute Swearwords **Verbal Humour Strategy**: Euphemism

Target Text:
Çocuk: Kızdan dayak yiyen Batman mi olurmuş ya?

Trans. Strategy: Retainment Set - Standard translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It is not linguistic humour anymore.

Example 52

In Example 52, it is Dennis' birthday and when Winnie tackles him with a hug to wish him a happy birthday, a kid makes fun Dennis who is dressed up as Batman. The phrase he uses, 'to kick someone's butt' is a euphemised version of the vulgar slang phrase 'to kick someone's ass'. However, even though the phrase is softened, it still is a coarse language which has no place in a children's movie. This social incongruity with the taboo vocabulary and the disparaging humour commit a norm opposition which in turn, makes the scene an adult-oriented one. In the TT, the linguistic adult humour is translated with a translation strategy from the Retainment Set. The dictionary equivalent of the phrase is used in translation, which is, contrary to its SL counterpart, is not a vulgar phrase but still a rude one that we can hear from a child often enough. As a result, while the linguistic adult humour is lost in the translation, the scene is still humorous for the general audience.

Toy Story 4

Context: Woody sees that Forky is throwing itself in a dustbin and hurries after him.

Source Text:
Woody: Oh, Chutes and Ladders!

Adult Humour Filter: Swearwords / Substitute Swearwords
Verbal Humour Strategy: Euphemism / Allusion

Target Text:
Woody: Yılanlı merdiven aşkına!

Trans. Strategy: Retainment Set - Standard translation of the SL humorous item
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 53

In Example 53, Forky keeps throwing itself in dustbins and Woody tries to prevent it. Woody's exclamation, "Chutes and Ladders", is a minced oath derived from 'Jesus Christ', as well as an allusion to an old game of the same name. Since Woody is also a toy, it can be said that in the universe of the movie, 'Chutes and Ladders' may be accepted as a holy entity. As it was explained in Example 12 above, saying 'Jesus Christ' and/or

'God' to express emotions such as surprise, annoyance, pain, etc., is considered as blasphemy according to some religious people. So, the minced oath 'Chutes and Ladders' is a socially accepted norm. However, the register clash created by the use of a minced oath in a children's movie turns the norm acceptance into a norm opposition through a social incongruity. Also, the allusion on 'Chutes and Ladder' - 'Jesus Christ' creates a cognitive incongruity. All of these aspects of the scene make the scene a linguistic adult humour instance. In the TT, the scene is translated with a translation strategy from the Retainment Set. Although the more well-known equivalent of the game 'Chutes and Ladders' is 'Yılanlar ve Merdivenler' in the TL, the translation, 'Yılanlı Merdiven' is still an acceptable equivalent. However, it is not enough to preserve the minced oath from the ST, and with the loss of the register clash in the TT, the scene does not make sense. As a result, not only the linguistic adult humour is lost in the translation but also the humour is eliminated altogether.

In Figure 26, the preservation and loss of adult humour for the adult humour instances from the Swearwords / Substitute Swearwords filter when translated with a strategy from the Replacement Set is shown.

Figure 26. Replacement Set for Swearwords / Substitute Swearwords Filter
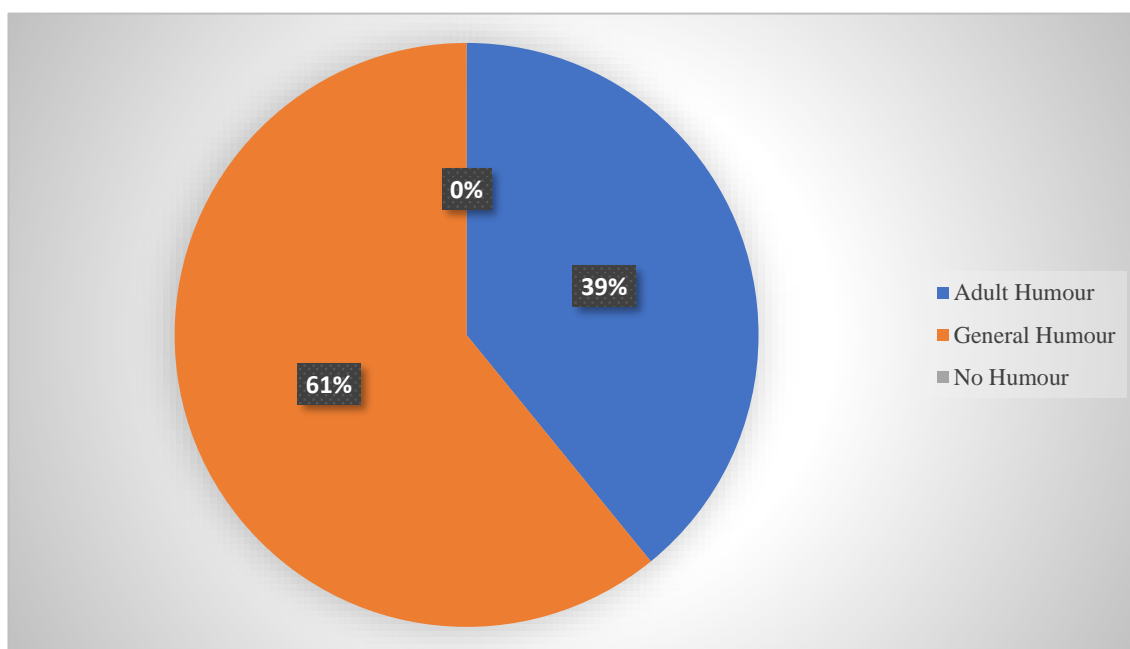
According to the analysis, translation strategies from the Replacement Set were 39% successful in preserving adult humour with 9 adult humour instances out of 23, while 61% (14 out of 23 adult humour instances) were reduced to general humour when

translated with a strategy from the Replacement Set. None of the adult humour instances was lost in translation with this set for Swearwords / Substitute Swearwords filter.

Examples 54 and 55 illustrate the preservation and loss of adult humour respectively for Swearwords / Substitute Swearwords filter when translated with a translation strategy from the Replacement Set.

Cars 2

Context: Mater blames the pistachio ice cream, which was actually wasabi, he ate for his upset stomach.
Source Text: Mater (farts): Dadgum pistachio ice cream.
Adult Humour Filter: Swearwords / Substitute Swearwords **Verbal Humour Strategy**: Euphemism
Target Text: Mater: Şu kahrolası fıstıklı dondurma.
Trans. Strategy: Replacement Set - SL humorous item is replaced with a more well-known TL humorous item (preformed) **Adult Humour:** Yes (Swearwords / Substitute Swearwords) **Humour:** Yes **Verbal Humour Strategy:** Euphemism

Example 54

In Example 54, after eating a lot of wasabi thinking that it is pistachio ice cream, Mater upsets his stomach. His exclamation, "dadgum", is a minced oath derived from 'God damn'. Although the fact that the damnation is euphemised can be considered as a norm acceptance, the fact that it is uttered in a children's movie results in a register clash which creates a social incongruity. This social incongruity, combined with the cognitive incongruity of the euphemism, turn the norm acceptance into norm opposition. As a result, the scene becomes a linguistic adult humour instance. In the TT, the scene is translated with a translation strategy from the Replacement Set. With this strategy, the minced oath from the source language is replaced with a minced oath from the target language. Therefore, the linguistic adult humour, as well as the Swearwords / Substitute Swearwords filter, are preserved in the TT.

Context: Duke is excited to see lots of dancing sausages which are, in fact, a figment of his imagination.
Source Text: Duke: Holy schnitzel!
Adult Humour Filter: Swearwords / Substitute Swearwords **Verbal Humour Strategy**: Euphemism / Allusion
Target Text: Duke: Oh be! Sosisler aşkına!
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of a different form/strategy **Adult Humour:** No **Humour:** Yes **Verbal Humour Strategy:** It is not linguistic humour anymore.

Example 55

In Example 55, Duke gets excited when he sees lots of dancing sausages, when in reality he is only dreaming. His exclamation, "Holy schnitzel", is a euphemism on the exclamation 'holy shit'. The euphemism forms a social incongruity through a register clash, while the allusion creates a cognitive incongruity. This register clash, combined with the cognitive incongruity of the allusion, constitute the norm opposition which, in turn, makes the scene a linguistic adult humour instance. In the TT, the scene is translated with a translation strategy from the Replacement Set. With this strategy, the food 'schnitzel' is replaced with 'sosis' ('sausage'), however, this replacement has no contribution to the translation of the linguistic adult humour as the element that made the ST humorous was the euphemism on a vulgar exclamation. In the TT, this euphemism is not preserved with the translation "Sosisler aşkına" ("For the love of sausages") as it is not a euphemism or an allusion in the TL. However, although the linguistic adult humour is lost in the translation, the fact that a dog dreaming about dancing sausages and shouting "Sosisler aşkına" ("For the love of sausages") preserve the humour of the scene for the general audience.

In Figure 27, the preservation and loss of adult humour for the adult humour instances from the Swearwords / Substitute Swearwords filter when translated with a strategy from the Omission Set is shown.

Figure 27. Omission Set for Swearwords / Substitute Swearwords
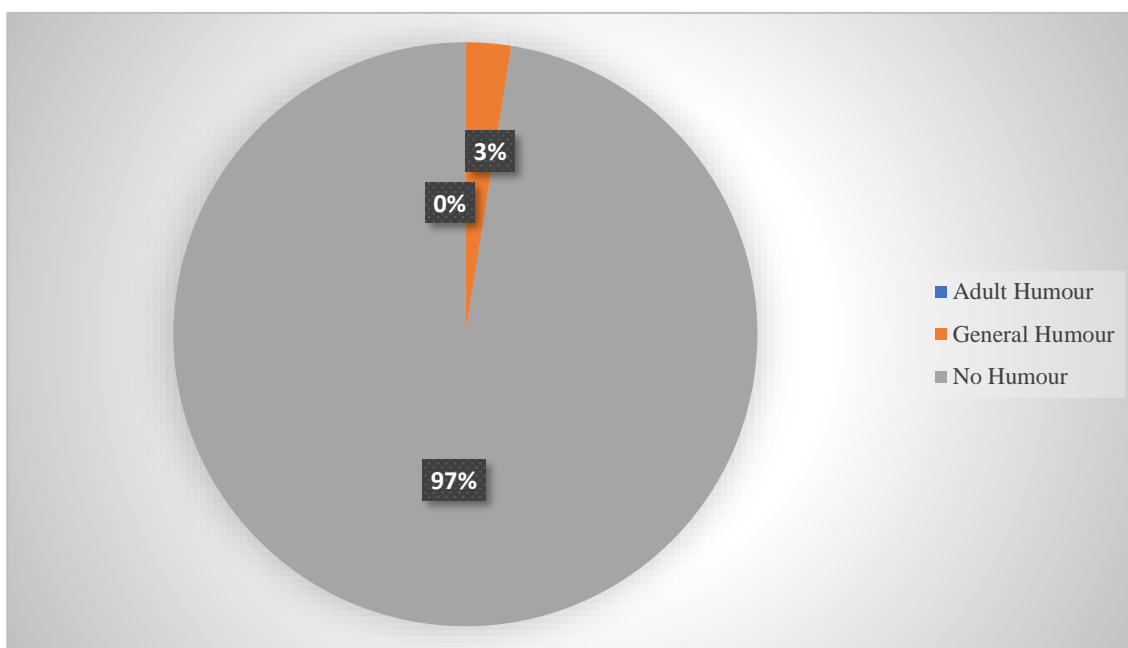
According to the analysis, when linguistic adult humour instances from the Swearwords / Substitute Swearwords filter were translated with a strategy of the Omission Set, the humour was lost with 97%, which is 116 linguistic adult humour instances out of 119; for the remainder 3% (three linguistic adult humour instances out of 119), the linguistic adult humour is reduced to general humour. For Swearwords / Substitute Swearwords filter, none of the adult humour was preserved with a translation strategy from the Omission Set.

Examples 56 and 57 illustrate the loss of adult humour and loss of humour respectively for Swearwords / Substitute Swearwords filter when translated with a translation strategy from the Omission Set.

Wreck-It Ralph

Context: Vanellope is excited about the race track that Ralph made for her.
Source Text: Vanellope: Ah come on, pal. You son of a gun!
Adult Humour Filter: Swearwords / Substitute Swearwords **Verbal Humour Strategy**: Euphemism
Target Text: Vanellope: Haydi ama dostum. Seni şirin şey!

Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: It is not linguistic humour anymore.

Example 56

In Example 56, Vanellope is excited about the new race track that Ralph made for her and calls him a son of a gun as an endearment. This is a euphemism used in place of the vulgar phrase 'son of a bitch' as a milder and jocular version. Although the term is used as an endearment, it is still a euphemism of a swearword that should not be in a children's movie. This norm opposition committed with the social incongruity, the register clash, and the presupposed knowledge of the phrase make the scene a linguistic adult humour instance. In the TT, the scene is translated with a translation strategy from the Omission Set. With this translation strategy, the linguistic adult humour instance is translated as another endearment without the euphemism which eliminated the linguistic adult humour. However, a little girl calling an enormous man 'şirin' ('cute') still has a humorous quality. As a result, the linguistic adult humour is lost in the translation and the addressee of the humour is changed from adults to general audience.

Finding Dory

Context: The fish are trying escape from their tank and Dory finds a way out.
Source Text:
Dory: Well, what about that?
Hank: Holy carp! There is another way.
Adult Humour Filter: Swearwords / Substitute Swearwords
Verbal Humour Strategy: Euphemism / Punning
Target Text:
Dory: Peki, buna ne dersin?
Hank: Vay canına! Bir yolu daha varmış.
Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 57

In Example 57, the fish are trying escape from their tank and Dory finds a way out. Hank's exclamation of "Holy carp" is a euphemism created through a pun on 'crap' – 'carp', similar to Example 28. While the pun constitutes the cognitive incongruity in the scene, the use of a euphemism in a children's movie forms the social incongruity through a register clash. Moreover, the fact that the pun is created with a type of fish adds another

layer to the humorous instance that requires a lexical knowledge. The norm oppositions combined with the presupposed knowledge of fish designate the addressee of the ST as adults. In the TT, the linguistic adult humour instance is translated with a translation strategy from the Omission Set. With this strategy, the humorous instance is neutralised with a non-humorous exclamation from the TL, 'Vay canına' ('Wow'). As a result of this translation, not only the linguistic adult humour is not preserved in the TT, but the humour is eliminated altogether.

3.6. RESULTS FOR RESEARCH QUESTION 6

The sixth research question was to determine the outcomes of each humour translation strategy under the three translation strategy sets (Retainment, Replacement, and Omission Sets) in terms of preserving the linguistic adult humour and the adult humour filters. In order to answer this question, the translations of the 392 linguistic adult humour instances were analysed in terms of the humour translation strategies which were previously classified under translation strategy sets of Retainment, Replacement, and Omission. Then, the translations of linguistic adult humour instances for each adult humour filter (Adult Appropriate References, Vocabulary, Intertextual Dialogue, Sexual Innuendo, and Swearwords / Substitute Swearwords) were categorised in terms of the preservation of adult humour, linguistic humour, and adult humour filter in order to attain a clear understanding of the outcomes for each humour translation strategy.

Examples of translations for linguistic adult humour instances for each translation strategy are given below.

Example 58, is an example for the first retainment strategy: SL humorous item is not translated, it's left the same in TL.

Cars 2

Context: Brent Mustangburger, Bob Cutlass and Darrell Cartrip, car versions of Brent Musburger, Bob Costas and Darrell Waltrip, are commentating on the race.
Source Text: Mustangburger: I'm Brent <u>Mustangburger</u>, here with racing legends Darrell Cartrip and David Hobbscap. There's never been a competition like this before.
Adult Humour Filter: Adult Appropriate References   **Verbal Humour Strategy**: Allusion
Target Text: Mustangburger: Ben Brent <u>Mustangburger</u>. Yanımda yarış efsaneleri Darrell Bintur ve David Kaporta var. Bugüne kadar hiç böyle bir yarış düzenlenmemişti.

Trans. Strategy: Retainment Set - SL humorous item is not translated, it's left the same in TL **Adult Humour:** Yes (Adult Appropriate References)
Humour: Yes
Verbal Humour Strategy: Allusion

Example 58

In the ST scene, there is an important auto race and Brent Mustangburger, Bob Cutlass and Darrell Cartrip, car versions of Brent Musburger, Bob Costas and Darrell Waltrip, are commentating on the race. The scene requires a knowledge on the commentators in order to understand the allusion which makes the ST scene adult-oriented. In the TT, the names are left the same as the ST. With this retainment strategy, on the one hand, the adult humour is preserved as the presupposed knowledge is still required, on the other hand, the cultural aspect of the allusion makes the scene harder to understand for the target audience.

Example 59 is an example for the second retainment strategy: literal translation of the SL humorous item.

Zootopia

Context: Bunny Hopps is arresting Fox Nick for tax evasion.

Source Text:
Hopps: Nicholas Wilde, you are under arrest.
Nick: For what? Howting your feewings?
Hopps: Felony, tax evasion. Yeah. 200 dollars a day... 365 days a year... since you were 12, that's two decades, so times twenty... which is one million four hundred sixty thousand- I think, I mean I am just a dumb bunny, but we are good at multiplying- anyway, according to your tax forms you reported let me see here: zero. Unfortunately, lying on a federal form is a punishable offense. Five years jail time.
Adult Humour Filter: Sexual Innuendo
Verbal Humour Strategy: Punning / Sarcasm

Target Text:
Hopps: Evet. Günde 200 dolardan, 12 yaşından beri senede 365 gün, 20 sene eder, yirmiyle çarparsak… Bir milyon dört yüz altmış bin oluyor, sanırım. Yani, sonuçta aptal bir tavşanım ama aritmetikte iyiyizdir. Neyse vergi beyan formlarında bildirdiğin tutar, dur bakayım, sıfır.
Trans. Strategy: Retainment Set - Literal translation of the SL humorous item
Adult Humour: No
Humour: Yes
Verbal Humour Strategy: Sarcasm

Example 59

In the scene, Hopps is arresting Nick for tax evasion. Since Hopps is a bunny, her words about being good at multiplying is a pun on rabbit's reproduction abilities. While this pun creates the cognitive incongruity of the scene, the sexual innuendo being a taboo topic

forms the social incongruity. This norm oppositions make the ST scene an adult-oriented one. The scene is translated with the 'Literal translation of the SL humorous item' strategy. Although the strategy is a retainment strategy, the pun is lost in the translation while the sarcasm is preserved. As a result, the adult humour is eliminated from the TT.

Example 60 is an example for the third retainment strategy: Editorial techniques, in-text guidance.

Wreck-It Ralph

Context: Calhoun and Felix are stuck in quicksand made from Nesquik.
Source Text: Calhoun: What is this? Nesquik Sand? Felix: Quicksand?!
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Punning
Target Text: Calhoun: Bu da ne böyle? Nesquik Bataklığı mı? Felix: Bataklık mı?!
Trans. Strategy: Retainment Set - Editorial techniques, in-text guidance **Adult Humour:** No **Humour:** No **Verbal Humour Strategy:** Humour is eliminated.

Example 60

In the scene, Calhoun and Felix are stuck in quicksand made from Nesquik. The name 'Nesquik Sand' is an allusion to the brand Nesquik formed with a pun on the word 'quicksand'. This cognitive incongruity designates the addressee of the scene as adults. In the TT, the translator added an explanation to the text in order to preserve the allusion to Nesquik. However, this allusion has no humorous impact on the scene without the pun on quicksand, therefore, although the strategy used for the translation is from the Retainment Set, the humour is eliminated in the TT.

Example 61 is an example for the fourth retainment strategy: Standard translation of the SL humorous item.

Shrek Forever After

Context: Shrek sees a Wanted poster of himself.
Source Text: Shrek: Sure is great to be wanted again.
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Punning / Sarcasm

Target Text:
Shrek: Yeniden aranıyor olmak çok güzel.

Trans. Strategy: Replacement Set - Standard translation of the SL humorous item.
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 61

In the scene, Shrek, who wanted to return to his previous life as a fearsome ogre, sees a Wanted poster of himself. His comment is a pun on the concept of being wanted. While what he means in the context of the scene is to being sought by the authorities because of a crime, the sarcastic way he says it makes the remark seem like he is actually desired to be around people. This pun, along with the sarcasm, commits a norm opposition through a cognitive incongruity, which designates the scene as a linguistic adult humour instance. Moreover, the required and presupposed knowledge of a Wanted poster also makes the scene adult-oriented. In the TT, the scene is translated with the strategy of 'Standard translation of the SL humorous item'. With this strategy, the standard equivalent of a 'Wanted' poster is used in translation which is 'Aranıyor' ('to be sought'). Although the meaning is similar to that of the SL, in the TL, the meaning of being desired is not preserved. Therefore, the pun is eliminated in the TT. As of the sarcasm, since what Shrek really wanted in the movie is to be feared and sought by the authorities again, it cannot be said that he is being sarcastic when he says it is great to be sought again. As a result, although a strategy from the Retainment Set is used for the translation, the humour is eliminated in the TT.

