



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

**CREATIVITY IN HUMOR TRANSLATION: A COMPARATIVE
CASE STUDY OF THE TWO TURKISH SUBTITLE
TRANSLATIONS OF *IT'S ALWAYS SUNNY IN PHILADELPHIA***

Ceren ŞENTÜRK

Master's Thesis

Ankara, 2018

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KABUL VE ONAY

Ceren ŞENTÜRK tarafından hazırlanan “Creativity in Humor Translation: A Case Study of the two Turkish Subtitle Translations of It’s Always Sunny in Philadelphia” başlıklı bu çalışma, 11/06/2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.



Prof. Dr. Aymil DOĞAN (Başkan)



Yrd. Doç. Dr. Hilal ERKAZANCI DURMUŞ (Danışman)



Yrd. Doç. Dr. Korkut Uluç İŞİSAĞ

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- ☐ **Tezimin/Raporumun.....tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.**

- ☐ **Serbest Seçenek/Yazarın Seçimi**

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ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, **Yrd. Do. Dr. Hilal ERKAZANCI DURMUŐ** danıřmanlıđında tarafımdan retilildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.



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ÖZET

ŞENTÜRK, Ceren. *Mizah Çevirisinde Yaratıcılık: It's Always Sunny in Philadelphia Dizisinin İki Türkçe Altyazı Çevirisi Üzerine Karşılaştırmalı Bir Vaka İncelemesi*. Yüksek Lisans Tezi, Ankara, 2018.

Bu çalışmada, mizah çevirisinde yaratıcılık konusunu araştırmak ve yaratıcılık konusunda profesyonel altyazılar ile fan çevirileri arasında bir fark olup olmadığını bulmak amaçlanmaktadır. Bu amaçla, Holst'un (2010, p 1) çeviride yaratıcılık modeli kullanılmıştır. Çeviride yaratıcılığı araştırmak için çevirmeni yaratıcı problem-çözme stratejileri kullanmaya itebilecek metinler seçmek önem taşıdığından, bu çalışmada içerisinde birçok açık uçlu olan ve hazır bir çözümü bulunmayan mizahi örnek dolu Amerikan komedi dizisi *It's Always Sunny in Philadelphia* ve bu dizinin iki farklı Türkçe altyazısı incelenmiştir. Bu bakımdan, bu çalışmada çeviride yaratıcılık konusu bir çeşit ekran çevirisi türü olan altyazı çevirisinde irdelenmektedir. *It's Always Sunny in Philadelphia* dizisinden mizahi örnekler seçmek amacıyla, Ross'un (1998, p 1) mizah teorileri kullanılmıştır. Böylece, örnekler kişisel ve sübjektif bir mizah anlayışına göre değil nesnel ve dilbilimsel bir bakış açısıyla seçilmiş ve incelenmiştir.

Bu çalışmada incelenen altyazılardan biri profesyonel altyazılar (CNBC-e ve e2'den) olup, diğeri ise profesyonel bir nitelik taşımayan bir altyazı çevirisi türü olan fan çevirileridir (www.turkcealtyazi.com). Bu iki altyazı türünü, Holst'un çeviride yaratıcılık modelinde belirtilen stratejilerin kullanımları açısından karşılaştırmadan önce, Ross'un mizah teorileri kullanılarak kaynak metnin ve iki erek metnin detaylı bir mizah analizi yapılmıştır. Bu mizah analizi sayesinde, kaynak metin ve iki farklı altyazı çevirisinde mizah yaratan ögeler bulunmuştur. Bulunan bu ögeler karşılaştırılarak, çeviriler Holst'un çeviride yaratıcılık modelinde belirtilen stratejilere göre sınıflandırılmıştır. Sonuç olarak, *It's Always Sunny in Philadelphia*'nın profesyonel altyazı çevirileri ile fan çevirileri yaratıcılıkları açısından karşılaştırmalı olarak analiz edilmiştir.

