



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

**REMAKING SEX-RELATED HUMOR: A CASE STUDY ON THE
TURKISH REMAKE *DADI* OF THE AMERICAN SITCOM *THE
NANNY***

Merve YAYGIN

Master's Thesis

Ankara, 2022

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KABUL VE ONAY

Merve YAYGIN tarafından hazırlanan "Remaking Sex-Related Humor: A Case Study on the Turkish Remake *Dadı* of the American Sitcom *The Nanny*" başlıklı bu çalışma, 25.05.2022 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Dr. Öğr. Üyesi Elif ERSÖZLÜ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Merve YAYGIN

ACKNOWLEDGEMENTS

I must admit that if I am here, writing this part of my thesis today, it is greatly thanks to many valuable people in my life.

First and foremost, I would like to express my deepest gratitude to my thesis advisor, Asst. Prof. Elif ERSÖZLÜ, for her valuable contribution, stimulating guidance, constructive suggestions and continuous encouragement during the planning, development and completion of this thesis. She has been and will be a role model for me with her enthusiasm for life and love for profession.

I am also deeply grateful to Assoc. Prof. Ayşe Şirin OKYAYUZ for her contribution to my thesis with her vast experience, for her supportive comments and providing me with articles. I would like to pay my special regards to Asst. Prof. Dilek ALTINKAYA NERGİS for her extensive personal and professional guidance, and especially for being an irreplaceable source of inspiration in my life.

My family deserves my warm and heartfelt thanks for the endless love, tremendous support and hope they had given to me. I am especially thankful to my parents Murat and Özlem for their effort and love in bringing me up to be a better individual, my brother Mehmet Ali for his comforting and supportive personality, my grandparents Hatice and Ahmet for being my lifelong teachers and my aunt Şirin for always being there for me.

I also owe my deepest thanks to a very special person, my better half, for constantly listening to me rant and talk things out, for cracking jokes when things became too serious. I could not have undertaken this journey without him embracing my dreams by making them ours and holding my hand tighter all the time.

Lastly, I would like to express my appreciation to my friends Hande Aysu, Fatma, and especially to Nur GÜNEŞ UÇAR with an excellent personality, who has been there for me whenever I needed and supported me not only in personal but also in educational and academic life. Thank you all for the strength you gave me. I love you all!

ABSTRACT

YAYGIN, Merve. *REMAKING SEX-RELATED HUMOR: A CASE STUDY ON THE TURKISH REMAKE "DADI" OF THE AMERICAN SITCOM "THE NANNY"*, Master's Thesis, Ankara, 2022.

Technological developments and communication through media have brought a new dimension to translation studies and emerged Audio-Visual Translation. Expanding usage of media in our daily lives has caused AVT to gain even more importance and led attention to be drawn to AVT. Although research on this field has increased recently, remake as an unconventional form of AVT, has been incorporated into translation studies in the last decade and needs to be problematized and studied. This thesis aims to investigate the transfer of sex-related humor (SRH) in remakes. Delabastita's strategies are adapted for the translation of sex-related humor in order to reveal the overall orientation in transferring SRH. This thesis also illustrates an in-depth analysis of the translation methods commonly used to successfully deal with difficulties encountered in humor translation and to convey the humorous effects to the Turkish audience. The American sitcom series *The Nanny's* Turkish remake *Dadı*, pioneering the sitcom remakes in Turkish television history and being one of the longest-running sitcom remakes between 2000 and 2010 has been chosen as the subject of the thesis. Results clearly reveals that the SRH elements were mostly conveyed and transferred in the remake. However, the methods used during the transfer of SRH were mainly target-oriented. It was also concluded that SRH was recreated taking into account socio-cultural and institutional norms. In addition, there is a tendency to convey SRH in an implicit way. Removing and omitting SRH mostly occurred in examples where children took part in the SRH. On the contrary, explicitation took place mainly for compensation purposes.

Keywords: Audiovisual translation, humor translation, remake, sitcom, The Nanny, Dadı

ÖZET

YAYGIN, Merve. *CİNSEL İÇERİKLİ MİZAHIN YENİDEN ÇEVİRİMİ: AMERİKAN DURUM KOMEDİSİ “THE NANNY” VE TÜRKÇE YENİDEN ÇEVİRİMİ OLAN “DADI” DİZİSİ ÜZERİNE BİR VAKA ÇALIŞMASI*, Yüksek Lisans Tezi, Ankara, 2022.

Teknolojik çalışmalar ve medya aracılığıyla gerçekleşen iletişim çeviri çalışmalarına yeni bir boyut kazandırmış ve görsel-işitsel çeviriyi ortaya çıkarmıştır. Günlük hayatımızda medya kullanımının yaygınlaşması GİÇ’in daha da önem kazanmasına neden olmuş ve dikkatleri üzerine çekmiştir. Bu alandaki araştırmalar son zamanlarda artmasına rağmen, GİÇ altında çok alışık olmadığımız bir biçim olarak yeniden çevrimler, çeviri çalışmalarına son yıllarda dâhil edilmiştir. Dolayısıyla da sorunsallaştırılması ve incelenmesi gereken bir alan niteliğindedir. Bu tez yeniden çevrimlerde cinsel içerikli mizahın aktarımını araştırmayı amaçlamaktadır. Delabastita’nın stratejileri cinsel içerikli mizahın (CİM) aktarımındaki genel yönelimi ortaya çıkarmak CİM çevirisine yönelik olarak uyarlanmıştır. Bu tez aynı zamanda mizah çevirisinde karşılaşılan güçlükleri başarılı bir şekilde ele almak ve mizahi etkileri Türk okuyucuya iletmek için yaygın olarak kullanılan çeviri yöntemlerinin derinlemesine bir analizini de göstermektedir. Amerikan durum komedisi dizisi olan *The Nanny* ve Türk televizyon tarihinin durum komedisi türündeki yeniden çevrimlerine öncülük eden ve 2000-2010 yılları arasında en uzun soluklu durum komedisi yeniden çevrimlerinden biri olan *Dadı* dizisi bu tezin konusu olarak seçilmiştir. Sonuçlar, CİM unsurlarının yeniden çevrime çoğunlukla iletildiğini ve aktarıldığını açıkça ortaya koymaktadır. Ancak aktarımda kullanılan yöntemler ağırlıklı olarak hedef odaklı bir yaklaşım benimsemiştir. CİM’in aynı zamanda sosyo-kültürel ve kurumsal normlar dikkate alınarak yeniden oluşturulduğu sonucuna varılmıştır. Bununla birlikte cinsel içerikli mizah örtük bir şekilde iletilme eğilimindedir ve çoğunlukla çocukların cinsel içerikli mizahta yer aldığı örnekler çıkarılmıştır. Bu durumun aksine, açıklama genelde telafi amacıyla gerçekleştirilmiştir.

Anahtar Kelimeler: Görsel-işitsel çeviri, mizah çevirisi, yeniden çevrim, durum komedisi, *The Nanny*, *Dadı*

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ABBREVIATIONS

AVT: Audiovisual Translation

ECR: Extra-linguistic Culture Bound References

GTVH: General Theory of Verbal Humor

RTÜK: Radio and Television Supreme Council

SL: Source language

SRH: Sex-related Humor

SSTH: Semantic Script-based Theory of Humor

ST: Source Text

TL: Target Language

TT: Target Text

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INTRODUCTION

1. GENERAL REMARKS

Technological advances are increasing rapidly especially in this Information Age, namely the Digital Age and in this day and age. Media have probably become what we mostly use and what we are mostly exposed to in our daily lives. That results in attention to be drawn towards audiovisual translation within the field. All these developments have increased the need for translators in this field and have caused AVT to gain importance and to be studied within translation studies. On the other hand, remake as an unconventional form of AVT, has been incorporated into translation studies in the last decade and studies on remakes in the field are quite limited to those of Erguvan (2020), Okyayuz (2016, 2017) and Duman (2022) in Turkey. This situation requires remakes to be problematized and studied in terms of content, cultural and linguistic aspects by taking into account them being “ultimate free translation”(Nornes, 2007, p.8).

In the field of translation studies, there was no study found where humor translation in remakes is analyzed in Turkey. That may be derive from the complex nature of humor. It is fact that humor is what we all – regardless of our language, culture, gender, race or religion – encounter in all areas of life. Therefore, it can be described as an universal human activity. Nevertheless, sense of humor changes within different cultures and among all the people because it is closely linked to sociologic (superiority theory), psychologic (incongruity theory) and cognitive (release theory) aspects. In view of this fact, Raphaelson-West (1989) divides humor into three categories: universal, linguistic and cultural. Universal humor can be defined as the easiest one to translate and transfer and that is where an equivalent translation can occur. On the other hand, cultural and linguistic differences may cause difficulties in the transfer of humor and the use of appropriate translation methods can overcome these problems.

2. PURPOSE AND SCOPE OF THE THESIS

This thesis aims to investigate the problem of remaking sex-related humor. It pays particular importance on the overall orientation of transferring SRH and seeks an answer to when SRH is conveyed or omitted in the remaking process. This study also demonstrates a variety of overcoming methods for the problems that may arise in humor translation in order to convey the humorous effects to the Turkish audience. As for the analysis of overall orientation of SRH in remakes, Delabastita's pun strategies are adapted. Methods used to overcome problems in transferring humor that may derive from the language and culture-bound features will be analyzed by creating a mixed list of methods put forth by many different scholars such as Vinay and Darbelnet, Pedersen, Cintas and Remael, Zabalbeascoa, Leppihalme, Mateo and etc.

3. RESEARCH QUESTIONS

As it has been stated, this thesis mainly aims to analyze humor transfer in remakes and in accordance with this aim, the American sitcom series *The Nanny's* Turkish remake *Dadı*, pioneering the sitcom remakes in Turkish television history and being one of the longest-running sitcom remakes between 2000 and 2010 has been chosen as the subject of the thesis. Research questions of the study to be answered, particularly by considering the subjects of the thesis, are as follows:

1. What factors restrict conveying humor in remakes?
2. Is the overall orientation in the remaking process to convey or to omit the sex-related humor? What could be the driving force behind conveying or omitting SRH?
3. Do translation methods used form a pattern in the transference of SRH in remakes? If yes, how can this pattern be explained reasonably?

4. LIMITATIONS

Hinging upon the analysis of humorous elements in the TV series *Dadı* – Turkish remake of the American sitcom *The Nanny*, this study is subject to several limitations. Primarily, only the first season consisting of 22 episodes out of six seasons of *The Nanny* (146 episodes in total, each lasting approximately 25 minutes) and its correspondence in the Turkish remake (61 episodes in total, each lasting 50 minutes on the ground of combining two episodes of *The Nanny* mixedly) are explored. Four out of the 22 episodes are omitted completely and therefore left out of the study. Although the Turkish remake of the series preceded on Show TV in 2001, the records of Kanaltürk through Youtube are explored since relevant episodes broadcasted on Show TV are not to be found. On the other hand, this study considers various cultural, linguistic, visual etc. sex-related humorous elements. In this context, this study is not narrowed down to strategies proposed by a single scholar or theoreticians and the strategies of many scholars and theoreticians are applied. Considering that the same or similar strategies are classified under different names by some researchers, a "mixed" strategy list suitable for the object of study has been created in line with the purposes of this thesis.

5. OUTLINE OF THE THESIS

AVT and remakes as an unconventional form within the field were described in Chapter 1. Taking into account that the thesis focuses specifically on sex-related humorous elements, approaches toward the phenomenon of humor, humor translation and sex within the umbrella term of taboo were presented and discussed in Chapter 2. Methodology of the thesis was explained in detail in Chapter 3 that also included the adaptation of Delabastita's (1996) strategies for SRH. American sitcom series *The Nanny* and its Turkish remake *Dadı* were analyzed and compared in terms of SRH elements. In the following Chapter 5, charts about the findings were presented and discussed. In this conclusion part, the research questions presented in the Introduction will be answered and suggestions will be put forth for the further studies in the field. At the end of the

thesis, results predicted to be reached are that the overall translation strategy is to convey the SRH situated in the original into the remake; the methods are used interchangeably and sometimes even in a company considering the absence of technical, spatial, or visual constraints because it is not always possible to categorize translation examples in such rigid terms; and all the strategies and methods used aim to bring the source text closer to the target text due to the nature of remakes.

CHAPTER 1: AUDIOVISUAL TRANSLATION

1.1. RISE OF AUDIOVISUAL TRANSLATION

The age we are living in is called the Information Age, namely the Digital Age and in this day and age, there have been significant improvements in technology. Media is not only frequently used but we are exposed to it constantly in our daily lives. We use different types of media in our homes to the places that we go for entertainment. We are all surrounded and influenced by media; checking social media on our phones, watching news broadcasts, series, movies, advertisements, etc. daily. The use of media has increased globally, especially with the improvements in technology and the emergence of the internet. The developments in technology and media have led to further communication between societies, languages, and cultures; in a sense international and intercultural communication is currently easier and faster. The technological developments and the expanding use of media in communication have brought a new dimension to translation studies and new fields have emerged as Natalia Matkivska (2014) suggests:

We live in the society influenced greatly by the Media. With the appearance of new technologies there appeared also new forms of international and intercultural communication which led to new forms of translation. Cinematography, as a part of the Media, has become one of the most widely-spread and influential forms of art. The translation of cinematographical products is called audiovisual translation though one can find many synonymous names as film translation, TV translation, screen translation and many others. (p.38)

Drawing attention to the lack of literature in the field of audiovisual translation, Jorge Díaz Cintas (2004) points out that it has been neglected by both researchers and academics until recently although this type of translation practice was always widespread:

A clear paradox exists which emphasizes the surprising imbalance between the little research on audiovisual translation and its enormous impact on society. In numerical terms, the translation carried out in the audiovisual realm is the most important translational activity of our time. Firstly, because of the high number of

people it reaches, mainly through television. Secondly, because of the large quantity of translated products which cross over to other cultures: documentaries, films, news, debates, concerts, television series, etc. Thirdly, because of the immediacy of its reception: television, cinema, DVD. (p.50)

It can be said that audiovisual translation has attracted the attention of translation studies since the 1990s. Developments in technology, the establishment of different channels, the competition between channels to present the most up-to-date programs and their desire to transfer or adapt popular TV series and movies into their own language, developments in the cinema industry, the spread of DVDs and CDs and the rising digital platforms can be listed among the reasons behind this attention. All these developments have increased the need for translators in this field and have led to AVT gaining importance and being studied within translation studies.

1.1.1. Name and Nature of Audiovisual Translation

The field of AVT has been referred to in many different ways throughout the history of TS. The origins of audiovisual translation practices actually date back to as early as the origins of cinema itself. The initial examples being subtitles, or rather intertitles specifically. However, it has attracted the attention of translation theorists since the 1990s when it became more visible in parallel with the increase in audiovisual products.

Gambier (2003) states that this field was referred initially to as 'film translation'. It is not surprising such a name is given to the field considering that the first examples produced and studied were those of film translations. Delabastita (1989) initially highlighted AVT as 'a virgin research field' (p.202) in his groundbreaking article entitled "Translation and mass-communication: Film and TV translation as evidence of cultural dynamics". He states that translation studies is reluctant to include film translation in their field. However, there has been major progress since then.

Munday (2016) refers to Reiss's 'audio-medial' text type where he indicates that "indeed her definition seemed to refer more to fields such as advertising rather

than film and documentary translation” (p.275) and discusses the category of ‘medium-restricted’ theories in James S. Holmes map where there is “no specific mention of audiovisual at all.” (p.276). Gambier (2003) states that ‘language transfer’ in movies, videos and television programs can be considered a new genre (p.178).

Some of the researchers, on the other hand, have stated in their studies that audiovisual translation is a sub-branch of literary translation. Mary Snell Hornby (1988) classifies three groups of translation: general language translation, special language translation, and literary translation where literary translation includes stage/film translation (p.32). Susan Bassnett (2002) has analyzed film translation in her book *Translation Studies* under the heading of Translation and Literature;

The fourth category, loosely called *Translation and Poetics*, includes the whole area of literary translation, in theory and practice. Studies may be general or genre-specific, including investigation of the particular problems of translating poetry, theatre texts or libretti and the affiliated problem of translation for the cinema, whether dubbing or sub-titling. (p.18)

Diaz Cintas (2009) asserts that both Snell-Hornby and Bassnett “place dubbing and subtitling within the larger area of literary translation, equating them with ‘cinema translation’ and ‘film translation’” (p.5). However, he disagrees with them in this respect:

It is my contention that AVT practices like dubbing, subtitling or voiceover are not merely variants of literary, drama or poetry translation, but rather that they are translational modes belonging to a superordinate text type – the audiovisual one – that operates in contradistinction to the written-only and the spoken-only types. (p.6)

Karamitroglou (2000) lists the reasons why he prefers to use the term audiovisual translation as follows:

Of the two terms (audiovisual vs. screen translation), I prefer ‘audiovisual translation’ because it emphasizes the audio-visual dimensions of the communicative mode. Unlike communication through books, radio, telephone, or sign language, audio-visual communication implies that both the acoustic channel through air vibrations and the visual channel through light waves are simultaneously utilized... I also prefer the term ‘audiovisual translation’ to ‘film translation’ because certain scholars restrict the notion of ‘films’ to full-length

feature films, i.e. to movies only, or sometimes even to cinema-movies only, leaving out series, sports programmes and documentaries. (pp.1-2)

Film translation, screen translation, versioning, and multimedia translation can be listed among the names of this field throughout the history of AVT. However, Diaz Cintas and Remael (2007) concluded that “audiovisual translation (AVT) was fast becoming the standard referent” (as cited in Munday, 2016, p.278). Diaz Cintas (as cited in Reich, 2006) defines AVT as “the translation of products in which the verbal dimension is supplemented by elements in other media” and he suggests three possibilities where AVT takes place:

- 1) the message is conveyed only auditorily as, for example, in songs and radio programmes, or
- 2) the only channel used is the visual one: comic strips, published advertisements, etc. or
- 3) both auditory and visual channels convey the message as in products such as films, CD-ROMs or documentaries. (p.8)

Delabastita (1989) describes AVT as ‘a multi-channel and multi-code type of communication’ (p.196) and puts forth four elements to define audiovisual text including:

1. The acoustic-verbal: dialogue, monologue, songs, voice-off.
2. The acoustic-nonverbal: musical score, sound effects, noises.
3. The visual-nonverbal: image, photography, gestures.
4. The visual-verbal: inserts, banners, letters, messages on computer screens, newspaper headlines. (as cited in Chiaro, Heiss & Bucaira, 2008, p. 3)

Sierra (2008) defines AVT as the translation of a text that gathers a large number of sign codes, transmitted through two simultaneous and complementary channels (auditory and visual). Perez Gonzalez (2009) states it is “a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture” (p.13). As can be understood from these definitions, audiovisual text consists of at least two communication channels; an acoustic channel consisting of paralinguistic information, soundtracks, special effects, and a visual channel including images, colors, movements, posters, or captions with linguistic signs.

1.1.2. Common Types of Audiovisual Translation

The number of modes or types in AVT has also been an issue of debate. The study carried out by Ana Isabel Bartolome and Gustavo Mendiluce Cabrera (2005, p. 104), states that scholars such as Chaume, Gambier, Diaz Cintas, Linde and Kay, Chaves, Agost, and Luyken have counted 13 modes at the most until 2005.

Table 1. AVT modes derived from Bartolome & Cabrera's (2005, p.104) study

Chaume 2004	Gambier 2004	Díaz Cintas 2001 Linde and Kay 1999 Gambier 1996	Chaves 2000 Agost 1999 Luyken 1991
Dubbing	Dubbing	Dubbing	Dubbing
Subtitling	Intralingual subtitling	Subtitling	Subtitling
	Interlingual subtitling		
	Live or real-time subtitling	Live subtitling	
	Surtitling	Surtitling	
Voice over	Voice over or half dubbing	Voice over	Voice over
Half dubbing			
Simultaneous interpreting	Interpreting	Consecutive interpreting Simultaneous interpreting	Simultaneous interpreting
Narration		Narration	Narration (not in Agost)
Free commentary	(Free) commentary	Commentary	Free commentary
Sight translation	Simultaneous or sight translation		
Animation			
Multimedia translation			Multimedia translation (only in Agost)
	Scenario or script translation		
	Audio description		
	Multilingual productions		
		Multilingual broadcasting	

Linde and Kay (1999) suggest that audiovisual text is either subtitled or revoiced and all the other modes are just sub-types of these modes of AVT. In the same vein, Chaume (2013) speaks of two main macro-modes; revoicing and captioning, and explains as follows:

...either a new soundtrack is added in the target language, and the sound is synchronized with the images (post-synchronization of sound, i.e., *revoicing*) or a written translation or transcription is inserted on the screen (*captioning*), so that the translation can be read while the on-screen characters speak and act out their dialogues. (p.107)

Apart from these two main conventional modes of AVT, Okyayuz (2017) suggests that other modes, one of which is remakes, should be problematized and studied within translation studies. However, only two main modes of AVT, subtitling and dubbing, will be explained on the ground that the focus of the study is “remakes”. In this respect, similarities and differences between these types will be clarified before moving on to remakes.

1.1.2.1. Subtitling

The first subtitling practice was inherent in intertitles the language displayed on frames on screen to add information to the silent movie; subtitles as we know them today that first appeared on screen in 1903 with the film *Uncle Tom's Cabin*. They differ from one another in terms of many facets including for example synchronization. Gottlieb (2005) briefly makes the distinction by indicating that the subtitles are synchronized with the dialogue of the movie, whereas the intertitles appeared between scenes and covered the entire screen. Subtitling, as we know it today, is being practiced since 1929 when *The Singing Fool* was broadcast with Danish subtitles (Gottlieb, 2005) and is defined by Diaz Cintas and Remael (2007) as

...a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off). (p. 7)

Gottlieb, a prominent scholar in the field, defines it as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in sync with the original verbal message” (as cited in Orero 2004: 86). Chiaro (2012) summarizes it as “an abbreviated written translation of what can be heard on-screen” (p. 4). Chaume (2013) states that this type of AVT “consists of incorporating a written text (subtitles) in the target language on the screen where an original version film is shown, such that the subtitles coincide approximately with the screen actors’ dialogues”(p.112). He also asserts that subtitling is studied more than dubbing in academia because

the countries promote it more in practice. From a linguistic perspective, there are two types of subtitling 'intra-lingual' where the oral and the written language (subtitles) are the same, and 'inter-lingual' where the oral and the written language (subtitles) are different.

Some of the advantages of subtitling can be summarized as follows:

- Subtitling is not as expensive as the other main type of AVT (dubbing),
- Subtitling does not as long to produce as dubbing,
- The original soundtrack is preserved in broadcasting,
- Subtitling reception may promote language learning,
- It is an accessibility option for people who are deaf and hard-of-hearing, or for immigrants and tourists.

On the other hand, subtitles that appear on top of the original visuals at the bottom of the screen (or in another spots according to placement) may be said to 'contaminate' the image and can be found annoying by the audience because the attention of the audience is split between the image, and subtitles. Since this cognitive multitasking may be taxing there may also be a drop in comprehension.

As is the case with all translations, subtitling also has its own set of constraints.. Pederson (2011) classifies three types of constraints in subtitling: "spatial constraints, temporal constraints, and constraints stipulated by a semiotic switch from spoken to written language" (p.18). Spatial constraints are related to the space factors such as a maximum number of lines or characters per line, whereas temporal constraints are connected to the reading speed of the audience (character per second). Constraints stipulated by a semiotic switch from spoken to written language can also be referred to as textual constraints that are imposed on the subtitles by the visual context.

1.1.2.2. Dubbing

Dubbing mainly involves the translation of audiovisual materials in lip-synch. Luyken et al. (1991), state that dubbing is "the replacement of the original speech by a voice-track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original" (p.

73). In the same vein, Karamitroglou (2000) describes it as “a specific revoicing technique attempts to cover entirely the spoken source text with a target text adjusted to fit the -visible- lip movements of the original” (pp.5-6). One of the foremost scholars in the field, Diaz Cintas (2003) explains dubbing as follows:

Dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized. (p.195)

As in subtitling, synchronization is one of the essential elements of dubbing. Three types of synchronization can be discussed within this process; kinetic synchrony, isochrony, lip synchrony. In kinetic synchrony, the translation is harmonized with the movements and the gestures of the actors. The aim here is to eliminate any contradiction between what is seen on the screen and what is said. Isochrony refers to the process, where the spoken phrases and pauses in the source and those in the translated audiovisual material are matched to be of the same duration. Last but not least, phonetic synchronization or lip synchrony can be defined as the harmony in the lip movements of the actors. Therefore, lip synchrony is the most challenging feature and requires specific knowledge and extreme attention to details (Chaume, 2012).

Diaz Cintas (2002) also compares these two main modes of AVT as shown in the table below:

Table 2: Comparison of Subtitling and Dubbing According to Diaz Cintas

Subtitling	Dubbing
Cheap	Expensive
Respects the integrity of the original dialogue	The original dialogue is lost
Reasonably quick	Takes longer time
Promotes the learning of foreign languages	Pretends to be a domestic product
Quality of original actors' voices	Dubbing actors' voices can be repetitive
Suits the hearing impaired/helps immigrants	Suits poor readers

Pollutes the image	Respects the image of the original
Requires more reduction of the original information	Conveys more original information
Does not allow the overlapping of dialogue	Allows the overlapping of dialogue
Dispersion of attention: image and written text	Viewer can focus on images
Viewer will lose sense if distracted	Viewer can follow the sense even if distracted from watching
Constrained by space and time	Constrained by lip-syncing
Two different linguistic codes simultaneously can be disorientating	Only one linguistic code
Can detract from the cinematic illusion	Allows more cinematic illusion

Perez-Gonzales (2009) assumes dubbing as ‘the most effective method’ when translating audiovisual materials addressed at children or people with a restricted degree of literacy since it does not distract their attention like subtitling. Perez-Gonzalez also refers to a view of countries being divided into two groups; subtitling or and dubbing countries. The researcher discusses how the line between choosing one of these two main modes has blurred developments especially in technology:

Until the mid-1990s, the audiovisual marketplace remained divided into two major clusters: subtitling versus dubbing countries. Since then, however, we have witnessed a series of changes in the audiovisual landscape, including the ever-growing volume of programmes and broadcast outlets, the development of digitization techniques and the emergence of new patterns in the distribution and consumption of audiovisual products. This has contributed to blurring the lines between the formerly opposing camps: in any given market, ‘dominant’ or traditional forms of audiovisual transfer now co-exist with other ‘challenging’ or less widespread types. (p.18)

1.2. REMAKES

Remakes have been studied in the world and in Turkey within various disciplines, although the number of studies published on this subject in Turkey are quite limited especially within the realm of TS. The fact that remakes are studied in fields such as media and film studies, television studies, adaptation studies, and translation studies, result in differences of opinion. It is possible to find many

differing definitions of remakes as well as differing typologies and categorizations. These definitions and types will be explained in detail in the following sections. A comprehensive definition of remakes, comes from Leicht who briefly defines them as 'the new versions of old films' can be given (as cited in Duman, p.19). Lütticken (2004, p.104) claimed that the Lumiere brothers' movie "La Sortie des Usines Lumière à Lyon" was the first remake and states that it was remade three times. Büyükyıldırım (2005, p.17) states that remakes are not unique to America and that they were produced by many national cinemas since the silent period.