Example 62 is an example for the first replacement strategy: SL humorous item is replaced with TL humorous item of the same form/strategy.

Toy Story 4

Context: Peas-in-a-Pod are hiding in the back part of Mr. Potato Head and they surprise him when they suddenly get out of him.
Source Text:
Mr. Potato Head: What the-? I told you kids! Stay out of my butt!

Adult Humour Filter: Sexual Innuendo
Verbal Humour Strategy: Punning

Target Text:
Mr. Potato Head: Bu da ne?
Bezelyeler: Size demiştim! Arkamdan iş çevirmeyin!

Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of the same form/strategy	
Adult Humour: Yes (Vocabulary)	
Humour: Yes	
Verbal Humour Strategy: Punning	

Example 62

In the scene, Peas-in-a-Pod, a toy shaped as peas, hide in the back part of Mr. Potato Head. When they come out of his backside, Mr Potato Head gets angry. His warning, 'Stay out of my butt' is a sexual innuendo formed with a pun on the idiom 'to stay out of something/somewhere'. While the first meaning of the idiom means 'to stay away' from his back compartment, the second and literal meaning of the idiom is what makes the scene adult-oriented because it means the peas are literally in his butt. Also, the visuals support this underlying meaning as they show the peas coming out behind Mr Potato Head. The scene creates cognitive (via the pun) and social (with the taboo topic) incongruities which constitute the linguistic adult humour of the scene. In the TT, the scene is translated with the strategy 'SL humorous item is replaced with TL humorous item of the same form/strategy'. With this replacement strategy, the idiom is replaced with an idiom from the TL. 'Arkadan iş çevirmek' means 'to do something behind someone's back'. With this replacement, even though the sexual innuendo is lost, the pun is transferred to the TT. Moreover, with the presupposed vocabulary knowledge of the idiom, combined with the cognitive incongruity created with the pun, the linguistic adult humour is preserved in the TT. The only difference between the ST's linguistic adult humour and TT's linguistic humour is the change in the adult humour filter, which is from Sexual Innuendo to Vocabulary.

Example 63 is an example for the second replacement strategy: SL humorous item is replaced with TL humorous item of a different form/strategy.

Inside Out

Context: While Anger is excited about the Curse Word Library, Fear accidentally touches a button.	
Source Text:	
Anger: Whoa. I have access to the entire Curse Word Library! This new console is the sh-**[BEEP!]**	
Fear: Sorry. I did it again. My bad.	

Adult Humour Filter: Swearwords / Substitute Swearwords	
Verbal Humour Strategy: Euphemism	

Target Text:
Öfke: Vay canına! Hepsi elimin altında! Burada Ayıp Kelimeler Sözlüğü de varmış! Bu yeni model makine tam da-
[BEEP!]
Korku: Affedersiniz. Yine yaptım.
Trans. Strategy: Replacement Set - SL humorous item is replaced with TL humorous item of a different form/strategy
Adult Humour: Yes (Swearwords / Substitute Swearwords)
Humour: Yes
Verbal Humour Strategy: It's not linguistic humour anymore.

Example 63

In the scene, the feelings (which are the main characters of the movie) are examining a new console that suddenly appeared in their room. Anger finds a part on the console called the Curse Word Library and just as he is about to use a curse word, a sound bleeps his voice. This built-in censorship is a euphemism on 'to be the shit'. The cognitive incongruity created with the euphemism and the social incongruity formed with the taboo of having a swearword in a children's movie constitute the linguistic adult humour. In the TT, the scene is translated with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy'. With this replacement strategy, euphemism on the swearword is replaced with an incomplete sentence and the censorship is preserved with the help of the bleeping noise. As a result, the adult humour is transferred with the same adult humour filter while the linguistic aspect of the adult humour is lost in the TT.

No linguistic adult humour instances were found for the third replacement strategy: SL humorous item is replaced with a more well-known SL humorous item (preformed).

Example 64 is an example for the fourth replacement strategy: SL humorous item is replaced with a more well-known TL humorous item (preformed).

Ice Age: Continental Drift

Context: Louis, a small hedgehog, tries to stop Captain Gutt from hurting his friends.
Source Text:
Captain Gutt: I warned you…
Louis: Stop! Let the mammoths go!
Manny: Weiner?
Captain Butt (laughing): Oh-oh! Who brought the muscle to the party?
Adult Humour Filter: Vocabulary
Verbal Humour Strategy: Sarcasm
Target Text:
Captain Gutt: Seni uyarmıştım…
Louis: Yeter! Hemen bırakacaksınız onu!
Manny: Ufaklık?
Kaptan Kart: Oh-oh, kamber de geldi tam oldu!

Trans. Strategy: Replacement Set - SL humorous item is replaced with a more well-known TL humorous item (preformed)
Adult Humour: Yes (Vocabulary)
Humour: Yes
Verbal Humour Strategy: Sarcasm

Example 64

In the scene, Louis, who is a small hedgehog, challenges Captain Gutt, the antagonist of the movie, and Captain Gutt makes fun of Louis' size. His remark, 'Who brought the muscle to the party?', requires a vocabulary knowledge of the idiom 'to bring something to the party' as well as the comprehension of the sarcasm added with the word 'muscle' to define the tiny hedgehog. This presupposed knowledge and the cognitive incongruity constituted with the sarcasm designate the addressee of the humorous instance as adults. In the TT, the linguistic adult humour is preserved as well as the Vocabulary adult humour filter. The scene is translated with the 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy. With this replacement strategy, the idiom 'to bring something to the party' is replaced with another idiom from the TL which basically means that now that Louis is there, everything is fine. Although the TL idiom does not refer to the size of Louis, it still has the sarcastic quality. As a result, the linguistic adult humour is transferred to the TT.

Example 65 is an example for the first omission strategy: SL humorous item becomes non-humorous item in TL.

How to Train Your Dragon 2

Context: Tuffnut is excited about Eret, son of Eret.

Source Text:
Tuffnut: Get them, you son of an Eret.

Adult Humour Filter: Swearwords / Substitute Swearwords
Verbal Humour Strategy: Euphemism / Allusion

Target Text:
Tuffnut: Hakla onları, Eret'in oğlu.

Trans. Strategy: Omission Set - SL humorous item becomes non-humorous item in TL
Adult Humour: No
Humour: No
Verbal Humour Strategy: Humour is eliminated.

Example 65

In the scene, Tuffnut is cheering for Eret, son of Eret. Her words 'You son of an Eret' is a euphemism created with an allusion to the vulgar phrase 'son of a bitch'. This

euphemism requires the cognitive understanding and the lexical knowledge in order to understand the allusion. While these requirements constitute the cognitive incongruity, the register clash of having a substitute swearword in a children's movie creates the social incongruity. These norm oppositions make the linguistic humour instance adult-oriented. In the TT, the allusion is eliminated with the 'SL humorous item becomes non-humorous item in TL' strategy. With this omission strategy, the euphemism, 'son of an Eret', is translated as 'son of Eret' which is the name of the character. As a result of this omission, the humour is eliminated in the TT.

Example 66 is an example for the second omission strategy: SL humorous item is deleted in TL, so there is no text in TL.

Toy Story 3

Context: Lotso apologises to Buzz Lightyear after rescuing him from the ropes.
Source Text: Lotso: FAO my Schwarz! There you go. I'm so sorry.
Adult Humour Filter: Adult Appropriate References **Verbal Humour Strategy**: Allusion
Target Text: Yumuş: Onların kusurlarına bakma. Gidebilirsin. Senden özür dilerim.
Trans. Strategy: Omission Set - SL humorous item is deleted in TL, so there is no text in TL **Adult Humour:** No **Humour:** No **Verbal Humour Strategy:** Humour is eliminated.

Example 66

Lotso, the boss of the toys, apologises to Buzz Lightyear after rescuing him from his toys. FAO Schwarz is a toy store established in 1862 which means that Lotso's exclamation of 'FAO my Schwarz' is an allusion to the exclamation phrase 'Oh my God'. The scene requires a knowledge of the store as well as the cognitive understanding to comprehend the allusion. This norm opposition and the presupposed knowledge constitute the linguistic adult humour instance. However, in the TT, the exclamation is omitted and only the apology of Lotso is translated. As a result, not only the adult humour is not transferred to the TT but humour is eliminated altogether.

The results for the analysis of the preservation of adult humour, linguistic humour, and adult humour filter can be found below as charts for each adult humour filter respectively (See Appendix C for a detailed record of the results).

Results for Adult Appropriate References Filter

Further the preservation and loss of adult humour and the preservation and loss of linguistic humour along with the changes in adult humour filters are presented in the Figures 28-33 for each strategy under the Retainment, Replacement and Omission Sets for Adult Appropriate References filter.

Adult Appropriate References Filter: Results for Retainment Set Strategies

Figure 28 shows the preservation and loss of adult humour for each translation strategy under the Retainment Set for Adult Appropriate References filter.

Figure 28. Retainment Set Strategies for Adult Appropriate References Filter - 1
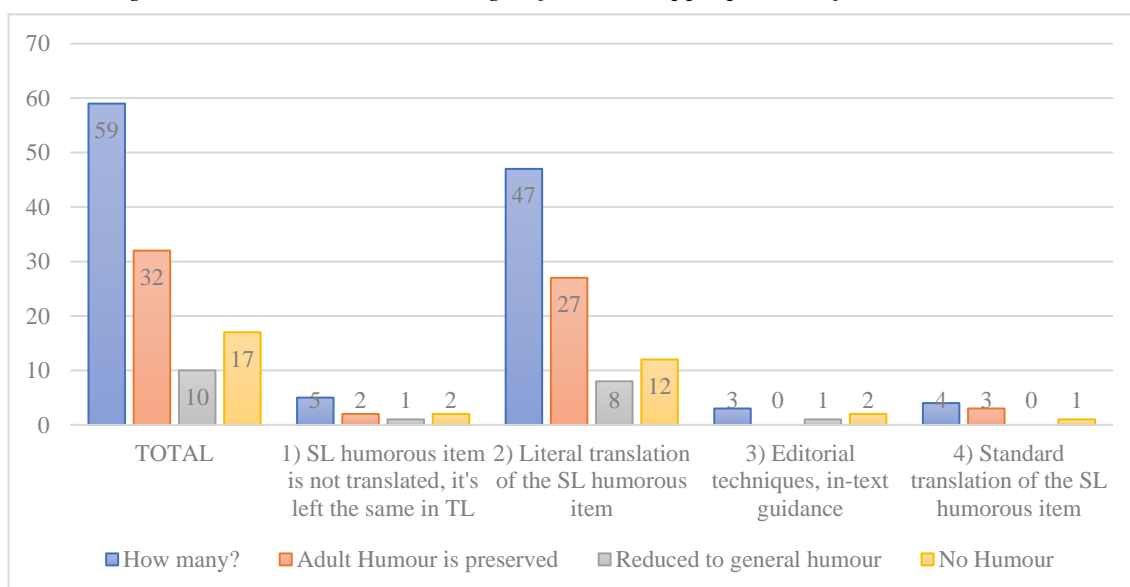
With 47 instances out of 59 linguistic adult humour instances that were translated with a strategy from the Retainment Set, 'Literal translation of the SL humorous item' strategy is the most used translation strategy of the Retainment Set for Adult Appropriate References filter with 27 of these 47 instances being adult humour instances. For eight of the 47 linguistic adult humour instances, the adult humour was lost but the humour was preserved for the general audience, while for the 12 instances the humour was eliminated altogether.

'SL humorous item is not translated, it's left the same in the TL' strategy is the second most used translation strategy of the Retainment Set for Adult Appropriate References filter with five instances out of 59 linguistic adult humour instances that were translated with a strategy from the Retainment Set. For two of these five instances, the adult humour

was preserved, while one instance was reduced to general humour. Humour was eliminated for two of the five linguistic adult humour instances.

With four instances out of 59 linguistic adult humour instances that were translated with a strategy from the Retainment Set, 'Standard translation of the SL humorous item' strategy is the third most used translation strategy of the Retainment Set for Adult Appropriate References filter with three of these four instances being adult humour instances. None of the adult humour was reduced to general humour, while for one adult humour instance, the humour was lost in translation.

'Editorial techniques, in-text guidance' strategy is the least used translation strategy of the Retainment Set for Adult Appropriate References filter. None of the adult humour was preserved with this strategy, while 1 instance was reduced to general humour. For two of the three linguistic adult humour instances, humour was eliminated altogether.

Figure 29 demonstrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Retainment Set for Adult Appropriate References filter.

Figure 29. Retainment Set Strategies for Adult Appropriate References Filter - 2
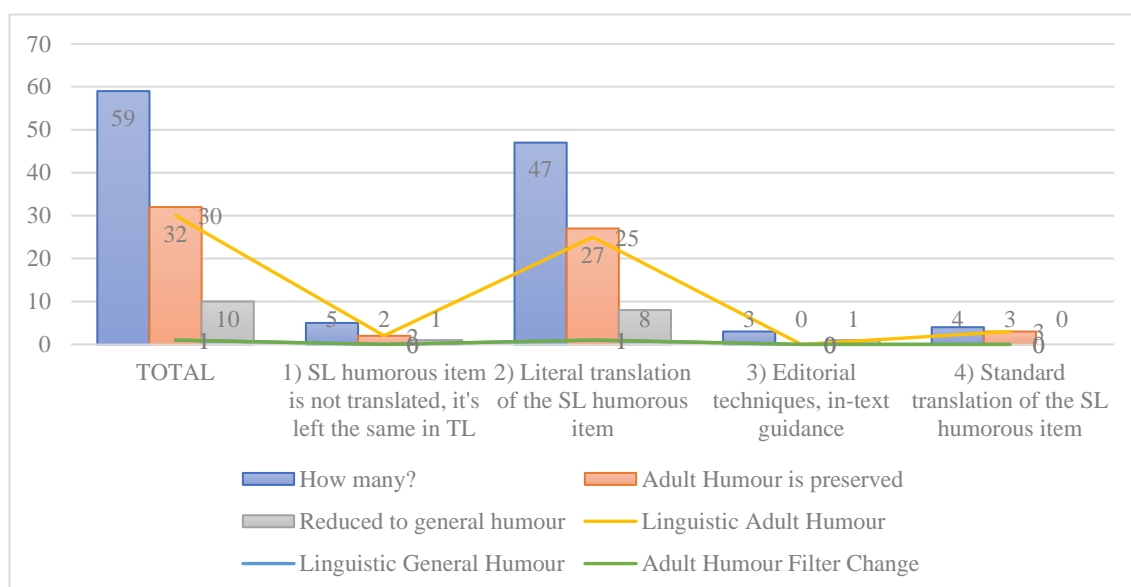
With the Retainment Set, 30 linguistic adult humour instances were preserved out of 32 for Adult Appropriate References filter. The only translation strategy that changed the type of humour from linguistic to some other type is 'Literal translation of the SL humorous item' strategy with two adult humour instances out of 27. 'SL humorous item is not translated, it's left the same in the TL' and 'Standard translation of the SL humorous

item' strategies were successful in preserving the linguistic humour type in all of the linguistic adult humour instances. 'Editorial techniques, in-text guidance' strategy is not taken into account for Figure 29 because of the lack of instances for adult humour.

Only one linguistic general humour instance was preserved out of ten linguistic general humour instances with the Retainment Set for Adult Appropriate References filter. 'Literal translation of the SL humorous item' strategy is the only translation strategy that preserved the linguistic general humour with 1 linguistic general humour instance out of eight. While with this strategy, seven linguistic general humour instances were lost; with 'SL humorous item is not translated, it's left the same in the TL' and 'Editorial techniques, in-text guidance' strategies, one linguistic general humour each was lost in translation. 'Standard translation of the SL humorous item' strategy is not taken into account for Figure 29 because of the lack of instances for general humour.

The only translation strategy from the Retainment Set to change the adult humour filter from Adult Appropriate References to another adult humour filter is 'Literal translation of the SL humorous item' strategy with one adult humour instance out of 27.

Adult Appropriate References Filter: Results for Replacement Set Strategies

Figure 30 presents the preservation and loss of adult humour for each translation strategy under the Replacement Set for Adult Appropriate References filter.

Figure 30. Replacement Set Strategies for Adult Appropriate References Filter - 1
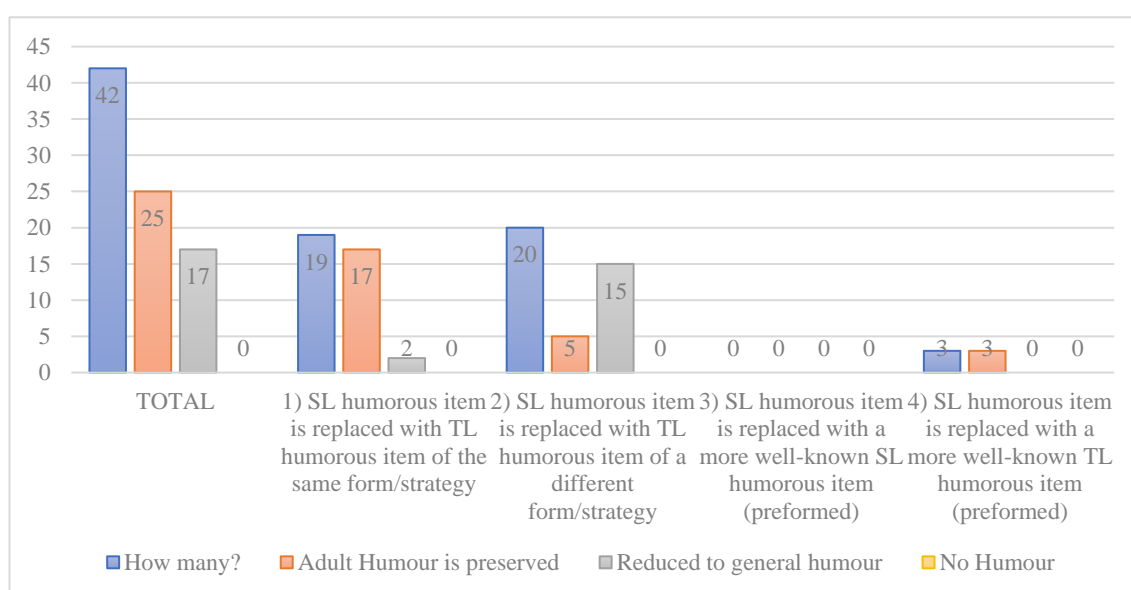
With 20 instances out of 42 linguistic adult humour instances that were translated with a strategy from the Replacement Set, the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' is the most used translation strategy of the Replacement Set for Adult Appropriate References filter with five of these 20 instances being adult humour instances. For 15 of the 20 linguistic adult humour instances, the adult humour was lost but the humour was preserved for the general audience, while none of the humour was lost in translation with this strategy for Adult Appropriate References filter.

The strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' is the second most used translation strategy of the Replacement Set for Adult Appropriate References filter with 19 instances out of 42 linguistic adult humour instances that were translated with a strategy from the Replacement Set. For 17 of these 19 instances, the adult humour was preserved, while the other two instances were reduced to general humour. None of the humour was eliminated with this strategy for Adult Appropriate References filter.

With three instances out of 42 linguistic adult humour instances that were translated with a strategy from the Replacement Set, 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy is the third most used translation strategy of the Replacement Set for Adult Appropriate References filter. All three linguistic humour instances were translated as adult humour instances with this strategy, and therefore, none of the adult humour was reduced to general humour or was lost in translation.

None of the linguistic adult humour instances under the Adult Appropriate References filter was translated with the 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy.

Figure 31 illustrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Replacement Set for Adult Appropriate References filter.