Bu karşılaştırmalı analiz sonucunda, *It's Always Sunny in Philadelphia*'nın Türkçe altyazı çevirilerinde geçen mizahi ögelerin çevirisi bağlamında, fan çevirilerinin profesyonel

altyazı çevirilerinden daha yaratıcı olduğu tespit edilmiştir. Bu analiz, Holst'un (2010, p 1) çeviride yaratıcılık modeli kullanılarak yapılmıştır. Fan çevirilerinin profesyonel çevirilerden neden daha yaratıcı olabileceğine dair potansiyel faktörlere de çalışmanın sonunda yer verilmiştir.

Anahtar Sözcükler

çeviride yaratıcılık, mizah, profesyonel altyazı çevirisi, profesyonel olmayan altyazı çevirisi, fan çevirisi, *It's Always Sunny in Philadelphia*.



ABSTRACT

ŞENTÜRK, Ceren. *Creativity in Humor Translation: A Comparative Case Study of the Two Turkish Subtitle Translations of It's Always Sunny in Philadelphia*. Master's Thesis, Ankara, 2018.

This study aims at exploring creativity in humor translation and to find out whether there is a difference in creativity between the professional subtitles and the fansubs. To this end, Holst's model of creativity (2010, p 1) in translation is employed. In order to investigate creativity in translation, it is important to choose texts that could require the translator to use creative problem-solving strategies. Therefore, in this study, the American comedy series *It's Always Sunny in Philadelphia* which has a great number of humorous examples that are of open-ended kind and have no ready-made solutions and its two Turkish subtitle translations have been analyzed. Thus, it can be stated that in this study, creativity in translation is investigated in subtitle translation -a type of screen translation. In order to select the humorous examples from *It's Always Sunny in Philadelphia*, Ross' (1998, p 1) humor theories have been employed so that the examples are chosen from an objective and a linguistic point of view rather than by a personal and subjective sense of humor. One of the subtitle translations analyzed in this study is the professional subtitles (from CNBC-e and e2) and the other one is the fansubs (www.turkcealtyazi.com) -a type of non-professional subtitling. Before proceeding with comparing these two subtitles in terms of the use of the creative strategies listed in Holst's model of creativity in translation, a detailed humor analysis of the ST and the two subtitle translations have been carried out in light of Ross' humor theories. By means of the humor analysis, the elements that create humor in the ST and the two subtitle translations have been identified. By comparing the humorous elements that have been identified, the translations have been categorized under the relevant strategy listed in Holst' model of creativity in translation. As a result, the professional subtitles and the fansubs of *It's Always Sunny in Philadelphia* have been comparatively analyzed in terms of their creativity.

At the end of this comparative analysis, it has been found out that the fansubs are more creative than the professional subtitles regarding the translation of the humorous elements in the Turkish subtitle translations of *It's Always Sunny in Philadelphia*. This comparative analysis has been carried out by employing Holst's (2010, p 1) model of creativity in translation. The possible reasons as to why the fansubs are more creative than the professional subtitles are also included at the end of the study.

Keywords

creativity in translation, humor, professional subtitling, non-professional subtitling, fansubbing, *It's Always Sunny in Philadelphia*.

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LIST OF ABBREVIATIONS

Fansubs	: FS
Professional Subtitles	: PS
Source Text	: ST
Translation Studies	: TS
Target Text	: TT



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INTRODUCTION

I. GENERAL REMARKS

Creativity and its sources have always been a mystery (Johnson-Laird, J. 1998, p 202). Many people even believe that it should not be scrutinized too closely so that its sources do not dry up (Johnson-Laird, J. 1998, p 202). However, this study will attempt to answer the question of “**how can creativity be defined in translation**” without fearing that its sources may end.

The texts that may require “**creativity in translation**” are the complex texts which defy all “ready-made solutions” (Mackenzie, 1988, p 201). As Mackenzie states, they are the texts that are of “open-ended kind” where there is no “pre-determined solution” and which require the use of problem-solving strategies that are creative in nature (Mackenzie, 1988, p 201; Hewson, 2006, 54-63).