It is important to understand the motivation to remake, when there are other common modes of AVT. Allen (1995) states that, according to studies, TV series are place first in terms of popularity in the world (as cited in Okyayuz, 2016, p.215). Okyayuz underlines the commercial logic behind releasing a localized version of a TV series in a target country since it has already garnered popularity in another.

Çevikoğlu (2018) evaluates this commercially motivated logic in Turkey and states that the demand for Turkish productions in this field started to increase:

This rise in demand for Turkish production had to be met by producers and as an intelligent and fast solution to this issue, remakes from foreign sources became the most viable option. They can be regarded as a strategy to realize a production with optimum efficiency and efficacy (p.16)

[Throughout the thesis, all the Turkish quotations are translated into English by the researcher unless otherwise stated.]

On the other hand, it is a fact that remakes can be shaped and produced according to political and ideological perspectives considering that they are examples of 'the ultimate free translation' (Nornes, 2007, p.8). Duman (2022) highlights their political and ideological aspects and exemplifies this situation as follows:

A remake may have also been produced in the light of political or ideological views. For example, a movie or TV series in which the woman's sexuality is objectified can then be taken from a feminist point of view and remade. Cristina Lucia Stasia (2014) exemplifies this kind of failed remakes with the film *Charlie's Angels* (2011), which is a remake of the television series aired between 1976-

1981 with the same name and says “this is one reason that the reboot failed: it wanted women to see the Angels as heroes yet also pandered to straight men, sexualizing the Angels” (pp.19-20).



When the history of Turkish cinema is examined, it is possible to see similar examples since the 1930s due to economic, political, and ideological reasons. When the history of Turkish television is analysed, it is obvious that the first remakes were sitcoms. Tunstall (2008) also states that “[m]ost people around the world prefer to be entertained by people who look the same, talk the same, joke the same, play the same, and have the same beliefs (and worldview) as themselves [...]” (p. xiv).


Examples of a story retold in another culture and language were initially named adaptations and thus the issue of what the concepts of adaptation and remake need to be clarified. Many scholars have attempted this from multiple different perspectives. For example, Duran (2020) emphasizes the visual shifts while examining the concepts of adaptation and remake by saying:

...adaptation first showed itself only in written literature, and then started to take a completely different name with visual shifts. This was called “remake” which means re-telling, re-translating, and replaying” (p.1)

O'Thomas (2010, p.49), on the other hand, classifies adaptations into 3 broad categories. He places remakes under the 2nd category and underlines that two axis should be taken into account in the classification. According to O'Thomas, one of these two axis is the medium in which the product is produced, and the other is the culture. Okyayuz (2017, p.113) tabulates O'Thomas' classification as follows adding her own examples:

Table 3: O'Thomas' Adaptation Classification (as cited in Okyayuz, 2017, p.113)

1	Ortam 1 Kültür 1	 Ör: Bir kitabın, aynı zamansal dönemi, karakterleri ve diyalogları içerecek şekilde, aynı dilde, film olarak uyarlanması.	Ortam 2 Kültür 1
2	Ortam 1 Kültür 1	 Ör: Yabancı bir dizinin başka bir dil ve kültürde yeniden çevrimi.	Ortam 1 Kültür 2

3	Ortam 1 Kültür 1	 Ör: Klasik bir tiyatro oyununun, çağdaş diyaloglar ve setlerle, bir televizyon dizisi veya filmi olarak uyarlanması.	Ortam 2 Kültür 2
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Although the boundaries of the concepts of adaptation and remake are still not clear, definitions generally suggest that there should be a medium change if a product is to be labeled an adaptation. Underpinning this argument, Brashinsky (1998) clearly states the difference as follows: “unlike the stage production of a play or the film adaptation of a literary work, the remake interprets the work of the same medium”. Similarly, Looock and Verevis (2012) reinforce this distinction between the two:

...what typically distinguishes the concepts is the relation between the new version—adaptation or remake—and the medium of the original artifact. A remake is generally considered a version of another film, whereas one of the principal arguments of adaptation theory is concerned with the movement between different semiotic registers, most often between literature and film (p. 6).

As exemplified with various perspectives from different scholars, defining remakes is a complex issue. Thus, it might be useful to look at the taxonomies on this subject

1.2.1. Taxonomies of Remakes

There are several taxonomies on remakes and one of the first ones is Druxman’s classification of Hollywood remakes into three groups (as cited in Verevis, 2006, p.7):

1. the *disguised* remake: a literary property is either updated with minimal change, or retitled and then disguised by new settings and original characters, but in either case the new film does not seek to draw attention to its earlier version(s), for example *Colorado Territory* (Raoul Walsh, 1949) is a disguised Western remake of the crime film *High Sierra* (Raoul Walsh, 1941); and *High Society* (Charles Walters, 1956) is a musical retelling of *The Philadelphia Story* (Joseph L. Mankiewicz, 1940);

2. the *direct* remake: a property may undergo some alterations or even adopt a new title, but the new film and its narrative image do not hide the fact that it is based upon an earlier production, for example William Wellman’s 1939 remake of *Beau Geste* (Herbert Brenon, 1926), or Charles Vidor’s 1957 remake of *A Farewell to Arms* (Frank Borzage, 1932);

3. the *non*-remake: a new film goes under the same title as a familiar property but there is an entirely new plot, for example Michael Curtiz's 1940 version of *The Sea Hawk* (part of the above-mentioned Errol Flynn swashbuckling cycle) is said to bear little relation to First National's 1924 adaptation of the Rafael Sabatini novel, and the 1961 remake of *The Thief of Baghdad* (Arthur Lubin and Bruno Vailati) is little like the 'definitive' 1940 version (directed by Ludwig Berger, Michael Powell and Tim Whelan)

Thomas Leitch (2002), in his *Twice-Told Tales Disavowal and the Rhetoric of the Remake*, puts forward 'four possible stances' of remakes: *readaptation*, *update*, *homage*, and *true remake*. According to Leitch's classification, the first one is the simplest form. It includes the *readaptation* of a reputed literary work by ignoring its previous 'cinematic adaptations' and is faithful to the original text (the literary work). He distinguishes updates, in that they are "characterized by their overtly revisionary stance toward an original text they treat as classic" (Leitch, 2002, p.47). By homage, he alludes to the remakes that are dedicated to and 'pay tribute to an earlier film' and do not claim to be better than the original versions. Unlike homage, this last stance, *the true remakes* "deal[s] with the contradictory claims of all remakes – that they are just like their originals only better – [by combining] a focus on a cinematic original with an accommodating stance which seeks to make the original relevant by updating it" (as cited in Verevis, 2006, p.13). Generally Leitch is referring to intralingual remakes in his varieties.

Eberwein (1998, pp. 15-33) discusses remakes in detail in his book chapter titled *Remakes and Cultural Studies* where he proposes probably the most comprehensive classification of remakes with fifteen categories which are further subcategorized:

1. a) A silent film remade as a sound film: Ben Hur (Fred Niblo, 1926, and William Wyler, 1959);

b) a silent film remade by the same director as a sound film: Ernst Lubitsch's Kiss Me Again (1925) and That Uncertain Feeling (1941) or Cecil B. DeMille's The Ten Commandments (1923 and 1956);

c) a major director's silent film remade as a sound film by a different major director: F. W. Murnau's Nosferatu (1922) and Werner Herzog's Nosferatu, the Vampire (1979).

2. a) A sound film remade by the same director in the same country: Frank Capra's Lady for a Day (1936) and A Pocketful of Miracles (1961);

b) a sound film remade by the same director in a different country in which the same language is spoken: Alfred Hitchcock's *The Man Who Knew Too Much* (1934, England, and 1954, United States);

c) a sound film remade by the same director in a different country with a different language: Roger Vadim's *And God Created Woman . . .* (1957, France, and 1987, United States).

3. A film made by a director consciously drawing on elements and movies of another director: Howard Hawks's and Brian DePalma's *Scarface* (1932 and 1983); Alfred Hitchcock's *Vertigo* (1959) (and *Rear Window* [1955] and *Psycho* [1960]), and DePalma's *Obsession* (1976), *Body Double* (1984), and *Raising Cain* (1992).

His first three classification mainly involves a film being remade as another film, maybe in another period, with minor technical or directorial changes and in the same language. Type four in his classification can be said to be completely American-centric.

4. a) A film made in the United States remade as a foreign film: *Diary of a Chambermaid* by Jean Renoir (1946, France) and Luis Buñuel (1964, France);

b) a film made in a foreign country remade in another foreign country: *Yojimbo* (Akira Kurosawa, 1961) and *A Fistful of Dollars* (Sergio Leone, 1964);

c) a foreign film remade in another foreign country and remade a second time in the United States: *La Femme Nikita* (Luc Besson, 1990, France), *Black Cat* (1992, Hong Kong) (thanks to Scott Higgins), and *Point of No Return* (John Badham, 1993);

d) a foreign film remade in the United States: *La Chienne* (Jean Renoir, 1931) and *Scarlet Street* (Fritz Lang, 1945) and *Breathless* (Jean-Luc Godard, 1960, and Jim McBride, 1983).

His fifth type takes into account silent and sound eras, whereas type six requires a change in the medium that is generally used to define adaptation. However, unlike adaptation, remakes require a change in the medium of audiovisual products in his classification.

5. a) Films with multiple remakes spanning the silent and sound eras: *Sadie Thompson* (Raoul Walsh, 1928), *Rain* (Lewis Milestone, 1932) and *Miss Sadie Thompson* (Curtis Bernhardt, 1953); 23

b) films remade within the silent and sound eras as well as for television: *Madame X* (Lionel Barrymore, 1929 [the third silent remake of the silent film]; Sam Wood, 1937; David Lowell-Rich, 1966 [the Lana Turner version]; and, for television, Robert Ellis Miller, 1981 [with Tuesday Weld]).

6. a) A film remade as television film: *Sweet Bird of Youth* (Richard Brooks, 1962, and Nicholas Roeg, 1989);
- b) a film remade as a television miniseries: *East of Eden* (Elia Kazan, 1955, and Harvey Hart, 1981);
- c) a television series remade as a film: *Maverick* (Richard Donner, 1994) and *The Flintstones* (Brian Levant, 1994).

From type seven onwards, he pays attention to varying shifts from the original including dimensions such as temporal and cultural setting, genre, gender as well as race.

7. a) A remake that changes the cultural setting of a film: *The Big Sleep* (Howard Hawks, 1946, United States, and Michael Winner, 1978, Great Britain);
- b) a remake that updates the temporal setting of a film: *Murder, My Sweet* (Edward Dmytryk, 1944) and *Farewell My Lovely* (Dick Richards, 1975); *A Star Is Born* (William Wellman, 1937, George Cukor, 1954, and Frank Pierson, 1976); *Out of the Past* (Jacques Tourneur, 1948) and *Against All Odds* (Taylor Hackford, 1984);
- c) a remake that changes the genre and cultural setting of the film: *The Lives of a Bengal Lancer* (Henry Hathaway, 1935) remade as a western, *Geronimo* (Paul H. Sloane, 1939); the western *High Noon* (Fred Zinnemann, 1954) remade as the science fiction film *Outland* (Peter Hyams, 1981).
8. a) A remake that switches the gender of the main characters: *The Front Page* (Lewis Milestone, 1931); *His Gal Friday* (Howard Hawks, 1941);
- b) a remake that reworks more explicitly the sexual relations in a film: William Wyler's *These Three* (1936) and *The Children's Hour* (1961); *The Blue Lagoon* (Frank Launder, 1949, and Randal Kleiser, 1980).
9. A remake that changes the race of the main characters: *Anna Lucasta* (Irving Rapper, 1949, with Paulette Goddard; Arnold Laven, 1958, with Eartha Kitt).
10. A remake in which the same star plays the same part: Ingrid Bergman in the Swedish and American versions of *Intermezzo* (Gustav Molander, 1936, and Gregory Ratoff, 1939); Bing Crosby in *Holiday Inn* (Mark Sandrich, 1942) and *Holiday Inn* (Michael Curtiz, 1954).
11. A remake of a sequel to a film that is itself the subject of multiple remakes: *The Bride of Frankenstein* (James Whale, 1975) and *The Bride* (Frank Roddam, 1985).
12. Comic and parodic remakes: *Frankenstein* (James Whale, 1931) and *Young Frankenstein* (Mel Brooks, 1954); *Strangers on a Train* (Alfred Hitchcock, 1951) and *Throw Mamma from the Train* (Danny DeVito, 1987). 24

13. Pornographic remakes: *Ghostbusters* (Ivan Reitman, 1984) and *Ghostbusters II* (1991); *Truth or Dare* (Alex Kashishian, 1991) and *Truth or Dare II* (1992) (thanks to Peter Lehman).

14. A remake that changes the color and/or aspect ratio of the original: *The Thing* (Christian Nyby, 1951, black-and-white; John Carpenter, 1982, color and Panavision); *Invasion of the Body Snatchers* (Don Siegel, 1956, black-and-white and Superscope; Phil Kaufman, 1978, color and 1.85 to 1 aspect ratio).

15. An apparent remake whose status as a remake is denied by the director; Michelangelo Antonioni's *Blow-Up* (1966) and Francis Ford Coppola's *The Conversation* (1974) (pp. 15-33).

Rüdiger Heinze and Lucia Kramer (2015), in *Remakes and Remaking – Preliminary Reflections*, point out that Eberwein's (1998) classification spans various topics such as "aspects of technology, nationality, medium, gender and race, temporal and cultural setting as well as genre" (p.10). They also criticize his point of view in that the distinction is quite US-centric and that "his inconsistent mixture of distinction criteria ultimately renders his typology quite arbitrary" (Heinze & Kramer, 2015, p.10).

The subjects of this thesis, the American sitcom series *The Nanny's* Turkish remake *Dadı*, can be described as a direct remake according to the classification by Druxman since it refers to the original version in the opening and closing credits. In addition, these sitcom series fall under the seventh type in the more detailed classification of remakes presented by Eberwein because there is obviously a change in the cultural setting from the American to the Turkish. Therefore, it may be appropriate to analyze and examine the subject of this thesis within the framework of Eberwein's categories.

As for the classification of remakes within translation studies, Okyayuz (2016) groups remakes into several categories, by giving examples from Turkey:

Firstly, remakes can be classified depending on different types of audiovisual products; remakes of movies or series can be mentioned (e.g. *Aşk-ı Memnu* is a product that was remade both as a film and a TV series). Secondly, the remake of the same movie or series in the same culture with a certain temporal interval can be mentioned (e.g. *Çalığışu*). Thirdly, somewhere between the remake and the adaptation axis, a series can be a remade as a movie or a movie can be remade as a series. Finally, there can be a contemporary remake of a contemporary film or series for a different culture and language (pp.221-222).

Although remakes were initially defined by taking into account films, which are only one type of audiovisual product, they are now being studied also within the scope of television series.

1.2.2. Remakes within Translation Studies

When the studies on the subject are examined, it is possible to say that remakes are overlooked and insufficiently studied within the translation studies. As a scholar focusing on film remakes, Evans (2018, p.1) expresses this situation as follows:

“...remakes are seldom included in overviews of translation theory such as *The Routledge Encyclopedia of Translation Studies* (Baker and Saldanha 2008) or Jeremy Munday’s *Introducing Translation Studies* (2012). Even in some overviews of work on audiovisual translation (e.g. Chiaro 2009 or O’Connell 2007) remakes are not mentioned. In other cases, remakes are briefly mentioned but the text focuses mainly on other audiovisual modalities such as subtitling and dubbing (examples of this include Delabastita 1990; Gambier 2003, 2004; O’Sullivan 2011).” (p.1)

The main reason why remakes, almost dating back to the beginning of cinema itself, are less studied within translation studies is that there are differences of opinion on whether remakes can be studied within the scope of translation studies; and if they are, what the contributions to the field would be. While some translation theorists argue that this may bring transdisciplinary interaction, others argue that this may cause unnecessary overlap and duplication since remakes are also studied within other disciplines (Okyayuz, 2017, p.112).

Although there are debates on this subject within translation studies, it is interesting that some scholars from film studies consider ‘translation as a way of discussing remakes’. Evans (2018, p.2) asserts several examples regarding this matter:

Jennifer Forrest and Leonard Koos, for example, use the traditional categories of free and literal translation (which translation studies has generally moved away from) to suggest ways in which remakes might be conceptualised (2002: 15). Other scholars have similarly used translation as a metaphor for the remaking process (Aufderheide 1998; Wills 1998; Grindstaff 2001; Leitch 2002; Booth and

Ekdale 2011). While these scholars compare remakes to translations, there is work that more specifically reads remakes through translation theory. Lucy Mazdon, for instance, uses Lawrence Venuti's concept of 'foreignizing translation' in her *Encore Hollywood* (2000) and elsewhere (Mazdon 2004) to explain her approach to remakes as a 'site of difference' (Mazdon 2000: 27). Yiman Wang (2008) also borrows from Venuti in her analysis of how Hong Kong remakes inscribe foreignness. Taking a slightly different approach, Laurence Raw (2010) uses skopos theory to discuss the Michael Winner's remake of *The Big Sleep* (1978).

As for the translation studies, Gottlieb, Evans and Okyayuz are among the scholars who advocate studying remakes within translation studies. Henrik Gottlieb (2005) considers remaking as a form of translation:

In the interlingual sub-category, another phenomenon attracting a lot of public attention is remakes of films. Instead of merely translating the verbal elements (as in dubbing and subtitling, see below), a remake transplants the entire film, setting and all, into the target culture. The resulting film may appear to be an original work, but as it is based on an existing storyline etc., it is indeed a translation.

Gottlieb (2005, p.5) further describes remakes as isosemiotic (channels of source and target are the same), interlingual and inspirational products –'more free and less predictable' than conventionalized translation– and classifies them within intrasemiiotic translation types, where sign systems of source and target are identical resulting in a semiotic equivalence:

Table 4. Henrik Gottlieb's (2005, p. 7) classification of intrasemiiotic translation types

INTRASEMIOTIC TYPES						
TARGET TEXT SEMIOTICS	Inspirational translation			Conventionalized translation		
	Nonverbal	Interlingual	Intralingual	Nonverbal	Interlingual	Intralingual
Isosemiiotic (same channels as original)	19. New musical arrangement of standard tune	20. Remake of foreign film	21. Contemporary adaptation of 'classic' film	22. Sign interpreting	23. Dubbed film	27. Trans- literation
Diasemiiotic (different channels)	[None known to the author]				24. Subtitled 'exotic' film	28. Audiobook on CD
Supersemiiotic (more channels)					25. Subtitled familiar-language film	29. Captioned commercials for hearing audiences
Hyposemiiotic (fewer channels)					26. Live radio interpreting	30. Subtitling for the deaf

In the same vein, Evans (2014) focuses on interlingual remakes and defines them as “a cinematic subset of translation characterized by key elements of multimodality, corporate authorship and norms of adaptation” (p.300) and points out that they are affected by social, industrial and economic factors (Erguvan, 2020)

Okyayuz is another scholar who contributes to the field in this subject by focusing on and analyzing the remakes in Turkey. Okyayuz (2016) argues that remakes give clues about in which circumstances the stories that are shaped in a particular culture can be accepted by the target audience when they are conveyed. In her categorization of several remaking practices, she gives particular importance to the distinction between film remakes and TV series remakes and points out that the most obvious difference between these two practices is ‘the difficulty of matching narrative parity’ (Okyayuz, 2016, p.215). In addition, Okyayuz examines the subject from a different perspective and draws attention to Toury’s (1995) postulates that are necessary for a product to be called a translation. The first one of these three postulates is ‘the source-text postulate’ which requires the presence of a source text in another language and culture. Thus, the first postulate paves the way for “the transfer postulate” with “the assumption that the process whereby the assumed translation came into being involved the transference from the assumed source text of certain features that the two now share”(Toury, p.29). The third postulate, ‘the relationship postulate’ in Toury’s words, refers to the relationship between the original and the target text. Okyayuz (2016), by referring to Toury's postulates, justifies analyzing the remakes she examined under translation studies and also states that these remakes accept the existence of the source text through the opening and closing credits presented on the remake (p.226). In the same vein, the case study chapter of the thesis clearly states that the subject of this thesis has a source version and that the source version has a relation with the target version. Thus, it enables us to examine these two versions of the TV series within translation studies on the

grounds that it can be defined as a translation within the framework of Toury's postulates.

1.2.3. A Glimpse History of Remakes in Turkey

As mentioned before, the history of audio-visual translation dates back to the beginning of the history of cinema. Since these two fields are intertwined with each other, it is almost impossible to separate the history of cinema when referring to the history of audio-visual translation (Okuyuz & Kaya, 2017, p.65.). When we look at the history of audio-visual translation, it is seen that in previous decades countries were divided into dubbing and subtitling countries due to both economic and different reasons. In Turkey, the first studies on this subject were mostly related to dubbing. Eren (2008), stated that the history of Turkish dubbing started with Nazım Hikmet and that he had been both directing and writing dubbing scripts for a long time. Considering that dubbing is concurrent with the history of voiceover, Eren (2008) states that the first sound film in cinemas was screened on September 25, 1929 in Turkey. The Turkish name of this movie, which was screened at the Kadıköy Opera House, is "Kadının Askere Gidişi". With further technological developments, in later years there was a transition from the cinema screens to television screens. The first television broadcast in Turkey started in 1952. The first television series, *Bedava Dünya Gezisi* was broadcasted on May 17, 1972; it was dubbed into Turkish from French ("TRT Kilometre Taşları", n.d.).

Referring to the development of the film industry in Turkey, Gürata (2006, pp.242-244) also refers to remakes that are a part of the audiovisual translation:

The Turkish film industry, which had grown rapidly in the 1950s, became by the 1960s one of the largest film-producing national industries, with an average annual production of 200 movies. In 1972, just before the economic crisis that affected the movie industry severely, Turkey ranked third among the major film-producing countries with 301 movies. Almost 90 percent of these movies, however, were remakes, adaptations, or spin-offs... the motive behind remakes is the assembly-line production system that limits the time and effort spent on each production... remaking a movie in a culturally different context involves a lot of problems. There are a number of issues to be concerned such as moral codes and cultural values... Therefore, it is quite doubtful whether remakes involve less creative effort or are more cost-effective compared to original films.

Examples of films and TV series that are remade in Turkey can be given from the Yeşilçam period; which was especially intense in the 1970s and 80s. However, as Gürata (2006, p. 242) states, the source texts of most of these films, , was not credited. Therefore, these films are called "turksploitation films", a sub-genre of "exploitation films".. Some examples can be listed as follows (“Hollywood film ve dizilerinin Yeşilçam uyarlamaları listesi”, n.d.):

Dracula (Drakula) 1931 → Drakula İstanbul'da 1953
Tarzan the Ape Man 1932 → Tarzan İstanbul'da 1952
The Wizard of Oz 1951 → Ayşecik ve Sihirli Cüceler Rüyalar Ülkesinde 1971
Viva Zapata 1952 → Reşo: Vatan İçin 1974
Roman Holiday 1953 → İstanbul Tatili 1968
Sabrina 1954 → Şoförün Kızı 1965
Some like it hot 1959 Fıstık Gibi 1970
The Sound of Music 1965 → Sen Bir Meleksin 1969
Batman 1966 → Betmen Yarasa Adam 1973
Dirty Harry 1971 → Kelepçe 1982
The Sting 1973 → Belalılar 1974
The Exorcist 1973 → Şeytan 1974
Jaws 1975 → Çöl 1983
Star Wars 1977 → Dünyayı Kurtaran Adam 1982
E.T. 1982 → Badi 1983
Tootsie 1982 → Şabaniye 1984
First Blood 1982 → Vahşi Kan 1983

Especially after the 2000s, remakes of TV series became a trend in Turkey. Although it is seen that the remade series are mostly American, there are also remake series from different countries such as the the UK, Argentina, and Korea. Erguvan (2020) listed the remake series in Turkish television broadcasting between 2000-2020 in his doctoral thesis. Some of these are as mentioned below:

Charlie's Angels (American/) → Cinlerle Periler (2001)
Who's the Boss? (American/) → Patron Kim? (2003)

- Yes Minister (British/) → Sayın Bakanım (2004)*
Sex and the City (American/) → Metro Palas (2004)
Hinter Gittern – Der Frauenknast (German/) → Parmaklıklar Ardında (2007)
Dawson's Creek (German/) → Kavak Yelleri (2007)
The Succesfull Mr. and Mrs. Pells (Argentine/) → Mükemmel Çift (2010)
Gossip Girl (American/) → Küçük Sırlar (2010)
Desperate Housewives (American/) → Umutsuz Ev Kadınları (2011)
Los Protegidos (Spanish/) → Sana Bir Sır Vereceğim (2013)
Boys over Flowers (Korean/) → Güneşi Beklerken (2013)
The O.C. (American/) → Medcezir (2013)
Forbrydelsen (Danish/) → Cinayet (2014)
L'Onore e il Rispetto (Italian/) → Şeref Meselesi (2014)
Leverage (American/) → Ulan İstanbul (2014)
Jane The Virgin (American/) → Hayat Mucizelere Gebe (2015)
Can Love Become Money (Korean/) → Kiralık Aşk (2015)
The Mother (Japanese/) → Anne (2016)
Get Karl Oh Soo Joong (Korean/) → Tatlı İntikam (2016)
Wentworth (Australian/) → Avlu (2017)
Shining Inheriance (Korean/) → Elimi Bırakma (2018)
House M.D. (American/) → Hekimoğlu (2019)
Ellas son La Alegria Del Hogar (Mexican/) → Hizmetçiler (2020)

Okyayuz (2016, p.228), underlines that the first examples of remakes were sitcoms and presents the following table as examples :

Table 5: Okyayuz's (2016, p.228) examples of remade American sitcom series in Turkey

Amerikan dizisi		Yeniden çevrimi	
The Nanny	1993 - 1999	Dadı	2001 – 2002 – 61 Bölüm
Married with Children	1987 - 1997	Evli ve Çocuklu	2004 – 6 Bölüm
Who's the Boss	1984 - 1992	Patron Kim	2010 – 28 Bölüm
Three's Company	1977 - 1984	Çat Kapı	2005 – 39 Bölüm
Ugly Betty	2006 - 2010	Sensiz Olmuyor	2005 – 29 Bölüm
According to Jim	2001 - 2008	Cuma'ya Kalsa	2010 – 12 Bölüm
The Golden Girls	1985 - 1992	Altın Kızlar	2009 – 4 Bölüm
Dharma and Greg	1997 - 2002	Aslı ile Kerem	2002 – 29 Bölüm
The Jeffersons	1975 - 1985	Tatlı Hayat	2001 – 2004 – 106 Bölüm

Hope and Faith	2003 - 2006	Belalı Baldız	2005 – 34 Bölüm
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All remakes, broadcasted on television, are subject to the supervision of the Radio and Television Supreme Council (RTÜK). Thus it is important to get to know RTÜK and examine its operation in order to understand the legal practices in supervision and to understand both socio-cultural and institutional norms better.