Figure 31. Replacement Set Strategies for Adult Appropriate References Filter - 2
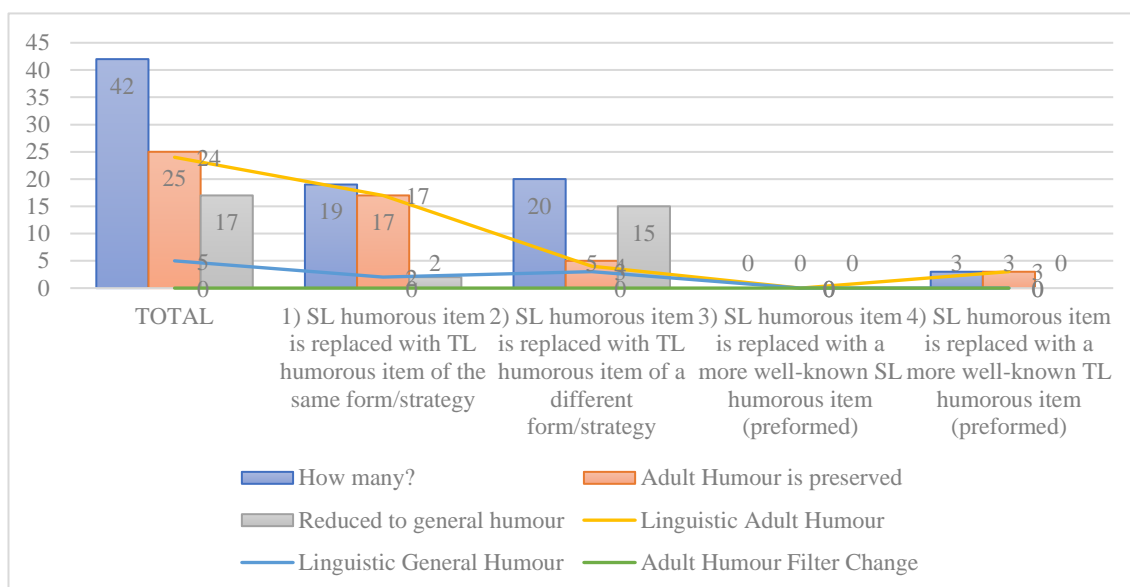
With the Replacement Set, 24 linguistic adult humour instances were preserved out of 25 for the Adult Appropriate References filter. The only translation strategy that changed the type of humour from linguistic to some other type is the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' with one adult humour instance out of five. 'SL humorous item is replaced with TL humorous item of the same form/strategy' and 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategies were successful in preserving the linguistic humour type in all of the linguistic adult humour instances. 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy is not taken into account for Figure 31 because of the lack of instances for adult humour.

Five linguistic general humour instances were preserved out of 17 linguistic general humour instances with the Replacement Set for Adult Appropriate References filter. While the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' preserved all of the two linguistic general humour instances, with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy', 12 linguistic general humour instances out of 15 were lost in translation. 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' and 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategies are not taken into account for Figure 31 because of the lack of instances for general humour.

None of translation strategies from the Replacement Set changed the adult humour filter from Adult Appropriate References to another adult humour filter.

Adult Appropriate References Filter: Results for Omission Set Strategies

Figure 32 demonstrates the preservation and loss of adult humour for each translation strategy under the Omission Set for Adult Appropriate References filter.

Figure 32. Omission Set Strategies for Adult Appropriate References Filter - 1
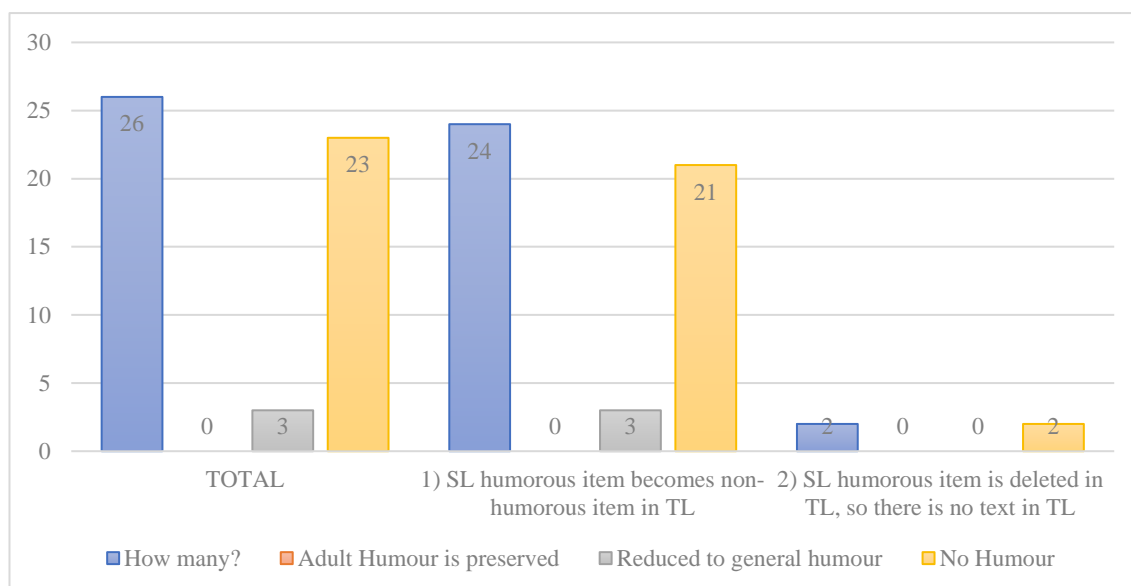
'SL humorous item becomes non-humorous item in TL' strategy is the most used translation strategy of the Omission Set for Adult Appropriate References filter with 24 instances out of 26 linguistic adult humour instances that were translated with a strategy from the Omission Set. While none of the adult humour was preserved with this strategy, three linguistic adult humour instances were reduced to general humour. For 21 linguistic adult humour instances, the humour was eliminated altogether with this strategy for Adult Appropriate References filter.

With two instances out of 26 linguistic adult humour instances that were translated with a strategy from the Omission Set, 'SL humorous item is deleted in TL, so there is no text in TL' strategy is the least used translation strategy of the Omission Set for Adult Appropriate References filter. The humour was eliminated altogether for all two linguistic adult humour instances that were translated with this strategy.

Figure 33 presents the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Omission Set for Adult Appropriate References filter.

Figure 33. Omission Set Strategies for Adult Appropriate References Filter - 2
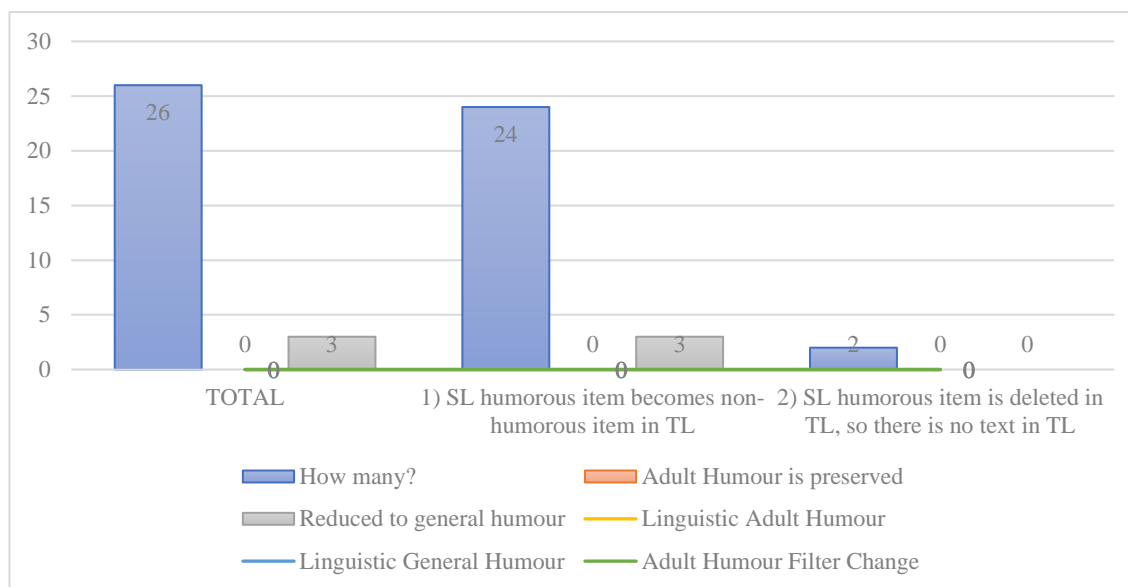
Since none of the adult humour was preserved with the Omission Set, the Linguistic Adult Humour column is not taken into account for Figure 33.

All of the three linguistic general humour instances changed type of humour from linguistic to another humour type when translated with 'SL humorous item becomes non-humorous item in TL' strategy. 'SL humorous item is deleted in TL, so there is no text in TL' strategy is not taken into account since none of the humour was preserved with this strategy for Adult Appropriate References filter.

Also, as all of the adult humour is lost in translation with the Omission Set, the Adult Humour Change column is not taken into account for Figure 33.

Results for Vocabulary Filter

Further the preservation and loss of adult humour and the preservation and loss of linguistic humour along with the changes in adult humour filters are presented in the Figures 34-39 for each strategy under the Retainment, Replacement and Omission Sets for Vocabulary filter.

Vocabulary Filter: Results for Retainment Set Strategies

Figure 34 shows the preservation and loss of adult humour for each translation strategy under the Retainment Set for Vocabulary filter.

Figure 34. Retainment Set Strategies for Vocabulary Filter - 1
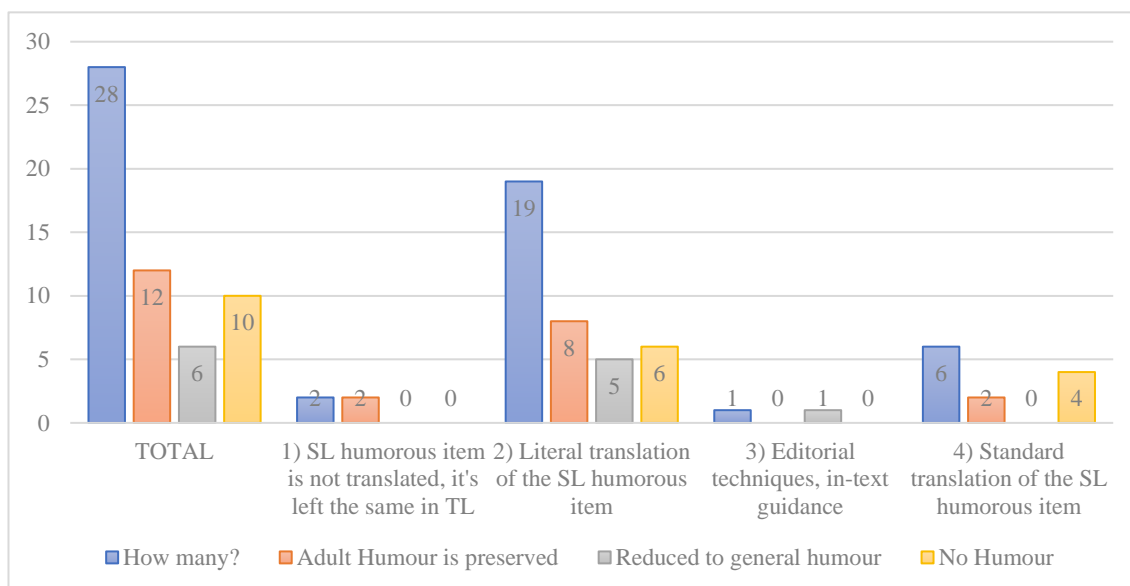
With 19 instances out of 28 linguistic adult humour instances that were translated with a strategy from the Retainment Set, 'Literal translation of the SL humorous item' strategy is the most used translation strategy of the Retainment Set for Vocabulary filter with eight of these 19 instances being adult humour instances. For five of the 19 linguistic adult humour instances, the adult humour was lost but the humour was preserved for the general audience, while for the six instances, the humour was eliminated altogether.

'Standard translation of the SL humorous item' strategy is the second most used translation strategy of the Retainment Set for Vocabulary filter with six instances out of 28 linguistic adult humour instances that were translated with a strategy from the Retainment Set. For two of these six instances, the adult humour was preserved. None of the adult humour was reduced to general humour, while for four of the six linguistic adult humour instances, the humour was eliminated altogether.

With two instances out of 28 linguistic adult humour instances that were translated with a strategy from the Retainment Set, 'SL humorous item is not translated, it's left the same in the TL' strategy is the third most used translation strategy of the Retainment Set for Vocabulary filter. All two linguistic humour instances were translated as adult humour

instances with this strategy, and therefore, none of the adult humour was reduced to general humour or was lost in translation.

'Editorial techniques, in-text guidance' strategy is the least used translation strategy of the Retainment Set for Vocabulary filter with one linguistic adult humour instance out of 28. None of the adult humour was preserved with this strategy, while the only linguistic adult instance was reduced to general humour.

Figure 35 demonstrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Retainment Set for Vocabulary filter.

Figure 35. Retainment Set Strategies for Vocabulary Filter - 2
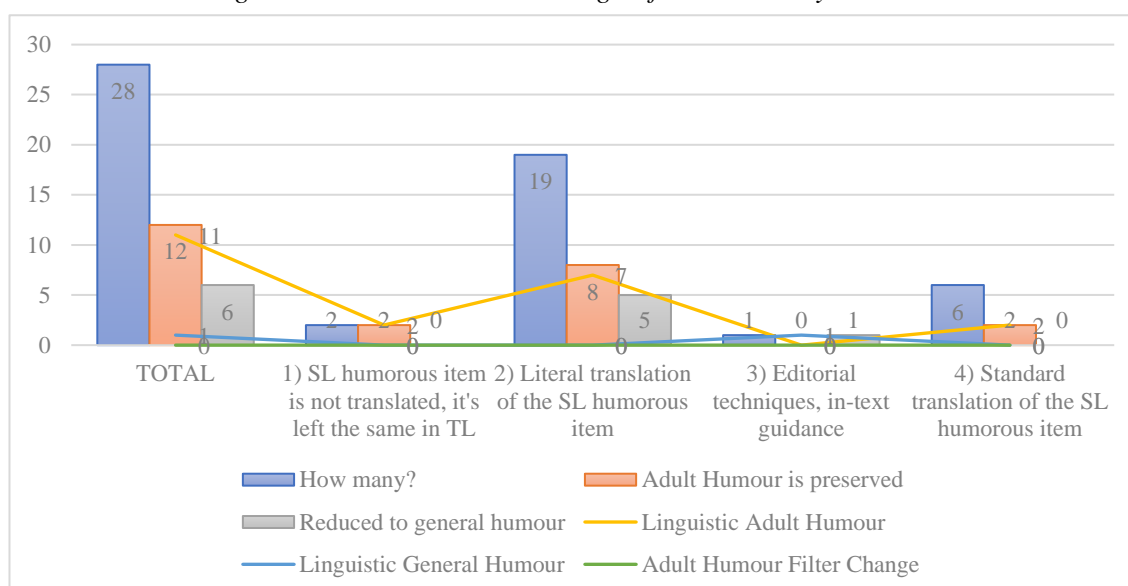
With the Retainment Set, 11 linguistic adult humour instances were preserved out of 12 for Vocabulary filter. The only translation strategy that changed the type of adult humour from linguistic to some other type is 'Literal translation of the SL humorous item' strategy with one adult humour instance out of eight. 'SL humorous item is not translated, it's left the same in the TL' and 'Standard translation of the SL humorous item' strategies were successful in preserving the linguistic humour type in all of the linguistic adult humour instances. 'Editorial techniques, in-text guidance' strategy is not taken into account for Figure 35 because of the lack of instances for linguistic adult humour.

Only one linguistic general humour instance was preserved out of six linguistic general humour instances with the Retainment Set for Vocabulary filter. 'Editorial techniques, in-text guidance' strategy is the only translation strategy that preserved the linguistic general

humour with no losses. With 'Literal translation of the SL humorous item' strategy, all of the five linguistic general humour instances were lost. 'SL humorous item is not translated, it's left the same in the TL' and 'Standard translation of the SL humorous item' strategies are not taken into account for Figure 35 because of the lack of instances for linguistic general humour.

None of translation strategies from the Retainment Set changed the adult humour filter from Vocabulary to another adult humour filter.

Vocabulary Filter: Results for Replacement Strategies

Figure 36 presents the preservation and loss of adult humour for each translation strategy under the Replacement Set for Vocabulary filter.

Figure 36. Replacement Set Strategies for Vocabulary Filter - 1
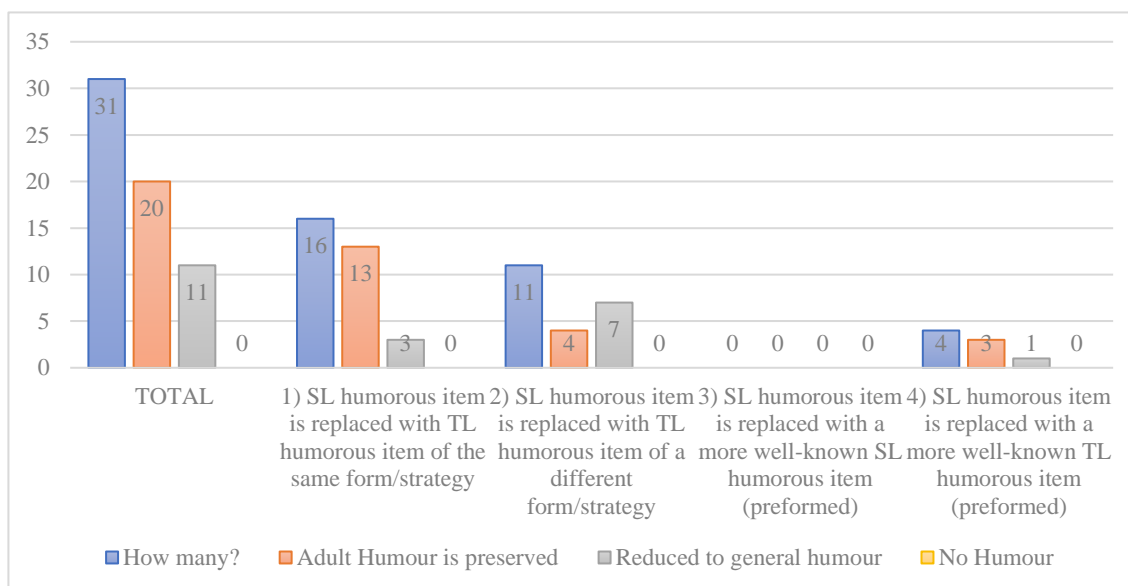
With 16 instances out of 31 linguistic adult humour instances that were translated with a strategy from the Replacement Set, the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' is the most used translation strategy of the Replacement Set for Vocabulary filter with 13 of these 16 instances being adult humour instances. For three of the 16 linguistic adult humour instances, the adult humour was lost but the humour was preserved for the general audience, while none of the humour was lost in translation with this strategy for Vocabulary filter.

The strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' is the second most used translation strategy of the Replacement Set for

Vocabulary filter with 11 instances out of 31 linguistic adult humour instances that were translated with a strategy from the Replacement Set. For four of these 11 instances, the adult humour was preserved, while the other seven instances were reduced to general humour. None of the humour was eliminated with this strategy for Vocabulary filter.

With four instances out of 31 linguistic adult humour instances that were translated with a strategy from the Replacement Set, 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy is the third most used translation strategy of the Replacement Set for Vocabulary filter. Three out of four linguistic humour instances were translated as adult humour instances with this strategy, while one linguistic adult humour instance was reduced to general humour. None of the adult humour was lost in translation with this strategy for the Vocabulary filter.

None of the linguistic adult humour instances under the Vocabulary filter was translated with the 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy.

Figure 37 illustrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Replacement Set for Vocabulary filter.