American comedy TV series *It's Always Sunny in Philadelphia* is chosen for the analysis of this study, since it includes the very type of language that has been mentioned above.

The humor in *It's Always Sunny in Philadelphia* encompasses a variety of sorts of jokes that include wordplay and puns, the element of shock, taboo subjects/words, attacking a target and allusion to a familiar saying and twisting it. Accordingly, 23 humorous examples that have no “ready-made solutions” and could require the translator to employ creative problem-solving strategies have been selected from the TV series *It's Always Sunny in Philadelphia* (Mackenzie, 1988, p 201).

In an attempt to define creativity in translation, **Holst's model of creativity in translation** has been employed in this study (Holst, 2010, p 1). Holst bases her model on the 12 microstrategies of Schjoldager (Schjoldager, 2008, p 89). Holst categorizes 4 of them as non-creative (direct transfer, calque, direct translation, oblique), 3 of them as slightly creative (explication, condensation, deletion) and 5 of them as slightly more creative (addition, paraphrase, adaptation, permutation, substitution) strategies.

Both selecting 23 humorous examples from *It's Always Sunny in Philadelphia* and

categorizing them under a relevant strategy in Holst's model of creativity in translation (Holst, 2010, p 1) require meticulous care, since humor is a pretty delicate subject. Although one of the definitions of **"humor"** is as simple as "something that makes a person laugh or smile" (Ross, 1998, p 1), it is quite a complex topic. What makes something humorous can vary according to the culture and context as the same joke can be funny in one context and die in another (Ross, 1998, p 1). The reception of humor can also change according to the level of distance the listener would like to keep from the "teller" (Ross, 1998, p 1). For example, if the listener feels that the "teller" is old-fashioned, silly, or racist, he/she is unlikely to laugh (Ross, 1998, p 1). Therefore, it can be said that the social context is important in the reception of humor, and it is hard for humor to cross the boundaries of time and social groups (Ross, 1998, p 2). Sometimes, there can be a target for humor – a person, an institution, a set of beliefs (Ross, 1998, p 2). Moreover, a reference to a taboo word or idea may cause humor which changes from one culture to another (Ross, 1998, p 2). In many jokes, deliberate incongruities caused by double meanings can create humor which break an important rule of language use: that we should try to communicate as clearly as possible (Ross, 1998, p 7). For all the reasons listed above, humor is a challenging issue. Therefore, it is of crucial importance to employ **Ross' humor theories** in order to determine what can be considered humorous and what cannot be humorous while selecting the humorous examples from *It's Always Sunny in Philadelphia*. Through Ross' humor theories, it is possible to decide whether the examples analyzed in this study are humorous or not from an objective and linguistic point of view rather than by a subjective and personal sense of humor. Furthermore, employing Ross' humor theories is useful to list the examples under a relevant strategy put forward in Holst's model of creativity in translation (Holst, 2010, p 1).

Ross' humor theories are divided into three categories as the **incongruity theory**, the **superiority theory** and the **physic release theory** (Ross, 1998, p 1). According to the incongruity theory, we laugh at the unexpected or incongruous (Ross, 1998, p 7). This theory will be used to explain the reasons leading to humor in many of the examples analyzed in this study, since it includes incongruities at the level of phonology, graphology, lexis, syntax, and deixis (Ross, 1998, p 7). The second one, the superiority

theory, explains humor created by mockery (Ross, 1998, p 51). The use of this theory will be useful in comparing the butts of humor in the ST and the two TTs, thus determining the relevant translation strategy. The last humor theory is the physic release theory which discusses humor when it is created by the sense of a taboo being broken (Ross, 1998, p 61). Since *It's Always Sunny in Philadelphia* includes a great number of taboo words, this theory will also be beneficial in identifying the taboos in the ST and comparing them to the taboo words produced in the two TTs in order to list the translations under a relevant strategy.