1.2.4. Radio and Television Supreme Council (RTÜK) In Turkey

Until the 1990s, radio and TV broadcasting in Turkey was a state monopoly. After the dissolution of the monopoly, many local broadcasting organizations started to broadcast. Due to the increase in broadcasters and the reshaping of the market, a new law was needed to regulate radio and TV broadcasting. Radio and Television Supreme Council (RTÜK) is established with Law No. 3984 on the Establishment and Broadcasting of Radio and Television, dated 20 April 1994. Although the Law Numbered 3984 has been repeatedly amended over time, it remained in force until 2011. Law No. 3984 was repealed by Law No. 6112 in 2011, on the grounds that many articles presented in this earlier law were amended to the extent that the of the content integrity being destroyed, and new concepts emerged in broadcasting due to technological developments. According to Law No. 6112, RTÜK is established to regulate and supervise the radio, television and on-demand broadcasting services sector. It is also stated in the law that RTÜK is an impartial public legal entity with administrative and financial autonomy. Accordingly, RTÜK has nine members. The members of the Supreme Council are elected for a six-year term, and one-third of these members are re-elected every two years. These members vote to decide the president of the council among themselves. The vice president is also elected in the same session. The terms of office of the president and vice president are two years. According to Law No. 6112, RTÜK members must meet at least once a week. At least five members must be present in order to convene a meeting decisions require a majority vote. Abstention is not allowed and confidentiality is essential at meetings.

Contents in broadcasting are controlled through three supervisions. These are;

1. direct supervision by RTÜK experts in terms of compliance with Law No. 6112, international agreements acceded, such as the European Cross-Border Television Convention, and relevant regulations
2. audience supervision is done by evaluating audience complaints from RTÜK Communication Center, Supreme Council Corporate Website, and e-mail channels.
3. self-regulation of broadcasting organizations taking into account the ethical principles of broadcasting and the institution of audience representation. (RTÜK, 2019)

Regarding media service providers and platform operators offering broadcasting services on the internet, RTÜK was given the authority to carry out broadcasting license and transmission authorization operations in 2018.

CHAPTER 2: HUMOR STUDIES

2.1. THE CONCEPT OF HUMOR

For centuries the concept of humor has attracted the attention of many prominent thinkers such as Aristotle, Kant, Bergson, and Freud. Due to its complex and multi-disciplinary nature, various disciplines such as psychology, philosophy, linguistics, and sociology have tried to define, examine and discuss humor (Erguvan, 2015). However, currently there is no universal definition that all researchers agree (Berger, 1993, p. 2).

The phenomenon of humor was initially associated with laughter, and was mainly based only on what is funny, with the logic that funniness makes people laugh. However, it would be wrong to associate humor only with fun and laughter. Erguvan (2015) summarizes this view as follows:

Humor is in relation to a good many aspects of the human. On one hand, it is connected “with primitive parts of the brain”: “parts associated with socialization”, “(shared) emotions” and “(reduction of) danger or hostility”. On the other hand, humor is not merely laughter. It is laughter which has been reflected as a response to various insights of our mind such as surprise (p.11)

Therefore, humor can simply be accepted as a response to the uncertainty and surprises created by the symbolic mind and involves all the factors that cause a spontaneous smile, laughter, surprise, and even excitement as well as fun (Vandaele, 2010, pp. 147 -148).

Although it is assumed to be a universal human activity, a sense of humor is a social phenomenon because we socialize in the society we live in and develop emotions depending on the social norms of that particular society. Hence, societies may make different interpretations of jokes and about what is funny. In addition, humor cannot be regarded as a phenomenon independent of culture because there might be a need to refer to certain traditions, special places, works, people and events in order to create a humorous effect (Jabbari & Ravizi, 2012). On the other hand, Alharthi (2016, pp. 27-28) states that humor also

targets interesting and controversial issues such as marriage, religion, politics, gender and stereotypes.

2.2. HUMOR THEORIES

Due to the complex nature of humor, various theories have been put forward regarding this concept. Although humor was initially associated with laughter, it is obvious that laughter is not a constant when something is funny. Smiling, grinning and even exhaling also may occur due to humor (Çakıroğlu, 2019, p.25). Thus, theories of humor are based on the question of why people laugh or when they react in a certain manner. However, humor is possible with the transmission of a message to the person and the interaction of the addressee, that is, with communication, which is the most key element in its emergence. Therefore, theories of humor are closely related to psychological, physiological and mental functions. Contemporary theorists state that it is impossible to explain such a complex and multidisciplinary humor phenomenon with a single theory (Krikmann, 2006). Many theories have been put forward about humor one of them providing a universally accepted alternative as of yet . The ways in which humor emerges in the human mind, explained by Berger (1993) and Raskin (1985) in the literature of the field, form the basis of three prominent humor theories. These theories are generally discussed as incongruity, superiority and release theories.

2.2.1. Theory of Incongruity

The word 'incongruity' is defined as "disagreement in character or qualities; want of accordance or harmony; discrepancy, inconsistency ... want of accordance with what is reasonable or fitting; unsuitableness, inappropriateness, absurdity ... want of harmony of parts or elements; want of self-consistency; incoherence" by the Oxford English Dictionary (as cited in Alharthi, 2016, p.9). This is based on the assumption that the act of laughing occurs due to the existence of two situations or objects at least and an unexpected situation or the emergence of an unexpected object that do not fit together. Schopenhauer states that laughter arises from the sudden perception of the incompatibility between the concept and the real object, which is assumed to be related, and that it is actually an

expression of this inappropriateness (Binici, 2021, p. 63). In other words, the theory is essentially based on contradiction and conflict. Similarly, social psychologists Chapman and Foot, , reinforce this argument by stating that incongruity is “a conflict between what is expected and what actually occurs in the joke” (as cited in Vandaele, 1999, p. 239).

However, it is also significant to note that incongruity theory tends to focus on the cognitive rather than social aspects of humor (Vandaele, 2010, p.148). Vandaele (2010) emphasizes that this incongruity occurs when cognitive rules are not followed. Therefore, incongruity theory can be characterized by the unexpected conclusion of a situation and the surprise it creates (Sağlam, 2013, p. 104). Thus, the underlying element of incongruity theory is to be surprised. People laugh at things they find surprising, unexpected, or strange according to incongruity theory (Berger, 1976; Deckers & Devine, 1981; McGhee & Pistoiesi, 1979). We cognitively decide if something is surprising, unexpected, or strange and social norms (i.e. what is normal and what is not) are also quite effective in this decision.

2.2.2. Theory of Superiority

Many theorists such as Plato, Aristotle, Qianqian, and Hobbes have examined and discussed the theory of superiority. The theory of superiority, dating from ancient Greece to the present, is simply based on the understanding that one sees oneself as superior to the person or object that is the subject of laughter. Cheetham (2003) asserts that Hobbes has made the clearest definition regarding superiority theory stating that laughter actually implies “a sudden glory arising from some conception of some eminency in ourselves, by comparison with the infirmity of others, or with our own formerly” (as cited in Cheetham, p.66). Accordingly, this theory reinforces the claim that people laugh because they feel superior to others (Critchley, 2002, p. 3). People primarily sense joy due to the feeling of superiority, which is then followed by laughter that reveals the message of superiority. Therefore, the basis of the theory of superiority, which considers people and events as mockery, is the view that the main factor that arouses the sense of humor and laughter in people is to humiliate others (Billig, 2005: 39). It is also believed that humorous elements in terms of the superiority theory are

generally directed against various groups and individuals, often for political, ethnic, or gender-related reasons (Krikmann, 2006). These may derive from the prejudices of the society in general and certain stereotypes within a culture.

2.2.3. Theory of Release

The third of the most prominent humor theory is the theory of release. Release theory was introduced by Herbert Spencer in the 19th century. Cheetham (2003) briefly summarizes Spencer's work as follows:

The release of tension model in its strong form, derives largely from the work of Herbert Spencer in his *On the Physiology of Laughter*. In this essay he argues that such emotions as fear or anger cause an increase in nervous energy which is released in the movements of flight or aggression. Laughter, he argues, is different from the physical reactions to negative feelings in that it is energy release without a practical purpose. That is to say, fear or anger produce energy which is used for flight or aggression, but laughter is simply release of energy, and is not used for anything else (p.71).

As the theory suggests, laughter it is the pleasure arising from the release of restlessness or tension that has accumulated in the human body due to an event or situation. One of the reasons why people feel restless and nervous is that some emotions and behaviors are suppressed or prohibited. The biggest factor is social and socio-cultural norms. Erguvan (2015) makes the following statements regarding Freud's work, one of the pioneers of the release of tension theory:

Especially with Freud's works, humor is considered as an escape from all the restrictions of the society. According to this theory, laughter is an expression of relief, which has been thought to be come after various tensions. Principally, the aim of laughter is to release energy, which is no longer needed (p.13).

Kamiloğlu (2014) explains the release theory and discusses it by giving the following two examples from Turkish society:

The prohibitions imposed on certain concepts in societies have been such as to cause laughter. Therefore, this pleasing laughter provided relief. For example, slang and profanity, which are widely accepted in Turkish society and prohibited/not welcomed by the religion of Islam or legal norms, have been used extensively in Turkish cinema, especially in Kemal Sunal films. During the times in the absence of the operation of RTÜK, the use of slang in these films without censorship caused the audience to laugh out loud. Still, talking and experiencing

sexuality in the Turkish society is prohibited both in terms of public order and in terms of religion. One of the stand-up artists of today, Cem Yılmaz's dialogues and analyzes on sexuality, which covers most of his shows, have made him people's favourite. (pp. 14-15).

As can be understood from the passage given above, sexuality is an example of a taboo in Turkish society, as in many societies. For this reason, sexually humorous elements and their translations may also be considered under the release theory.

Taking into account that the humor theories are numerous, Attardo (1994) classifies them under three main titles; cognitive, social, psychoanalytical.

Table 6: The Three Families of Humor Theories according to Attardo (1994, p.47)

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

Attardo's (1994) chart clearly puts forth various terms used for these three main theories.

2.2.4. Linguistic Theories of Humor

From a linguistic point of view, it can be said that humor is still a newly developing field of study. "Semantic Script-based Theory of Humor" (hereinafter referred to as SSTH) put forward by Victor Raskin in his work titled "Semantic Mechanisms of Humor" published in 1985 is accepted as the first linguistically oriented humor theory (Karavin, 2015, p. 38).

2.2.4.1. The Semantic Script-based Theory of Humor

Raskin's Semantic Script-based Theory of Humor is based on the representation of the information of a particular word on visuals and in the human mind. The

SSTH, requires several conditions for a text to be considered funny. According to Ruch, Attardo and Raskin (1993), these are:

- a. Each joke must contain two overlapping scripts (that is, the joke must be interpretable, fully or in part, according to two different scripts);
- b. The two scripts must be opposed (that is, they must be the negation of each other, if only for the purpose of a given text), according to a list of basic oppositions, such as real/unreal, possible/impossible, etc. (p.124)

It can be said that by script, Raskin (1985, p.81) refers to a collection of semantic information about a word that the word conjures up in our minds. This theory was later expanded by Attardo and Raskin (1991) when they developed the "General Theory of Verbal Humor" (hereinafter referred to as GTVH).

2.2.4.2. The General Theory of Verbal Humor

According to the Semantic Script-based Theory of Humor, the General Theory of Verbal Humor is a more linguistic theory of humor. In other words, this theory also covers other branches of linguistics such as textlinguistics and pragmatics (Attardo, 2001). Another feature of this theory is that it can only be applied to a humorous text. According to this theory, each type of joke and humor is examined within the scope of six parameters known as knowledge resources (KR). Attardo (2002) explains these parameters as follows:

Language: This Knowledge Resource contains all the information necessary for the verbalization of a text. It is responsible for the actual wording of the text and for the placement of the functional elements that constitute it.

Narrative Strategy: The information in the Narrative Strategy Knowledge Resource accounts for the fact that any joke has to be cast in some form of narrative organization, either as a simple narrative, as a dialogue (question and answer), as a (pseudo)riddle, as an aside in conversation, etc.

Target: The Target parameter selects who is the 'butt' of the joke. The information in this Knowledge Resource contains the names of groups or individuals with (humorous) stereotypes attached to each. Jokes that are not aggressive (i.e., that do not ridicule someone or something) have an empty value for this parameter. Alternatively, one can think of this as an optional parameter.

Situation: Any joke must be 'about something' (changing a light bulb, crossing the road, playing golf, etc.). The situation of a joke can be thought of as the props of the joke: the objects, participants, instruments, activities, etc.

Logical Mechanism: The Logical Mechanism embodies the resolution of the incongruity in the incongruity-resolution model, familiar from psychology. A consequence of this claim is that, since resolution is optional in humor (as in nonsense and absurd humor) it follows that the Logical Mechanism Knowledge Resource would also be optional.

Script Opposition: This parameter deals with the script opposition/overlapping requirement presented in Raskin's Semantic Script Theory of Humor (pp.176-181).

According to the theory, the similarity between the jokes increases when there is more of an overlap across the above mentioned information sources. Therefore, the General Theory of Verbal Humor helps the translator to evaluate how much humor has changed in the process of transferring humorous elements to the target from the source text.

Verbal humor elements are the focal point of this thesis rather than visual humor elements. Nevertheless, an audio-visual product and its remake are the object of the study, and these are composed of two tracks (the visual and verbal). Furthermore, there will be cases where the humor elements and some verbal humor elements gain meaning in the context of the visual track. So as not to ignore any instances and to provide an in-depth analysis and the original product and its remake will be analyzed by considering both the verbal and the visual elements.

2.2.5. Sex-Related Humor as Taboo

Sex related content is considered taboo in many societies. Since taboo is associated with many different branches of science such as sociology and linguistics, it is very hard to define simplistically. Nevertheless, generally today, the concept of taboo, supported mainly by religious and moral restrictions, is briefly described as social and cultural prohibitions. There may be universal taboos or taboos may be specific to a certain society.

Hicran Karataş (2018) states that taboos originate from religion and divides them into five: those related to nature, those related to the cult of ancestors, those related to state administration, those related to property, sexual life and gender (pp. 109-110). Stephen Ullmann, on the other hand, abides by the psychological impulse while classifying taboos. Accordingly, taboos, which are thought to be based on psychological impulses, can be examined under three headings related to fear, sadness and concepts considered shameful (Özdemir, 1996). Among the taboos about concepts that are considered shameful, are human organs, sexuality, some special conditions of women and terms related to convenience. In almost all cultures, in addition to death, certain diseases and mental disorders, words related to forbidden relationships, excretion and sexuality are considered taboo (Üstüner, 2009, p. 168).

The word impudent in English is derived from the Latin pudere, and the word pudenda means "genital organs" (Sanders, 2001, p. 312). According to Sanders' (2001) explanation, it can be concluded that sexuality-related issues are "objectionable and shameful concepts" in many societies. For this reason, there is a tradition of banning taboos. As previously stated under the release theory, the characterization of the shamed and forbidden as "funny" is found in sexual humor. Ögüt-Eker (2009) stated that humor with a sexual content is the type of humor in which sexuality is used directly or indirectly, and it includes sexual elements explicitly or indirectly (p. 122).

On the other hand, every society has a different sense of humor. For this reason, translators should consider if humorous elements related to sexuality will be considered as entertaining and funny by the society when translated, represented or imaged and how this can be achieved.

2.3. HUMOR AND TRANSLATION

Although humor translation is seen in our daily lives and target audiences receive it with pleasure, it is an undeniable fact that the process of translation involved in relaying humor is difficult, complex, and requires creative thinking. While humor may be presented in a cultural and social context, it also includes the transfer of

wordplay between different languages and cultures. Since humor and culture are two intertwined, equivalence is important. While equivalence is generally controversial in translation theory per se, Dynamic Equivalence, which is introduced by Nida (1977) in his *Toward a Science of Translating: on Bible Translation*, examines the connection between humor and translation. According to Eugene Nida (1977), dynamic equivalence is explained as:

"...quality of a translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors."

According to Nida's (1977) definition, the target translation should have the same impact on the reader as the original. Gürçağlar (2011) also states "the translator is expected to maintain the same relationship established between the source message and the source receiver between the target message and the target receiver" (p. 118). This transfer between the source and the target is on a functional rather than lexical level. Thus, the translator takes into account the intralingual and extralingual factors.

A literature review reveals that the translatability of humor is a much-debated issue. On the other hand, in practice, it is obvious that humor can be translated in various ways regardless of product being written or audio-visual. Yakın (1999) does not consider the translation of humor impossible, but states that the process of creating an original text from another original text is futile and advocates that the important point is to build bridges between different cultures. He adds that the main purpose of humor translation is not finding an equivalence.

When the equivalence is not met, translation shifts are inevitable in order to fill these gaps. There are many researchers working on translation shifts. Two of the pioneering theorists in this field, Vinay and Darbelnet (1995), studied translation shifts in "Stylistique comparée du français et de l'anglais". Molina and Albir (2002), in their most comprehensive study, discussed Nida's equivalence theory in their study titled "*Translation Techniques Revisited: A Dynamic and*

Functionalist Approach" and comparatively examined many translation shift theories in the field

Therefore, this thesis benefits from their compilation and make use of some of the strategies mentioned in their work.

2.3.1. Difficulties Encountered in Humor Translation

Although remakes are examined within the scope of audio-visual translation, the visual, temporal, auditory, or spatial restrictions that exist in subtitling and dubbing are not in present in remakes. Remakes involve the reproduction of a movie or series from scratch. Therefore, this section will focus on the difficulties encountered in humor translation in general, not specifically on humor translation in audio-visual products.

According to Díaz Cintas and Remael (2007, p. 214), the first difficulty in humor translation is to identify the humorous elements in the source text, which is then followed by their transfer to the target text in a way that reflects the same effect. Therefore, the translator must have comprehensive knowledge of the source culture and language in order to identify the humorous elements in the source, and the target culture and language.

Many problems are encountered in humor translation, but the two most important factors are linguistic and cultural differences between societies. Raphaelson-West (1989) divides humor into three categories: linguistic, cultural, and universal. According to Zabalbeascoa (2005), universal humor "offers very little or no resistance to translation, in a sense they are unrestricted" (p.189).

Based on Raphaelson-West's (1989) classification, Zabalbeascoa (2005, pp. 189-196) refers to what a translator should pay attention to in the process of transferring humor, focusing mainly on cultural and linguistic differences in his *"Humor and translation-an interdiscipline"*. He explains several factors. The first of these factors is **restriction by audience profile traits** where the translator

must take into account “the text users’ linguistic or encyclopedic knowledge, or their degree of familiarity or appreciation for certain subject-matters, themes, genres, and types of humor” (Zabalbeascoa, 2005, p.190). Another aspect that the translator must be careful about is whether the humor is **intentionally** made or it is just an **improvisation** that indicates a humor occurring spontaneously. However, **signals** are also important for translator to realize the existence of a humor. Otherwise, “translators may miss certain jokes, either because they ‘don’t get it’ or because they fail to identify the presence of a joke that has not been overtly signaled” (Zabalbeascoa, 2005, p.192). However, some jokes may be understood only by certain groups. Zabalbeascoa (2005) states that **private or in-group jokes** involves a joke which leaves out some part of the audience or include context of a certain group. Humor can **target** various groups and individuals within the framework of superiority theory.

There may be linguistic and textual (**wordplay v. narrative - linguistic v. textual**) features “wordplay, as in puns, one-liners, limericks, witticism, and so on or by funny situations that gradually unfold or suddenly become apparent in the narrative or plot” (Zabalbeascoa, 2005, p.193) that lead to humor. Apart from the linguistic and textual features, there might be cases where humor relies on double **meaning**.

On the other hand, Zabalbeascoa (2005) refers to **optionality and familiarity**, in which there may be an expectation for humor and that results it to be compulsory. He gives the example of public speeches for special occasions. In such cases, translator must be aware of “what degree the presence of humor responds to demands of the genre, or social occasion, and likewise, what the consequences will be for including or excluding humor from the translation” (p.194).

Zabalbeascoa (2005) clearly places sex under the umbrella term of taboo and explains the factor of **taboo in humor** as follows:

- **Taboo:** Taboo is an instance of a culture-bound factor in the specific nature of each taboo, although the notion and presence of taboo is universal. Taboo can either be an external factor or a component of humor. In the first case, I am referring, for instance, to jokes about aspects of society that are associated to

taboo (typically, bodily functions, sex, religion, politics), or that deal with these subjects in a light-hearted manner. In the second case, I am referring to occasions when humor itself is taboo, or certain brand of it (p.194).

As a solution to the various problems encountered, researchers in this field reveals many strategies to deal with the challenges of humor translation.

2.3.2. Strategies and Methods for Humor Translation

Although there are discussions about the translatability of humor, which is difficult, it is not impossible to convey humor and translation of humor can be spotted when transference is examined in practice. Various translation strategies have been proposed for humor translation by many researchers. Attardo (2002) is one of the leading figures of The General Theory of Verbal Humor. He draws attention to six parameters and offers several methods for humor translation such as literal translation, paraphrasing, substitution, reproducing in his article entitled "Translation and Humor: An Approach Based on the General Theory of Verbal" where he explained these methods with examples.

According to Zabalbeascoa (2005, p. 189), international jokes do not contain any cultural elements, so they are easily understood by every culture and society. He states that such humor can be translated literally without resorting to substitution or adaptation. He (1993, p. 301) argues that humor under the national-cultural-and-institutional category should be adapted to the target culture because of the presence of cultural elements. Zabalbeascoa (1993, p. 304) mentions a number of jokes that include linguistic elements as well as cultural references. Due to the complex nature of such jokes, he proposes two different translation methods for transfer. These are a complete reconstruction/production of the joke or the insertion of a completely new joke.

On the other hand, there may be cases where humor is not created on its own but involves other aspects such as irony, allusions and etc. Some researchers focus on the translation of these specific aspects. One of these researchers is Marta Mateo (1995, pp. 175-177) who specifically focuses on the translation of irony and introduces the following strategies:

- 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

One of the most frequent humorous elements is allusion. Ritva Leppihalme (1997) analyzes allusions under two categories as proper name allusions and key phrase allusions. She states that the proper-name allusions can be translated in three basic ways and suggested some variations for each translation:

1. Retention of name;
 - (1a) Use the name as such;
 - (1b) Use the name, adding some guidance;
 - (1c) use the name, adding a detailed explanation, for example a footnote.
2. Replacement of name by another;
 - (2a) replace the name by another SL name;
 - (2b) replace the name by a TL name.
3. Omission of name:
 - (3a) omit the name but transfer the sense by other means, for example by a common noun;
 - (3b) omit the name and the allusion altogether (p.79).

The translation strategies she suggests for key-phrase allusions are briefly as follows:

- A use of a standard translation;
- B minimum change, that is, a literal translation;
- C extra-allusive guidance added in the text;
- D the use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped into the text but overtly given as additional information;
- E simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signalling features (marked wording or syntax);
- F replacement by a preformed TL item;
- G reduction of the allusion to sense by rephrasal;

- H re-creation;
I omission of the allusion (p.84)

Another scholar who does not only focus on the translation of allusions or puns but includes them within extra-linguistic culture-bound references (ECR) is Jan Pedersen (2005). He refers to puns, poetry, and quotations along with allusions, emphasizing that these may cause challenges in the process of translation. Pedersen (2005) specifically focuses on translating ECRs in subtitling taking into account distinctive constraints in subtitling, in his “*How is culture rendered in subtitles?*”. He also states that translators are required to make active decisions when they face problems. Focusing specifically on extra-linguistic culture-bound references (ECR), Pederson offers the following chart to present the translation methods:

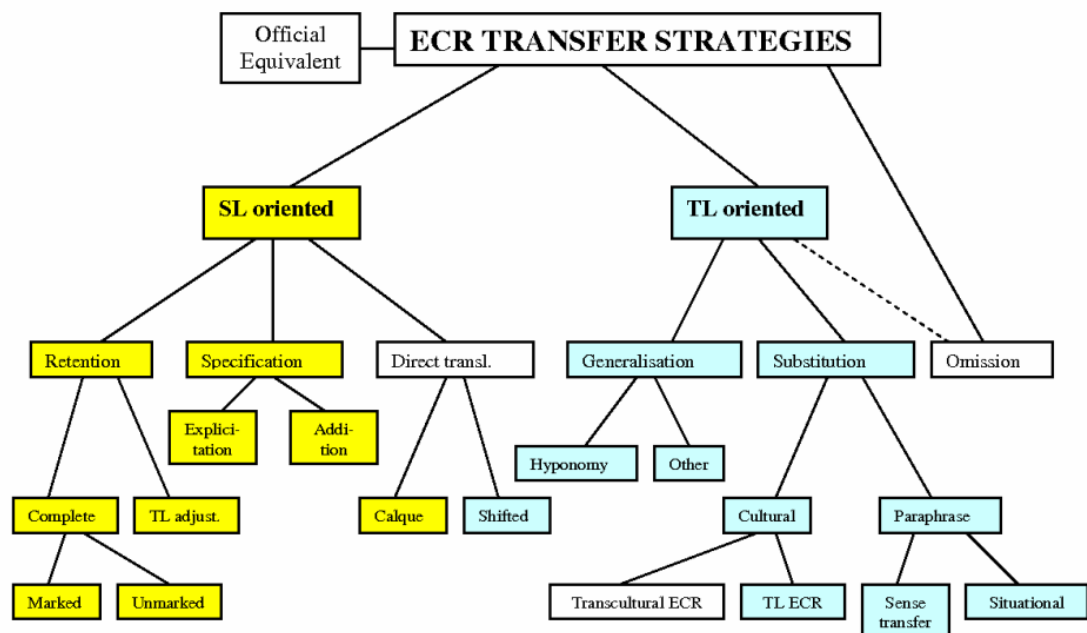


Figure 1: Pederson's (2005, p. 4) Strategies for Transferring ECR

On the other hand, Delabastita (1996), who deals with linguistic elements, focuses on puns. He advocates that puns should be transferred to the target text and suggests the following strategies to guide translators:

- PUN → PUN: The ST pun is translated by a TL pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function

- PUN → NON-PUN: The pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in non-punning conjunction, or select one of the senses at the cost of suppressing the other
- PUN → RELATED RHETORICAL DEVICE: The pun is replaced by some wordplay-related rhetorical device such as repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc., which aims to recapture the effect of the ST pun
- PUN → ZERO: The portion of text containing the pun in ST is simply omitted in the TT
- PUN ST = PUN TT: The translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually 'translating' it
- NON-PUN → PUN: The translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation to make up for source-text puns lost elsewhere, or for any other reason
- ZERO → PUN: Totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device
- EDITORIAL TECHNIQUES: Explanatory footnotes, end-notes, comments provided in translators' forewords, the 'anthological' presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth (p.134).

Han (2011) states that "compensation", a method offered by Diaz Cintas and Remael (2007, p. 206) can be used in humor translation. Han claims that this method is highly functional and may be the best solution for linguistic humor translations such as puns.

To sum up, various researchers have suggested a number of translation strategies for humor translation. There are strategies about which each researchers agree on in humor translation. In this thesis, in order to analyze the trend of strategies used in the translation of sex-related humorous elements, first of all, Delabastita's (1996) pun strategies will be adapted to the translation of sex-related humorous elements, and the categories will be analyzed on the basis of the methods introduced by the researchers previously described.