Figure 37. Replacement Set Strategies for Vocabulary Filter - 2
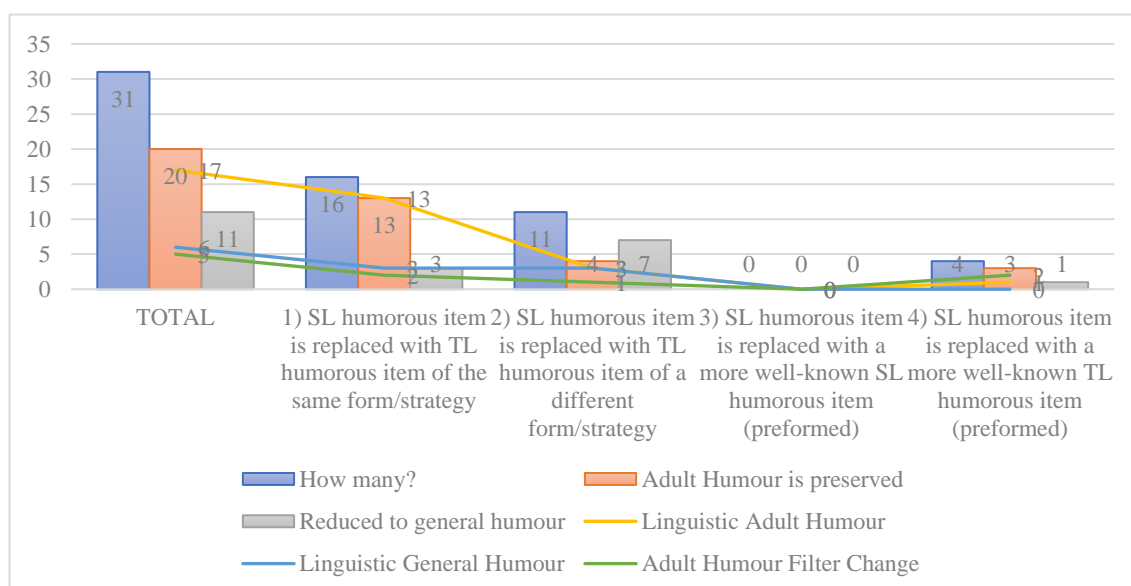
With the Replacement Set, 17 linguistic adult humour instances were preserved out of 20 for the Vocabulary filter. While with the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' all 13 linguistic adult humour instances were preserved; with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' three linguistic adult humour instances were preserved. 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy came third with one linguistic adult humour instance being preserved out of three. 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy is not taken into account for Figure 37 because of the lack of instances for adult humour.

Six linguistic general humour instances were preserved out of 11 linguistic general humour instances with the Replacement Set for Vocabulary filter. While the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' preserved all of the three linguistic general humour instances, with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy', four linguistic general humour instances out of seven were lost in translation. 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy changed the humour type of the only linguistic general humour instance that was translated with this strategy. 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy is not taken into account for Figure 37 because of the lack of instances for general humour.

For five adult humour instances translated with a translation strategy from the Replacement Set, the adult humour filter was changed from Vocabulary to another adult humour filter. Two of these instances were translated with the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy', while one was translated with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy'. The other two adult humour instances that changed the adult humour filter were translated with the 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy. 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy is not taken into account for Figure 37 because of the lack of instances for adult humour.

Vocabulary Filter: Results for Omission Strategies

Figure 38 demonstrates the preservation and loss of adult humour for each translation strategy under the Omission Set for Vocabulary filter.

Figure 38. Omission Set Strategies for Vocabulary Filter - 1
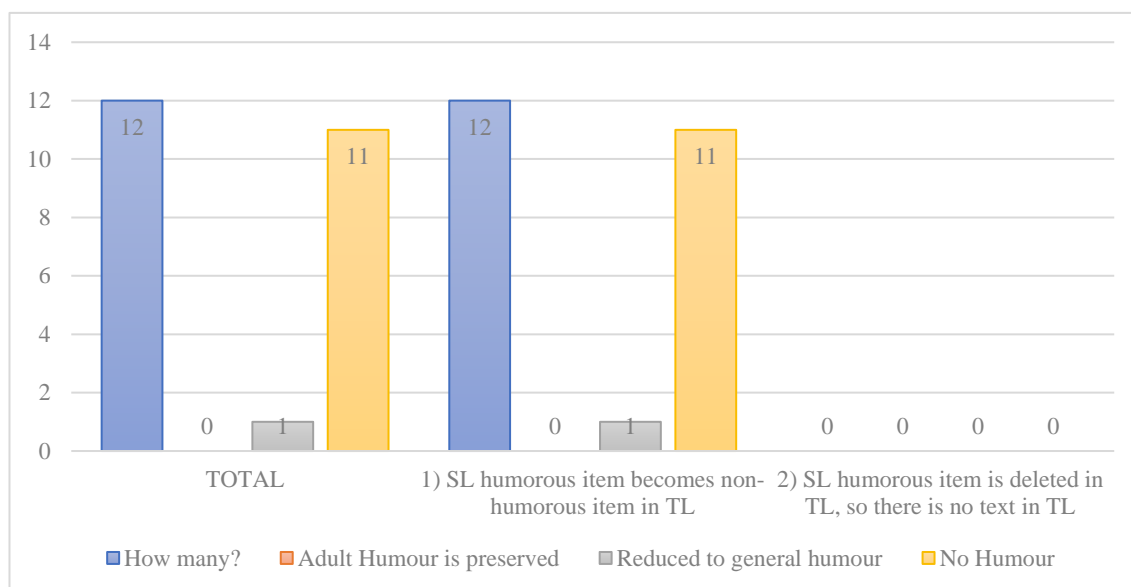
'SL humorous item becomes non-humorous item in TL' strategy is the only translation strategy of the Omission Set used for Vocabulary filter with all 12 linguistic adult humour instances. While none of the adult humour was preserved with this strategy, one linguistic adult humour instance was reduced to general humour. For 11 linguistic adult humour instances, the humour was eliminated altogether with this strategy for Vocabulary filter.

None of the linguistic adult humour instances under the Vocabulary filter were translated with the 'SL humorous item is deleted in TL, so there is no text in TL' strategy.

Figure 39 presents the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Omission Set for Vocabulary filter.

Figure 39. Omission Set Strategies for Vocabulary Filter - 2
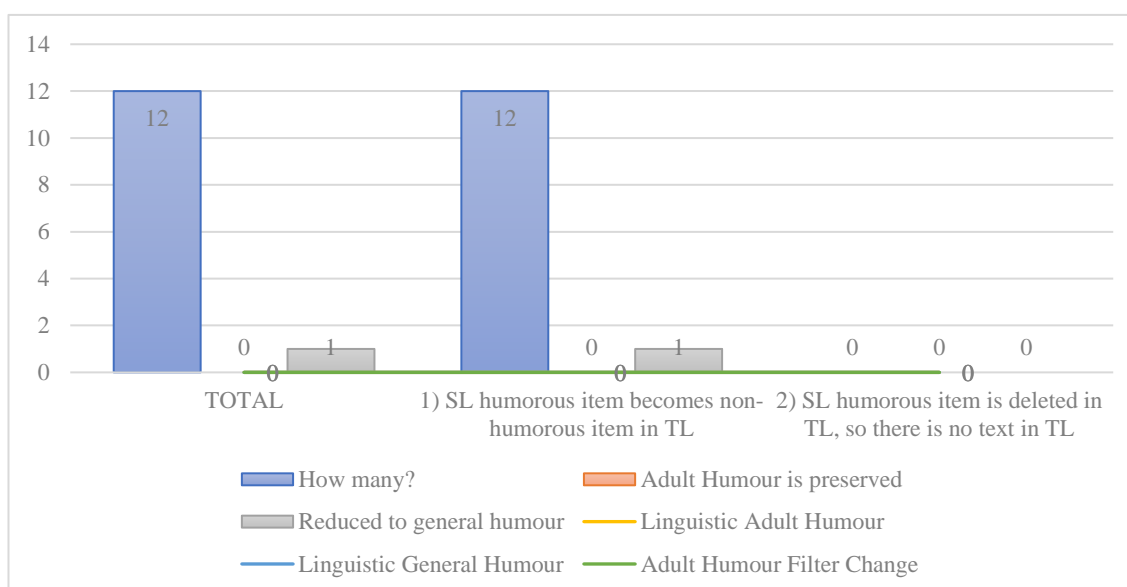
Since none of the adult humour was preserved with the Omission Set for Vocabulary filter, the Linguistic Adult Humour column is not taken into account for Figure 39.

The only one linguistic general humour instance changed type of humour from linguistic to another humour type when translated with 'SL humorous item becomes non-humorous item in TL' strategy. 'SL humorous item is deleted in TL, so there is no text in TL' strategy is not taken into account since none of the humour was preserved with this strategy for Vocabulary filter.

Also, as all of the adult humour is lost in translation with the Omission Set for Vocabulary filter, the Adult Humour Change column is not taken into account for Figure 39.

Results for Intertextual Dialogue Filter

Further the preservation and loss of adult humour and the preservation and loss of linguistic humour along with the changes in adult humour filters are presented in the Figure 40-43 for each strategy under the Retainment, Replacement and Omission Sets for Intertextual Dialogue filter.

Intertextual Dialogue Filter: Results for Retainment Set Strategies

Figure 40 shows the preservation and loss of adult humour for each translation strategy under the Retainment Set for Intertextual Dialogue filter.

Figure 40. Retainment Set Strategies for Intertextual Dialogue Filter - 1

With two instances each out of five linguistic adult humour instances that were translated with a strategy from the Retainment Set, 'SL humorous item is not translated, it's left the same in the TL' strategy and 'Standard translation of the SL humorous item' strategy are the most used translation strategies of the Retainment Set for Intertextual Dialogue filter with all two of these instances being adult humour instances. None of the adult humour was lost with these strategies for Intertextual Dialogue filter.

'Literal translation of the SL humorous item' strategy is the second most used translation strategy of the Retainment Set for Intertextual Dialogue filter with one instance out of five linguistic adult humour instances that were translated with a strategy from the Retainment Set. For this one linguistic adult humour instance, the adult humour was reduced to general humour. None of the humour was eliminated for Intertextual Dialogue filter with this strategy.

None of the linguistic adult humour instances under the Intertextual Dialogue filter was translated with the 'Editorial techniques, in-text guidance' strategy.

Figure 41 demonstrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Retainment Set for Intertextual Dialogue filter.

Figure 41. Retainment Set Strategies for Intertextual Dialogue Filter - 2
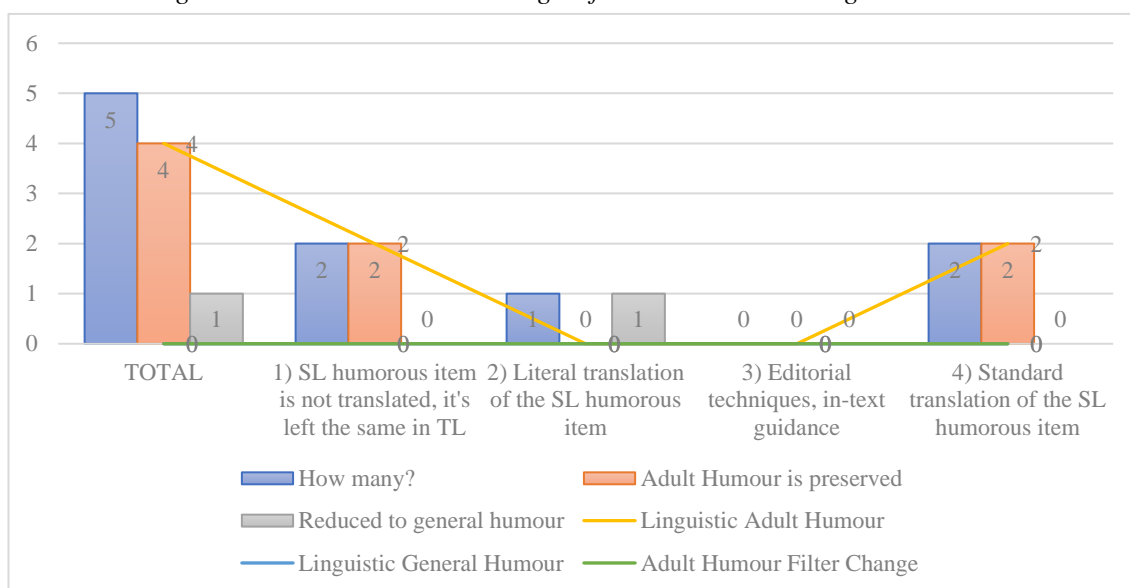
With the Retainment Set, all of the four linguistic adult humour instances were preserved for Intertextual Dialogue filter. 'SL humorous item is not translated, it's left the same in the TL' and 'Editorial techniques, in-text guidance' strategies are not taken into account for Figure 41 because of the lack of instances for linguistic adult humour.

The only linguistic general humour instance changed humour type with the Retainment Set for Intertextual Dialogue filter. The linguistic general humour instance was translated with 'Literal translation of the SL humorous item' strategy. 'SL humorous item is not translated, it's left the same in the TL', 'Editorial techniques, in-text guidance', and 'Standard translation of the SL humorous item' strategies are not taken into account for Figure 41 because of the lack of instances for linguistic general humour.

None of translation strategies from the Retainment Set changed the adult humour filter from Intertextual Dialogue to another adult humour filter. The Adult Humour Change column is not taken into account for 'Editorial techniques, in-text guidance' strategy for Figure 41 because of lack of adult humour instances for this strategy.

Intertextual Dialogue Filter: Results for Replacement Set Strategies

Figure 42 presents the preservation and loss of adult humour for each translation strategy under the Replacement Set for Intertextual Dialogue filter.

Figure 42. Replacement Set Strategies for Intertextual Dialogue Filter - 1
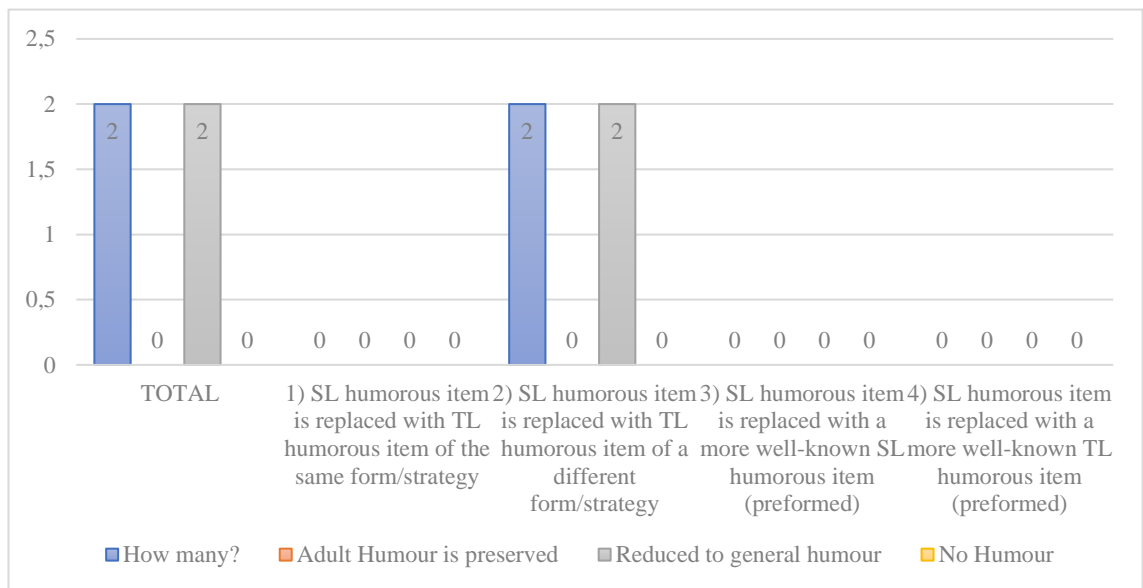
The strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' is the only translation strategy of the Replacement Set used for Intertextual Dialogue filter. Both of the linguistic adult humour instances were reduced to general humour with this strategy for Intertextual Dialogue filter.

Figure 43 illustrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Replacement Set for Intertextual Dialogue filter.

Figure 43. Replacement Set Strategies for Intertextual Dialogue Filter - 2
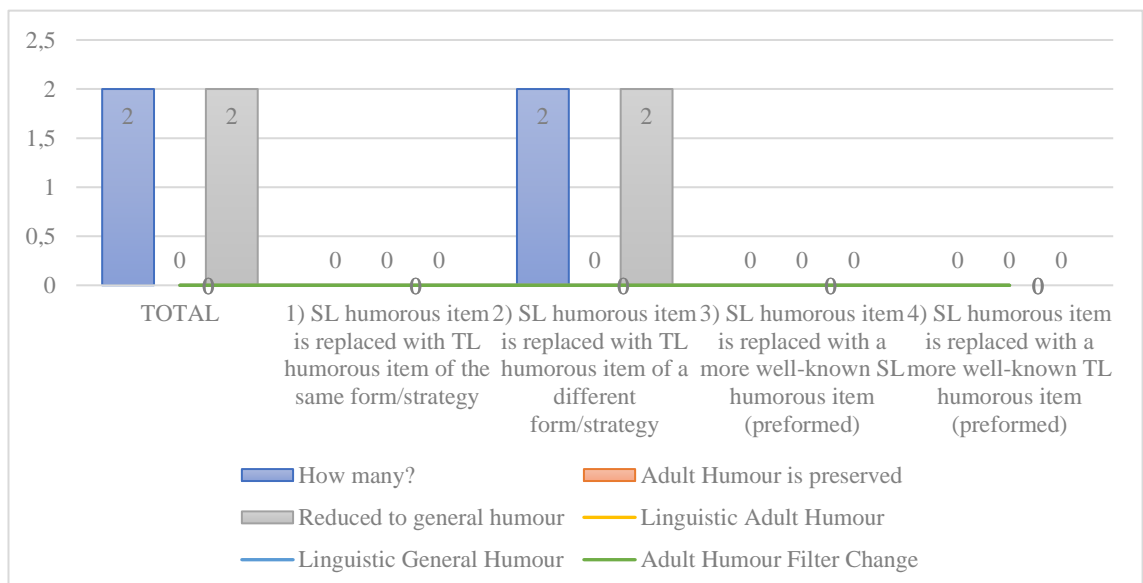
Since none of the adult humour was preserved with the Replacement Set for Intertextual Dialogue filter, all of the Linguistic Adult Humour column is not taken into account for Figure 43.

With the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' all of the two linguistic general humour instances changed type of humour from linguistic to another humour type. As the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' is the only translation strategy of the Replacement Set used for Intertextual Dialogue filter, the columns for other translation strategies of the Replacement Set are not taken into account for Figure 43.

As a result of the loss of all of the adult humour instances with the Replacement Set for Intertextual Dialogue filter, the Adult Humour Change column is not taken into account for Figure 43.

Intertextual Dialogue Filter: Results for Omission Set Strategies

None of the linguistic adult humour instances under the Intertextual Dialogue filter were translated with a strategy from the Omission Set.

Results for Sexual Innuendo Filter

Further the preservation and loss of adult humour and the preservation and loss of linguistic humour along with the changes in adult humour filters are presented in the Figures 44-49 for each strategy under the Retainment, Replacement and Omission Sets for Sexual Innuendo filter.

Sexual Innuendo Filter: Results for Retainment Set Strategies

Figure 44 shows the preservation and loss of adult humour for each translation strategy under the Retainment Set for Sexual Innuendo filter.

Figure 44. Retainment Set Strategies for Sexual Innuendo Filter - 1
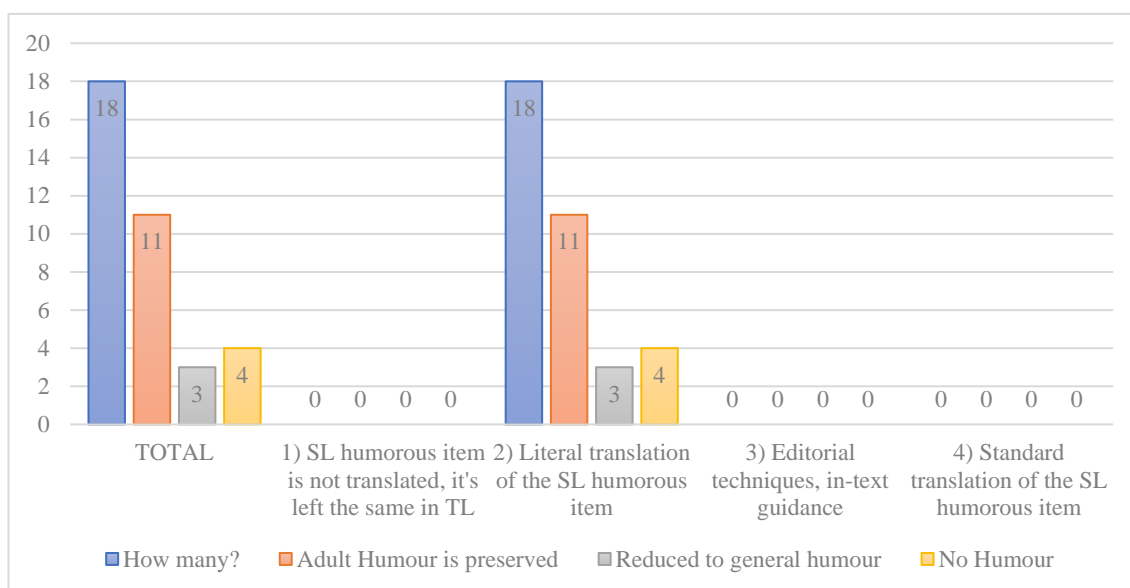
'Literal translation of the SL humorous item' strategy is the only translation strategy of the Retainment Set used for Sexual Innuendo filter. 11 linguistic adult humour instances with all 18 linguistic adult humour instances. While 11 adult humour instances were preserved with this strategy, 3 linguistic adult humour instances were reduced to general humour. For four linguistic adult humour instances, the humour was eliminated altogether with this strategy for Sexual Innuendo filter.