As it has been mentioned before, the two Turkish subtitle translations of the American TV series *It's Always Sunny in Philadelphia* will be comparatively analyzed in this study. The “**professional subtitles**” (Orrega-Carmona, Yvonne, 2017, p 1) of the series are provided by the translator Işıl Kocabay and broadcast in former TV networks CNBC-e and e2 in Turkey (first two seasons in CNBC-e, remaining 7 seasons in e2). The **fansubs**, to use Orrega-Carmona and Yvonne’s (2017, p 1) term, of the series have been provided by the translator/s with the nicknames “ozz & eoNoe & TVRip” and distributed on the internet (www.turkcealtyazi.org). At the end of the study, the possible reasons as to why one type of subtitling can be more creative than the other will be discussed. Furthermore, the terms “non-professional subtitling”, “fansubbing” and other related terms will be examined in a more detailed way within the study (Orrega-Carmona, Yvonne, 2017, p 1).

Another issue that will be explored in this study is the challenges and constraints of “**screen translation**” (Gottlieb, 2008, p 205). Since the two subtitle translations of the American TV series *It's Always Sunny in Philadelphia* are analyzed in this study, the nature and constraints of screen translation in general and subtitling in particular will be discussed to have a better understanding of the subtitled work.

To sum up, this study seeks to define creativity in humor translation in light of Holst’s model of creativity in translation (Holst, 2010, p 1). It will also shed light upon the contribution of applying Ross’ humor theories on Holst’s model (Ross, 1998, p 1; Holst, 2010, p 1). Moreover, this study explores whether there is variation in creativity between professional subtitles and fansubs in transferring the humorous elements to the Turkish

translations of *It's Always Sunny in Philadelphia* and its possible reasons.

II. PROBLEM STATEMENT

Creativity is a tricky topic to define in general (Johnson-Laird, 1998, p 43). Exploring creativity in translation is especially challenging, since there is no easy way of showing that a translation is creative (Hewson, 2006, p4). Therefore, this thesis sets out to define creativity in translation through Holst's (2010, p 1) model of creativity in translation and to comparatively analyze the two subtitle translations (the professional subtitles and the fansubs) in terms of the use of creative strategies.

Another problem is to decide whether a text is humorous or not, since a joke can be funny for one person and not funny for another (Ross, 1998, p 1). This study aims at overcoming this issue by employing Ross' humor theories in order to select humorous examples from an objective and linguistic point of view rather than a personal and subjective sense of humor.

III. THE PURPOSE OF THIS STUDY

In this study, the two Turkish subtitles translations of *It's Always Sunny in Philadelphia* are comparatively analyzed to determine whether the professional subtitles or the fansubs are more creative in terms of the use of creative strategies in light of Holst's model of creativity in translation (Holst, 2010, p 1). While attempting to determine which subtitle translation is more creative, Ross' humor theories are employed to properly classify the translations under one of the creative strategies (Ross, 1998, p 1). At the end of the study, the possible reasons as to why one type of subtitling is more creative than the other are explored. Therefore, the study seeks to shed some light on the issues of creativity in translation, fansubbing, professional subtitling and humor in translation.

IV. RESEARCH QUESTIONS

The research questions that will guide this study can be listed as follows:

- 1) Given the humorous elements in the American TV series *It's Always Sunny in Philadelphia*, are the professional subtitles (provided by Işıl Kocabay and broadcast in the TV networks CNBC-e and e2) or the fansubs (provided by the translators ozz & eoNoe & TVRip and distributed on www.turkcealtyazi.org) more creative in light of Holst's model of creativity in translation? And why?
- 2) How can Ross' humor theories be useful in the classification of the translations through a relevant strategy in Holst's model of creativity?
- 3) Does the use of creative strategies in Holst's model of creativity always ensure the transfer of humorous elements to the TT? This research question will be answered through an analysis of the use of creative strategies in two kinds of Turkish subtitle translations of *It's Always Sunny in Philadelphia*.