CHAPTER 3: METHODOLOGY

In the previous chapters, humor theories and approaches concerning humor translation, specifically sex-related humor, have been explained. Focusing on the SRH translation in AVT, this study attaches particular importance to remakes, an unconventional form of AVT which has been incorporated into the translation studies in the last decade and needs to be problematized and studied (Okyayuz, 2017). Considering the history of Turkish cinema, both films and TV series have been transferred into Turkish through remaking (see Erguvan, 2020; Çevikoğlu, 2018; "Hollywood film ve dizilerinin Yeşilçam uyarlamaları listesi", n.d.). Although there was a tendency to remake movies until the 2000s, it can be seen that the remakes of TV series began in the 2000s. With the contributions of Turkish production companies, various genres of TV series from different countries have been introduced into the Turkish culture through remaking. The first examples of these remakes are situation comedies, which are rich in humorous elements. The number of sitcom remakes, however, has decreased significantly because of cultural differences and the differences in sense of humor between societies (Okyayuz, 2016, p.228).

It is clear in the table put forth by Okyayuz (2016) that is presented in Chapter 1 that *Dadı*, the Turkish remake of *The Nanny*, is not only the pioneer of the tradition of remaking TV series in Turkish television history but it is also the second longest-running series among the American sitcom remakes aired between 2000 and 2010. The unstudied series *Dadı* has been chosen as the subject of this thesis. With the presupposition that the translation strategies and the remaker's individual preferences would be parallel throughout the rest of the series and increasing the number of episodes to be examined would just be a repetition, the thesis is limited to the episodes in the first season of *The Nanny* and their corresponding Turkish remade episodes in *Dadı*. *The Nanny*'s original videos are analyzed through www.dailymotion.com and scripts are obtained from turkcealtyazi.org and all subtitles are corrected by the author of the thesis in case of any mistake. Videos of the Turkish remake's episodes are analyzed via

www.youtube.com, where *Dadı*'s rerun on Kanaltürk can be found. The lines of the characters in the remake are transcribed by the author of the thesis.

Okyayuz (2016, p.223) suggests that the series in the table above are also examples of faithful, controlled, and occasionally free, creative translations-adaptations according to M.Hilmes' classification. One of the reasons for the first remake series to be faithful to the original may be due to the assumption that its "high popularity in one market signals success in another" (Erguvan & Koçak, 2019, p. 68). Based on *Dadı*'s examination in detail in the next chapter, it can be said that the series generally follows the original from the reactions of the characters to their dressing styles, from the camera movements to the dialogues, which indicates that they are faithfully translated. This enables us to compare and contrast the scenes and the dialogues, both visually and verbally during the analysis of the remake.

As mentioned earlier, this thesis focuses on the analysis of remade sex-related humorous elements. Sex-related words, phrases, and visuals fall under the umbrella of taboo terms and it is unquestionable that "taboos in language and their specific usage prove to be problematic in translation" (Alan, 2011, p. 56). In this respect, the scenes to be analyzed were watched by three people, an academician and two translators competent in the audiovisual field, and it was confirmed that these scenes contain sex-related humor. For the examination, Delabastita's (1996) strategies are chosen due to the fact that his strategies are quite comprehensive and were adapted by Alan (2011) before for swear/slang words, another category that fall under the umbrella term of taboo. The table below shows the adapted version of Delabastita's (1996) strategies for transferring sex-related humor:

Table 7. Adaptation of Delabastita's (1996, p.134) strategies for pun translation into Sex-related humor translation

Pun Translation	Sex-Related Humor Translation
(1) Pun → Pun : The ST pun is translated by a TL pun, which may be more or less different from the original wordplay in terms of	(1) Sex-related Humor → Sex-related Humor : Sex-related verbal humor together with its visuals in SL is remade by sex-related humor in TL which corresponds

formal structure, semantic structure, or textual function (1996, p. 134).	to the semantic structure and verbal function – together with its visuals – of the original one.
(2) Pun → Related Rhetorical Device: The pun is replaced by some wordplay-related rhetorical device which aims to recapture the effect of the ST pun (1996, p. 134).	(2) Sex-related Humor → Other Sex-related Humor: The sex-related humor in the ST is remade by a new SRH in the TT, different from the existing equivalent verbal and/or visual SRH in the ST which does not correspond to the semantic structure of the SRH.
(3) Pun → Non-pun: The pun is rendered by a non-punning phrase which may salvage both senses of the wordplay but in a non-punning conjunction, or select one of the senses at the cost of suppressing the other (1996, p. 134).	(3) Sex-related Humor → Non-Sex-related Humor: The ST sex-related verbal and/or visual humor is remade in a way that does not evoke a sex-related connotation within the target language.
(4) Non-pun → Pun: The translator introduces a pun in textual positions where the original text has no wordplay by way of compensation to make up for source-text puns lost elsewhere, or for any other reason (1996, p. 134).	(4) Non-Sex-related Humor → Sex-related Humor: A lexical unit, phrase, or visuality without any sex-related connotation is remade with a sex-related connotation.
(5) Pun → Zero: The portion of text containing the pun is simply omitted (1996, p. 134).	(5) Sex-related Humor → Zero: The whole or a part of the ST sex-related verbal humor and/or its visual is simply omitted.
(6) Pun ST = Pun TT: The translator reproduces the source-text pun and possibly its immediate environment in its original formulation, i.e. without actually ‘translating’ it (1996, p. 134).	(6) Non Translation of Sex-related Humor: The ST sex-related humor is placed in the TT via ‘borrowing’ and ‘calque’ techniques without any translation.
(7) Zero → Pun: Totally new textual material is added, which contains wordplay and which has no apparent precedent or justification in the source text except as a compensatory device (1996, p. 134).	(7) Zero → Sex-related Humor: New verbal and/or visual material containing sex-related humor is added in the remake.

Adapting Delabastita’s (1996) strategies for remaking SRH only offers a general approach, functioning as a map, to the remaker during the process of remaking.

However, these strategies are not sufficient to deal with the translational problems of remaking SRH. Thus, the remaker needs to make use of preferred translation methods. That being said, it is essential to clarify the difference between translation strategies and translation methods in which “‘translation strategy’ represents the general taxonomy which can be adopted in the translation of taboo words while ‘translation method’ stands for the translator’s individual preferences for applying” (Alan, 2011, p. 58). Among various translation methods, specifically the ones for humor were taken into account considering the fact that when the humor cannot be transferred through equivalence, translation shift will occur to feel these gaps. Some of these methods are also accepted as general theories in translation since they are agreed upon by most of the theorists in the field. Thus, the following list, suitable for the subject of the study, was created in line with the purposes of this thesis. These methods may be used not only within different strategies but also together with other methods within the same example. Having said that, it is impossible to classify the sex-related humorous elements rigidly taking into account the intersemiotic nature of remakes. In this respect, visuals of the scene will not and cannot be overlooked during the analysis of the sex-related humor.

Table 8. List of methods for transferring SRH

<p>Established equivalent according to Molina and Hurtado (2002, p. 510) is simply to translate a term or expression of the ST by using its equivalent, which does not only refers to recognition in dictionaries but also to language in use in the target language. Thus, this method, which includes the literal translation of Attardo and Zabalbeascoa, also corresponds to Vinay and Darbelnet’s equivalence and Mateo’s ‘equivalent effect’ translation.</p>
<p>Cultural Substitution, involves adaptation of cultural (Attardo, 2002; Zabalbeascoa, 1993; Leppihalme, 1997) elements here. This method refers mainly to removing the ST cultural reference and replacing it with a different cultural reference that is expected to be a more well-known by the TT audience (Pedersen, 2005, p. 6).</p>
<p>Euphemism refers to transferring the referential meaning, of the sex-related humorous element in this case, by using an alternative expression instead of the dispreferred one that is accepted as inappropriate (Alan, 2011, p.64)</p>

<p>Implicitation allows the situation to indicate information that is explicit in the ST (Molina & Hurtado, 2002, p. 500)</p>
<p>Explicitation occurs when implicit information in the ST is rendered explicit in the TT. This may occur on the level of grammar, semantics, pragmatics, or discourse (Munday, 2016, p. 92)</p>
<p>Compensation is defined by Molina & Hurtado (2002, p. 510) as to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. Thus, a translational loss in one exchange can be made up by over translating or adding something in another (Cintas & Remael, 2007, p. 206; Han, 2011).</p>
<p>Situational re-creation basically embodies Pedersen's (2005, p.9) situational paraphrase – which occurs when every sense of an ECR is removed and replaced by something that fits the situation, regardless of the sense of the source culture ECR – and Leppihalme's re-creation – where the translator feels free to make certain changes in the sake of target audience. Pedersen also considers this method as a quasi-omission strategy.</p>
<p>As for omission, any reference that the translator or the distributor deems problematic, difficult to translate, unnecessary or inappropriate in the target text is completely removed. This includes censorship/self-censorship resulting from political, cultural/religious reasons as well (Gürçağlar, 2014, p.43).</p>

For the analysis, 52 scenes and 63 SRH elements in total will be classified and presented under the strategies adapted for the translation of sex-related humorous elements. These scenes and elements will be discussed taking into account methods for transferring SRH. The results will be shown proportionally with charts. First of all, the overall data on SRH strategies and methods to present the overall orientation in the transfer of SRH, then, the ratios of the methods used under each strategy will be specified separately and discussed in order to indicate the reasons for applying such a transference.

On the other hand, a remake is a completely new output whose script is rewritten inspired by the original and shot with local actors in a target culture-specific setting so that they can be perceived in the target culture. Highlighted as the “ultimate free translation” (Nornes, 2007, p. 8) remakes have no spatial, temporal, or technical constraints unlike the two main modes of AVT, subtitling and dubbing.

However, some norms play a significant role in the selection of the product to be remade, the strategies and methods chosen or adapted due to sociocultural or institutional constraints during the remaking process. Within the framework of these norms, even some censorships may occur in case of a change in the platform or the date it is being broadcasted. In this respect, analysis section will also touch upon these points where appropriate.

CHAPTER 4: CASE STUDY

This thesis focuses on the process of remaking sexual humorous elements in sitcom series and the sitcom series-remake chosen for the case study is *The Nanny - Dadi*. At first, brief information regarding plot, setting, main characters, broadcasting, and the differences in its remake will be provided. Then, the process of remaking sex-related humorous elements will be analyzed comparatively since the process of remaking forms inherently a new appearance of the source in the target culture, which “inevitably invites comparisons” (as cited in 2020, Erguvan, pg. 186).

4.1 ABOUT THE NANNY

Being an American sitcom *The Nanny* stars Fran Drescher who created and produced the show with her then-husband Peter Marc Jakobson. The show, originally aired on CBS from 1993 to 1999, is inspired substantially by Drescher’s life growing up in Flushing, Queens, New York, and involves names and characteristics based on her relatives and friends. The series consists of six seasons and 146 episodes, each lasting 22-24 minutes approximately (“The Nanny”, n.d.):

Figure 2. The number of *The Nanny*’s episodes per season

Season	Episodes	Originally aired	
		First aired	Last aired
1	22	November 3, 1993	May 16, 1994
2	26	September 12, 1994	May 22, 1995
3	27	September 11, 1995	May 20, 1996
4	26	September 18, 1996	May 21, 1997
5	23	October 1, 1997	May 13, 1998
6	22	September 30, 1998	June 23, 1999

The show earned 7 awards, one in 2019, out of 41 nominations (“The Nanny - IMDb”, n.d.).

Table 9. Awards earned by the American sitcom series *The Nanny*

Year	Award-Giving Body	Award
1995	Primetime Emmy Awards	Outstanding Individual Achievement in Costuming for a Series (Brenda Cooper, for 'Canasta Masta')
1995	Young Artist Awards	Best Performance by a Young Actress in a Comedy TV Series (Madeline Zima)
1996	BMI Film & TV Awards	BMI TV Music Award (Timothy Thompson)
1996	Young Artist Awards	Best Performance by a Young Actor – TV Comedy Series (Benjamin Salisbury)
1999	TeleVizier Ring Gala, Netherlands	Silver TeleVizier-Tulip
2008	TV Land Awards	Favorite Nanny (Fran Drescher)
2019	Online Film & Television Association Hall of Fame	Television Program

4.1.1 Brief Info About *The Nanny's* Adaptations and Its Turkish Remake *Dadı*

The American sitcom *The Nanny* is known worldwide because it has been broadcast in more than ninety countries and also was adapted in 11 countries; Argentina, Chile, Ecuador, Greece, Indonesia, Italy, Mexico, Poland, Portugal, Russia, and Turkey. Although these adaptations follow the original scripts closely, minor alterations were made to bring the target product closer to the target culture and to the interests of the country, some of which were such a success that licenses for new adaptations were granted in some countries including Turkey ("The Nanny Adaptations", n.d.).

Table 10. Basic information about *The Nanny* and *Dadı*

Title / Country	The Nanny / USA	Dadı / Turkey
Production Company/Companies	CBS Echelon Productions, Inc. Highschool Sweethearts Sternin & Fraser Ink TriStar Television	Medyapım
Network	CBS	Show TV, Star TV
Number of Seasons & Episodes	6 Seasons 146 Episodes	3 Seasons 61 Episodes
Television seasons that the two shows were on the air	1993-1999	2001-2002
Genre	Sitcom, Comedy	Sitcom, Comedy
Runtime (one episode)	22-24 Minutes	45 Minutes (combining two episodes of the original)
Scriptwriters	Peter Marc Jacobson	Tayfun Güneyer

	Fran Drescher	Ülkü Tamer
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The Nanny's Turkish remake *Dadı* produced by Medyapım is the first Turkish remake in Turkish television history, pioneering the tradition of remaking from American television dramas (Özcan, 2019).

The first episode of *Dadı* ran on Show TV on January 5th, 2001 and was broadcast on the channel until November 23rd, 2001. Then, it continued to be broadcasted on Star TV as of January 19th, 2002 and ended on October 28th 2002 with the final 61st episode. Each episode of *Dadı* lasts approximately 45-50 minutes, unlike the original which lasts 22-24 minutes per episode. *Dadı's* episodes are created by combining two episodes mixedly from the same season of the original as far as possible.

In this context, the first season of *The Nanny*, which is the corpus study of the thesis, and their corresponding episodes of *Dadı* are shown in the table below prepared by the author of the thesis for examination. As it can be seen on the table, four episodes (8,9,12 and 18) of *The Nanny* are completely omitted.

Table 11. Episode Analysis of *The Nanny* and *Dadı*

Dadı	The Nanny	
1. BÖLÜM	S01- Episode 1	S01- Episode 4
2. BÖLÜM	S01- Episode 2	S01- Episode 6
3. BÖLÜM	S01- Episode 5	S01- Episode 10
4. BÖLÜM	S01- Episode 7	S01- Episode 11
5. BÖLÜM	S01- Episode 3	S01- Episode 14
6. BÖLÜM	S01- Episode 15	S01- Episode 16
7. BÖLÜM	S01- Episode 13	S01- Episode 17
8. BÖLÜM	S01- Episode 19	S01- Episode 20
9. BÖLÜM	S02- Episode 7	S01 - Episode 21
10. BÖLÜM	S02- Episode 2	S01- Episode 22
11. BÖLÜM	S02- Episode 3	S02- Episode 11

Gülben Ergen in her role as nanny Melek in the Turkish remake earned the Best Actress award at the Pantene Golden Butterfly Awards in 2001 ("*Dadı Awards*", n.d.).

4.1.2 Comparison of Plots and Settings

The American sitcom series *The Nanny* is primarily based upon the story of Fran Fine, a nasal and high-voiced Jewish woman from Flushing, Queens, New York who accidentally became a nanny. Fran starts selling cosmetics in Manhattan after she gets dumped and fired by her boyfriend Danny Imperiali, who is also the owner of the bridal shop where she used to work as a bridal consultant. She ends up on the doorstep of a British Broadway producer Maxwell Sheffield whose butler Niles mistakenly thinks she has come to apply for the nanny position. Looking for a nanny to take care of his three children Maggie, Brighton and Gracie, the wealthy widower Maxwell reluctantly hires Fran for the position ("The Nanny Wiki", n.d.).

Fran becomes attached to the children while she takes care of them. Running the household, Niles recognizes that Fran indeed brings warmth to the family and he does his level best to undermine Maxwell's associate C.C. Babcock who has her eyes on the very available Maxwell in their ongoing game of one-upmanship. As the series progresses, some romance sparks between Fran and Maxwell which results in marriage and fraternal twins ("The Nanny", n.d.).

As for its Turkish remake, *Dadı* follows the original in many respects; plots of the episodes, appearances of the settings, camera movements, shooting technique, behaviors of people, positions of characters in society, personality conflicts etc. are almost the same as the original. However, there are also some minor alterations:

- The cities, places and the names of the people are replaced with the places in Turkey and Turkish names as a matter of course. For instance, New York is replaced with İstanbul and Flushing is replaced with Gazi Osmanpaşa.
- The stereotypical Jewish characters, jokes about them and Fran Fine's nasal voice in *The Nanny* have been replaced by "ghetto" types, their jokes and the way they talk. For example, Melek and her best friend Serap sometimes chew gum while they are speaking in *Dadı*.

- The wealthy widowed protagonist Maxwell Sheffield is a British Broadway producer. In the Turkish remake, Ömer Giritli is a media tycoon. Although there is no clear information about Ömer Giritli's background and where he came from, it can be inferred from his last name that he has a connection with Greece.
- Additionally, five new episodes apart from the episodes of *The Nanny* were shot in the Turkish remake in the last season. These episodes of *Dadı* were written by Tayfun Güneyer, in which the series treats Melek and Ömer's life after marriage ("Dadı (dizi)", n.d.).

4.1.3 Comparison of Main Characters

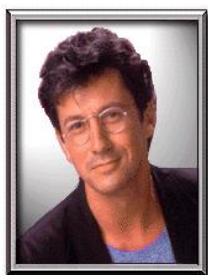


Fran Fine (Fran Drescher) is a Jewish nasal-voiced woman from Flushing, Queens, whereas **Melek's** (Gülben Ergen) parents live in Gazi Osmanpaşa, Istanbul. In the series, they both have a bubbly,



outgoing, humorous, sexy and flirty personality that goes on multiple dates. They both get themselves into trouble; however, end up solving the problems.

Maxwell Sheffield (Charles Shaughnessy) is a British Broadway theatrical producer of some success, whereas



Ömer Giritli (Kenan İplik) is a media tycoon and is inferred to have a connection with Greece because of his last name. These



cultured wealthy widowers have a female business partner with whom they have been working for many years. Due to their busy schedule, they do not have much time to spend with their three children.



Maggie Sheffield (Nicholle Tom) is Maxwell's eldest child who at first was shy and despaired that no boy will ever love her. However, she "blossomed from a shy and awkward teenager to a somewhat popular



young woman" thanks to Fran ("List of The Nanny characters", n.d.). Likewise, **Dilara** (Sinem Kobal) is a beautiful teenager who needs to gain self-confidence.



Brighton Sheffield (Benjamin Salisbury) is the second eldest child in the Sheffield family and he is the only boy. Therefore, he often feels left out and causes troubles for his sisters, especially for Maggie. **Tolga** (Yasar



Abravaya) in the Turkish remake portrays the same character; he feels alone in the family and plays mischievous pranks on his sisters.



Grace Sheffield (Madeline Zima) is the youngest child who uses complicated words that no one understands. The more time she spends with Fran, the more she patterns herself after Fran. Likewise, **Duygu's** (Gökçe Uzuner)



character is as same as Grace's. She is a serious child behaving like a mature person.



Chastity Claire Babcock (Lauren Lane), referred to as "C.C. Babcock" throughout the series, is Maxwell's business partner . Although she has her eyes on Maxwell, he has no interest in C.C.Babcock. She is "portrayed a functioning alcoholic, as well as



egocentric, mean-spirited, tactless, and uncaring"; she does not care about the children and even forgets their names very often ("List of The Nanny characters", n.d.). **Suzan** has a similar character except that she is more flirtatious than Babcock and wears more revealing and low-cut clothes.



Niles (Daniel Davis) is the butler and has a strong British accent like Maxwell. **Perteve**, however, is Turkish and does not have a different accent. Although they both look deadpan on the outside, they are loyal, strategic, caring and protective. Moreover,



they both deliver sharp one-liners targeting mainly C.C. Babcock/Suzan.

4.2 ANALYSIS OF *THE NANNY AND DADI* WITHIN STRATEGIES FOR SEX-RELATED HUMOR TRANSLATION

As it has been stated so far, this thesis sets out to investigate the problem of remaking sex-related humor and to illustrate an in-depth analysis of the translation strategies as well as methods commonly used in the remaking process. In this context, the episodes in the first season of *The Nanny* and their Turkish remakes in *Dadı* will be analyzed within the scope of the sex-related humor translation strategies and methods explained in the previous methodology chapter.

4.2.1 Sex-Related Humor into Sex-Related Humor

In the use of this strategy SRH is semantically and functionally faithful and equivalent to the original without any change. In other words, SRH in the remake must be conveyed in such a way so that it could give the same creative intent as the original one. In this context, this strategy is mostly applicable in the context of remaking implicit sex-related humorous elements consisting of euphemized words, phrases or expressions that do not contain concepts such as cultural references, wordplay etc. that will cause translation challenges. Taking that into account, established equivalent is one of the primary methods being used in this type of strategy.

Context: Niles/Pertev is in the kitchen and Fran/Melek comes in and notices that Niles/Pertev does not seem okay.



The Nanny Episode 4

Fran: C'mere, let me take your temperature.
(Fran takes Niles' temperature by touching on his forehead with her lips)

Niles: Huh?

Fran: Ninety-nine point three.

Niles: I must say, you have very skillful lips.

Fran: Oh, honey, you don't know the half of it.



Dadı 1. Bölüm

Melek: Aman, gel, gel şöyle de bir ateşine bakayım.

Pertev: Efendim?

Melek: Gel, gel. (Melek alnından öperek Pertev'in ateşini ölçer.)

Melek: 37.4 bu.

Pertev: Maşallah, ne becerikli dudaklar.

Melek: Sen daha hiçbir şey görmedin.

In this first example, Niles praises Fran that she has skillful lips after she takes his temperature by placing her lips on his forehead and she replies that he does not know the half of her skills. In this example there is an implicit sexual innuendo about oral sex. In the same vein, Pertev praises Melek by saying that she has *becerikli dudaklar* which is the established equivalent for 'skillful lips' and Melek replies by referring to oral sex in an implicit way corresponding to the original.



Context: Maxwell/Ömer's old nanny Mueller/Müller comes to visit. The nanny Mueller/Müller does not like the way Fran/Melek gets dressed and reacts. Although Fran/Melek behaves as if she used to at first, she changes the way she dresses and acts as nanny Mueller/Müller asks her to. Because the other nannies working in the neighborhood told her that if Fran/Melek and nanny Mueller/Müller quarrel, then Maxwell/Ömer would take nanny Mueller/Müller's side and Fran/Melek could lose her job. However, Maxwell/Ömer just wants her to behave like herself. Therefore, he comes to talk to her.

The Nanny Episode 10

Fran: In my own little corner, in my own little chair, I can...

Maxwell: Miss fine.

Fran: Yes, Mister Sheffield, sir?

Maxwell: Take off that uniform.

Fran: Oh, Mister Sheffield...

Maxwell: Why are you wearing this ridiculous get-up and acting in this ridiculous way?

Dadı 3. Bölüm

Melek: Mini mini bir kuşum, mutfağıma konmuştum...

Ömer: Melek.

Melek: Ömer Bey, buyurun efendim.

Ömer: Çıkar şu üniformayı.

Melek: Ama Ömer Bey...

Ömer: Ne diye böyle saçma sapan giyiniyorsun, ne diye böyle saçma sapan davranıyorsun?

Common knowledge is that people have fantasies about having sex with uniformed men and women, one of which is that a boss having sex with a servant girl (see Bhugra & Silva, 1996). That is what gives rise to the sex-related humor to occur in this example and it is possible to see that SRH occurs in an implicit way in both versions through established equivalent method.



Context: Maxwell/Ömer's old nanny Mueller/Müller comes to visit and stays for a few days but never talks about when she will be leaving. Maxwell/Ömer starts to feel uncomfortable as she makes a few changes to the house rules. He decides to tell nanny Mueller/Müller politely that she needs to leave. But when she starts talking about how she saved his life when he was a child, he can't say what he was going to. So he makes an excuse and goes to his tennis game.

The Nanny Episode 10

Maxwell: Yes, well, Nanny, your visit has been wonderful, but like all good things...

Mueller: Oh, yes, Maxwell, I never been so happy since the day that you fell in the duck pond. I pull you out, I breathe life back into your little limp body. Oh...Now what you want to tell me?

Maxwell: Oh, uh, look at the time. I've got a tennis game. Excuse me.

Fran: Oh, Mister Sheffield, you forgot your balls.

Dadı 3. Bölüm

Ömer: Şey, evet Müller dadı, buraya geldiğiniz için son derece memnun olduk ama biliyorsunuz böyle her güzel şeyin bir sonu var.

Müller: Ahh ben de çok mutlu oldum. Biliyorsun, hani sen havuza düşmüştün. Ben ondan sonra hiç bu kadar mutlu olmamıştım. Seni nasıl çıkartmıştım, hayatını nasıl kurtarmıştım. Hatırlıyorsun değil mi Ömer? Sahi sen bana ne söyleyecektin?

Ömer: Oooo geç kaldım benim tenis maçım var.

Melek: Ömer Bey, toplarınız.

The word 'balls' and its established equivalent in Turkish 'toplar' have the same double meaning in both languages. Its first meaning is an object usually in the

shape of a sphere that is kicked, thrown, or hit in a game as it is also presented visually in the scene. However, these words also refer to male testicles and the phrase ‘to have balls’ means to have courage deriving from the stereotypical idea that males are expected to be brave and courageous since they are responsible to protect and defend females and children. Although the scene presents tennis balls visually and draws attention to its first meaning, Fran and Melek emphasize the word ‘your balls/toplarınız’ by referring to its sex-related vulgar meaning in an implicit way.

<p>Context: All the children get the flu and Fran/Melek takes Grace/Duygu to the doctor to be examined because her situation is worse. However, Grace/Duygu is afraid of the doctor.</p>	
<p>The Nanny Episode 15 Fran: Oh, honey, would you trust me? Believe me, this is an absolute cinch. Just be glad that you don't have <u>stirrups</u> like at my <u>doctor</u>. Gracie: Your doctor has a pony? Fran: No, honey, these are for... Oh, never mind. <u>You'll discover the joys of womanhood soon enough.</u></p>	<p>Dadı 6. Bölüm Melek: İnan bana korkacak hiçbir şey yok. Benim <u>bevliyecimdeki üzengileri</u> ayağına takmıyorsun ya. Duygu: Senin doktorun muayenehanesinde at mı besliyor? Melek: Yok be güzelim. Üzenği dedimse... Neyse boş ver, <u>kadınlığının güzelliklerini ileride keşfedeceksin nasılsa.</u></p>

The reference to female genitalia leads to SRH in this example. It can be understood from the the use of the word ‘stirrups’ that Fran is talking about her gynecologist. When Grace asks about the stirrups, Fran attempts to explain to her but then stops thinking that she is too young. Then, Fran indicates that she will discover “the joys of womanhood” referring implicitly to orgasm. In the same vein, Melek talks about *üzengi* but she uses neither the general term ‘doctor’ nor ‘gynecologist’ but *bevliyeci* which literally means urologist. The reason behind this is a wordplay between *bevliyeci* and *devriyeci* for *gentle* and *gentile* in the original that comes later within the same scene. Similar to the original version, Melek gives up explaining to her about *üzengi* indicating that she will discover “kadınlığının güzelliklerini” referring implicitly to an orgasm.