Figure 45 demonstrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Retainment Set for Sexual Innuendo filter.

Figure 45. Retainment Set Strategies for Sexual Innuendo Filter - 2

With the Retainment Set, all 11 linguistic adult humour instances were preserved for the Sexual Innuendo filter and all of the linguistic adult humour instances are translated with 'Literal translation of the SL humorous item' strategy. Therefore 'SL humorous item is not translated, it's left the same in the TL', 'Editorial techniques, in-text guidance', and 'Standard translation of the SL humorous item' strategies are not taken into account for Figure 45 because of the lack of instances for linguistic adult humour.

Two of the linguistic general humour instances out of three changed the humour type from linguistic to another type of humour when translated with 'Literal translation of the SL humorous item' strategy. 'SL humorous item is not translated, it's left the same in the TL', 'Editorial techniques, in-text guidance', and 'Standard translation of the SL humorous item' strategies are not taken into account for Figure 45 because of the lack of instances for linguistic general humour for Sexual Innuendo filter.

The only translation strategy from the Retainment Set to change the adult humour filter from Sexual Innuendo to another adult humour filter is 'Literal translation of the SL humorous item' strategy with one adult humour instance out of 11. 'SL humorous item is not translated, it's left the same in the TL', 'Editorial techniques, in-text guidance', and 'Standard translation of the SL humorous item' strategies are not taken into account for Adult Humour Filter Change column because of the lack of instances for linguistic adult humour.

Sexual Innuendo Filter: Results for Replacement Set Strategies

Figure 46 presents the preservation and loss of adult humour for each translation strategy under the Replacement Set for Sexual Innuendo filter.

Figure 46. Replacement Strategies for Sexual Innuendo Filter - 1
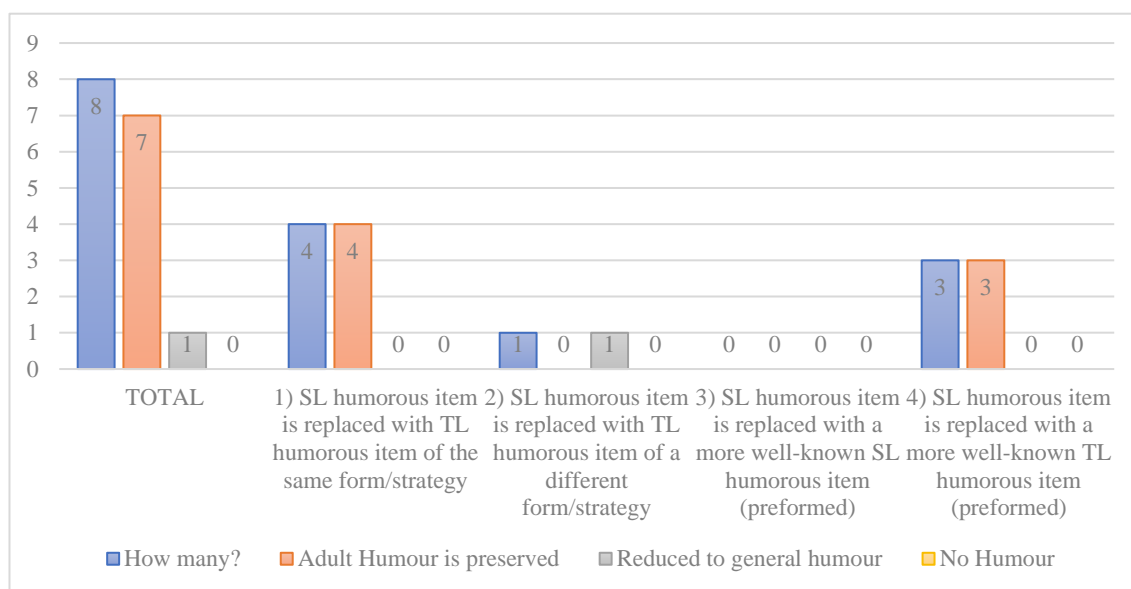
With four instances out of eight linguistic adult humour instances that were translated with a strategy from the Replacement Set, the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' is the most used translation strategy of the Replacement Set for Sexual Innuendo filter with all four of these instances being adult humour instances. None of adult humour was lost in translation with this strategy for Sexual Innuendo filter.

'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy is the second most used translation strategy of the Replacement Set for Sexual Innuendo filter with three instances out of eight linguistic adult humour instances that were translated with a strategy from the Replacement Set. For all three of these linguistic adult humour instances, the adult humour was preserved. None of adult humour was lost in translation with this strategy for Sexual Innuendo filter.

With one instance out of eight linguistic adult humour instances that were translated with a strategy from the Replacement Set, the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' is the third most used translation strategy

of the Replacement Set for Intertextual Dialogue filter. For this one linguistic adult humour instance, the adult humour was reduced to general humour. None of the humour was eliminated for Intertextual Dialogue filter with this strategy.

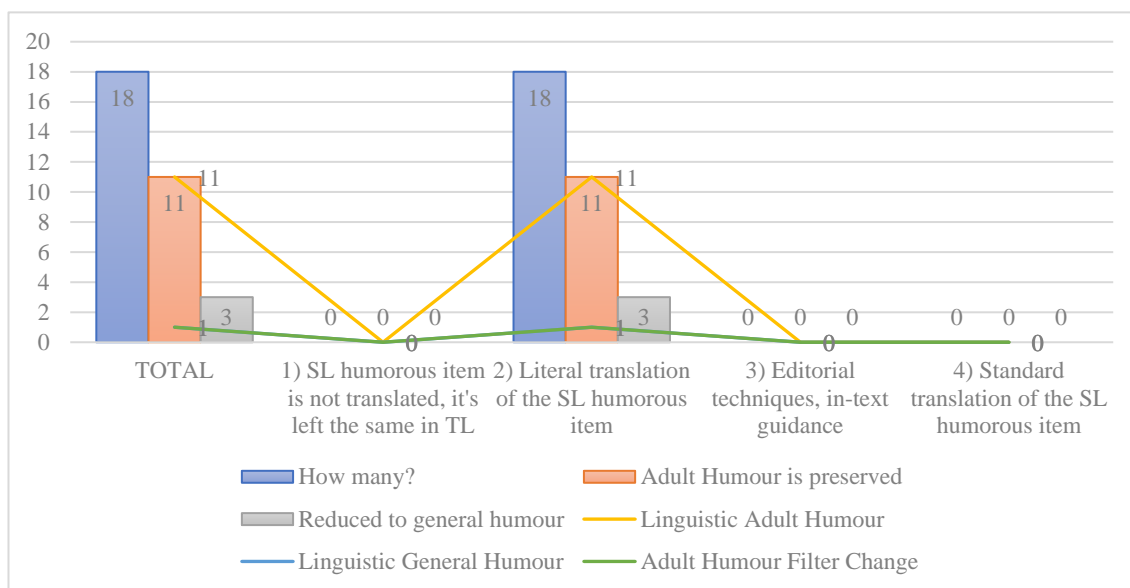None of the linguistic adult humour instances under the Sexual Innuendo filter were translated with the 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy.

Figure 47 illustrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Replacement Set for Sexual Innuendo filter.

Figure 47. Replacement Set Strategies for Sexual Innuendo Filter - 2
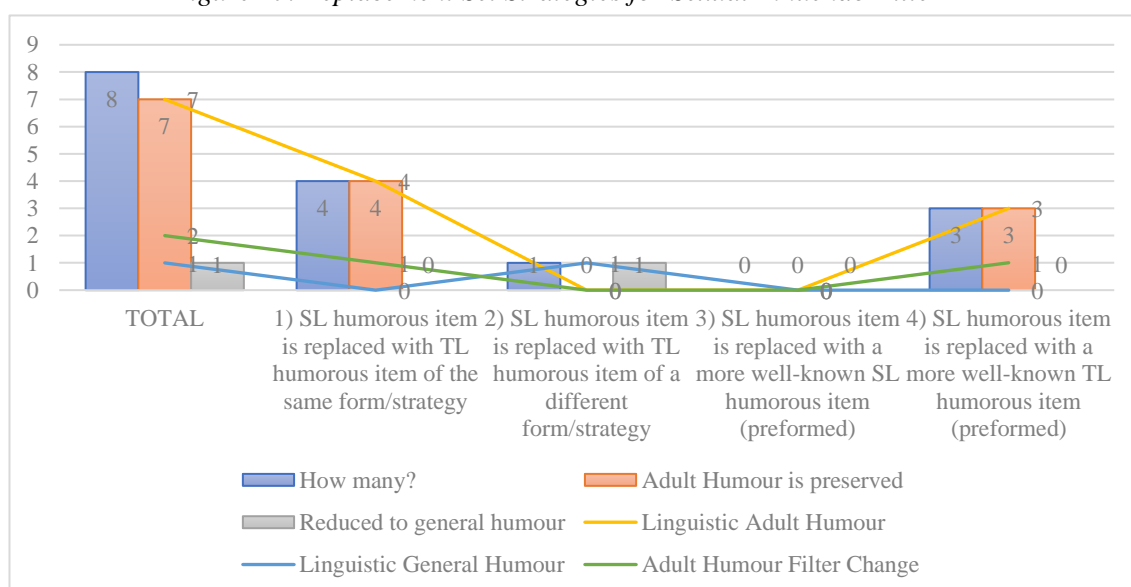
With the Replacement Set, all of the seven linguistic adult humour instances were preserved for Sexual Innuendo filter. Four out of seven linguistic adult humour instances were preserved with the 'SL humorous item is replaced with TL humorous item of the same form/strategy', while the other three linguistic adult humour instances were preserved with 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy. 'SL humorous item is replaced with TL humorous item of a different form/strategy' and 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategies are not taken into account for Figure 47 because of the lack of instances for linguistic adult humour.

The only linguistic general humour instance from the Sexual Innuendo filter was preserved with Replacement Set. The linguistic general humour instance was translated

with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy'. 'SL humorous item is replaced with TL humorous item the same form/strategy' and 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategies are not taken into account for Figure 47 because of the lack of instances for linguistic general humour.

For two adult humour instances translated with a translation strategy from the Replacement Set, the adult humour filter was changed from Sexual Innuendo to another adult humour filter. One of these instances were translated with the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy', while the other adult humour instance was translated with 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy. 'SL humorous item is replaced with TL humorous item of a different form/strategy' and 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategies are not taken into account for the Adult Humour Filter Change column because of the lack of instances for adult humour.

Sexual Innuendo Filter: Results for Omission Set Strategies

Figure 48 demonstrates the preservation and loss of adult humour for each translation strategy under the Omission Set for Sexual Innuendo filter.

Figure 48. Omission Set Strategies Sexual Innuendo Filter - 1
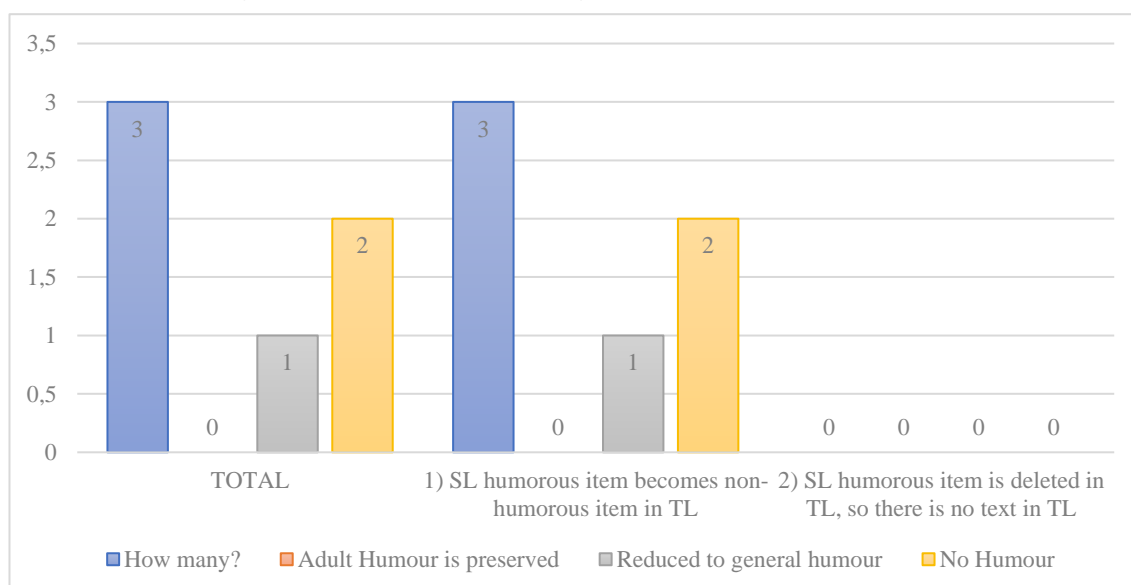
'SL humorous item becomes non-humorous item in TL' strategy is the only translation strategy of the Omission Set used for Sexual Innuendo filter with all three linguistic adult humour instances. While none of the adult humour was preserved with this strategy, one linguistic adult humour instance was reduced to general humour. For two linguistic adult humour instances, the humour was eliminated altogether with this strategy for Sexual Innuendo filter.

None of the linguistic adult humour instances under the Sexual Innuendo filter were translated with the 'SL humorous item is deleted in TL, so there is no text in TL' strategy.

Figure 49 presents the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Omission Set for Sexual Innuendo filter.

Figure 49. Omission Set Strategies Sexual Innuendo Filter - 2
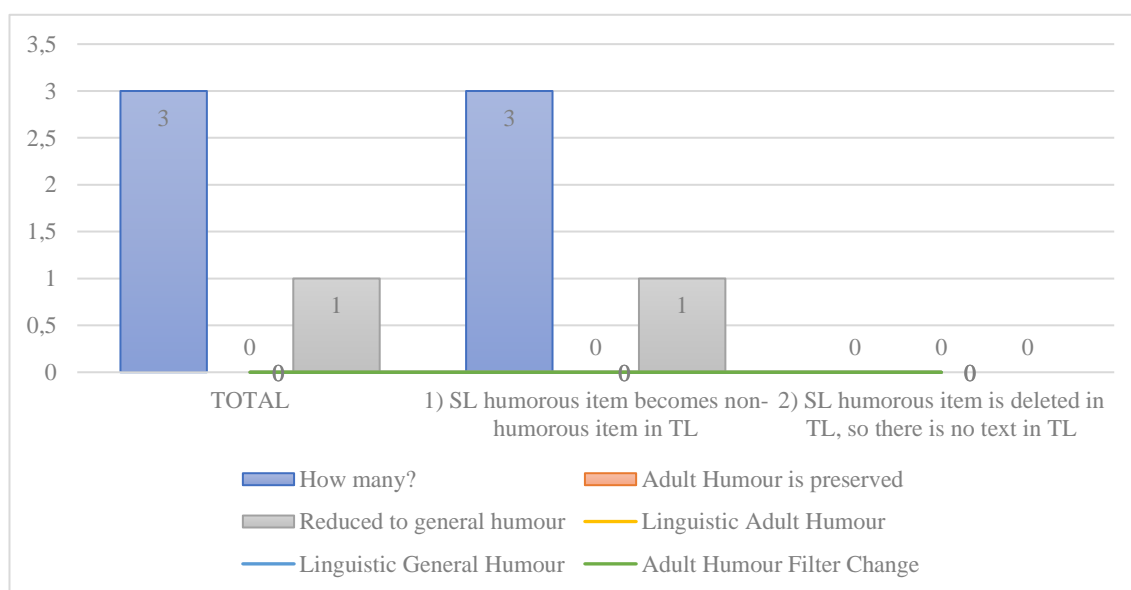
Since none of the adult humour was preserved with the Omission Set for Sexual Innuendo filter, the Linguistic Adult Humour column is not taken into account for Figure 49.

The only one linguistic general humour instance changed type of humour from linguistic to another humour type when translated with 'SL humorous item becomes non-humorous item in TL' strategy. 'SL humorous item is deleted in TL, so there is no text in TL' strategy is not taken into account since none of the humour was preserved with this strategy for Sexual Innuendo filter.

Also, as all of the adult humour is lost in translation with the Omission Set for Sexual Innuendo filter, the Adult Humour Change column is not taken into account for Figure 49.

Results for Swearwords / Substitute Swearwords Filter

Further the preservation and loss of adult humour and the preservation and loss of linguistic humour along with the changes in adult humour filters are presented in the Figures 50-55 for each strategy under the Retainment, Replacement and Omission Sets for Swearwords / Substitute Swearwords filter.

Swearwords / Substitute Swearwords Filter: Results for Retainment Set Strategies

Figure 50 shows the preservation and loss of adult humour for each translation strategy under the Retainment Set for Swearwords / Substitute Swearwords filter.

Figure 50. Retainment Set Strategies for Swearwords / Substitute Swearwords Filter - 1

With 12 instances out of 16 linguistic adult humour instances that were translated with a strategy from the Retainment Set, 'Literal translation of the SL humorous item' strategy is the most used translation strategy of the Retainment Set for Swearwords / Substitute Swearwords filter with seven of these 12 instances being adult humour instances. For three of the 12 linguistic adult humour instances, the adult humour was lost but the humour was preserved for the general audience, while for the two instances, the humour was eliminated altogether.

'Standard translation of the SL humorous item' strategy is the second most used translation strategy of the Retainment Set for Swearwords / Substitute Swearwords filter with four instances out of 16 linguistic adult humour instances that were translated with a strategy from the Retainment Set. For two of these four instances, the adult humour was reduced to general humour, while for the other two linguistic adult humour instances, the humour was eliminated altogether.

None of the linguistic adult humour instances under the Swearwords / Substitute Swearwords filter were translated with the 'SL humorous item is not translated, it's left the same in the TL' and 'Editorial techniques, in-text guidance' strategies from the Retainment Set.

Figure 51 demonstrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Retainment Set for Swearwords / Substitute Swearwords filter.

Figure 51. Retainment Set Strategies for Swearwords / Substitute Swearwords Filter - 2
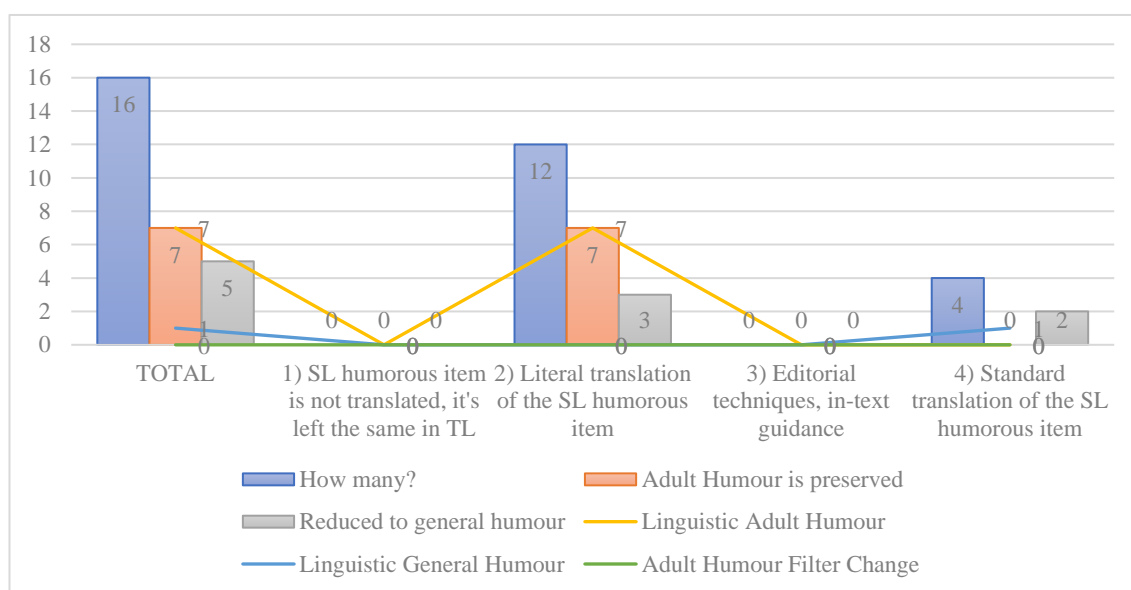
With the Retainment Set, all of the seven linguistic adult humour instances were preserved Swearwords / Substitute Swearwords filter and all of the linguistic adult humour instances were translated with 'Literal translation of the SL humorous item' strategy. 'SL humorous item is not translated, it's left the same in the TL', Editorial techniques, in-text guidance', and 'Standard translation of the SL humorous item' 'strategies are not taken into account for Figure 51 because of the lack of instances for linguistic adult humour.

Only one linguistic general humour instance was preserved out of five linguistic general humour instances with the Retainment Set for Sexual Innuendo filter. While with 'Literal translation of the SL humorous item' strategy, all of the three linguistic general humour instances were lost, one linguistic general humour instance out of two was preserved with 'Standard translation of the SL humorous item' strategy. 'SL humorous item is not translated, it's left the same in the TL' and 'Editorial techniques, in-text guidance' strategies are not taken into account for Figure 51 because of the lack of instances for linguistic general humour.

None of translation strategies from the Retainment Set changed the adult humour filter from Sexual Innuendo to another adult humour filter. 'SL humorous item is not translated, it's left the same in the TL' and 'Editorial techniques, in-text guidance' strategies are not taken into account for the Adult Humour Filter Change column because of the lack of instances for adult humour.

Swearwords / Substitute Swearwords Filter: Results for Replacement Set Strategies

Figure 52 presents the preservation and loss of adult humour for each translation strategy under the Replacement Set for Swearwords / Substitute Swearwords filter.

*Figure 52. Replacement Set Strategies for Swearwords / Substitute Swearwords Filter - 1*

With 13 instances out of 23 linguistic adult humour instances that were translated with a strategy from the Replacement Set, the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' is the most used translation strategy of the Replacement Set for Swearwords / Substitute Swearwords filter with all five of these 13 instances being adult humour instances. For eight of the 13 linguistic adult humour instances, the adult humour was lost but the humour was preserved for the general audience, while none of the humour was lost in translation with this strategy for Swearwords / Substitute Swearwords filter.

'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy is the second most used translation strategy of the Replacement Set for Swearwords / Substitute Swearwords filter with nine instances out of 23 linguistic adult humour instances that were translated with a strategy from the Replacement Set. For three of these nine instances, the adult humour was preserved, while the other six instances were reduced to general humour. None of the humour was eliminated with this strategy for Swearwords / Substitute Swearwords filter.

With one instance out of 23 linguistic adult humour instances that were translated with a strategy from the Replacement Set, the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' is the third most used translation strategy of the Replacement Set for Swearwords / Substitute Swearwords filter. For this one linguistic adult humour instance, the adult humour was preserved. None of the humour was eliminated for Swearwords / Substitute Swearwords filter with this strategy.

None of the linguistic adult humour instances under the Swearwords / Substitute Swearwords filter were translated with the 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy.

Figure 53 illustrates the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Replacement Set for Sexual Innuendo filter.

Figure 53. Replacement Set Strategies for Swearwords / Substitute Swearwords Filter - 2
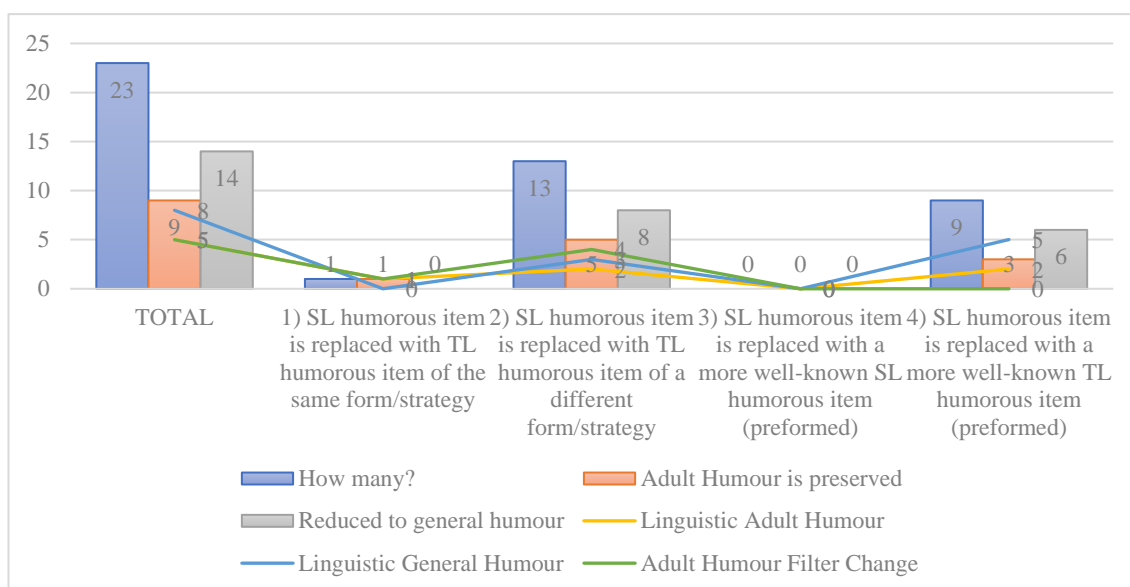
With the Replacement Set, five linguistic adult humour instances were preserved out of nine for the Swearwords / Substitute Swearwords filter. The only linguistic adult humour instance translated with the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy' was transferred as linguistic adult humour to the TT, while three out of five linguistic adult humour instances changed humour type when translated with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' and one out of three linguistic adult humour instances changed humour type when translates with 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy. 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy is not taken into account for Figure 53 because of the lack of instances for adult humour.

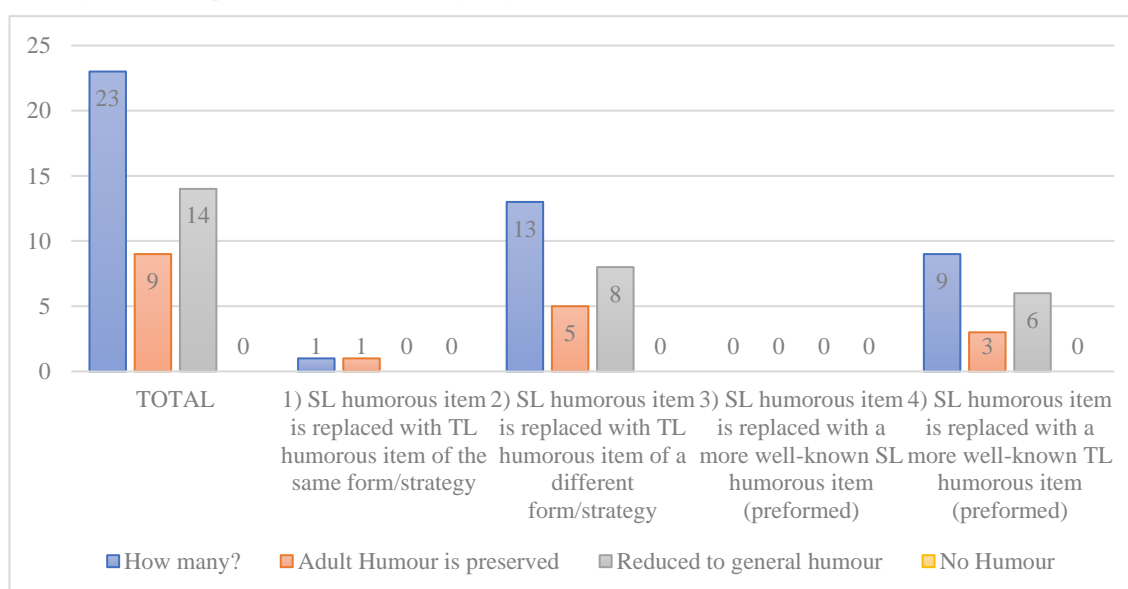Eight linguistic general humour instances were preserved out of 14 linguistic general humour instances with the Replacement Set for Swearwords / Substitute Swearwords filter. While the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy' preserved three out of eight linguistic general humour instances, with 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy, one linguistic general humour instance out of six was lost in translation. 'SL humorous item is replaced with TL humorous item of the same form/strategy' and 'SL humorous item is replaced with a more well-known SL humorous

item (preformed)' strategies are not taken into account for Figure 53 because of the lack of instances for general humour.

Five out of nine adult humour instances changed the adult humour filter from Swearwords / Substitute Swearwords to another adult humour filter when translated with the translation strategies from the Replacement Set. While one of these adult humour instances was translated with the strategy of 'SL humorous item is replaced with TL humorous item of the same form/strategy', the other four adult humour instances were translated with the strategy of 'SL humorous item is replaced with TL humorous item of a different form/strategy'. All of the adult humour filters for the adult humour instances translated with 'SL humorous item is replaced with a more well-known TL humorous item (preformed)' strategy were preserved for the Swearwords / Substitute Swearwords filter. 'SL humorous item is replaced with a more well-known SL humorous item (preformed)' strategy is not taken into account for the Adult Humour Filter Change column because of the lack of instances for adult humour.

Swearwords / Substitute Swearwords Filter: Results for Omission Set Strategies

Figure 54 demonstrates the preservation and loss of adult humour for each translation strategy under the Omission Set for Swearwords / Substitute Swearwords filter.

Figure 54. Omission Set Strategies Swearwords / Substitute Swearwords Filter - 1
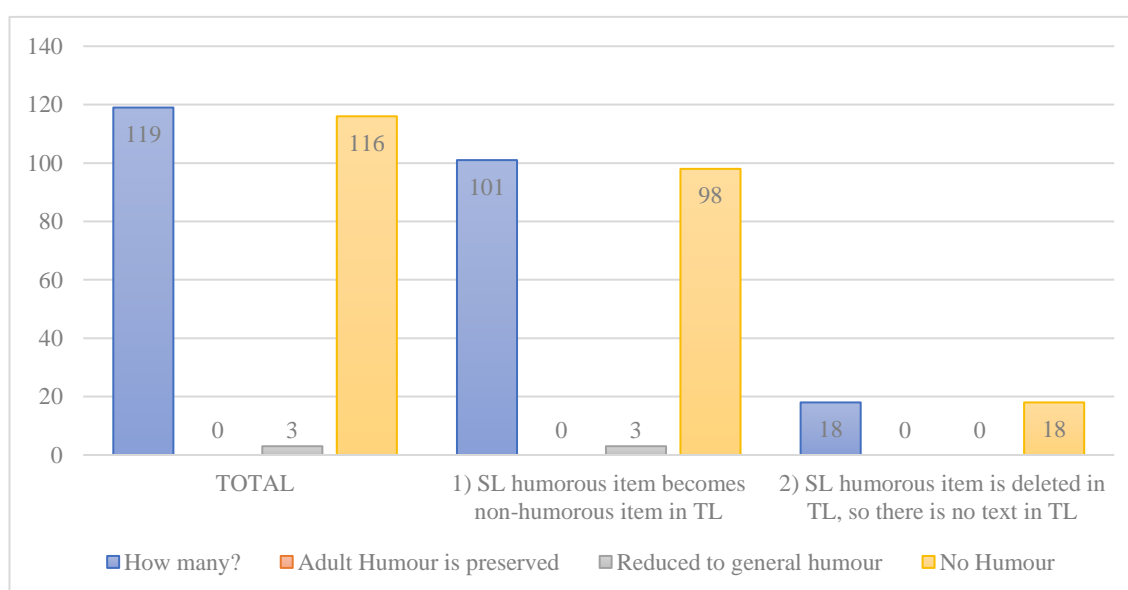
'SL humorous item becomes non-humorous item in TL' strategy is the most used translation strategy of the Omission Set for Swearwords / Substitute Swearwords filter with 101 instances out of 119 linguistic adult humour instances that were translated with a strategy from the Omission Set. While none of the adult humour was preserved with this strategy, three linguistic adult humour instances were reduced to general humour. For 98 linguistic adult humour instances, the humour was eliminated altogether with this strategy for Swearwords / Substitute Swearwords filter.

With 18 instances out of 119 linguistic adult humour instances that were translated with a strategy from the Omission Set, 'SL humorous item is deleted in TL, so there is no text in TL' strategy is the least used translation strategy of the Omission Set for Swearwords / Substitute Swearwords filter. The humour was eliminated altogether for all 18 linguistic adult humour instances that were translated with this strategy. None of the adult humour was preserved with this strategy for Swearwords / Substitute Swearwords filter.

Figure 55 presents the preservation and loss of linguistic humour and the change in adult humour filter for each translation strategy under the Omission Set for Swearwords / Substitute Swearwords filter.

Figure 55. Omission Set Strategies Swearwords / Substitute Swearwords Filter - 2
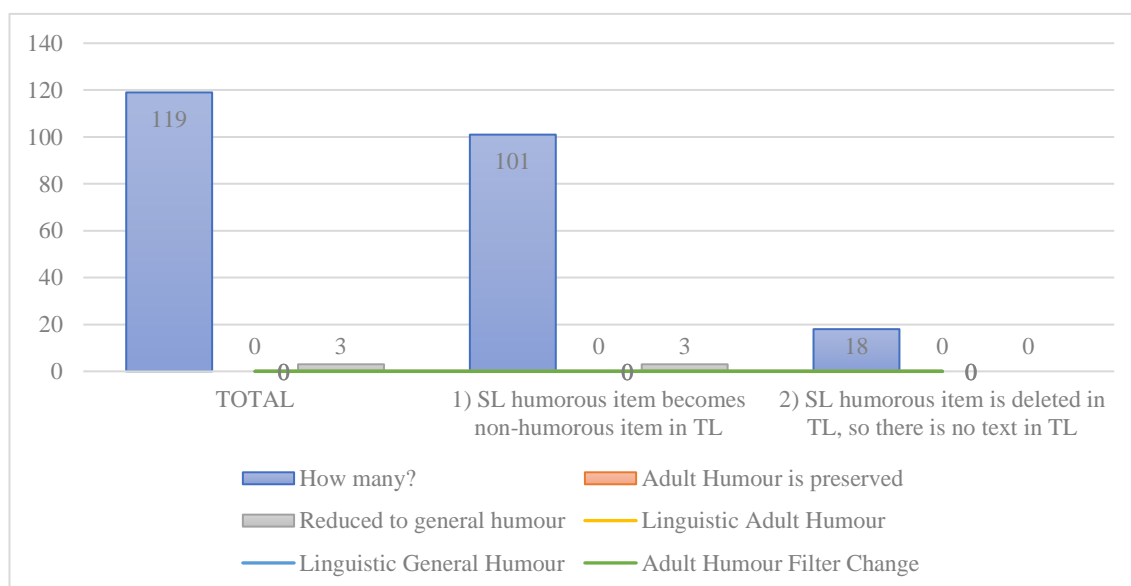
Since none of the adult humour was preserved with the Omission Set for Swearwords / Substitute Swearwords filter, the Linguistic Adult Humour column is not taken into account for Figure 55.

All three of the linguistic general humour instances changed type of humour from linguistic to another humour type when translated with 'SL humorous item becomes non-humorous item in TL' strategy. 'SL humorous item is deleted in TL, so there is no text in TL' strategy is not taken into account since none of the humour was preserved with this strategy for Swearwords / Substitute Swearwords filter.

Also, as all of the adult humour is lost in translation with the Omission Set for Swearwords / Substitute Swearwords filter, the Adult Humour Change column is not taken into account for Figure 55.

CHAPTER 4

DISCUSSION

In this chapter, the obtained results of the translation of adult-oriented humour in children's animated movies are presented and discussed for each adult humour filter respectively (See Appendix D for the compact view of the guideline).

The overall results revealed that the general tendency for the translation of adult humour is to eliminate the humour altogether. Moreover, according to the results, Omission Set strategies are the most applied translation strategies among all translation strategy sets. This relation between the two data sets may indicate that the increase in the preference of the Omission Set decreased the preservation of adult humour and general humour in the TT.

The overall results, also, revealed that Replacement Set is the most successful set in preserving both adult humour and humour in general. This may be due to the fundamental motto of humour translation: the sacrifice of formal equivalence for the sake of dynamic equivalence in order to transfer the amusement function of the ST to the TT (Chiaro, 2008, p. 571). With the strategies from the Replacement Set, even if the adult humour is not preserved, either deliberately or involuntarily, the translators have made an effort in order to keep the humorous effect for the entertainment of the target audience. However, as there are many variables involved in the translation process, a detailed analysis of the adult humour filters is necessary.

The obtained results of the translation of adult-oriented humour in children's animated movies are presented and discussed for each adult humour filter separately, as, 1) the distribution of translation strategy sets, 2) the success of the translation strategy sets in preserving adult humour, and 3) the success of each translation strategy under the translation strategy sets. The reviews for each adult humour filter are as follows:

4.1. DISCUSSION FOR ADULT APPROPRIATE REFERENCES FILTER

Adult Appropriate References filter is the most used filter for the target movies. This means that not only Adult Appropriate References filter is preserved, it is, also, the only

filter to be used when the translators changed the adult humour filter of the humorous instance which makes this filter the favourite of the translators.

For Adult Appropriate References filter, it is observed that the most frequently used translation strategy set, Retainment Set, is not the most successful set for the preservation of adult humour. However, the percentages are close enough for us to say that if translators want to preserve the adult humour in the TT, Replacement and Retainment Sets can be used for the translation of humorous instances under the Adult Appropriate References filter.

The guideline for the preservation of adult humour for Adult Appropriate References filter is as follows:

Table 3. Guideline for the preservation of adult humour for Adult Appropriate References filter

1) Replacement Set	1) SL humorous item is replaced with a more well-known TL humorous item (preformed)
	2) SL humorous item is replaced with TL humorous item of the same form/strategy
	3) SL humorous item is replaced with TL humorous item of a different form/strategy
2) Retainment Set	1) Standard translation of the SL humorous item
	2) Literal translation of the SL humorous item
	3) SL humorous item is not translated, it's left the same in TL
	4) Editorial techniques, in-text guidance
3) Omission Set	~~1) SL humorous item becomes non-humorous item in TL~~[2]
	~~= SL humorous item is deleted in TL, so there is no text in TL~~

The analysis of the strategies of each set have shown that in order to preserve the adult humour that belongs to the Adult Appropriate References filter, the best strategy for translators is "SL humorous item is replaced with a more well-known TL humorous item (preformed)". Since this strategy is not applicable to all humorous instances, "Standard translation of the SL humorous item" and "SL humorous item is replaced with TL humorous item of the same form/strategy" strategies are also functional to preserve the adult humour.

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[2] The translation strategies with strikethrough formatting mean that although the translation strategy was applied to a humorous instance, the translation strategy was not successful in transferring the adult humour.

"SL humorous item is replaced with a more well-known SL humorous item (preformed)" strategy was not used for any of the humorous instances for this filter. The reason behind this preference could be the translator's wish to keep the TT suitable for the target culture in order to be easily understood or even though the humour is adult-oriented, the fact that the movies are aimed for children could be the motivation for avoiding source culture items.

Although the Omission Set is in the list as the third successful set, the strategies' success rate is 0% for preserving adult humour for Adult Appropriate References filter. This means that translators may use these strategies in the translation, however, the possibility of preserving adult humour with these strategies are close to none. If the aim of the translators is not to eliminate adult humour in the TT, then they should not prefer the strategies from the Omission Set.

If the aim is to preserve the humour, either as adult humour or as general humour, the results revealed that the strategies to use differ from the ones used for preserving only adult humour.

Below is the guideline for the preservation of humour for Adult Appropriate References filter:

Table 4. Guideline for the preservation of humour for Adult Appropriate References filter

1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with TL humorous item of a different form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
2) Retainment Set	1) Literal translation of the SL humorous item
	= Standard translation of the SL humorous item
	2) SL humorous item is not translated, it's left the same in TL
	3) Editorial techniques, in-text guidance
3) Omission Set	1) SL humorous item becomes non-humorous item in TL
	~~2) SL humorous item is deleted in TL, so there is no text in TL~~[3]

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[3] The translation strategies with strikethrough formatting mean that although the translation strategy was applied to a humorous instance, the translation strategy was not successful in transferring the humour.

The analysis of the strategies of each set showed that Replacement Set is the most successful set for creating a humorous effect in the TT for Adult Appropriate References filter. None of the humorous instances were eliminated when translated with a strategy from this set. This means that if translators want to have a humorous effect in the TT, their first choice should be a strategy from the Replacement Set. That being said, the "SL humorous item is replaced with a more well-known SL humorous item (preformed)" strategy was not used for any of the humorous instances, the reason behind this could be the need to appeal to the target culture through not using foreign element in the translation.