Context: When Fran/Melek takes Grace/Duygu to the doctor to be examined, she learns that she needs a tonsilectomy. Therefore, she is admitted to hospital. The Sheffield/Giritli family comes to visit her. When the nurse comes to get the patient ready for the surgery, she tells Pertev to get into the bed.

The Nanny Episode 15

Nurse: I'm Nurse Smith. Get in bed.

Niles: I'm not the patient.

Nurse: I know.

Dadı 6. Bölüm

Nurse: Doğru yatağa.

Pertev: Hasta olan ben değilim ki.

Nurse: Biliyorum.

A nurse comes to check the patient who will have a surgery and she tells Niles to get in the bed. It is thought at first that she mistakes Niles for the patient. When Niles tells her that he is not the patient, she says that she knows that. This situation and her voice makes it clear that she consciously asks Niles to get in bed, indicating that she literally wants to get him into bed in order to have relations. The scene and the SRH are identically transferred in the remake.

Context: Maggie/Dilara skips out on her gym classes because she has problems with her gym teacher and Fran/Melek comes to school in order to help her pass the gymnastics final.



<p>The Nanny Episode 19</p> <p>Fran: <u>This was my event.</u></p> <p>Maggie: <u>What'd you do on that?</u></p> <p>Fran: Never mind.</p>	<p>Dadı 8. Bölüm</p> <p>Melek: <u>İşte bu da benim olayım.</u></p> <p>Dilara: <u>Ne yapardın üzerinde?</u></p> <p>Melek: Boş ver.</p>
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Fran comes to school to help Maggie pass her gymnastics final and remembers her old gym classes. When she sees the bench, she says that ‘it was her event’ referring implicitly to sexual poses and positions she experienced. Although she does not say it clearly, this can be inferred from her pose and smile on her face, causing an implicit SRH to occur. As for the same scene in the remake, SRH is identically transferred where established equivalent method is used.

<p>Context: Fran/Melek forgives her exboyfriend Danny/Selim and they decide to marry.</p>	
<p>The Nanny Episode 21</p> <p>Maxwell: Well, I wish you all the luck in the world.</p> <p>Fran: Thank you.</p> <p>Maxwell: And ... listen, I'd ... I'd like to <u>help you with your honeymoon.</u></p> <p>Fran: <u>Oh, well, that's a little breaking with tradition, but I'll ask Danny.</u></p> <p>Maxwell: Oh ... no, Miss Fein, I ... I ... <u>I meant financially.</u></p>	<p>Dadı 9. Bölüm</p> <p>Ömer: Umarım mutlu olursun.</p> <p>Melek: Sağ ol.</p> <p>Ömer: <u>Şey... eğer... balayında ihtiyacın olursa elimden geleni seve seve yaparım.</u></p> <p>Melek: <u>Ayy Ömer Bey, bu bizim örf ve adetlerimize karşı ama ben gene Selim'e bir sorarım.</u></p> <p>Ömer: Yok, hayır hayır, <u>yani ben maddi olarak demek istemişim.</u></p>

After Fran forgives her ex-boyfriend Danny, they make it up and decide to get married, which means she will leave the Sheffields. Maxwell states that he would like to help her with her honeymoon. However, Fran misunderstands and says that “that’s a little breaking with the tradition”. Her line shows implicitly that she thinks that he meant he would like to help her on the nuptial night, for sexual intercourse. Maxwell gets shocked and corrects this by indicating that he meant financially. As for the remake, the implicit SRH is transferred to Turkish identically.

In addition to established equivalent, there might be some cases where it may be necessary to make use of the method of substitution during the process of

remaking a series of foreign original. The reason behind is that remakes produced locally in the target setting with target characters tend to contain elements of the target culture to make it sound natural. Taking that into account, minor replacements in the cultural elements through substitution result in SRH of the source language to correspond to the SRH in the target language.

Context: Maggie/Dilara wants to go to a party but Maxwell/Ömer does not allow her and Fran/Melek comes to talk to Maxwell/Ömer.	
<p>The Nanny Episode 14</p> <p>Maxwell: Look, I'm not letting her go to some <u>Park Avenue apartment</u> crawling with a bunch of <u>lecherous</u> young men.</p> <p>Fran: Hmm, you wouldn't happen to have the address, would you?</p>	<p>Dadı 5. Bölüm</p> <p>Ömer: Ama ben kızımı <u>Bağdat caddesine</u>, içinde <u>azgın</u> delikanlıların bulunduğu bir eve gönderemem.</p> <p>Melek: Evin adresi var mı sende?</p>

In this example, Maxwell does not want his daughter to go to a party specifying that it is taking place in 'Park Avenue' which is known as "a wealthy residential street in New York City, regarded as a symbol of high society, fashion, etc" ("Collins English Dictionary", n.d.). In addition, he uses the term 'lecherous' for young men. SRH occurs when Fran hears that and asks the address implicitly for herself. In the remake, Park Avenue is culturally replaced with Bağdat Caddesi which is "a main street in an upper-scale residential area" ("Bağdat Avenue", n.d.) in Istanbul and the word *lecherous* is translated as *azgın* through its established equivalent considering the context.



Context: Maxwell/Ömer is expecting pictures of showgirls because he will interview the girls.	
<p>The Nanny Episode 14</p> <p>Niles: More pictures and resumes of showgirls, sir.</p> <p>Maxwell: Well, the audition's this afternoon. These should have been here hours ago.</p> <p>Niles: They were. <u>I'd pay particular attention to Gigi, Lulu, and the one on the unicycle.</u></p>	<p>Dadı 5. Bölüm</p> <p>Pertev: Başka mankenlerin fotoğrafları da geldi efendim.</p> <p>Ömer: Mankenleri bugün seçeceğiz, öğleden sonra. Ama fotoğraflar daha şimdi geçiyor elimize.</p>

	<p>Pertev: Sabahtan beri elimizdeydi efendim. <u>Ben olsam Olga'yı, Elena'yı, bir de şu sondaki motosikletli kızı seçerdim.</u></p>
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Sex-related humor occurs in this example as Niles hands in the pictures of showgirls late indicating implicitly that because he looked at the pictures by saying “I’d pay particular attention to Gigi, Lulu and the one on the unicycle”. The names Gigi and Lulu are common for women who are sex workers or work in the industry. Niles also mentions another girl on the unicycle and the phrase ‘riding a unicycle’ for a female refers “to engage in an act of masturbation” (“Dictionary of Sexual Terms and Expressions”, n.d.). As for the remake, the names of the girls are replaced with Russian and/or Ukrainian women names such as Olga and Elena who are generally known to be voluptuous and have a reputation in Turkey for prostitution. The phrase ‘riding a unicycle’ is substituted culturally by ‘riding a motorcycle’ that may be due to voluptuous image of women riding one.

4.2.2 Sex-Related Humor into Other Sex-Related Humor

Being almost the exact opposite of the previous strategy, SRH into Other SRH covers all the verbal and/or visual sex-related humor which are neither semantically nor functionally equivalent to SRH of the ST. Therefore, the examples provided under this category give impressions different from the original.

<p>Context: Fran/Melek works at a bridal shop as a bridal consultant and deals with a customer.</p>	
	

<p>The Nanny Episode 1</p> <p>Fran: Ahhh honey, are you gorgeous! You look just like a <u>virgin</u>. Here, I brought you <u>some crackers for your morning sickness</u>.</p>	<p>Dadı 1. Bölüm</p> <p>Melek: İşte gelin diye buna derim ben. Hiç endişe etme, tam bir <u>bakire</u> gibi görüneceksin. <u>Al şu turşuyu, belki aşeriyorsundur.</u></p>
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In the opening scene of the series, an SRH can be noted. The concepts used are virginity and extramarital sexual intercourse. As Fran walks in, she comments about how gorgeous the bridal gown looks on the customer after which she says she brought crackers for her morning sickness highlighting that she is pregnant and this causes a situational irony to occur because it is not the social norm for someone unmarried to be pregnant. Sex-related situational irony is remade in the Turkish version with a few exceptions. Melek's two comments "İşte gelin diye buna derim ben." and "Endişe etme, tam bir bakire gibi görüneceksin." consist of shifts from the original this may be attributed to the norms of the target society being more conservative than the source norms (see Sancaktaroğlu Bozkurt & Okyayuz, 2021). On the other hand, Melek uses the established equivalent 'bakire' of the word 'virgin' and 'crackers for morning sickness' is culturally substituted by making use of the terms 'turşu (lit. pickle) and 'aşermek' (lit. crave for a food).

<p>Context: Fran/Melek comes into the kitchen and notices that Niles/Pertev does not seem fine.</p>	
 <p>The Nanny Episode 4</p>	 <p>Dadı 1. Bölüm</p>

<p>Fran: Hey, Niles? Are you okay?</p> <p>Niles: Oh, I'm afraid I'm feeling a bit <u>queer</u>.</p> <p>Fran: <u>Don't ask. Don't tell. But for God sakes, come out of the closet.</u></p> <p>Niles: Ill, Miss Fine, <u>I'm beginning to feel a bit ill.</u></p> <p>Fran: Oh, you British.</p>	<p>Pertev: Pertev BEY Melek Hanım, Pertev BEY!</p> <p>Melek: Bana bak neyin var senin?</p> <p>Pertev: Biraz <u>kırık</u> hissediyorum kendimi.</p> <p>Melek: <u>Şüphelenmişim zaten.</u></p> <p>Pertev: Ne demek istiyorsun sen!? <u>Yalnızca hastalanıyorum.</u></p>
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The word *queer's* denotative meaning is 'strange' and 'peculiar' and is a slang term used for people who are homosexual or not cisgender. However, it is also used to mean 'ill' in British English. Niles, speaks in British English a his strong accent. In this example, Fran misunderstands Niles and encourages him to come out of the closet, thinking that he meant he is homosexual. Realizing that Fran has misunderstood him, Niles calmly explains that he meant he is ill. In the remake, the word *queer* is translated by its established equivalent *kırık*, a slang term used for homosexual people in TL. The word *kırık* also replaced the idiom *kırıklık hissetmek* that means to feel ill so that the pun with SRH can occur correspondingly in the remake. However, Melek's behavior towards Pertev differs from Fran's supportive behavior when she misunderstands his situation. As it can be seen from the visuals above, Melek sarcastically makes fun of Pertev being a queer and says that she had her suspicions. In return, Pertev gets irritated and angry at her for thinking that he is a queer. The reason behind this shift in the scene can be attributed to more conservative Turkish society's norms about the acceptability of the display of homosexuality (see Çetiner & Van Assche, 2021).

Context: Fran/Melek has a date and is going out for the dinner.	
<p>The Nanny Episode 11</p> <p>Grace: Fran, you can't go out. Who's gonna read to me?</p> <p>Fran: Oh, honey, would I leave you hanging in chapter thirty-seven? Look, I made you a tape. <u>Scruples</u>, a dramatic reading by Fran Fine.</p> <p>Maxwell: Scruples, Miss Fine?</p>	<p>Dadı 4. Bölüm</p> <p>Duygu: Beni bırakıp nereye gidiyorsun? Sonra kim bana kitap okuyacak?</p> <p>Melek: Seni hiç 37. bölümün ortasında bırakır gider miyim? Merak etme, bak, kasete kaydettim. Okuyan Melek, <u>Ateşli Geceler</u>.</p> <p>Ömer: Ateşli Geceler mi?</p>

Fran: What, we can't both enjoy the story? I edit out the <u>racy</u> parts.	Melek: Ne yani, ikimiz de okuduğumuz şeyden keyif alamaz mıyız canım? Merak etme <u>uygunsuz</u> yerleri atlıyorum.
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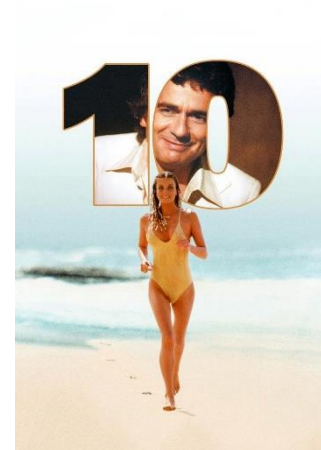
In this example, SRH occurs through an allusion to a book named *Scruples* by Judith Krantz. Although only the name of the book do contain a sexual connotation, its content does in which Judith Krantz “vividly portrays the raw sexuality, the needs and the drives of the world's most beautiful people” (“*Scruples*”, n.d.). In addition, Fran explicitly says that she edits out the racy parts while she reads for Gracie. The book is translated into Turkish with the title *Takıntı* (lit. obsession) which does not have any sexual connotation. However, neither the original nor the Turkish version of the book is used in the remake and another book with a sexual content named “*Fire on the Snow*” by Barbara Cartland replaces the allusion in the remake through substitution. The Turkish version of the book is titled *Ateşli Geceler* and has a sexual connotation in its name unlike the original version. Thus, the sexual humor in the allusion becomes more explicit in the remake. On the other hand, the word *racy* is translated as *uygunsuz* (lit. inappropriate), which is a more implicit expression this time and causes a compensation considering the previous allusion.

Context: Niles/Pertev and Fran/Melek are in the kitchen and Niles/Pertev is telling her about his ancestors.	
<p>The Nanny Episode 6</p> <p>Niles: I happed to come from a long line of butlers, each one a member. Until my father, who butlered to the Duke of Carlisle, accidentally knocked over a vase.</p> <p>Fran: And for that they kicked him out?</p> <p>Niles: <u>He was wrestling naked with the Duchess at the time.</u></p>	<p>Dadı 2. Bölüm</p> <p>Pertev: Benim bütün atalarım hizmetkârmiş. Büyük büyük dedem Abdülhamit'in sarayında ibrikçi başıymış. Babam da bu derneğin kurucularından ama sonra yolları ayrılmış.</p> <p>Melek: Nolmuş atmışlar mı?</p> <p>Pertev: Denetlemeye geldikleri zaman <u>uygunsuz vaziyette</u> yakalanmış.</p> <p>Melek: Nasıl uygunsuz vaziyette?</p> <p>Pertev: <u>Çırılçıplak, ev sahibesiyle güreşirken.</u></p>

SRH occurs in this example through situational irony when a butler is caught wrestling naked with the duchess where the term “wrestling naked” is a euphemism for sexual intercourse. The situational irony takes place in the remake as well with a few exceptions. Although the established equivalent “çırılçıplak güreşmek” of the term ‘wrestling naked’ is used, cultural elements such as *Duke*, *Duchess and butler* are completely removed and culturally substituted by Turkish cultural references such as the Ottoman emperor *Abdülhamit*, *ev sahibesi* and *ibrikçibaşı*.

<p>Context: Fran/Melek gets an etiquette lesson from Niles/Pertev and Maxwell/Ömer about how to talk, how to walk, and what to wear for the tea party she is hosting. Niles/Pertev and Maxwell/Ömer checks her wardrobe but cannot find suitable attire.</p>	
<p>Fran (talking to Niles and Maxwell): I can't believe you're knocking my style. I'm known for my style. Except for that brief cornrow period after I saw '<u>Ten</u>'.</p>	<p>Melek (talking to Pertev and Ömer): İnanamıyorum, sevdiğim ne kadar kıyafet varsa fırlatıp atıyorsunuz. Benim tarzım bu. Sadece bir ara değiştirmiştım, <u>Temel İçgüdü'yü</u> seyrettikten sonra.</p>

Maxwell and Niles check Fran’s wardrobe to find proper clothes Fran can wear at the tea party and cannot find a suitable one. Fran claims that she is known for her style except for the brief cornrow period after she watched ‘Ten’, an American romantic comedy film well known for Bo Derek’s sexy appearance with her cornrow hairstyle. However, this film is not a well-known film in the target culture and retaining the same film as an allusion would not create the same effect for the target audience.



Therefore, the film is changed in the remake, by the erotic thriller film called Temel İçgüdü (Basic Instinct), a well-known film by the target audience for its interrogation scene where Sharon Stone's character in a white dress crosses and uncrosses her legs to reveal that she isn't wearing any underwear.




Context: The Sheffield/Girtli family plans to go for a vacation and Fran/ Melek buys herself a bikini.

The Nanny Episode 16

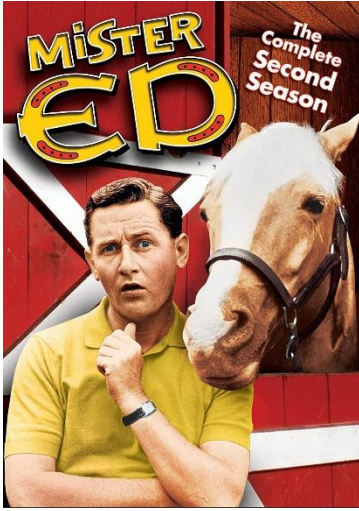
Dadı 6. Bölüm

<p>Fran: Yoo-hoo, Mr. Sheffield. Oh, wait till you see the adorable bathing suit I got for the honeymoon... I mean the vacation.</p> <p>Maxwell: Oh, Grace would look very cute in that.</p> <p>Fran: What Grace? This is for me. <u>If we're going to Gilligan's Island, I wanna be Ginger.</u></p>	<p>Melek: Ömer bey, aldığım harika bikiniyi görmem lazım balayı için... pardon tatil için.</p> <p>Ömer: Duygu için biraz küçük değil mi o?</p> <p>Melek: Duygu mu? Kendime aldım. <u>Gittiğim her yerin Afrodit'i ben olmalıyım, Banu Alkan orada olsa bile.</u></p>
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In this example, Fran makes use of a cultural element by referring to Gilligan's Island, an American sitcom based on seven passengers being shipwrecked on an uncharted island after a storm. One of these passengers is the alluring, sexy, flirtatious and shapely character, Ginger Grant. The humor that occurred through this fictional character is substituted and recreated according to the situation in the remake through two women; the Greek ancient goddess Aphrodite associated with sexual love and passion, and the Turkish celebrity Banu Alkan known for the sexy bathing suits she wears.

	
<p>Context: Brighton, a baseball player/Tolga, a footballer, picks an athletic supporter that oversize him.</p>	
<p>The Nanny Episode 20</p> <p>Fran: Brighton, this is the <u>athletic supporter</u> you picked out? Who'd you <u>buy it for, Mr. Ed?</u></p> <p>Maxwell: He's a Sheffield. <u>He'll grow into it.</u></p> <p>Fran: Is it me, or did someone just <u>turn the heat on around here?</u></p>	<p>Dadı 8. Bölüm</p> <p>Melek: Tolga, aldığın suspansuvar bu mu? <u>Kime giydireceksin bunu, Pascal Nouma'ya mı?</u></p> <p>Ömer: Eee <u>babasının oğlu. Yakında o da büyüyecek.</u></p> <p>Melek: Devre arası mı? <u>Reklamlara mı geçtik Ömer Bey?</u></p>

In this example, Fran simply implies through an allusion “Mr. Ed” – an American sitcom series and its main character is a talking horse that also bears the same



name as the show's title – that the athletic supporter Brighton has chosen is so big for him that it can even fit a horse. Maxwell, on the other hand, praising the penis size of the Sheffield men, implies that Brighton's will grow big enough to fill that supporter. It is a general stereotype that the size of the male organ is directly proportional to the pleasure that the woman will experience during sexual intercourse. This is the main reason why Fran starts to feel hot too. Naturally, “Mr. Ed” is not a character known by the target culture.

For this reason, the allusion is culturally substituted and Pascal Nouma who is a football player and was known back then due to his obscene gesture that he shoved his hand down in his shorts after he scored the first goal of the match was used. Unlike Maxwell, Ömer Bey implicitly refers to the size of only his own penis, rather than the other men in his family. Melek only satirizes Ömer's attitude and unlike Fran, does not signal at that general stereotype about penis size and pleasure in sexual intercourse, probably because it would be inappropriate for a woman to talk such things in Turkish society (see Love & Farber, 2017). Therefore, the situation is recreated according to the socio-cultural norms of the target culture.



Context: C.C. Babcock/Suzan is on the phone and Niles/Pertev brings the telephone to Maxwell/Ömer.

The Nanny Episode 1

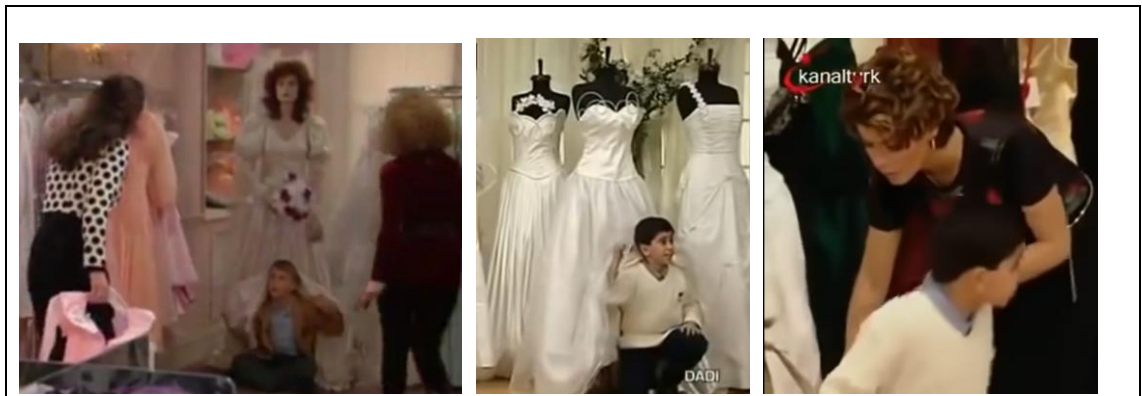
Niles: It's Miss Babcock for you, sir.

Dadı 1. Bölüm

Pertev: Suzan hanım telefonda. Sizi istiyor.

<p>Maxwell: Oh, thank you, Niles. I'll <u>take</u> her in the library.</p> <p>Niles: Hmm... Miss Babcock loves to <u>be taken</u> in the library.</p>	<p>Ömer: Aa, şey, ben... Suzan hanımla içeride <u>şey edeyim</u>.</p> <p>Pertev: Suzan hanım içeride <u>şey etmeye</u> bayılır zaten.</p>
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Maxwell means by 'take her' that he will answer her call in the library privately. However, Niles refers to a sexual action when he says that she loves 'to be taken'. Their equivalent translations would be *götürmek* and *götürülmek*. In the remake, the verb *şey etmek* is a general term with no specific sex-related connotation which results in implicitation.



Context: Fran/Melek visits the bridal shop she used to work at, with the children to buy them something to wear for a party. She tells her close friend Val/Serap about the children.

The Nanny Episode 1

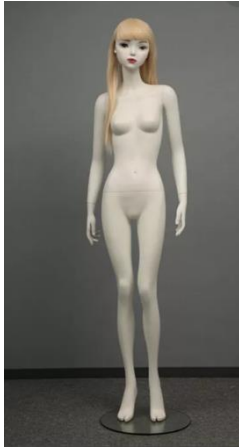
Fran: I mean, that one's got no personality. This one's got multiple personalities. And Brighton... Brighton? Where's Brighton?

Brighton: (Comes out from under a female mannequin) Are these dummies anatomically correct?

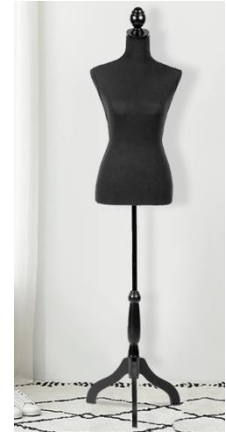
Dadı 1. Bölüm

Melek: Bu Dilara. Bunun kişiliği yok. Bu Duygu bunun da çift kişiliği var. Tolga... Tolga! Tolga nerede?

Tolga: (Comes out from under a female mannequin) Bunun bir şeyleri eksik.



In the original, Brighton wonders about the sexual organs of a female and explicitly asks about the anatomic structure of the mannequin if it truly represents female sexual organs. In the remake, Tolga makes a statement that the mannequin is lacking in something by which he means she does not have a penis considering his lack of anatomic knowledge at that age. However, when the scenes



are analyzed visually, it is obvious that the mannequins used in the scene differ in terms of body structure. *The Nanny* uses a full-body mannequin with hair and make-up, whereas *Dadı* uses a half-body mannequin that has neither a head nor legs. Thus, both verbal and visual humor differs from the original and SRH is remade implicitly.

<p>Context: Maggie/Dilara and Gracie/Duygu wear school uniforms to go to the school.</p>	
<p>The Nanny Episode 5</p> <p>Fran: Well, don't you girls look gorgeous.</p> <p>Maggie: We wear these same <u>uniforms</u> every day.</p> <p>Fran: Trust me. <u>Men dream about</u> these outfits.</p>	<p>Dadı 3. Bölüm</p> <p>Melek: Ahh, şu kızlara bak harika görünüyorsunuz.</p> <p>Dilara: Biz her gün aynı <u>kiyafeti</u> giyiniyoruz.</p> <p>Melek: Erkekler bu kıyafetlere <u>bayılır</u>. (Melek Dilara'ya göz kırpar.)</p>

In this example, the word 'uniform' and the phrase 'men dreaming about it' imply men's fantasies about having sex with uniformed women and evoke a pornographic connotation (see Bhugra & Silva, 1996). SRH in this example is not

clearly pointed out in the remake, and rather it is implicated with the use of a general term *kıyafet* (lit. cloth) instead of the specific term uniform and the verb ‘dream about’ is changed with the verb *bayılmak* (lit. to love). Moreover, we see that Duygu wears a coat covering her school uniform. Thus, Duygu’s involvement in the SRH might be tried to be masked considering her quite young age.

Context: Being a protective father, Maxwell/Ömer does not allow Maggie/Dilara to go to a party.	
<p>The Nanny Episode 14</p> <p>Maggie: Dad, why can't I go? It's just a party. Give me one good reason.</p> <p>Maxwell: I'll give you sixteen. Eight boys and their <u>grubby</u> little hands.</p>	<p>Dadı 5. Bölüm</p> <p>Dilara: Niye izin vermiyorsun baba? Bırak gideyim sadece bir parti bu. (Ömer hayır anlamında başını sallar)</p> <p>Dilara: Bari sebebini söyle.</p> <p>Ömer: 16 tane sebep var. 8 tane oğlan ve bunların <u>durmada işleyen</u> elleri.</p>

In this example, SRH occurs when Maggie asks for what reason she is not allowed to go to the party. Maxwell explicitly states that it is because of the boys coming to the party and their ‘grubby hands’. The term ‘grubby’ has a negative connotation and Maxwell refers to boys touching girls. In the same vein, Ömer is protective and does not allow Dilara to go to the party because of the boys. However, he uses the phrase ‘işleyen eller’, which in fact has a positive connotation, meaning ‘to put effort into something’. Thus, the SRH occurs through implication by using a positive phrase and by letting people to deduce the negative connotation from the context. Presence of a child found in the scene and involved in this sex-related humor may be the reason behind the use of this method.