Retainment Set is also a good choice for the translators who want to transfer the humour to the TT. Especially, the "Literal translation of the SL humorous item" and "Standard translation of the SL humorous item" strategies are the best choices to preserve the humorous effect.

Although "SL humorous item becomes non-humorous item in TL" strategy from the Omission Set was successful in preserving humour, the success rate is very low to be considered as a favourable choice for translators. If the aim of translators is not to eliminate humour in the TT, then they, also, should not prefer the "SL humorous item is deleted in TL, so there is no text in TL" strategy. Overall, preserving the humorous effect is next to impossible with the strategies from the Omission Set.

4.2. DISCUSSION FOR VOCABULARY FILTER

Vocabulary filter is the second most used adult humour filter for the target movies. This is an interesting result considering that the Vocabulary filter is probably the most language-dependent filter of them all and that it seems like the translators had minimal problems in preserving the adult humour for Vocabulary filter. However, when the translation strategy sets are analysed, it is seen that the most used and, also, the most successful translation strategy set in preserving adult humour for this filter is the Replacement Set. This indicates that, although, the adult humour is preserved through translation, the TT humorous instance is different than the ST humorous instance.

The guideline for the preservation of adult humour for Vocabulary filter is as follows:

Table 5. Guideline for the preservation of adult humour for Vocabulary filter

1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	2) SL humorous item is replaced with a more well-known TL humorous item (preformed)
	3) SL humorous item is replaced with TL humorous item of a different form/strategy
2) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	2) Literal translation of the SL humorous item
	3) Standard translation of the SL humorous item
	4) Editorial techniques, in-text guidance
3) Omission Set	1) SL humorous item becomes non-humorous item in TL

The analysis of the strategies of each set revealed that in order to preserve the adult humour that belongs to the Vocabulary filter, the best strategy for translators is "SL humorous item is replaced with TL humorous item of the same form/strategy". "SL humorous item is replaced with a more well-known TL humorous item (preformed)" strategy is also a strong choice for preserving adult humour for Vocabulary filter. However, for this strategy to be used, there should be a predetermined translation for the humorous instance, which might not be the case most of the time. In cases like this and if the linguistic properties of the TL do not allow translators to create the humorous effect with the same humour strategy as the ST, the translators may use the strategy of "SL humorous item is replaced with TL humorous item of a different form/strategy".

Although not as effective as the Replacement Set, Retainment Set is also applicable to preserve adult humour for Vocabulary filter. If the humorous instance can be left the same in the TT, "SL humorous item is not translated, it's left the same in TL" strategy should be used as it has the perfect success rate for preserving adult humour for this filter. "Literal translation of the SL humorous item" and "Standard translation of the SL humorous item" strategies may, also, be used. Especially, "Literal translation of the SL humorous item" strategy has a better success rate than the "SL humorous item is replaced with TL humorous item of a different form/strategy" of the Replacement Set. This means that although the Replacement Set is the most successful set, its success comes from a balanced distribution of its success. So as a result, translators have a better chance at preserving adult humour via a strategy from the Replacement Set for Vocabulary filter.

Although "Editorial techniques, in-text guidance" strategy from the Retainment Set and "SL humorous item becomes non-humorous item in TL" strategy from the Omission Set were used for the translation of humorous instances, none of these strategies were successful in preserving adult humour, which means that if the aim of the translators is not to eliminate humour in the TT, then they should not prefer these strategies.

"SL humorous item is replaced with a more well-known SL humorous item (preformed)" strategy was not used for any of the humorous instances for Vocabulary filter, the reason behind this could be the need to appeal to the target culture through not using foreign elements in the translation as well as the lack of applicability of this strategy to the Vocabulary filter. Also, "SL humorous item is deleted in TL, so there is no text in TL" strategy was not used for any of the humorous instances which may indicate that the translators' tendency for Vocabulary filter is not to eliminate the humour deliberately.

If the aim is to preserve the humour, either as adult humour or as general humour, the results revealed that the strategies to use are not that much different from the ones used for preserving only adult humour.

Below is the guideline for the preservation of humour for Vocabulary filter:

Table 6. Guideline for the preservation of humour for Vocabulary filter

1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with TL humorous item of a different form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
2) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	= Editorial techniques, in-text guidance
	2) Literal translation of the SL humorous item
	3) Standard translation of the SL humorous item
3) Omission Set	1) SL humorous item becomes non-humorous item in TL

The analysis of the strategies of each set showed that the Replacement Set is the most successful set for creating a humorous effect in the TT for the Vocabulary filter. None of the humorous instances were eliminated when translated with a strategy from this set. This means that in order to have a humorous effect in the TT, translators' first choice should be a strategy from the Replacement Set. That being said, the "SL humorous item

is replaced with a more well-known SL humorous item (preformed)" strategy was not used for any of the humorous instances, the reason behind this could be the need to appeal to the target culture through not using foreign element in the translation or the lack of applicability of this strategy to the Vocabulary filter.

Retainment Set is also a close second for the translators who want to transfer the humour to the TT. Especially, "SL humorous item is not translated, it's left the same in TL" and "Editorial techniques, in-text guidance" strategies are the best choices for preserving the humorous effect from this set. The fact that "Editorial techniques, in-text guidance" was not successful in preserving adult humour but is successful for preserving general humour indicates that if the translators' aim is to reduce the humour from adult-oriented to general humour, then they may use this strategy. Although not as successful as the other strategies from the Retainment Set, "Standard translation of the SL humorous item" may also be used if there is no other choice.

If the aim is to preserve the humour, either as adult humour or as general humour, translators should not use "SL humorous item becomes non-humorous item in TL" from the Omission Set as the success rate of this strategy is close to none. Also, the other strategy of the Omission Set, "SL humorous item is deleted in TL, so there is no text in TL", was not used for the translation of any of the humorous instances which may show that the translators' main goal is not to omit the humorous instance.

4.3. DISCUSSION FOR INTERTEXTUAL DIALOGUE FILTER

Intertextual Dialogue filter is the most successfully preserved adult humour filter. Considering that this filter is the least used adult humour filter for the target movies, this result may be due to the lack of instances compared to the other filters. The most frequently used translation strategy set is the Retainment Set, which is also the most successful set for the preservation of adult humour.

The guideline for the preservation of adult humour for Intertextual Dialogue filter is as follows:

Table 7. Guideline for the preservation of adult humour for Intertextual Dialogue filter

1) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	= Standard translation of the SL humorous item
	~~2) Literal translation of the SL humorous item~~
2) Replacement Set	~~1) SL humorous item is replaced with TL humorous item of a different form/strategy~~
3) Omission Set	Not used

The analysis of the strategies of each set revealed that in order to preserve the adult humour that belongs to the Intertextual Dialogue filter, the best strategies for translators are "SL humorous item is not translated, it's left the same in TL" and "Standard translation of the SL humorous item" strategies from the Retainment Set. These strategies are also the only strategies that were successful in preserving adult humour for the Intertextual Dialogue filter. This result shows that the retainment of the Intertextual Dialogue, which was usually an allusion to a source culture element due to the nature of the adult humour filter, was enough to keep the adult humour for the target movie. However, in order to recognise the humorous instance, the target audience should have the necessary knowledge.

The other two strategies that were used by the translators were "Literal translation of the SL humorous item" from the Retainment Set and "SL humorous item is replaced with TL humorous item of a different form/strategy" from the Replacement Set. Both of these strategies were not successful in preserving adult humour in the TT. This indicates that if the aim of the translators is not to eliminate humour in the TT, then they should not prefer these strategies.

"Editorial techniques, in-text guidance" from the Retainment Set, "SL humorous item is replaced with TL humorous item of the same form/strategy", "SL humorous item is replaced with a more well-known TL humorous item (preformed)" and "SL humorous item is replaced with a more well-known SL humorous item (preformed)" strategies from the Replacement Set, and all of the Omission Set strategies were not preferred for the translation of Intertextual Dialogue. This may reveal that the translators' tendency towards translating Intertextual Dialogue with strategies from the Retainment Set shows that the aim of the translators is to keep the adult humour as much as possible.

If the aim is to preserve the humour, either as adult humour or as general humour, the results revealed that the strategies to use are not that much different from the ones used for preserving only adult humour.

Below is the guideline for the preservation of humour for Intertextual Dialogue filter:

Table 8. Guideline for the preservation of humour for Intertextual Dialogue filter

1) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	= Literal translation of the SL humorous item
	= Standard translation of the SL humorous item
= Replacement Set	1) SL humorous item is replaced with TL humorous item of a different form/strategy
3) Omission Set	Not used

The analysis of the strategies of each set showed that the Retainment Set is the most successful set for creating a humorous effect in the TT for the Intertextual Dialogue filter. None of the humorous instances were eliminated when translated with a strategy from this set. This means that in order to have a humorous effect in the TT, translators' first choice should be a strategy from the Retainment Set, except for the "Editorial techniques, in-text guidance" strategy which was not used for the translation of Intertextual Dialogue humorous instances.

Likewise, all of the instances that were translated with the "SL humorous item is replaced with TL humorous item of a different form/strategy" strategy from the Replacement Set preserved the humorous effect in the TT. If the aim is to preserve the humour, the possibility is very high with this strategy. The other strategies of the Replacement Set were not used for this filter.

Also, none of the strategies from the Omission Set were used for humorous instances from Intertextual Dialogue filter. This may indicate that although Intertextual Dialogue filter is the most culture-dependent adult humour filter, the translators did not intend to delete the humorous instance from the TT.

The results for Intertextual Dialogue filter are not as credible as the results for other adult humour instances because of the limited number of instances gathered from the movies. However, this statistic also reveals that adult-oriented humour from the Intertextual Dialogue filter is not commonly found in source movies aimed for children as well.

4.4. DISCUSSION FOR SEXUAL INNUENDO FILTER

Sexual Innuendo filter comes third in the list of most used adult humour filters for the target movies. Considering the tendency of eliminating adult humour, this result may be considered as unexpected due the norms of target culture where topics related to sex are considered as taboos. There could be two possible answers to why translators preserved Sexual Innuendo humorous instances while the general tendency was towards eliminating adult humour: 1) Since the humorous instances for this filter are hidden behind innuendos, the translators may have thought that they are harmless instances that would serve to amuse the adults without the notice of the younger audience, just like their ST equivalents, and 2) the translators themselves may have missed the humorous instances because of their covert meanings.

While both Retainment and Replacement Sets seem successful in preserving adult humour, Replacement Set is the most successful set between them. However, despite its success, Replacement Set is the second most used translation strategy set, with the first being the Retainment Set. Omission Set is, once again, the least successful translation strategy set which is also the least used strategy set for Sexual Innuendo filter.

The guideline for the preservation of adult humour for Sexual Innuendo filter is as follows:

Table 9. Guideline for the preservation of adult humour for Sexual Innuendo filter

1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
	~~2) SL humorous item is replaced with TL humorous item of a different form/strategy~~
2) Retainment Set	1) Literal translation of the SL humorous item
3) Omission Set	~~1) SL humorous item becomes non-humorous item in TL~~

The analysis of the strategies of each set revealed that in order to preserve the adult humour that belongs to the Sexual Innuendo filter, the best strategies for translators are "SL humorous item is replaced with TL humorous item of the same form/strategy" and "SL humorous item is replaced with a more well-known TL humorous item (preformed)" strategies from the Replacement Set. These strategies are also the only strategies from the Replacement Set that were successful in preserving adult humour for the Sexual Innuendo

filter as the only other strategy used for the translation of adult humour, "SL humorous item is replaced with TL humorous item of a different form/strategy" was not successful in preserving adult humour.

"Literal translation of the SL humorous item" strategy from the Retainment Set is the only strategy used for the translation of adult humour instances from this set for the Sexual Innuendo filter. Although the strategy was successful in the preservation of adult humour in the TT, the motivation of the translators is questionable in regards to preserving adult-oriented humour. Since this strategy does not require a creativity from the translators as much as a strategy from the Replacement Set, we cannot be sure that the transfer of adult humour was incidental or deliberate. However, the results clearly show that using this strategy helps keeping the adult humour intact for the TT.

The only Omission Set strategy used for the translation of adult humour instances from the Sexual Innuendo filter is "SL humorous item becomes non-humorous item in TL". As it is the case with the other adult humour filters, this strategy is not successful in preserving adult humour at all. This being said, if the aim of the translators is to eliminate the adult humour, this strategy from the Omission Set proved to be the best choice for the translation of adult-oriented humour. The fact that the translators did not use the "SL humorous item is deleted in TL, so there is no text in TL" may be count as an interesting choice as the expectancy would be towards the deletion of a taboo topic such as sexual innuendo. However, this choice could be down to the inclination towards not wanting to delete a text from the script or simply the external limitation of having the visuals of the movie to go along with the text.

If the aim is to preserve the humour, either as adult humour or as general humour, the results revealed that the strategies to use are not that much different from the ones used for preserving only adult humour.

Below is the guideline for the preservation of humour for Sexual Innuendo filter:

Table 10. Guideline for the preservation of humour for Sexual Innuendo filter

1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
	= SL humorous item is replaced with TL humorous item of a different form/strategy
2) Retainment Set	1) Literal translation of the SL humorous item
3) Omission Set	1) SL humorous item becomes non-humorous item in TL

The analysis of the strategies of each set showed that the Replacement Set is the most successful set for creating a humorous effect in the TT for Sexual Innuendo filter. None of the humorous instances were eliminated when translated with a strategy from this set. This means that in order to have a humorous effect in the TT, translators' first choice should be a strategy from the Replacement Set, except for the "SL humorous item is replaced with a more well-known SL humorous item (preformed)" strategy which was not used for the translation of Sexual Innuendo humorous instances.

Although it is not as successful as the strategies from the Replacement Set, "Literal translation of the SL humorous item" strategy from the Retainment Set shows to be a good alternative for keeping the humour intact.

The results revealed that if the aim is to create a humorous effect in the TT, "SL humorous item becomes non-humorous item in TL" strategy should be the last choice of the translators as it is the least successful translation strategy that was used for the translation of adult humour.

4.5. DISCUSSION FOR SWEARWORDS / SUBSTITUTE SWEARWORDS FILTER

While Swearwords / Substitute Swearwords filter is the most used adult humour filter for the source movies, it is the most eliminated adult humour filter for the target movies. This filter is, also, the only adult humour filter that was translated mostly with a strategy from the Omission Set. Replacement Set is the second most used translation strategy set with Retainment Set coming the last. However, the results show that the Omission Set is, by far, the most used translation set despite being the least successful set for preserving the adult humour. In contrast to these data, while Retainment Set is the least used set, it is also the most successful set for preserving adult humour for Swearwords / Substitute

Swearwords filter. This tendency indicates that the elimination of adult humour for this filter is most probably deliberate.

The guideline for the preservation of adult humour for Swearwords / Substitute Swearwords filter is as follows:

Table 11. Guideline for the preservation of adult humour for Swearwords/Substitute Swearwords filter

1) Retainment Set	1) Literal translation of the SL humorous item
	2) Standard translation of the SL humorous item
2) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	2) SL humorous item is replaced with TL humorous item of a different form/strategy
	3) SL humorous item is replaced with a more well-known TL humorous item (preformed)
3) Omission Set	1) SL humorous item becomes non-humorous item in TL
	= SL humorous item is deleted in TL, so there is no text in TL

The analysis of the strategies of each set revealed that in order to preserve the adult humour that belongs to the Swearwords / Substitute Swearwords filter, the best strategies for translators are "Literal translation of the SL humorous item" strategy from the Retainment Set and "SL humorous item is replaced with TL humorous item of the same form/strategy" strategy from the Replacement Set. If these strategies are not applicable, translators may use "SL humorous item is replaced with TL humorous item of a different form/strategy" and "SL humorous item is replaced with a more well-known TL humorous item (preformed)" strategies from the Replacement Set as they are good alternatives for preserving adult-oriented humour.

Despite being in the Retainment Set which is the most successful set for preserving adult humour for Swearwords / Substitute Swearwords filter, "Standard translation of the SL humorous item" strategy was not successful in preserving adult humour for any of the instances for this filter. Likewise, when "SL humorous item becomes non-humorous item in TL" and "SL humorous item is deleted in TL, so there is no text in TL" strategies from the Omission Set were used, the adult humour was eliminated for all of the adult humour instances. This result indicates that if the aim of the translators is to eliminate the adult humour for Swearwords / Substitute Swearwords filter, these strategies are the best choices.

"SL humorous item is replaced with a more well-known SL humorous item (preformed)" strategy from the Replacement Set was, once again, not used for any of the humorous instances. The reasons behind this could be, as stated above, the translators' desire to keep the TT target-culture friendly by not using any foreign elements in the translation or the lack of applicability of this strategy to the Swearwords / Substitute Swearwords filter.

Likewise, "SL humorous item is not translated, it's left the same in TL" and "Editorial techniques, in-text guidance" strategies from the Retainment Set were not used for any of the humorous instances for this filter. The reason for this choice of the translators may be the lack of applicability of this strategy to the Swearwords / Substitute Swearwords filter.

If the aim is to preserve the humour, either as adult humour or as general humour, the results revealed that the strategies to use differ greatly from the ones used for preserving only adult humour.

Below is the guideline for the preservation of humour for Swearwords / Substitute Swearwords filter:

Table 12. Guideline for the preservation of humour for Swearwords/Substitute Swearwords filter

1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with TL humorous item of a different form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
2) Retainment Set	1) Literal translation of the SL humorous item
	2) Standard translation of the SL humorous item
3) Omission Set	1) SL humorous item becomes non-humorous item in TL
	2) SL humorous item is deleted in TL, so there is no text in TL

While Retainment Set is the most successful set for preserving adult humour with Replacement Set coming a close second, for creating a humorous effect in the TT, Replacement Set is, by far, the most successful set for Swearwords / Substitute Swearwords filter. As none of the humour was lost in translation with this set, if the aim is to create a humorous effect in the TT, translators should use a strategy from the Replacement Set.

As an alternative, "Literal translation of the SL humorous item" and "Standard translation of the SL humorous item" strategies from the Retainment Set can be used for preserving the humorous effect in the TT.

Although for some instances, Omission Set strategies were successful in creating a humorous effect, the success rate is low enough to consider this set as an option for eliminating humour from the TT for Swearwords / Substitute Swearwords filter.

4.6. GENERAL DISCUSSION

There could be several reasons behind the preferences of the translators that could be valid for the elimination of humour for all of the adult humour filters. Although analysing what these reasons are beyond the scope of this thesis, several reflections could be put forward. These reasons may be:

- Censorship: Censorship may be applied by the translators themselves, the target movie's production company, and/or the authorities responsible for the supervision of the movies. Zabalbeascoa (1996) states that in most cases translators do not have the last word on their work and in order to make "radical departures" from the original they need "permission" or "imposition" from a greater authority (p. 249). This is closely linked to Toury's norms of translation behaviour (1995). If the humorous instance is in contrast with the values of the authorities or the society, the translational behaviour is shaped accordingly. The elimination of humour for the adult-oriented humorous instances under the adult humour filters Swearwords / Substitute Swearwords and Sexual Innuendo supports this reason. Especially the tendency of the translators for using translation strategies from the Omission Set demonstrates as an example of censorship.

- Movie Ratings: Movies are rated according to Motion Picture Association's (MPA) rating system. MPA's rating guide divides movies into five different ratings. These ratings are G (General Audiences), PG (Parental Guidance Suggested), PG-13 (Parents Strongly Cautioned), R (Restricted), and NC-17 (No One 17 and Under Admitted) (see https://www.filmratings.com). The first three ratings, G, PG, and PG-13, are suitable for children, however, the higher the rating is, the narrower the audience spectrum gets. Also, the fact that the rating of the movies is determined by the country that the movies are released in puts pressure on the translators for keeping

the movies' ratings low enough for children. According to Article 10 of the Regulation on the Procedures and Principles Regarding the Evaluation and Classification of Motion Picture Films (Sinema Filmlerinin Değerlendirilmesi ve Sınıflandırılmasına İlişkin Usul ve Esaslar Hakkında Yönetmelik) by The Ministry of Culture and Tourism of the Republic of Turkey (see https://www.mevzuat.gov.tr/mevzuat?MevzuatNo=33906&MevzuatTur=7&Mevzua tTertip=5), movies and trailers that are to be released for circulation are evaluated and classified by taking into consideration of the behaviours that may set negative examples such as sexuality, nudity, violence, drugs, rude and slang language. The ambiguity of what is considered as a negative example may push the translators and/or the target movies' production companies into being on the safe side by eliminating adult-oriented humour from children's animated movies because even getting a PG-13 rating may pose as a problem because of the decline in the numbers of possible audience, which is an unwanted situation when box office ratings are at stake. This reason for eliminating adult-oriented humour may be valid for the adult humour filters such as Swearwords / Substitute Swearwords and Sexual Innuendo.

- Parents' Preferences: In a similar vein, and also as a result of the previous reasons, parents' opinions about which movies are appropriate for their children may affect the norms for translating children's animated movies. As it was stated in Chapter 1 of this thesis, works for children are written, translated, published, reviewed, purchased, read/watched and recommended by adults for children. So, writers and translators of children's animated movies are not only trying to appeal to the young audience but also, to the older audience as they are the ones who are going to allow their children to see these movies. Parents are not very keen on letting their children to watch movies with high ratings. This preference can be observed in websites set up for movie reviewing especially for parental guidance (e.g. https://www.cocuklasinema.com/, https://www.commonsensemedia.org/, https://parentpreviews.com/). Naturally, this preference of the parents affects the translation process of adult-oriented humour in children's movies. The elimination of humour for the adult-oriented humorous instances under the adult humour filters Swearwords / Substitute Swearwords and Sexual Innuendo supports this reason.

- Linguistic Barriers: Another reason could be the linguistic issues that the translators encounter during the translation process. Since the humorous instances are formed with linguistic humour strategies such as puns, spoonerisms, allusions, etc. which were explained in Chapter 1, the humour is dependent on the linguistic properties of the language. In order to keep this humorous effect, the TT should either have the same or at least similar linguistic element or the translators should make an effort in order to keep the adult humour with a creative translation. If the latter is the case, the translation indicates that the adult humour is preserved in the TT with the purpose of entertaining the adult audience. This reason for the elimination of humour may be valid for all humorous instances for all adult humour filters since the corpus-data collected for this study is comprised of linguistic humour. Also, the results of the study conducted by Tüfekçioğlu (2013) supports the elimination of linguistic humour in animated movies when translated between the language pair of English-Turkish.

- Translator's Incompetence: The competence of the translator is important for every type of translation; however, it is of the upmost importance when it comes to humour translation. As Vandaele (2010) explained, the translator's sense of humour could be insufficient for recognising the humour, or they could recognise the humour but may not find the instance humorous. Moreover, they could recognise the humour and find the instance humorous but may be unable to create humour in the TT. In all of these cases, the result would be the elimination of humour, which means that the TT does not fulfil its function. This reason for the elimination of humour may be valid for all humorous instances for all adult humour filters.

To conclude, while general tendency is towards the elimination of adult humour, this tendency is mostly centred around the Swearwords / Substitute Swearwords adult humour filter. In order to preserve the adult humour, the most successful translation strategies belong to the Replacement Set. Retainment Set is also successful in preserving adult humour, although, Retainment Set strategies are not as successful as Replacement Set strategies. Omission Set is, by far, the least successful translation strategy set for preserving not only the adult humour but also the general humour. Using a strategy from the Omission Set eliminates the humour altogether. Of course, this could be the aim of the translator due to many reasons such as censorship, keeping the rating of the movie suitable for general audience, the preferences of the parents, also, the elimination of

humour could be because of linguistic restrictions or the incompetence of the translator. As the reasons of failure in preserving adult humour is not within the scope of this thesis, a study focusing on the aforementioned reasons could put forward better-grounded reasons.

The aim of this thesis was to help translators with a guideline prepared in order to overcome possible issues while translating adult humour in works aimed for children and this aim has been realised through a comprehensive corpus analysis. The data was grouped under five adult humour filters and the success of the translation strategy sets used for each adult humour filter was analysed statistically in order to assist the translators in similar situations.

CONCLUSION

The thesis aimed to contribute to the field of humour translation through examining the translation of adult-oriented linguistic humour in children's animated movies. Relying on the corpus analysis of adult-oriented humour in forty Hollywood-made animated movies released between the years of 2010-2019, the results revealed that in order to preserve the adult humour, the most successful translation strategies belong to the Replacement Set, while using a strategy from the Omission Set eliminates the humour altogether. According to the overall results, the general tendency is towards the elimination of adult humour. There could be several reasons behind this tendency such as censorship, movie ratings, parents' preferences, linguistic differences, and the ability of translators.

The thesis represents an attempt to come up with a guideline for translators in order to overcome possible issues while translating linguistic adult humour in works aimed for children.

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APPENDIX A

MOVIE LIST

Movies Listed in Accordance with Their Release Years

	NAME OF THE MOVIE	YEAR
1	Toy Story 3	2010
2	Shrek Forever After	2010
3	Tangled	2010
4	Despicable Me	2010
5	How to Train Your Dragon	2010
6	Kung Fu Panda 2	2011
7	Cars 2	2011
8	Puss in Boots	2011
9	Rio	2011
10	Ice Age 4: Continental Drift	2012
11	Madagascar 3: Europe's Most Wanted	2012
12	Brave	2012
13	Wreck-It Ralph	2012
14	Frozen	2013
15	Despicable Me 2	2013
16	Monsters University	2013
17	The Croods	2013
18	Big Hero 6	2014
19	How to Train Your Dragon 2	2014
20	Rio 2	2014
21	Minions	2015
22	Inside Out	2015
23	Hotel Transylvania 2	2015
24	Finding Dory	2016
25	Zootopia	2016
26	The Secret Life of Pets	2016
27	Moana	2016
28	Sing	2016
29	Kung Fu Panda 3	2016
30	Despicable Me 3	2017
31	Coco	2017
32	The Boss Baby	2017
33	Incredibles 2	2018
34	Ralph Breaks the Internet	2018
35	Hotel Transylvania 3: Summer Vacation	2018

36	The Grinch	2018
37	Frozen 2	2019
38	Toy Story 4	2019
39	How to Train Your Dragon: The Hidden World	2019
40	The Secret Life of Pets 2	2019

APPENDIX B

RECORD OF THE TRANSLATION STRATEGIES

The record of the strategies suggested by Delabastita (1996), Leppihalme (1997) and Mateo (1995) grouped in accordance with their functions as retainment, replacement, and omission.

RETAINMENT SET

1)	PUN S.T. = PUN T.T., the translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. Without actually 'translating' it. (Delabastita, 1996)
	Leaving the allusion untranslated, that is, leaving SL words in the TT. (Leppihalme, 1997)
	use the name as such. (Leppihalme, 1997)
2)	minimum change, that is, a literal translation, without regard to connotative or contextual meaning there is thus no change that would aim specifically at the transfer of connotations (Leppihalme, 1997)
	ST irony becomes TT irony with literal translation. (Mateo, 1995)
3)	EDITORIAL TECHNIQUES, explanatory footnotes, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, etc. (Delabastita, 1996)
	the use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped into the text but overtly given as additional information (Leppihalme, 1997)
	use the name, adding a detailed explanation, for example a footnote (Leppihalme, 1997)
	ST irony explained in a footnote in TT. (Mateo, 1995)
4)	extra-allusive guidance added in the text, where the translator follows his/her assessment of the needs of TT readers by adding information (on sources etc.) which the author, with his/her SL viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed (Leppihalme, 1997)
	simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signalling features (marked wording or syntax) that depart from the style of the context, thus signalling the presence of borrowed words (Leppihalme, 1997)
	use the name, adding some guidance (Leppihalme, 1997)
	ST irony is enhanced in TT with some word/expression. (Mateo, 1995)
5)	use of a standard translation (Leppihalme, 1997)

REPLACEMENT SET

1)	PUN -> PUN, the source-text pun is translated by a target-language pun, which may possibly be significantly different from the original wordplay in terms of their linguistic basis, formal construction, semantic structure, textual effect and/or contextual setting. (Delabastita, 1996)
	re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it. (Leppihalme, 1997)
	ST irony becomes TT irony with 'equivalent effect' translation. (Mateo, 1995)
2)	PUN -> RELATED RHETORICAL DEVICE, the pun is replaced by some wordplay-related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, poetic metaphor, paradox, etc.) which aims to recapture the effect of the source-text pun. (Delabastita, 1996)
	ST irony becomes TT irony through means different from those used in ST (e.g. verbal irony becomes kinetic irony, the use of intonation is replaced by lexical or grammatical units, etc.). (Mateo, 1995)
	ST ironic innuendo becomes more restricted and explicit in TT. (Mateo, 1995)
	ST irony becomes TT sarcasm (criticism is overt now, no feeling of contradiction at all). (Mateo, 1995)
3)	replace the name by another SL name (Leppihalme, 1997)
4)	replacement by a preformed TL item (Leppihalme, 1997)
	replace the name by a TL name (Leppihalme, 1997)
	ST irony replaced by a 'synonym' in TT with no two possible interpretations. (Mateo, 1995)

OMISSION SET

1)	PUN -> NON-PUN, the pun is rendered by a non-punning phrase which may salvage both senses of the wordplay (in a non-punning conjunction, that is) or select one of the senses at the cost of sacrificing another (Delabastita, 1996)
	reduction of the allusion to sense by rephrasal, in other words, making its meaning overt and dispensing with the allusive KP itself (Leppihalme, 1997)
	omit the name but transfer the sense by other means, for example by a common noun (Leppihalme, 1997)
	ST ironic ambiguity has only one of the two meanings translated in TT. No double entendre or ambiguity in TT therefore. (Mateo, 1995)
	ST irony has literal translation with no irony in TT. (Mateo, 1995)
	The hidden meaning of ST irony comes to the surface in TT. No irony in TT therefore. (Mateo, 1995)
2)	PUN -> ZERO, the portion of text containing the pun is omitted (Delabastita, 1996)
	omission of the allusion (Leppihalme, 1997)
	omit the name and the allusion altogether (Leppihalme, 1997)
	Ironic ST completely deleted in TT. (Mateo, 1995)

APPENDIX C

DETAILED RECORDS OF THE RESULTS

The detailed records of the results of each humour translation strategy under the three translation strategy sets for each adult humour filter.

Adult Appropriate References	How many?	Adult humour is preserved	Reduced to general humour	No humour	Linguistic Adult Humour	Linguistic General Humour	Adult humour filter has changed
Retainment Strategies	**59**	**32**	**10**	**17**	**30**	**1**	**1**
1) SL humorous item is not translated, it's left the same in TL	5	2	1	2	2	0	0
2) Literal translation of the SL humorous item	47	27	8	12	25	1	1
3) Editorial techniques, in-text guidance	3	0	1	2	-	0	-
4) Standard translation of the SL humorous item	4	3	0	1	3	-	0
Replacement Strategies	**42**	**25**	**17**	**0**	**24**	**5**	**0**
1) SL humorous item is replaced with TL humorous item of the same form/strategy	19	17	2	0	17	2	0
2) SL humorous item is replaced with TL humorous item of a different form/strategy	20	5	15	0	4	3	0
3) SL humorous item is replaced with a more well-known SL humorous item (preformed)	0	-	-	-	-	-	-
4) SL humorous item is replaced with a more well-known TL humorous item (preformed)	3	3	0	0	3	0	0
Omission Strategies	**26**	**0**	**3**	**23**	**-**	**0**	**-**
1) SL humorous item becomes non-humorous item in TL	24	0	3	21	-	0	-
2) SL humorous item is deleted in TL, so there is no text in TL	2	0	0	2	-	0	-

Vocabulary	How many?	Adult humour is preserved	Reduced to general humour	No humour	Linguistic Adult Humour	Linguistic General Humour	Adult humour filter has changed
Retainment Strategies	**28**	**12**	**6**	**10**	**11**	**1**	**0**
1) SL humorous item is not translated, it's left the same in TL	2	2	0	0	2	-	0
2) Literal translation of the SL humorous item	19	8	5	6	7	0	0
3) Editorial techniques, in-text guidance	1	0	1	0	-	1	-
4) Standard translation of the SL humorous item	6	2	0	4	2	-	0
Replacement Strategies	**31**	**20**	**11**	**0**	**17**	**6**	**5**
1) SL humorous item is replaced with TL humorous item of the same form/strategy	16	13	3	0	13	3	2
2) SL humorous item is replaced with TL humorous item of a different form/strategy	11	4	7	0	3	3	1
3) SL humorous item is replaced with a more well-known SL humorous item (preformed)	0	-	-	-	-	-	-
4) SL humorous item is replaced with a more well-known TL humorous item (preformed)	4	3	1	0	1	0	2
Omission Strategies	**12**	**0**	**1**	**11**	**-**	**0**	**-**
1) SL humorous item becomes non-humorous item in TL	12	0	1	11	-	0	-
2) SL humorous item is deleted in TL, so there is no text in TL	0	-	-	-	-	-	-

Intertextual Dialogue	How many?	Adult humour is preserved	Reduced to general humour	No humour	Linguistic Adult Humour	Linguistic General Humour	Adult humour filter has changed
Retainment Strategies	**5**	**4**	**1**	**0**	**4**	**0**	**0**
1) SL humorous item is not translated, it's left the same in TL	2	2	-	-	2	-	0
2) Literal translation of the SL humorous item	1	0	1	0	-	0	-
3) Editorial techniques, in-text guidance	0	-	-	-	-	-	-
4) Standard translation of the SL humorous item	2	2	-	-	2	-	0
Replacement Strategies	**2**	**0**	**2**	**0**	**-**	**0**	**-**
1) SL humorous item is replaced with TL humorous item of the same form/strategy	0	-	-	-	-	-	-
2) SL humorous item is replaced with TL humorous item of a different form/strategy	2	0	2	0	-	0	-
3) SL humorous item is replaced with a more well-known SL humorous item (preformed)	0	-	-	-	-	-	-
4) SL humorous item is replaced with a more well-known TL humorous item (preformed)	0	-	-	-	-	-	-
Omission Strategies	**0**	**0**	**0**	**0**	**-**	**-**	**-**
1) SL humorous item becomes non-humorous item in TL	0	0	0	0	-	-	-
2) SL humorous item is deleted in TL, so there is no text in TL	0	0	0	0	-	-	-

Sexual Innuendo	How many?	Adult humour is preserved	Reduced to general humour	No humour	Linguistic Adult Humour	Linguistic General Humour	Adult humour filter has changed
Retainment Strategies	**18**	**11**	**3**	**4**	**11**	**1**	**1**
1) SL humorous item is not translated, it's left the same in TL	0	-	-	-	-	-	-
2) Literal translation of the SL humorous item	18	11	3	4	11	1	1
3) Editorial techniques, in-text guidance	0	-	-	-	-	-	-
4) Standard translation of the SL humorous item	0	-	-	-	-	-	-
Replacement Strategies	**8**	**7**	**1**	**0**	**7**	**1**	**2**
1) SL humorous item is replaced with TL humorous item of the same form/strategy	4	4	0	0	4	-	1
2) SL humorous item is replaced with TL humorous item of a different form/strategy	1	0	1	0	-	1	-
3) SL humorous item is replaced with a more well-known SL humorous item (preformed)	0	-	-	-	-	-	-
4) SL humorous item is replaced with a more well-known TL humorous item (preformed)	3	3	0	0	3	-	1
Omission Strategies	**3**	**0**	**1**	**2**	**-**	**0**	**-**
1) SL humorous item becomes non-humorous item in TL	3	0	1	2	-	0	-
2) SL humorous item is deleted in TL, so there is no text in TL	0	-	-	-	-	-	-

Swearwords / Substitute Swearwords	How many?	Adult humour is preserved	Reduced to general humour	No humour	Linguistic Adult Humour	Linguistic General Humour	Adult humour filter has changed
Retainment Strategies	**16**	**7**	**5**	**4**	**7**	**1**	**0**
1) SL humorous item is not translated, it's left the same in TL	0	-	-	-	-	-	-
2) Literal translation of the SL humorous item	12	7	3	2	7	0	0
3) Editorial techniques, in-text guidance	0	-	-	-	-	-	-
4) Standard translation of the SL humorous item	4	0	2	2	-	1	0
Replacement Strategies	**23**	**9**	**14**	**0**	**5**	**8**	**5**
1) SL humorous item is replaced with TL humorous item of the same form/strategy	1	1	0	0	1	-	1
2) SL humorous item is replaced with TL humorous item of a different form/strategy	13	5	8	0	2	3	4
3) SL humorous item is replaced with a more well-known SL humorous item (preformed)	0	-	-	-	-	-	-
4) SL humorous item is replaced with a more well-known TL humorous item (preformed)	9	3	6	0	2	5	0
Omission Strategies	**119**	**0**	**3**	**116**	**-**	**0**	**-**
1) SL humorous item becomes non-humorous item in TL	101	0	3	98	-	0	-
2) SL humorous item is deleted in TL, so there is no text in TL	18	0	0	18	-	-	-

APPENDIX D

GUIDELINES

Guideline for The Preservation of Adult Humour for Each Adult Humour Filter

Adult Appropriate References Filter	
1) Replacement Set	1) SL humorous item is replaced with a more well-known TL humorous item (preformed)
	2) SL humorous item is replaced with TL humorous item of the same form/strategy
	3) SL humorous item is replaced with TL humorous item of a different form/strategy
2) Retainment Set	1) Standard translation of the SL humorous item
	2) Literal translation of the SL humorous item
	3) SL humorous item is not translated, it's left the same in TL
	4) Editorial techniques, in-text guidance
3) Omission Set	~~1) SL humorous item becomes non-humorous item in TL~~
	~~= SL humorous item is deleted in TL, so there is no text in TL~~
Vocabulary Filter	
1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	2) SL humorous item is replaced with a more well-known TL humorous item (preformed)
	3) SL humorous item is replaced with TL humorous item of a different form/strategy
2) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	2) Literal translation of the SL humorous item
	3) Standard translation of the SL humorous item
	~~4) Editorial techniques, in-text guidance~~
3) Omission Set	~~1) SL humorous item becomes non-humorous item in TL~~
Intertextual Dialogue Filter	
1) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	= Standard translation of the SL humorous item
	~~2) Literal translation of the SL humorous item~~
2) Replacement Set	~~1) SL humorous item is replaced with TL humorous item of a different form/strategy~~
3) Omission Set	Not used
Sexual Innuendo Filter	
1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
	~~2) SL humorous item is replaced with TL humorous item of a different form/strategy~~
2) Retainment Set	1) Literal translation of the SL humorous item
3) Omission Set	~~1) SL humorous item becomes non-humorous item in TL~~
Swearwords/Substitute Swearwords Filter	
1) Retainment Set	1) Literal translation of the SL humorous item
	~~2) Standard translation of the SL humorous item~~
2) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	2) SL humorous item is replaced with TL humorous item of a different form/strategy
	3) SL humorous item is replaced with a more well-known TL humorous item (preformed)
3) Omission Set	~~1) SL humorous item becomes non-humorous item in TL~~
	~~= SL humorous item is deleted in TL, so there is no text in TL~~

Guideline for The Preservation of Humour for Each Adult Humour Filter

Adult Appropriate References Filter	
1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with TL humorous item of a different form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
2) Retainment Set	1) Literal translation of the SL humorous item
	= Standard translation of the SL humorous item
	2) SL humorous item is not translated, it's left the same in TL
	3) Editorial techniques, in-text guidance
3) Omission Set	1) SL humorous item becomes non-humorous item in TL
	2) SL humorous item is deleted in TL, so there is no text in TL
Vocabulary Filter	
1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with TL humorous item of a different form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
2) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	= Editorial techniques, in-text guidance
	2) Literal translation of the SL humorous item
	3) Standard translation of the SL humorous item
3) Omission Set	1) SL humorous item becomes non-humorous item in TL
Intertextual Dialogue Filter	
1) Retainment Set	1) SL humorous item is not translated, it's left the same in TL
	= Literal translation of the SL humorous item
	= Standard translation of the SL humorous item
= Replacement Set	1) SL humorous item is replaced with TL humorous item of a different form/strategy
3) Omission Set	Not used
Sexual Innuendo Filter	
1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
	= SL humorous item is replaced with TL humorous item of a different form/strategy
2) Retainment Set	1) Literal translation of the SL humorous item
3) Omission Set	1) SL humorous item becomes non-humorous item in TL
Swearwords/Substitute Swearwords Filter	
1) Replacement Set	1) SL humorous item is replaced with TL humorous item of the same form/strategy
	= SL humorous item is replaced with TL humorous item of a different form/strategy
	= SL humorous item is replaced with a more well-known TL humorous item (preformed)
2) Retainment Set	1) Literal translation of the SL humorous item
	2) Standard translation of the SL humorous item
3) Omission Set	1) SL humorous item becomes non-humorous item in TL
	2) SL humorous item is deleted in TL, so there is no text in TL