Context: Maggie/Dilara wants to go to a party but Maxwell/Ömer does not allow her.	
<p>The Nanny Episode 14</p> <p>Fran: Oh, your first <u>make-out party</u>. Who'd you get?</p> <p>Maxwell: She's not getting anyone, and no one is getting her.</p>	<p>Dadı 5. Bölüm</p> <p>Melek: İlk partin ha. Hem de <u>eşli parti</u>. Kimi kestirdin gözüne?</p>

<p>Fran: Did I say <u>make-out</u>? I meant <u>make-up</u>. <u>Make-over</u>. Avon. Mary Kay. Maybe they'll have Tupperware there. <u>No kissing</u>, just burping.</p>	<p>Ömer: Hiç kimseyi. Dilara hiç kimseyi gözüne kestiremez, tabii hiç kimse de benim kızımı gözüne kestiremez.</p> <p>Melek: <u>Eşli</u> mi dedim? <u>Düşeşli</u> diyecektim. Hani eşler oturur da tavla oynarlar ya işte onların eşli listesi bu. Turnuva ha? Yani <u>dokunmak yok, öyle koklamak falan da yok</u>, zar atmak var, tavla oynamak. Dubara, <u>düşeş</u>, pencüse severler güzeli gencüse.</p>
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'Making-out' is a slang term for kissing and can involve touching the other's body. When Fran senses Maxwell being jealous and protective, she makes a play on the phrase by using two other phrasal verbs make-up and make-over where both include the verb 'make'. In the remake, of the slang expression make-out is euphemized by using the term *eşli parti* (paired party) and a similar wordplay is done with the term *düşeş* (tossup). In addition, 'no kissing' is replaced with no touching, no smelling'. Thus, the sexual connotation becomes more implicit.

<p>Context: The Sheffields/Giritli family is stuck in Slyvia's/Mualla's apartment, and Slyvia/Mualla tells Fran/Melek to prepare the chicken for the dinner. Maxwell/Ömer helps her in the kitchen. When they unwrap the chicken, they find a love note written by the butler and think that Fran's/Melek's mother is cheating on her husband. Fran/Melek gets frustrated and asks Slyvia/Mualla for an explanation while she is in the kitchen.</p> <p>In the original, Slyvia takes out chop sirloin and Fran grabs it and finds another note in it. Slyvia says that it is just innocent flirting, they are not having an affair and she gets what she buys at half-price due to this flirting, which is a good thing with their fixed income. She also admits that Fran's father is aware of that.</p> <p>On the other hand, Melek takes some other meat out of the refrigerator and finds another note. Mualla tells her to check it and she sees that it is written for another woman, Hayriye. Mualla explains that it is actually supposed to go to another address but butler's footboy brought it to Mualla by mistake and she just takes it.</p>	
<p>The Nanny Episode 16</p> <p>Fran: I think I can live with this. As long as you and Daddy still love each other.</p>	<p>Dadı 6. Bölüm</p> <p>Mualla: Hem baban da bu <u>etleri yedikçe gençleşiyor</u>.</p> <p>Melek: Bir bu eksikti. Desene bu gece yine bize uyku yok.</p>

Slyvia: Of course we do. And I'll tell you a little secret. Your father and I have better sex with a full freezer.

Fran: Ma, I'm getting a picture! Oh, there'll be no sleeping tonight.

The plot is changed and recreated in this example, which probably derives from the family structure in the target culture. It is clearly pointed out by Okyayuz (2016, p. 238) that Turkish producers were careful not to create a typing that would damage the image of the mother in the society in remakes. Since Mualla's cheating on her husband would be an unpleasant situation even if it is just for flirting and has benefits, it would damage the image of mother within Turkish society. Thus, the scene was recreated. Verbally, the vulgar term 'have sex' is euphemized by implicitly referring to the affair as Mualla draws attention to the sexual energy of a young man her husband is getting after eating those meats.



	
<p>Context: Maxwell/Ömer holds the backers' auditions in Southampton and decides to go there with Chloe/Gülşen, his ex-crush. Babcock/ Suzan gets jealous and feels sad.</p>	
<p>The Nanny Episode 13</p> <p>Fran: Here. (She draws the chair up for Babcock) Sit down. (Niles passes C.C. Babcock a glass of tomato juice)</p> <p>C.C. Babcock (to Niles): Just plain tomato juice? <u>Don't you have anything hard?</u></p> <p>Niles: <u>Not for you.</u> (Then he puts a green vegetable into her glass)</p>	<p>Dadı 7. Bölüm</p> <p>Melek: Al, iç şunu. (Melek Suzan'a bir bardak domates suyu uzatır)</p> <p>Suzan (Melek'e): Domates suyu mu? <u>Daha sert bir şey yok mu?</u></p> <p>Pertev: <u>Senin için yok.</u> (Der ve ardından Suzan'ın bardağına yeşil bir sebze koyar. Melek ve Pertev imalı bir şekilde bakışırlar)</p>

SRH occurs when Niles passes Babcock a glass of tomato juice and Babcock asks him if he has anything hard. A sexual innuendo, erection of penis, appears within the scene although she actually means a 'hard or strong drink by the phrase 'anything hard'. The reason behind this is that she asks the question directly to Niles and might feel in need of a partner for satisfaction considering that Maxwell starts flirting with Chloe. In addition, Niles' response that he does not have one for her and putting a long and hard vegetable in her drink that can stand straight as can be seen in the image above, contribute to the sexual innuendo. As for the remake, SRH is done in a quite implicit way. Primarily, it is

Melek who passes the drink to Suzan. Secondly, Suzan asks a general question by omitting the 'you' part. And thirdly, the vegetable Pertev puts on her drink is neither long nor a hard one. It is only possible to see the allusive look of Pertev and Melek at one another. Hence, the translation method of implicitation has taken place within this example.



Context: Maxwell/Ömer's sister Jocelyn/Zeynep comes to visit with her fiancé Nigel/Nedim. On their wedding day, it turns out that Jocelyn/Zeynep isn't in love with Nigel/Nedim but has feelings for her chauffeur Lester/Ayhan, who shares the same feelings for Jocelyn/Zeynep.

The Nanny Episode 17

Lester: May I kiss your hand, miss?

Jocelyn: Please.

Lester: I've been very happy in my work.

Jocelyn: You'll be awfully hard to replace.

Lester: I wish I could have done more for you, miss.

Jocelyn: You're off to a jolly good start.

Dadı 7. Bölüm

Ayhan: Sakıncası yoksa elinizi öpebilir miyim? İşimde hep mutluydum.

Zeynep: Yerini doldurmak zor olacak.

Ayhan: Keşke daha fazlasını yapabilseydim.

Zeynep: Mutlu ve yeni bir başlangıç yapıyorsun.

Visually, the SRH in the scene is remade similarly except that Ayhan and Zeynep are hugging instead of kissing. On the other hand, Lester's statement and action where he wishes he could have done more 'for her' and kisses starting from her hand towards her shoulder as foreplay get implicit in the remake. As Ayhan doesn't include the phrase 'for her'.

Context: Maxwell/Ömer hires a famous actor, Alan Beck/Kadir Arkın for a show/series and when Fran/Melek comes to want something from Maxwell/Ömer, Alan/Kadir meets her.	
<p>The Nanny Episode 19</p> <p>Alan Beck: You must be my leading lady.</p> <p>Fran: Oh, no. I'm Fran Fine, the nanny.</p> <p>Alan Beck: Some nanny. You know, <u>there's a little boy inside me</u>. Wanna raise him?</p>	<p>Dadı 8. Bölüm</p> <p>Kadir Arkın: Esas kızı sen mi oynuyorsun?</p> <p>Melek: Hayır bu projede yokum. Ben sadece dadıyım.</p> <p>Kadir Arkın: Ama ne dadı! <u>İçimde büyümek isteyen bir bebek var</u>. Onu büyütme istemez misin?</p>

Fran attracts Alan's attention the moment he sees her and his flirtatious character shows its face immediately. When he learns that she is a nanny, he says archly that there is a little boy inside him and asks Fran if she would like to raise him. He refers to his sexual organ by the phrase 'a little boy', referring that his penis is not erected at that moment and he doesn't use the preposition 'in' but 'inside' by which he explicitly implies the inner side or surface of his clothes. Sexual connotation occurs implicitly in the remake because the gender is neutralized when *bebek* (lit.baby) is used instead of 'boy' and thus 'a little' semantically refers to a child at a very young age, eliminating its reference to the sexual organ.


Context: Fran and Niles are trying to catch a mouse in the kitchen.	
<p>The Nanny Episode 6</p> <p>Fran: C'mere, little mouse.</p> <p>Niles: Here, little mousey, mousey.</p> <p>Fran: There's nothing to be afraid of. We just wanna put you outside.</p> <p>Niles: And then we're going to kill you.</p>	<p>Dadı 2. Bölüm</p> <p>Melek: Gel cici, gel cici, bir şey yapmayacağız sana. Bahçeye koyacağız gel cici.</p> <p>Pertev: Sonra da öldüreceğiz.</p>

Fran: Niles! Why are you being so macho? It's really unattractive, yet somehow a <u>turn-on</u> .	Melek: Pertev ne o? Maço takılmaya mı karar verdin? Hiç sana yakışıyor mu? Tuhaf ama bir <u>hoş oluyorsun</u> aslında.
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While Niles and Fran are trying to catch a mouse in the kitchen, Fran tells Niles that he is being macho in a negative way. Thinking over it she finds that very attractive and uses the vulgar phrase 'turn on'. In the remake, this is euphemized with the phrase *hoş olmak*.




Context: Maxwell/Ömer's supermodel old flame Chloe/Gülşen returns and prompts Maggie/Dilara to try modeling. Fran/Melek says that she was a model once too. Maxwell/Ömer asks why she didn't pursue a career in modeling.	
The Nanny Episode 13 Maxwell: Miss Fine, tell me, why didn't you pursue a career in modeling? Fran: Oh, they all expect you to <u>sleep around</u> .	Dadı 7. Bölüm Ömer: Melek hanım, mankenlik kariyerine niye devam etmedin sen? Melek: Amannnn, eee böyle hep <u>fingirdememi</u> istiyorlardı.

SRH occurs when Maxwell asks Fran why she didn't pursue a career in modeling and she answers as if people expecting someone is a usual and unimportant thing. The phrasal verb 'sleep around' means to have many casual sexual partners and is euphemized in the remake through the verb *fingirdemek*, means to behave coquettishly.

	
Context: Maxwell/Ömer's nanny Mueller/Müller comes to visit him and meets his children.	

<p>The Nanny Episode 10</p> <p>Maggie: I'm Maggie, Nanny Mueller.</p> <p>Mueller: Well, button-up, dear. <u>If Victoria can keep her secrets, so can you.</u></p>	<p>Dadı 3. Bölüm</p> <p>Dilara: Dilara benim Müller dadı.</p> <p>Müller: Yakanı ilikle. <u>Görünmeyen şeyler daha da merak uyandırır.</u></p>
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In the original, SRH occurs by a wordplay involving a cultural brand Victoria's Secret which is a well-known American lingerie and beauty retailer. When Maxwell's nanny Müller meets his children, she sees Maggie's collar stud unbuttoned and warns her to button it up where she makes a wordplay saying if Victoria can keep her secrets, so could she. Surprisingly, the SRH's sense reverses in the opposite through situational re-creation in the remake when the nanny Müller tells Dilara to button up because what cannot be seen arises even more curiosity.

<div style="display: flex; justify-content: space-around;">    </div> <p>Context: Fran/Melek catches her cousin Tiffany/Yeşim and Brighton/Tolga kissing in the shower.</p>	
<p>The Nanny Episode 14</p> <p>Tiffany: How 'bout a little privacy here?</p> <p>Fran: Tiffany, I told you <u>not to touch anything!</u></p> <p>Tiffany: But you also said to play nice.</p> <p>Fran: What were you kids thinking <u>making out</u> in there? A minute ago you were at each other's throats, now you're <u>just at each other?</u> What happened?</p> <p>Brighton: Well, she hit me, then I pushed her. <u>One thing led to another.</u> You know how it is.</p>	<p>Dadı 5. Bölüm</p> <p>Yeşim: Bu evde özel hayata saygı yok mu?</p> <p>Melek: Yeşim, ben sana bu <u>evde bir şeye dokunmayacaksın</u> demedim mi?</p> <p>Yeşim: Uslu uslu oynayın da dedin. Şamata eden mi var?</p> <p>Melek: Ne yapıyordunuz orada? Biraz önce yukarıda boks yapıyordunuz şimdi <u>güreşe mi tutuştunuz</u>, ne oldu?</p> <p>Tolga: O beni itti, ben onu ittim. <u>Sonrasını hatırlamıyorum.</u> Bilirsin işte.</p>

Tiffany: The kid's cute so <u>I kissed him</u> . Go ahead, tell me you haven't had the same thoughts about his old man.	Yeşim: Velet çok şirin. <u>Ben de dayanamadım</u> . Ne var ki? Hadi söyle sen de babasını istemez miydin?
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In this example, children take part in the humor. It can be visually seen that in the original kids seems to be kissing on lips. Since that would be unpleasant in the target culture, Tolga kisses Yeşim on her cheek. As for verbally, a few alterations are made in the remake. The slang term 'make out' is omitted, the sexual connotation of the phrase 'just at each other' is remade implicit by *boks yapmak* and *güreşe tutuşmak*, 'one thing led to another' is culturally adapted through '*sonrasını hatırlamıyorum*' and '*I kissed him*' is replaced with '*I couldn't resist*'.

Context: Maxwell's/Ömer's supermodel old flame Chloe/Gülşen comes.	
<p>The Nanny Episode 13 (The doorbell rings) Maxwell: It's all right, Niles, I'll get it. It's probably Chloe. Niles: Don't trip over your hormones, sir. Maxwell: Niles, I'm perfectly in control of my hormones. (He opens the door) <u>Chloe, let me take your dress, uh, coat.</u> Niles: Oh, <u>smooth operator</u>, sir.</p>	<p>Dadı 7. Bölüm (The doorbell rings) Ömer: Tamam Pertev. Ben açarım. Herhâlde Gülşen'dir. Pertev: Aman hormonlarınıza dikkat edin efendim. Ömer: Merak etme Pertev. Hormonlarım kontrol altında. (He opens the door) Hoş geldin Gülşen. <u>Çıkar üzerindeki. Şey, yani paltonu.</u> Pertev: Yine bir <u>Kamer Genç vakası</u>.</p>

Niles draws attention to Maxwell's sexual feelings for Chloe by warning him about his hormones. When Maxwell opens the door and asks permission to take Chloe's dress being a slave to his hormones that he then corrects and says he meant his coat, Niles implies that his hormones are smooth operators, meaning good at persuading others cleverly to make them do what they want. In the remake, Ömer tells Gülşen to take everything on her off, where the SRH becomes explicit by generalization and Pertev's statement is situationally recreated by adding a cultural-political reference about Kamer Genç that was topical back then.



Context: The nanny Mueller's/Müller's visit ends and she says goodbye to Niles/Pertev, who had a relationship with her.

The Nanny Episode 10

Mueller: Goodbye, Niles.

Niles: It's been a pleasure having you.

Dadı 3. Bölüm

Müller: Pertev, beni unutma.

Pertev: Tavuk göğüslerini nasıl unuturum.

Niles uses the phrase “to have someone” in two meanings in this example. Explicitly, he means he was happy to put her up and implicitly to have an affair with her the night before. In the remake, the second meaning is explicit both verbally and visually. Visually, the nanny Müller gets close to Pertev so that only Pertev can hear her and Pertev answers by whispering in her ear. As for visually, Müller tells him not to forget about her and Pertev replies as to how could he forget the Turkish dessert *tavuk göğsü* (lit. chicken breast pudding), which has a sexual connotation by the word *göğüs* (lit. breast) a euphemized word used instead of boob, they have eaten together the night they had sexual intercourse.



Context: The house is running out of water. Fran calls her cousin Irving to fix it. Meanwhile, Maxwell is supposed to interview showgirls who came for the auditions.

The Nanny Episode 14

Dadı 5. Bölüm

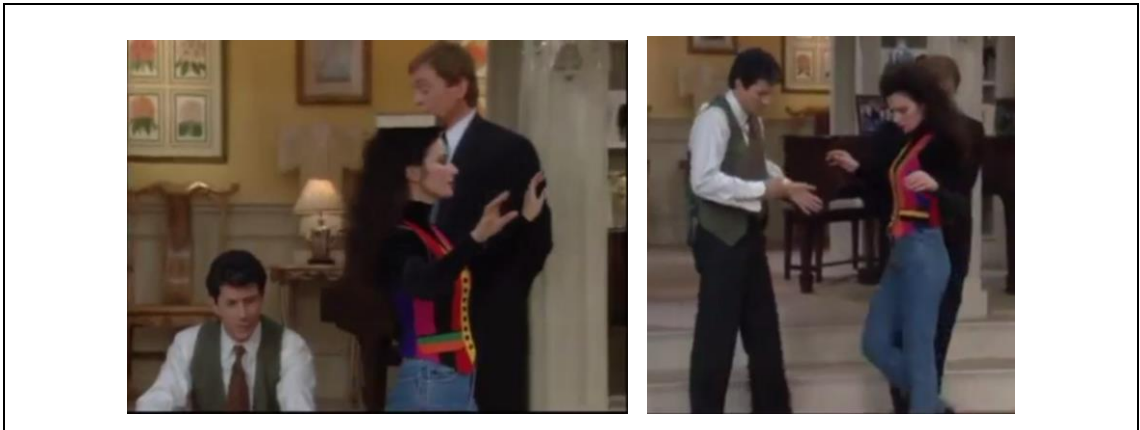
<p>Maxwell: I'd like to shower and shave before these auditions.</p> <p>C.C.Babcock: <u>You are a bit scruffy. Common. Brutish.</u></p> <p>Fran: Need a moist towelette?</p>	<p>Ömer: Şöyle seçmelerden önce duş yapıp, traş olmak istiyorum.</p> <p>Suzan: <u>Aaa böyle iyisin. Biraz serseri, çekici, vahşi.</u></p> <p>Melek: Kolonyalı mendil ister misin?</p>
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SRH occurs in this example when Maxwell wants to get shower but his being scruffy, common and brutish actually turns on Babcock, that can be understood from her voice and acts. She emphasizes the words 'scruffy, common and brutish' – words mainly with negative connotations – in such an attracted way and her fanning the book she is holding when she starts to feel hot makes it obvious that she is getting turned on. As for the remake, Suzan's acts make sexual connotation even more explicit. First, she adds that Ömer is "quite fine the way he is". Then, she uses three words *serseri*, *çekici* and *vahşi* to describe him. Although *serseri* and *vahşi* primarily have negative connotations, *çekici* has a positive one that means attractive. In addition, her body language considering her bowing her upper body towards the table, getting close to him as well as her teased voice shows more explicitly than the original version that she is attracted.

<p>Context: Maggie/Dilara skips out her gym classes and stays at home. When Fran/Melek comes back home with her best friend Val/Serap, she notices that Maggie is at home and asks Maggie/Dilara why she is not going to the school. Maggie/Dilara makes an excuse that she is having her period, but it turns out that she actually has problems with her gym teacher. Meanwhile, Val/Serap does not understand what is going on.</p>	
<p>The Nanny Episode 19</p> <p>Fran: Honey, I feel terrible. Here I was out shopping, and you were home sick with no one to take care of you.</p> <p>Niles: I beg your pardon. I'm perfectly capable of taking care of Miss Margaret.</p> <p>Maggie: Oh ... actually, I'm not really sick. It's only... you know... my <u>monthly friend</u>.</p> <p>Niles: She's all yours.</p> <p>Val: I don't get it. What's goin' on here?</p>	<p>Dadı 8. Bölüm</p> <p>Melek: Canım benim, dayanamam ben sana. Ben dışarıda alışveriş için gezip dururken, sen evde hasta yat. Bakacak hiç kimsen de olmasın.</p> <p>Pertev: Özür dilerim ama Melek hanım, Dilara hanıma mükemmel bir şekilde bakabilecek yetenekteyim.</p> <p>Dilara: Şey... aslında gerçek anlamda hasta sayılmam. Yani... hani bilirsin ya... <u>aylık olan ziyaretçi</u>.</p>

Fran: Val, <u>what comes at the end of a sentence?</u>	Pertev: (Melek'e doğru konuşarak) Tamam, sen ilgilen.
Val: <u>A parole?</u>	Serap: Ay ne oluyor Allah aşkına? Ben hiçbir şey anlamadım.
	Melek: Canım anla işte. <u>Her ay düzenli olarak ne olur?</u>
	Serap: <u>Maaş alırız.</u>

Maggie describes her situation that she is having her menstruation period in a implicit way by using the phrase 'monthly friend'. Fran attempts to explain the Maggie's situation to Val. However, she does that in an implicit way considering the double meaning of the word 'period' and asks her "What comes at the end of a sentence?". By the term 'sentence', she means a set of words and expects Val to say 'period' in response that has two meanings; one is dot and the second is menstrual period. However, Val misunderstands her question thinking that by 'sentence', she actually meant the punishment assigned to someone guilty. Therefore, she says 'parole' which means release. As for the remake, Dilara states her situation implicitly by saying 'aylık olan ziyaretçi'. Melek's question is replaced by making reference to usual frequency of menstrual period. This results in humor to occur in a less implicit way.





Context: Fran/Melek gets an etiquette lesson from Niles/Pertev and Maxwell/Ömer about how to talk, how to walk, and what to wear for the tea party she is hosting.

The Nanny Episode 3

Maxwell: Oh no, it's all wrong.

Fran: I'll say. This book is flattening my whole pout.

Maxwell: It's, it's your hips, Miss Fine.

Fran: Well, I've never had any complaints before.

Maxwell: It's, it's the way they move from side to side.

Fran: Well, I've never had any complaints before. What's the matter? These ladies don't have hips?

Maxwell: Not really. No.

Niles: And flat buns.

Maxwell: But who's looking?

Dadı 5. Bölüm

Ömer: Olmuyor, olmuyor, olmuyor, olmuyor.

Melek: Olmaz tabii. Koskoca kitap. Saçlarımı da dümdüz etti.

Ömer: Saçların değil kalçaların.

Melek: Kalçalarım ile ilgili hiçbir şikâyet almadım bugüne kadar.

Ömer: Biraz fazla sallıyor gibisin.

Melek: Ne var bunda? Herkes çok memnun olur bu durumdan. Hem bu kadınların kalçaları yok mu canım?

Ömer: Yok... Sayılır.

Pertev: Göğüsleri de bir tuhaftır onların.

Ömer: Tabii canım tabii. Hem zaten kim bakıyor ki?

SRH occurs when Maxwell and Niles comment about Fran's walking. Teaching Fran how to walk like a lady properly, Maxwell and Niles tell her that the way her hips move is the problem and Fran gives the same answer twice, indicating implicitly that her buns and the way her hips move are indeed attractive. In the remake, the situation is made explicit when Melek explains that everyone is very satisfied with the way her hips move. Apart from that, Maxwell and Niles clearly point out the unattractiveness of women with "flat buns" where 'buns' means "buttocks" in British slang. In the remake, this part was recreated using the term

göğüsleri (boobs) where the translator draws attention to another sexual part of woman body.



Context: The Sheffields/Giritli family plans to go for a vacation and nanny Fran/Melek is going with them to take care of the children. However, Babcock/ Suzan gets jealous of them going altogether because she isn't invited and she lies that she would be having a dinner with a senator (a member of parliament in the remake) to make Maxwell/Ömer jealous. Niles/Pertev hears the conversation among Maxwell/ Ömer and Babcock/Suzan and he pokes fun at her by saying that there is nothing a senator/MP wouldn't do for a vote. A blizzard forces the Sheffields/Giritli family to cancel the vacation and somehow they all end up in Sylvia's/Mualla's apartment.

The Nanny Episode 16

Sylvia: Miss Babcock, you've hardly touched your tongue.

C.C. Babcock: Actually, I'm on a no-tongue diet.

Niles: Oh, the senator will be so disappointed.

Dadı 6. Bölüm

Mualla: Suzan hanım hiç dokunmamışsınız. Kelle yemiyorsunuz diye sizin için kızarttım o sucukları.

Suzan: Salam, sosis, sucuk perhizindeyim.

Pertev: Milletvekili bunu öğrenirse çok hayal kırıklığına uğrayacak.

Sylvia cooks *tongue* for dinner and sees that Babcock has not eaten it. Babcock states that she is on a 'no-tongue diet' where SRH humor occurs when Niles makes a pun referring to oral sex. In the remake, it is replaced with other types

of meat *salam*, *sosis*, *sucuk* which imply male sexual organ in the slang language of the target culture.

<p>Context: Maxwell/Ömer hires a famous actor, Alan Beck/Kadir Arkın for a show/series who in the past set Maxwell/Ömer on fire only because Maxwell/Ömer had forgotten to put lemon in his tea. Back then, Maxwell/Ömer was his gopher. Now, Alan/Kadir treats him miserably again.</p>	
<p>The Nanny Episode 19</p> <p>Alan Beck: Sheffield!</p> <p>Maxwell: Oh, God, what now? More coffee?</p> <p>Alan Beck: I've been re-thinking act two. It's a downer. You got my character in a wheelchair. <u>What woman in the audience is gonna believe that Alan Beck is paralyzed from the waist down?</u></p> <p>Maxwell: Alan, you're playing Franklin Delano Roosevelt. The man was a paraplegic.</p> <p>Alan Beck: Find a cure.</p>	<p>Dadı 8. Bölüm</p> <p>Kadir Arkın: Ömer!</p> <p>Ömer: Yine ne var? Bir kahve daha mı yoksa?</p> <p>Kadir Arkın: Bir sonraki bölümü okudum da olmamış. Benim oynadığım karakter sonunda ölüyor. Düşünsene hangi kadın izleyicim benim, Kadir Arkın'ın <u>vuruşarak değil de salak bir hastalıktan öldüğüme</u> inanır?</p> <p>Ömer: Kanuni Sultan Süleyman rolünü oynuyorsunuz. Adam dizanteriden ölmüş. Yani tarih böyle yazıyor.</p> <p>Kadir Arkın: O zaman bir zahmet tarihi yeniden yazıverin.</p>

In *The Nanny*, Maxwell hires a famous actor Alan Beck for a theater show where he would play Franklin Delano Roosevelt, the 32nd president of the USA, who fell ill in 1921 and was diagnosed with polio. Sex-related humor occurs when egotistical Alan Beck asks sarcastically what woman in the audience would believe that he is paralyzed from his waist down, referring to his goodness in sexual intercourse. In the Turkish remake, Franklin Delano Roosevelt is replaced with another ruler from Turkish history known as Suleiman the Magnificent during the Ottoman period. Thus, the situation is recreated through a cultural substitution and sexual innuendo is implicitly remade by using the word 'vuruşmak' which has two meanings. Its first meaning is to fight and this is probably what the audience would think at first considering that Suleiman is a ruler from the Ottoman period.

However, its second and less known meaning is “to bang” in the slang language of the target culture.

4.2.3 Sex-Related Humor into Non Sex-Related Humor

This strategy occurs when verbal and/or visual sex-related humor is remade by an unusual lexical item, phrase, expression or image, which does not have a sex-related connotation within the target language.

Context: Brighton/Tolga behaves badly to his sisters and Fran/Melek and Val/Serap tell him about the kid from their school who was a smoker and was meaner than him. Brighton/Tolga takes that as a challenge and gets caught smoking at the school. As Fran/Melek realizes that she might be Brighton's "inspiration", she decides to keep it from Maxwell/Ömer. Earlier, Fran/Melek had insisted Maxwell/Ömer to go to the carnival at school, which he had said he does not have time. Then, he changes his mind and now Fran makes excuses to stop him from going to the carnival and to prevent him from seeing the principal so that he won't learn about Brighton/Tolga's smoking.



The Nanny Episode 2

Maxwell: But you insisted.

Fran: I wasn't feeling a hundred percent that day. I think I was ovulating.

Niles: (Serves two eggs to Maxwell) Your eggs, sir.



Dadı 2. Bölüm

Ömer: Dün akşam pek hevesliydin.

Melek: Aman bir şeyler yumurtlamışım işte.

Pertev: (Ömer'e bir yumurta servis eder) Yumurtanız.

The word 'ovulating' has double meaning and its first meaning refers to the release of a mature egg from the ovary, which is a natural process of the female reproductive system and is a taboo word taking into account its relation to female

sexual organs. In the original, Fran’s sentence about her ovulation and Niles serving two eggs to Maxwell signal a play on words, supported by the visuals. In the remake, Melek’s first sentence about feeling herself not good is deleted and she uses the term *yumurtlamak* that literally means *to lay an egg*. In Turkish, ‘to lay an egg’ can be used as an idiomatic expression meaning to blurt something out. In addition, Pertev serves only one egg. Thus, the scene is transferred through situational re-creation and evokes women’s menstrual cycle neither verbally nor visually, leading sex-related connotations to be lost.

Context: Maxwell/Ömer's old nanny Mueller/Müller comes to visit. The nanny Mueller/Müller does not like the way Fran/Melek gets dressed and acts.	
The Nanny Episode 10	Dadı 3. Bölüm
Mueller: Which agency exactly was it that arranged for your position here?	Müller: Sizi Ömer'e kim tavsiye etti?
Fran: I didn't come through an agency. Mister Sheffield <u>hired me right off the street.</u>	Melek: Tavsiye mavsıye eden olmadı. Öyle geçiyordum uğradım. Ömer Bey de <u>beni görünce hemen işe aldı.</u>
Maxwell: Well, it's not like it sounds. <u>I tried her out for the weekend first.</u>	Ömer: Yoo, tam öyle değil. Aslına bakarsanız bir hafta sonu için <u>işe almıştık.</u>

The original text contains an implicit meaning associated with sexuality. “Fran being hired off the street” actually indicates that she has no training or experience but this phrase also refers to street sex workers. Trying to correct the misunderstanding, Maxwell worsens the situation by saying “I tried her first” in which he actually means he hired her as a nanny only for a weekend first. In the remake, the sexual innuendo is lost because “hiring off the street” is changed with “hiring immediately after he sees her” and “I tried her” is changed with “we hired her”. Situational re-creation method, a quasi-omission as Pederson also states, is used and the sexual innuendo within the text is omitted.

Context: Maxwell has a date and puts on a suit.



The Nanny Episode 21

Fran: Oh, wow. Hi, Mr. Sheffield. Don't you look handsome? Got a hot date tonight?

Maxwell: Yes, but I'm missing a stud.

Fran: Yeah, well, who isn't?



Dadı 9. Bölüm

Melek: Ooo Ömer bey, bu ne şıklık böyle? Akşama randevunuz mu var?

Ömer: Evet, ama cebim delinmiş. (Ömer ceketinin cebini gösterir)

Melek: Bu krizde kimin cebi delinmedi ki Ömer beyciğim?

In the fourth example, SRH occurs by using the word 'stud' in double meaning. Maxwell wears a suit and realizes that he is missing a 'stud', which means a type of fastener used for clothing, mainly in British English. When Fran asks who is not missing a stud, she implies an attractive and sexually skilled man. As for the remake, since a word with these two meanings does not exist in the target language, a similar pun is made through a phrase with a different double meaning appropriate for the situation and visuals. In Ömer's reference, the phrase *cebi delinmek* means he has literally a hole in his pocket, whereas Melek uses it as an idiom and asks "who has two pennies to rub together in this crisis?". Thus, humor is kept through situational re-creation, however the sex-related connotation is lost.



Context: Val/Serap, Fran/Melek's best friend, tells Fran/Melek that Danny/Selim, Fran/Melek's ex-boyfriend dumped Heather Biblow/Nihal with whom Danny/Selim dumped Fran/Melek. That inspires Fran/Melek to visit him in the shop and get a chance to dump him. When she visits him, he begs her to be with him again, but Fran/Melek won't. Danny/Selim kisses her and proposes.

Episode 21

Fran: Well, I could care less.

Danny: Look, if you could care less... then why do you come down here lookin' like you're lookin'?

Fran: Just to let you know what you're never gonna have again. (She pulls off her dress slightly down from her shoulder) Suffer.

Danny: Frannie, I still want you. And ... somethin' tells me you still want me, too.
(Fran and Danny kissing lewdly)

Fran: I don't! I don't Ah ... ah

Dadı 9.Bölüm

Melek: Umurumda değil.

Selim: Umurumda değil diyorsun. Umurunda değilse burada ne işin var?

Melek: Sana neyi kaybettiğini göstermek için geldim. (Melek kendini işaret eder ve ellerini beline koyar) Eziyet olsun diye.

Selim: Melek, seni hâlâ istiyorum ve bir şeyler senin de beni hâlâ istediğini söylüyor Melek.

Melek: İstemiyorum, istemiyorum.

In this scene, visual elements are more effective in creating SRH however, the humor is also supported by the verbal elements. In the original, Fran pulls her dress slightly off her shoulder and says “suffer” which makes a reference to sexual intercourse and while she tells Danny that she doesn't want him, it is clear from the images that she actually plays hard to get. Indeed, she enjoys his kissing and cannot pull herself back. In the remake, however, the visuals do not signal any sexual humor due to impicitation.

4.2.4 Non Sex-Related Humor into Sex-Related Humor

This type of strategy refers to a reversal in the humorous verbal and/or visual elements from non-sexual connotation into sexual connotation during the process of remaking. This strategy is actually not expected to be used taking into account the socio-cultural and institutional norms. Nevertheless, a few examples have come out fitting this strategy.



<p>The Nanny Episode 10 (Niles chasing Maxwell's old nanny Mueller in the kitchen)</p> <p>Niles: A little <u>custard pudding</u>, Clara?</p> <p>Clara: Why not? We've earned it. Niles, you...</p> <p>Niles: Oh, Clara...</p>	<p>Dadı 3. Bölüm (Pertev chasing Ömer's old nanny Müller in the kitchen.)</p> <p>Pertev: Helga! Helga!</p> <p>Helga: Yaaaa, aşk olsun.</p> <p>Pertev: <u>Tavuk göğsü?</u></p> <p>Helga: Evet, neden olmasın? Hak etmedik mi yani? Pertev, seni seni seni</p> <p>Pertev: Helga, Helga, Helga...</p>
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When the sexual humor in this example is examined visually, an equivalence can be seen clearly. It is night and Niles/Pertev chases Clara/Helga into the kitchen. They are both wearing dressing gowns in the original and the remake and flirting in the kitchen. As for the verbal expressions, custard pudding is substituted culturally by a Turkish dessert *tavuk göğsü* (lit. chicken breast pudding). Although custard pudding is a term known by the target culture, it was replaced by *tavuk göğsü*, in which *göğüs* refers implicitly to boob. Thus, a non-sex-related term is replaced by a sex-related term. In order to explain the possible reason for using this strategy, the rest of the scene needed to be analyzed.

<p>Context: Maxwell/Ömer and Fran/Melek eavesdrop on Niles/Pertev and Mueller/Müller talking in the kitchen.</p>	
<p>The Nanny Episode 10</p> <p>Maxwell: Nanny Mueller having, having...</p> <p>Fran: <u>Pudding</u>.</p> <p>Maxwell: And with Niles.</p> <p>Fran: Yeah, well, she's a big girl. I'm sure she's had plenty of pudding with plenty of people.</p> <p>Maxwell: Oh, please, I can't think of her like that.</p> <p>Fran: I know. It's like thinking about your parents <u>having sex</u>. Thank God mine never did.</p>	<p>Dadı 3. Bölüm</p> <p>Ömer: Müller dadı orada şey yapıyor... yani şey...</p> <p>Melek: <u>Tavuk göğsü</u> yiyor.</p> <p>Ömer: Pertevle.</p> <p>Melek: Koca kadın. Kim bilir bu yaşına kadar kaç kişiyle tavukgöğsü götürmüştür o.</p> <p>Ömer: Lütfen onu böyle düşünemiyorum.</p> <p>Melek: Annenle babanı <u>yatakta düşünmek</u> gibi bir şey bu. Allah'tan bizimkilerin hiç böyle dertleri yoktu.</p>

The scene continues with Maxwell/Ömer and Fran/Melek making comments about Niles/Pertev and Clara/Helga. Fran's explicit word "having sex" is toned down in the remake with the phrase *yatakta düşünmek*. For this respect, it can be inferred that replacing pudding with *tavuk göğsü* might have been a compensation for euphemizing the phrase *have sex* in the remake. Similarly, non sex-related humor was reversed into sex-related humor for compensation purposes in the following two examples.



Context: Maxwell interviews each showgirl who came for auditions in his workroom and Niles is there too.

The Nanny Episode 14

Showgirl: I have a four octave range, and I studied acting with Starr Adler.

Maxwell: Very impressive.

Showgirl: I can also stand on my hands and do a full split. (She does a full split)

Maxwell: You've got the part.

Showgirl: Oh, thank you, Mister Sheffield. I can't wait to work for you.

Niles (speaking to Maxwell): Oh God, I want your job.

C.C. Babcock: Thank you, Gigi, we'll call you.

(Babcock shows Gigi out, meanwhile Fran runs into her and comments about her boobs.)

Fran: Oh, watch it. You could poke someone's eye out with those. (Fran looks at Maxwell and Pertev) Well, look at the two of you, like a couple of cats outside a fish store. I would have thought you were more sophisticated than that.

Maxwell and Pertev: No, not really.

Maxwell: Oh, Miss Fine, it's nothing to be ashamed of. The human body is a beautiful thing.

Fran: Well, I could have had that body, too, had I cashed in my Israeli bond.

C.C.Babcock: Well don't look at me. I wanted to do "Twelve Angry Men".

Niles: But they didn't wanna do you. Excuse me. I think I'll see what needs dusting in the living room.

Dadı 5. Bölüm

Showgirl: Ölçülerim 90 60 90. Televizyon tecrübem var.

Ömer: Çok etkileyici.

Showgirl: Ayrıca jimnastik ve bale de yapabiliyorum. (Şpagat açar.)

Ömer: Güzel. Biz de size bir rol veririz.

Showgirl: Sizinle çalışmaya can atıyorum Ömer Bey.

Melek: Kalk, hadi kalk. (Melek lift the showgirl up and shows her out) Ararız biz seni.

Pertev (speaking to Ömer): Sizin yerinizde olmak için neler vermezdim.

Melek (speaking to both Pertev and Ömer): Aaa, ne o öyle, kedi ciğere bakar gibi dikmiş gözünüzü bakıyorsunuz? Ben de sizi akli başında olgun insanlar sandıydım.

Ömer ve Pertev: Hayır, o kadar da değil.

Ömer: Hem utanılacak bir şey değil ki bu. İnsan vücudu, muhteşem bir şey.

Melek: Ben de öyle düzgün bir vücuda sahip olabilirdim... biriktirdiklerimi borsada batırmasaydım.

Pertev: Ben izninizi rica ediyorum. Salonda tozunu alacak bir şeyler bulurum herhâlde.

In this example, it is clearly seen that the showgirl's cloth is more revealing than the one the girl wears in the remake. Analyzing the scene verbally, two strategies can be said to be used in this example. *Having four-octave range* in the first sentence is replaced with body size being 90-60-90, which are known to be the measurements of a perfect woman's body shape stereotypically. This is where the non-SRH is reversed into SRH. However, Fran's comment about the showgirl's boobs that she can poke someone's eyes out and Niles' mocking involving a sexual innuendo about 'Twelve Angry Men' not wanting to do Babcock are omitted, where zero translation occurs. Thus, non-SRH into SRH compensates for the zero translation of SRH.

<p>Context: Maxwell/Ömer holds the backers' auditions in Southampton and decides to go there with Chloe/Gülşen, his ex-crush but Babcock/ Suzan gets jealous and tries to change his mind.</p>	
<p>The Nanny Episode 13</p> <p>Maxwell: Oh, I won't hear of it. No, Chloe knows lots of people there, so I'm <u>letting you off the hook</u>.</p> <p>C.C. Babcock: I don't wanna be let off the hook.</p> <p>Niles: She wants <u>her hooks in</u>.</p> <p>C.C. Babcock: It's just that if you're having a business meeting, you'd think you'd wanna take your business partner.</p> <p>Niles: Yes, you'd think, wouldn't you?</p>	<p>Dadı 7. Bölüm</p> <p>Ömer: Gülşen'in pek çok tanıdığı varmış orada. Birlikte gidiyoruz. Sen zahmet etme, serbestsin.</p> <p>Suzan: Serbest olmak isteyen kim!</p> <p>Pertev: Doğru başkalarını esir almak varken.</p> <p>Suzan: Bu bir iş gezisi ise iş arkadaşını da götürmelisin.</p> <p>Pertev: Sizi "<u>götürmesini</u>" istersiniz değil mi?</p>

Maxwell uses the idiom *let someone off* meaning allow someone to escape from an obligation and Niles makes a play on the idiom by saying that Babcock wants her hooks in, where hooks mean her hands in, causing a sexual innuendo. In the remake, the sexual connotation is lost since a similar idiom and play on words would be hard to be kept. However, it is compensated when Pertev uses the verb *götürülmek* by which he means she wants to be humped.

4.2.5 Zero Translation

In zero translation, the whole or a part of the source sex-related humorous element is omitted. This may be due to adherence to the institutional norms or it may be derived from the socio-cultural norms of the target system where equivalent SRH can be perceived as improper and unpleasant rather than humorous. Taking that into account, the primary method of this strategy is **omission**.



1) The Nanny Episode 14 – Dadı 5. Bölüm

Context: Brighton introduces himself to one of the showgirls who came for auditions.

Brighton: How do you do? Brighton Sheffield, producer's son.

Showgirl: Hi, Brighton. And what do you want to be when you grow up?

Brighton: A halter top.



2) The Nanny Episode 14 – Dadı 5. Bölüm

Context: Grace sees the showgirls who came for auditions.

Grace: Look, Fran, giant Barbie dolls. (Talking to the showgirl) Would you play with me?

Fran: Oh no, honey. These toys are for boys.



3) The Nanny Episode 14 – Dadı 5. Bölüm

Context: The house is running out of water. Fran calls her cousin Irving to fix it, and he brings his granddaughter Tiffany with him. Fran catches Brighton and Tiffany kissing in the bathtub. She takes them out and scolds them off. She turns her back on the children and thinks about how to explain this situation to Maxwell. As she turns her back, the children kiss again. (Note that they aren't actually kissing)

4) The Nanny Episode 21 – Dadı 9.Bölüm



Context: Val, Fran's best friend, tells Fran that Danny, Fran's ex-boyfriend dumped Heather Biblow with whom Danny dumped Fran. That inspires Fran to visit him in the shop and get a chance to dump him. She takes the children with her. In the shop, Brighton sees a male dummy naked and jokes with his sister Maggie about her having no personality just like that dummy.

Brighton: Maggie, look. It's your new boyfriend. Ah, he's got your personality, too.

Maggie: And your equipment.



In all of the examples above, children take part in making sex-related humor. In examples 1 and 2, sex-related humor is mainly verbal but also supported by visuals. Thus, SRH is transferred to the audience relatively in an implicit way. However, in the third example, the visuality is more prominent and the SRH is more obvious. When the corresponding episodes of the remake are examined, it

has been seen that the first three examples are completely omitted. As for example 4, it is possible to see both verbal and visual sex-related humor and seems to be omitted considering the episode broadcasted on Kanaltürk. However, the presence of a naked male dummy, Dilara's angry glances at her brother Tolga standing on her right and her glance at the point where the dummy's genital area is, indicate that the scene may not be completely removed and the SRH might have actually been remade and broadcasted at first but censored later. Accordingly, it can be estimated that these SRHs either were omitted during the process of remaking or some might be censored in the remake itself on its later rerun on Kanaltürk.



Context: Maxwell/Ömer's supermodel old flame Chloe/Gülşen returns and tells Maggie/Dilara to try to become a model. She takes her to a place where she poses to the photographer Carlo/Tarkan.

The Nanny Episode 13

Carlo: Hello, Maggie. This is Carlo. (He takes Maggie's hand and puts it on his chest) You like? (Maggie giggles as she likes it. Then, Maggie poses and Carlo takes photos) Okay,

darling, make love to the camera. Hey, wala! That's it. That's beautiful. Yes. I am such a turn-on. (Dancing in a sexual way himself) Now dance for me! Dance! Dance! Yes!

Dadı 7. Bölüm

Tarkan: Merhaba Dilara. Ben Tarkan. Umarım rahatsin. (He takes Dilara's make up cape) Evet, kamerayla dans edeceksin. Evet, evet, dans et. (Dancing implicitly in a sexual way)

In this example, there is a young girl taking part in this SRH. As it has been stated before, the involvement of children and teenagers in creating sex-related humor may not be appropriate for some moral norms and there might be restrictions in some countries. Taking that into account, some changes have been made to the scene. Carlo's sexual behavior while introducing himself to Maggie and Maggie's reaction to him is completely removed. Instead, as Tarkan enters the scene, he removes Maggie's make-up cape and introduces himself in an unsexual attitude. In addition, the sexual context in the verbal expression is deleted by removing *make love* and *turn on* phrases in the remake. In the same scene that highlights sexuality, Carlo moves his lower part back and forth after he says he is such a *turn-on*. Fran, meanwhile, tries to show Maggie different poses with her movements. She gets petrified with astonishment as she sees Carlo's movements. Tarkan also dances in the remake, but unlike the original, he moves his lower part drawing like a circle, and the scene where he moves his waist down is not fully visible from the perspective of the camera shot. In addition, Melek makes different moves to suggest poses to Dilara in a funny way, and Tarkan's movements never astonish her.

On the other hand, in some cases, SRH is removed in terms of verbal and/or visual elements in the remake although there are no children involved in the scene. This mostly occurs when SRH in the original is unpleasant and disturbing rather than humorous or in order to convey explicit sex-related humor in a more implicit way adhering to the institutional and socio-cultural norms of the target culture.

Context: Fran/Melek visits the bridal shop she used to work at, with the children to buy them something to wear for a party. The owner of the bridal shop is Fran/Melek's old boyfriend who dumped her. Her best friend Val/Serap also works at that shop. Fran asks Val where the boss, her ex-boyfriend is.

The Nanny Episode 1

Fran: Where is he, anyway?

Val: Getting his back waxed.

Fran: Oh good, so we got all day.

Dadı 1. Bölüm

Melek: Nerede bizim eski patron?

Serap: Saunaya gitti.

In the source text of this example, Fran's last sentence makes fun of Daniel's back being very hairy. 'Waxing' is contextually a term used for the removal of hair, which brings into mind pubic hair. *Ağda*, the Turkish equivalent of the word *wax*, evokes a material used primarily by women in the Turkish culture to remove hair on their genitals and bodies. Being too hairy and waxing in Turkish society is not a humorous subject to be talked about and it may even be disturbing to express it through a man. For this reason, the scene in the source text was not completely deleted but was rewritten through situational re-creation by omitting the sex-related mocking, causing humor to be lost.



Context: Sylvia/Mualla gets Fran/Melek plots/deed of grave for her birthday in order to set her up with the mortuary manager/tombstone generator Steve/Hilmi. When Fran's/Melek's setup date goes well, Mr. Sheffield/ Ömer bey gets jealous.

The Nanny Episode 11

Maxwell: First dates are usually a nightmare, aren't they?

Niles: Indeed, if mine are any indication.

Maxwell: And after all, he is an undertaker. I can't see anything between them.

(He opens the door to take the rubbish out and sees Fran kissing with Steve)

Niles: And I can't see anything between them, either.

Dadı 4. Bölüm

Ömer: Zaten bu ilk buluşmalar şeydir değil mi, yani korkunçtur?

Pertev: Evet öyledir... Benimkiler ölçü olarak alınırsa tabii.

Ömer: Zaten adam şey canım mezarıcı, yani mermerci. Aralarında pek bir şey yok galiba.

(Ömer kapıyı açar ve gördükleri şey karşısında hem Ömer hem de Pertev şaşırır)

Pertev: Bence de, aralarında hiçbir şey yok, galiba.

In this example, the plots of the original and the remake are almost the same and both verbal and visual aspects play a role together in creating sex-related humor. However, Melek and Hilmi's kissing scene is absent in the remake, which indicates a partial omission in the scene and causes a loss in the meaning. Two possibilities to be considered in this case are that either the audience was expected to deduce the image Ömer and Pertev saw in front of the door only with the verbal humor, or the visual humor was actually remade but was censored in the later rerun again.

Context: Maxwell/Ömer holds the backers' auditions in Southampton and decides to go there with Chloe, his ex-crush. Maxwell tells C.C. Babcock about this in his workroom and Babcock gets steamed up. Meanwhile, Fran knocks on the door and comes in to say something to Maxwell.



The Nanny Episode 13

Fran: Can I come in?



Dadı 7. Bölüm

<p>C.C. Babcock: Miss Fine, come on down. Have you been to the Hamptons? I hear everyone's going.</p> <p>Fran: (Fran looks at Maxwell and says) Excuse me. (Then she gets closer to Babcock and asks in an undertone) Do you need a Pamprin?</p>	<p>Suzan: Gel Melek gel. Sen Abant'a gittin mi hiç? Bugünlerde bavulunu alan herkes Abant'a gidiyor da.</p> <p>Melek: (Melek says to Ömer) Bir dakika. (Melek Suzan'a doğru yaklaşır ve eliyle onun vücudunun aşağısına doğru işaret ederek alçak bir sesle soru sorar) Şey mi oldun sen? <u>*Censored</u> falan ister misin?</p>
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Pamprin is a medicine used for the symptoms of premenstrual syndrome, e.g. tension, bloating, headache. It can be inferred from Melek's hand movements and asking implicitly if she is having her period. However, her second question is obviously censored in the remake. The reason for the censorship here is that the word Melek uses is either a trademark such as *Orkid*, *Molpet* which has copyrights, or it is a word that explicitly expresses the menstruation period.

4.2.6 Non-Translation of SRH

Non-translation of SRH involves leaving the sex-related humor in ST as it is in the TT through 'borrowing', in which a need for transcription may occur, or through 'calque' where a humorous element is transferred lexically or structurally in a literal translation. Borrowing is the situation when there is no translation possible since both languages use the same word which may result from having the same foreign language as the source, e.g. spaghetti, marşmelov, ruble, etc. As for calque, an example would be the translation of 'science fiction' as *bilim kurgu* in Turkish. When the scenes are analyzed, no example of this strategy was found in the remake.

4.2.7 Zero SRH into SRH

This strategy refers to adding totally a new verbal and/or visual material containing sex-related humor into the remake. In other words, a sex-related verbal and/or visual humorous element, which is not present in the source, is

present in the remake. When the subjects of the thesis are analysed, there was no example found to be suitable in this strategy. The driving force behind this situation can be that sex is taboo within many societies and increasing the number of SRH may cause unpleasantness by the audience.

CHAPTER 5: RESULTS AND DISCUSSION

In the previous chapter, 52 scenes and 63 sex-related humorous elements are presented according to the strategies adapted for translation of sex-related humorous elements. Each example is discussed in detail considering the methods used in the process of remaking.

5.1. RESULTS

In this thesis, 52 scenes were analyzed in total. It was determined that two different strategies were used in three scenes among all scenes.

5.1.1. Overall Data on SRH Strategies, Number of SRH Elements, and Translation Methods

The pie chart for the proportional distribution of 55 SRH strategies in total, which was emerged as a result of the analysis of 52 scenes, is presented below:

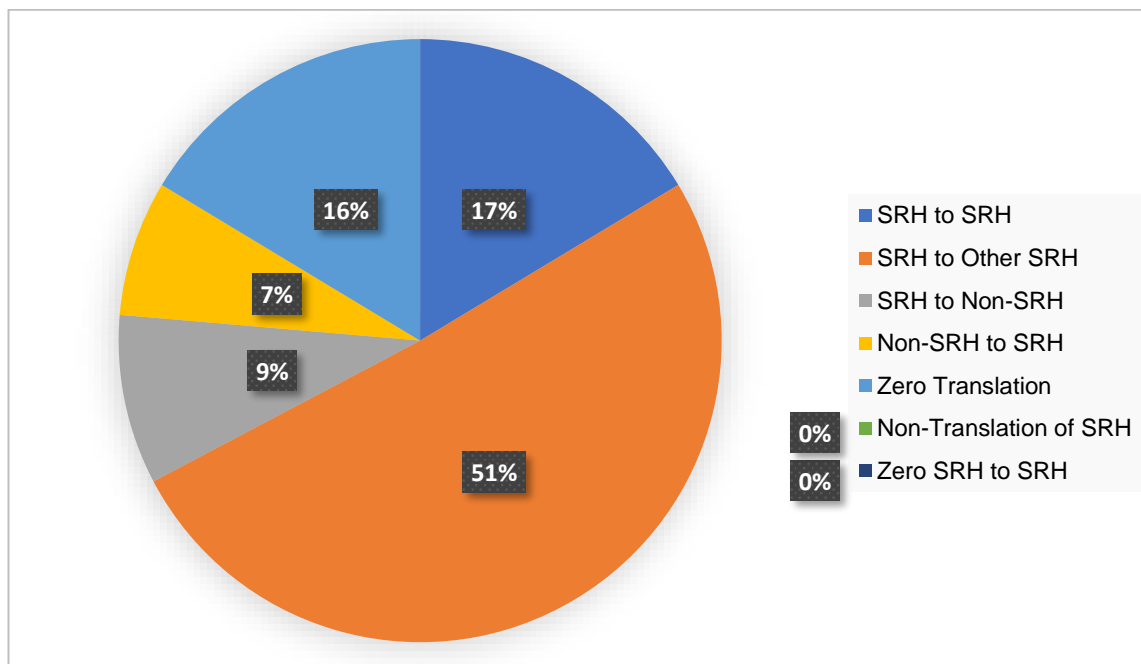


Figure 3. Proportional Distribution of SRH Strategies

A total of 63 sex-related humorous elements were detected and examined. The distribution of the detected 63 sex-related humorous elements under the

strategies adapted to SRH translation from Delabastita’s pun strategies (1996) is as follows:

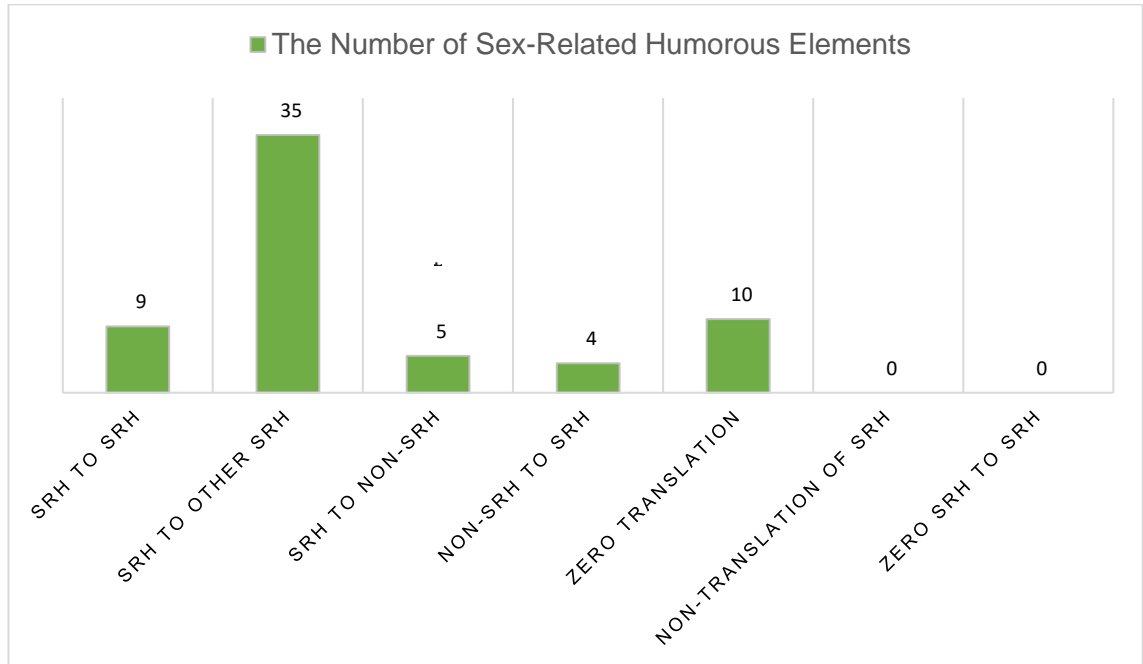


Figure 4. The Number of Sex-Related Humorous Elements per Strategy

The methods used for the translation of each sex-related humorous element are examined under the SRH strategies. It has been observed that more than one method is used in the translation of some sex-related humorous elements. Taking into account this situation, the proportional distribution of the methods used in general is presented below:

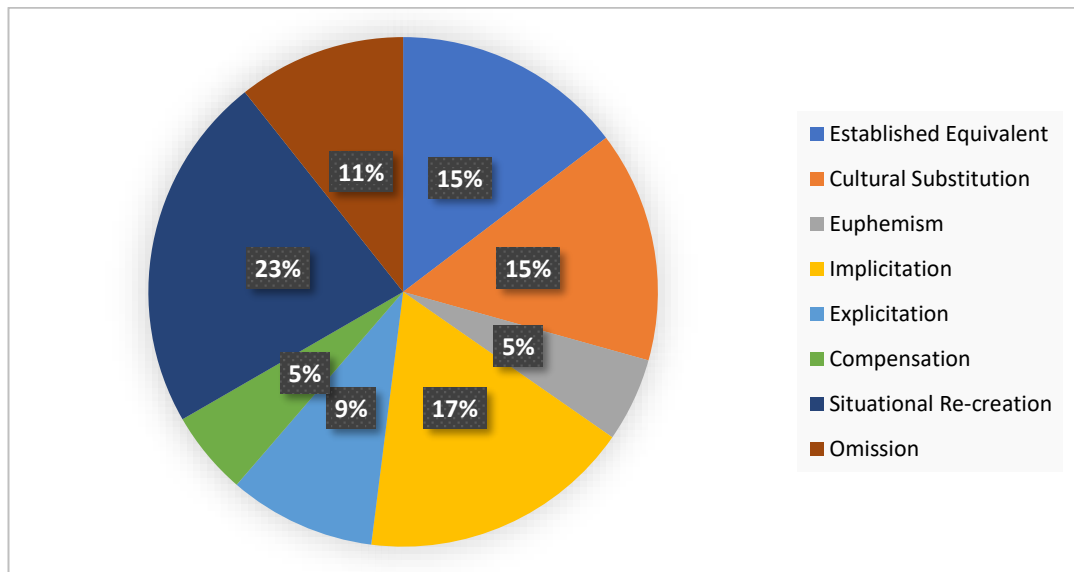


Figure 5. The Ratio of the Translation Methods Used In General

5.1.2. Data on SRH Translation Methods According to SRH Strategies

In this section, the proportional distribution of the SRH translation methods used in each strategy will be shown separately taking into account mixed methods.

5.1.2.1. Sex-Related Humor into Sex-Related Humor

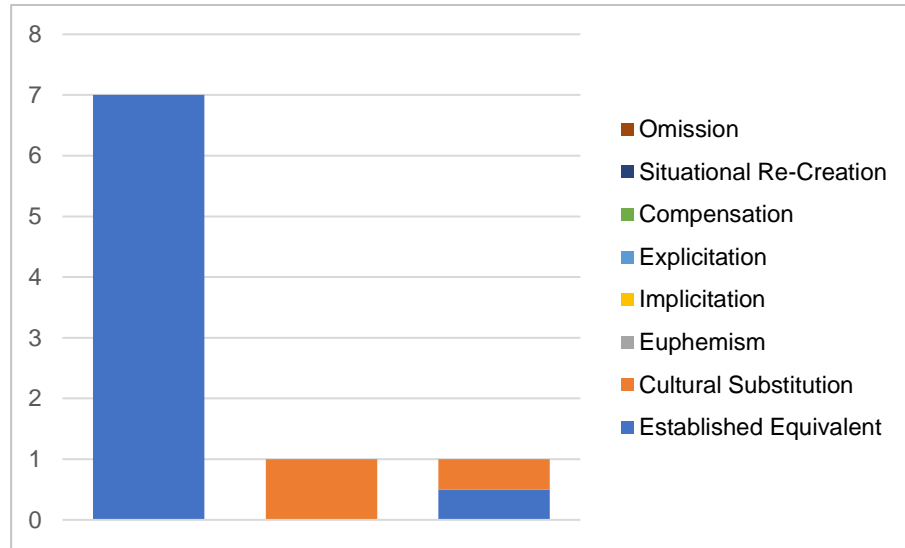


Figure 6. Translation Methods Used in “SRH into SRH”

The bar chart gives information about the number of sex-related humorous elements that fit in the “SRH into SRH” strategy and how these elements are distributed according to the translation methods used. The vertical axis on the chart shows how many samples are available in each method used in the translation of sex-related humorous elements. Out of 63 sex-related humorous elements, 9 elements in total are found to be fitting in this strategy type. Among these 9 elements, 7 were translated through established equivalent, 1 through cultural substitution, and 1 through a combination of established equivalent and cultural substitution.

5.1.2.2. Sex-Related Humor into Other Sex-Related Humor

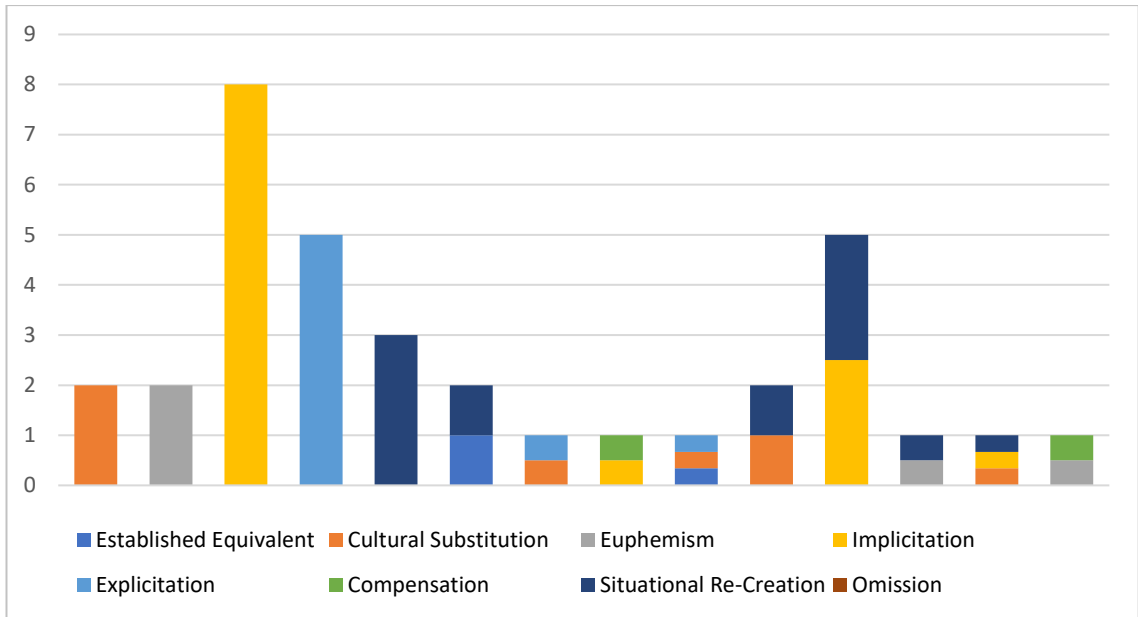


Figure 7. Translation Methods Used in "SRH into Other SRH"

The bar chart gives information about the number of sex-related humorous elements that fit in the "SRH into Other SRH" strategy and how these elements are distributed according to the translation methods used. Out of 63 sex-related humorous elements, most of the SRH elements with a total number of 35 are found to be fitting in this strategy type. Among these 35 elements, 20 samples were translated through a single method, 2 cultural substitution, 2 euphemism, 8 implication, 5 explication, 3 situational re-creation; whereas 15 were translated through a combination of two or more methods.

5.1.2.3. Sex-Related Humor into Non Sex-Related Humor

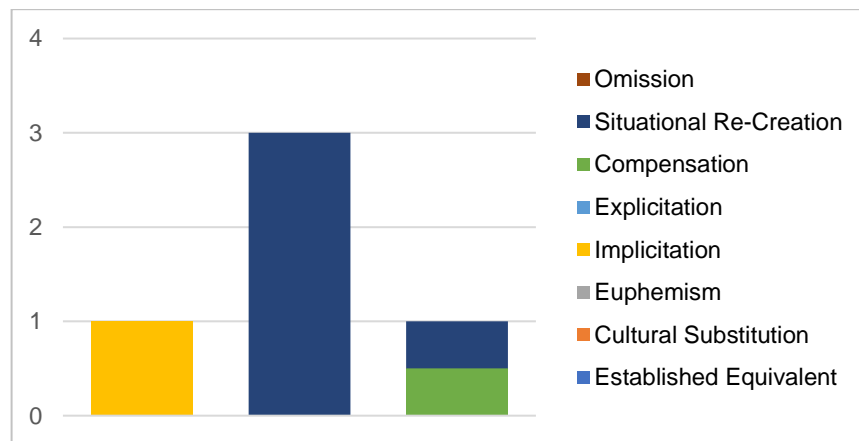


Figure 8. Translation Methods Used in "SRH into Non-SRH"

The bar chart gives information about the number of sex-related humorous elements that fit in the “SRH into Non-SRH” strategy and how these elements are distributed according to the translation methods used. The vertical axis on the chart shows how many samples are available in each method used in the translation of sex-related humorous elements. Out of 63 sex-related humorous elements, 5 elements in total are found to be fitting in this strategy type. Among these 5 elements, 1 was translated through implicitation, 3 through situational re-creation, and 1 through a combination of compensation and situational re-creation.

5.1.2.4. Non Sex-Related Humor into Sex-Related Humor

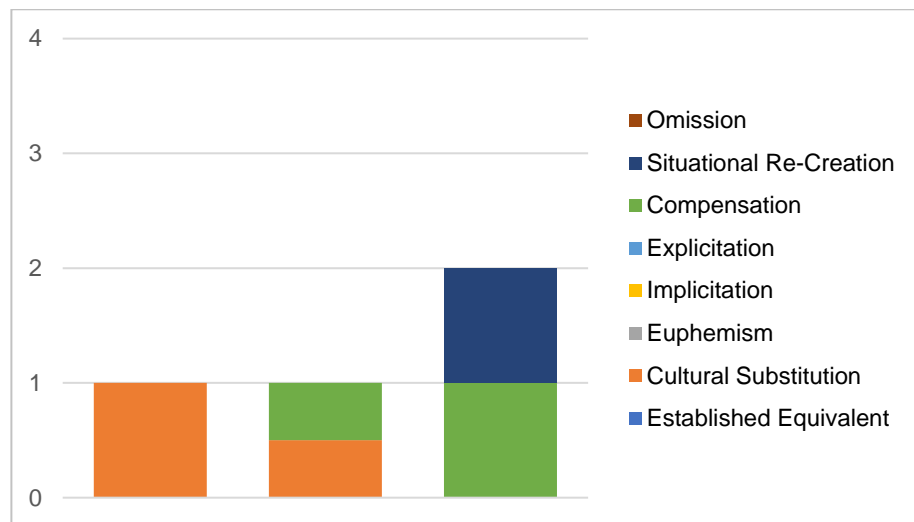


Figure 9. Translation Methods Used in “Non-SRH into SRH”

The bar chart gives information about the number of sex-related humorous elements that fit in the “Non SRH into SRH” strategy considering the translation methods used. The vertical axis on the chart shows the number of samples available in each method for the translation of sex-related humorous elements. Out of 63 sex-related humorous elements, the least of the SRH elements with a total number of 4 are found to be fitting in this strategy type. Out of these 4 elements, 1 was translated through cultural substitution, 1 through a combination of compensation and cultural substitution, and 2 through a combination of compensation and situational re-creation.

5.1.2.5. Zero Translation

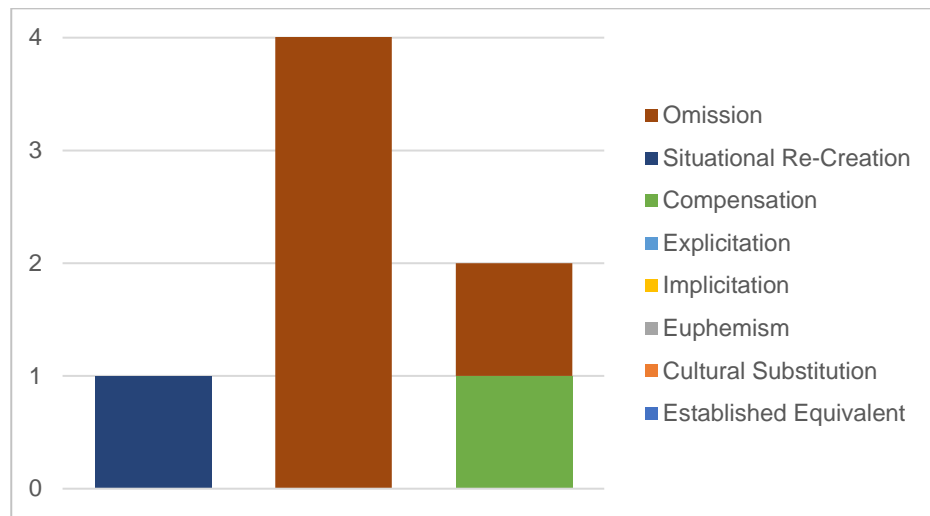


Figure 10. Translation Methods Used in “Zero Translation”

The bar chart gives information about the number of sex-related humorous elements that fit in the “Zero Translation” strategy. The vertical axis on the chart shows the number of samples available in each method for the translation of sex-related humorous elements. Out of 63 sex-related humorous elements, 10 elements in total are found to be fitting in this strategy type. Out of these 10 elements, 7 examples were simply omitted, 1 was translated through a situational re-creation and 2 were omitted for compensation purposes.

5.2. DISCUSSION

Humor and its translatability have been studied and discussed by researchers from many fields. In this context, different general and specific translation strategies have been put forward. Although it is a universal phenomenon, the sense of humor is shaped by society and culture and for this reason, they can be interpreted differently by different societies. Thus equivalence in humor translation is challenging. Gaps may be present in lack of overlap during the translation process. Accordingly, translation shifts emerge to fill these gaps in the absence of equivalence.

In this thesis, an analysis on a remake has been made since it has a setting in which the humorous elements are completely rewritten. There are also debates about whether remakes can be examined under translation studies. In order for a product to be qualified as a translation, Toury (1995) pays attention to three postulates. Accordingly, the product must have a source, it must be transferred, and must have a relationship with the source in order to be defined as a translation. To this respect, a sitcom series was chosen as the subject of the thesis because it was thought to have numerous humorous elements. American sitcom series *The Nanny*'s Turkish remake *Dadı* is one of the longest running sitcom series in Turkish television history. Being one of the longest running series, *Dadı* and so the way humorous elements are conveyed can be considered to be accepted by the target culture. *Dadı* can be defined as a translation product when these two series are examined within the postulated of Toury. The existence of a source, its being transferred and the relationship between the two products are quite clear through opening and closing credits, running times and even the scenes themselves. The term "Türkçe Adaptasyon (lit. Turkish Adaptation)" is used in the opening credits to define the Turkish remake.



At the end of *Dadı*'s every episode, the credits are listed as to which original episode of *The Nanny* it was based on. However, only the original episode of the second part in *Dadı* is credited since each episode of *Dadı* is formed by two original episodes.



Focusing on transferring the SRH elements in remakes, 52 scenes were analysed and 55 SRH strategies were examined considering that 3 of the scenes involved two different strategies. Results indicate that “SRH into Other SRH” with 51% is the most used strategy, followed by “SRH into SRH” strategy with 17%. The strategy, which took the third place by a narrow margin, is “Zero Translation” with the proportion of 16%. “SRH into Non SRH” and “Non SRH into SRH” are the least used strategies that were preferred mainly on the grounds of compensation. Two strategies that are “Non Translation” and “Zero SRH into SRH” were not used at all.

On the other hand, these 55 strategies were found to involve 63 sex-related humorous elements. When the ratio of the methods to transfer SRH were examined, it was concluded that the most used method is *situational re-creation* with the proportion of 23% and is followed by *implication* with the ratio of 17%. The methods “established equivalent” and “cultural substitution” share the third place with the ratio of 15%. These results reveal that the primary method the translator chose is remaking SRH elements through recreating the situation taking into account the social and cultural aspects of the target. The following method *implication* reinforces this situation since it may drive from the fact that sex-related elements are taboo and will lead unpleasantness especially in conservative countries.

It is also essential to analyze the overcoming methods used for remaking SRH in each strategy separately in order to develop a better understanding of these methods. In this context, it has been observed that the first strategy “SRH to SRH”

is mostly applied for remaking already implicit sex-related humorous elements consisting of euphemized words, phrases or expressions. These SRHs do not generally contain concepts such as cultural allusions, wordplays etc. that will cause translation crisis points. Taking that into account, *established equivalent* is the primary method being used in this type of strategy.

In SRH into Other SRH strategy, many various methods are found to be used separately and also in a combination. The method used with the highest number of examples is implicitation. 8 examples of SRH are conveyed only through implicitation and 7 examples are conveyed through a combination of methods including implicitation. This clearly indicates that SRH is preferred to be conveyed in an implicit way. On the other hand, the number of SRH examples where explicitation took place are remarkably high as well. 7 examples in total within this strategy involves explicitation. Therefore, it can be inferred from the results that the translator may have preferred to convey SRH implicitly in examples where he thought would not be appropriate within the framework of social norms, but tried to make up for these somewhere else through explicitation that would be welcomed in the target culture.

The third strategy "SRH into Non SRH" occurs substantially due to cultural allusions and wordplays where a replacement cannot take place because a similar allusion that would be known by the target audience or a wordplay within the target language do not exist. However, there are also some examples where conveying the SRH is not preferred due to that topic being unpleasant to talk about within the target sociocultural norms. A scene where there is a humor about the menstrual cycle of women conveyed through situational re-creation presented under this strategy can be given as an example for this situation. When evaluated in general, this type of strategy eliminates the sexual connotation of the humor, mainly in cases where there are words with double meaning in the source text or in situations that are thought to be unpleasant or improper considering the sociocultural norms of the target culture.

Non SRH into SRH is a strategy in which no example was indeed expected to found due to the socio-cultural and institutional norms. Nevertheless, a few

examples have come out fitting this strategy. Three examples out of four, however, are outcomes of compensation matters. Therefore, it can be inferred that this strategy was not intentionally preferred and basically used for compensation purposes when there was a loss of SRH somewhere else in the scene.

“Zero Translation” strategy, on the other hand, has a substantial rate of 11% when the general proportional distribution of strategies are examined. When it comes to sex-related humor in a series broadcasted on TV with no audience restrictions, the primary concern all around the world are surely children and young people. There might be cases where the source audience laughs at sexual humor in which a child takes part, however it might be found disturbing and unpleasant by the target audience. In this context, there may be different restrictions on broadcasting due to moral rules that vary from country to country, culture to culture and even channel to channel. Article 4 of the Turkish Law on the Establishment and Broadcasting of Radio and Television (The Law No: 3984) states that “Radio and television broadcasts are made under the following principles... m) It is prohibited to broadcast that may adversely affect the physical, mental, spiritual and moral development of children and young people.” For this reason, the sex-related humorous elements involving children are likely to be fully or partially omitted and removed in the remaking process due to both institutional and socio-cultural norms.

Nevertheless, several episodes are entirely omitted in the process of remaking. *The Nanny’s* first season consists of 22 episodes and 18 of these episodes were remade except the episodes 8, 9, 12 and 18. There may be various reasons why these episodes are completely omitted that may include extremely cultural elements such as episode 8 the Christmas Episode or ratings of the episodes may be low such as episodes 9 and 12.

On the other hand, Non-Translation and Zero SRH into SRH are the two strategies under which there was no example found. In Non-Translation, no translation takes place and this strategy mainly involves methods such as borrowing and calque. However, remakes are considered to be target culture-

oriented outputs pursuant to the change of script, setting, and cast and that may be the reason that, none of these techniques were found during this research. As for Zero SRH into SRH, there needs to be a SRH that do not exist in the source added to the remake. Yet, sexual elements situated in a remake to be broadcasted on TV are already problematic taking into account the socio-cultural and institutional norms, and are likely to be not preferred during the process of remaking. When the remake chosen as the subject of the thesis is examined, the fact that no extra sex-related humorous elements, unrepresented in the source, were added to the remake also proves this assumption.

CONCLUSION

This thesis aims to investigate the overall orientation of transferring sex-related humor and demonstrate a variety of overcoming methods for the problems that may arise in humor translation within the framework. In accordance with the objective of the thesis, the American sitcom series *The Nanny* and its Turkish remake were analyzed. In this respect, AVT and remakes as an unconventional form within the field were described in Chapter 1. Taking into account that the thesis focuses specifically on sex-related humorous elements, approaches toward the phenomenon of humor, humor translation and sex within the umbrella term of taboo were presented and discussed in Chapter 2. Methodology of the thesis was explained in detail in Chapter 3 that also included the adaptation of Delabastita's (1996) strategies for SRH. American sitcom series *The Nanny* and its Turkish remake *Dadı* were analyzed and compared in terms of SRH elements in Chapter 4. In the following Chapter 5, charts about the findings were presented and discussed. In this conclusion part, the research questions presented in the Introduction will be answered and suggestions will be put forth for the further studies in the field.

1. What factors restrict conveying humor in remakes?

Remakes, considered to be unconventional forms of AVT, have a different setting than the other main modes of AVT. Therefore spatial, temporal, or technical constraints are not in question due to the nature of remakes that are highlighted as the free translation and are more target culture oriented outputs pursuant to the change of script, setting and cast. Nevertheless, humor translation has been a much-debated issue and its multidisciplinary nature allowed it to be discussed in many fields. Most comprehensively, humor was divided into three categories that are linguistic, cultural, and universal humor. Universal humor is found to be the easiest type since they can be translated without substituting or recreating humor during translation process. On the other hand, it was accepted and stated by many scholars who pay attention to translation problems in transferring humor (see Mateo, 1995; Delabastita, 1996; Leppihalme, 1997; Han, 2011) that cultural,

lingual and social aspects are the ones that restrict humor translation. One of these restrictions is taboo words that include slang, swear and also sexual words which may cause unpleasantness and may be inappropriate in some situations that will no longer be accepted as a humor within the target culture.

Focusing mainly on transferring sex-related humor in remakes that is problematic in terms of taboo, it was clear in the results section that SRH into SRH strategy covers the 17% of the whole data. These 17% generally do not contain concepts such as cultural allusions, wordplays etc. that will cause translation problems. In other words, this strategy embodies examples of universal humor and reinforces their translatability. On the other hand, 83% of the SRH was either transferred by making use of various methods or was simply omitted. When the examples are analyzed in detail, it was found out that 15% of the SRH was transferred through cultural substitution and 23% through situational re-creation. This reveals the fact that cultural and lingual aspects have a significant role on transferring humor in remakes.

2. Is the overall orientation in the remaking process to convey or to omit the SRH? What could be the driving force behind conveying or omitting SRH?

Overall orientation of remaking SRH is analyzed in this thesis by choosing a particular American sitcom series and its Turkish remake as the objects. The findings and the evaluation of the data revealed that 68% of the SRH were conveyed either equivalently or by recreating in the Turkish remake, whereas only 11% of the SRH were omitted in total. The driving force of conveying SRH can mainly be explained within the theory of release. Sex is considered to be suppressed or prohibited topic to talk about in most of the societies but especially in the conservative countries. Its being a taboo arises a tension at first and when it is talked about, a pleasure comes out due to the release of that tension. In addition, On the other hand, most of the omitted parts involved children taking part in the SRH and were removed in the remaking process due to both institutional and socio-cultural norms. It was also concluded that SRH elements were mostly recreated depending on the situation in such a way that would be

welcomed by the target audience or were conveyed in an implicit way where inappropriateness did not arise to be an issue.

3. Do translation methods used form a pattern in the transference of SRH in remakes? If yes, how can this pattern be explained reasonably?

When the series, that are the subjects of the thesis, were analyzed comparatively, it was seen that many different methods were applied both separately and in combination. When examined in detail, it is obvious that there is a pattern.

Humor may be regarded as a universal human activity. However, it is a fact that the sense of humor depends highly on the society we live in because it is also a social phenomenon. Accordingly, humor is developed through our emotions that are quite affected by the social norms of society. This results in different interpretations and evaluations to arise within different societies about what is humorous. Remaking an audiovisual product, in this respect, is actually a good way of conveying humor of the source into the target. It can also be said that remakes are quite target-oriented products. This means that the preferred method in the remaking process is primarily shaped by considering the target audience. Considering the results, situational re-creation being the most used method in SRH transfer primarily stems from this situation. Examples where situational re-creation is applied have been found to contain many cultural, linguistic elements and especially allusions. Situational re-creation method was used because similar items were not found in the target culture that could be replaced. Cultural substitution method was preferred when there was a situation that could be replaced and have the same effect in the target culture. Implication and euphemism methods were used when SRH was explicit or dysphemised due to socio-cultural norms. In Turkish society, an explicit and dysphemised SRH is not welcomed and tend to be found inappropriate rather than humorous. They are also limited by institutional rules. The explicitation method, on the other hand, was carried out in accordance with socio-cultural norms and was generally made for compensation purposes. Omitted SRHs are mostly scenes involving children, and there are institutional restrictions on this issue as well.

This study has been applied to only one type of the humorous taboo words and only on remakes. It can be suggested that taboos regardless of being humor can be analyzed in different forms of AVT taking into account technical, visual, audial, spatial, temporal etc. constraints. On the other hand, studies on the field shows that there are not many studies of remakes in the translation studies and they can be studied in many different aspects within both macro and micro context.

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