V. METHODOLOGY

Data collecting material of this study is the TV series *It's Always Sunny in Philadelphia* which includes examples that could require the translator to employ “creative problem-solving strategies” and have no “ready-made solutions” (Mackenzie, 1988, p 201). In the procedure of this study, Ross' (1998, p 1) humor theories are employed to determine which extract is humorous and which is not from an objective point of view rather than by a personal and subjective sense of humor. Accordingly, 23 humorous examples are selected from *It's Always Sunny in Philadelphia* from an objective and linguistic point of view by employing Ross' humor theories (Ross, 1998, p 1). Therefore, it can be stated that the design of this study is of descriptive type.

Once the example selection is done, the study proceeds with categorizing the two TT

translations (the professional subtitles and the fansubs) of the examples under a relevant strategy in Holst's model of creativity in translation (Holst, 2010, p 1). However, certain challenges are faced in this step due to the complex nature of humor. Therefore, before proceeding with the categorization step, a detailed analysis of the humorous elements in the ST and the two TTs (the professional subtitles and the fansubs) will be carried out in light of Ross' humor theories (Ross, 1998, p 1). With this thorough humor analysis, the elements that create humor in the ST and the two TTs will be identified. During the humor analysis, several dictionaries such as Oxford Dictionaries, Cambridge Dictionary, Online Etymology Dictionary and Mac Millan Dictionary will be consulted. However, for the slang words that have no entries in any of these dictionaries, the study will refer to Urban Dictionary.

After the humor analysis is made, the humorous elements in the ST and the two TTs (the professional subtitles and the fansubs) will be compared. Accordingly, the translations will be listed under a relevant strategy in Holst's model of creativity in translation which offers four **non-creative (direct transfer, calque, direct translation, and oblique translation)**, three **slightly creative (explicitation, condensation and deletion)** and five **slightly more creative (addition, paraphrase, adaptation, permutation, and substitution)** strategies.

Once the translations are listed under the relevant strategy in light of Holst's model of creativity (Holst, 2010, p 1), the study will determine whether the professional subtitles or the fansubs are more creative in terms of rendering the humorous elements into Turkish. Finally, the possible reasons as to why one of the TTs is more creative than the other will be discussed.

VI. LIMITATIONS

In this study, only the first nine seasons of *It's Always Sunny in Philadelphia* have been analyzed since only the professional subtitles of these seasons have been provided by Aziz Acar, the then Dubbing and Translations Manager of Doğuş Media Group. Doğuş

Media Group incorporated the TV networks CNBC-e and e2, before they were closed in 2015 and 2016. Although the fansubs for all twelve seasons of *It's Always Sunny in Philadelphia* are available online, it was determined to analyze only the first nine seasons of the fansubs in order to be able to comparatively analyze the professional subtitles and the fansubs.

Among these nine seasons, only the extracts which could require the translator to be creative, and as Mackenzie states, the ones 'that are of open-ended kind where there is no pre-determined solution' are chosen (Mackenzie, 1988, p 201; Hewson, 2006).

VII. AN OUTLINE OF THIS STUDY

This thesis involves four chapters. The first chapter which is entitled Humor Theories aims to explain Ross' humor theories. As it has been mentioned before, it can be challenging to classify the translations that include a number of humorous elements under one of the creative strategies of Holst due to the complex nature of humor. This chapter demonstrates how complex humor can be by offering several definitions of humor, explaining what we laugh at and defining the humor theories. At the end of the chapter, a table is presented which encompasses Ross' humor theories and all the subsections examined under them during the chapter. Thus, the reader will be able to see all the issues discussed under humor all together.

In the first section of Chapter 2 which is entitled as Screen Translation and Non-professional Subtitling, the terms and notions related to screen translation, what it encompasses and the constraints specific to subtitling are discussed. In the second section Non-Professional Subtitling, the myriad of terms referring to the phenomenon non-professional subtitling that has been suggested by researchers is explained. After giving a general information about non-professional subtitling and the related terms, which terms are going to be employed in this study is explained.

Chapter 3 which is entitled as Model of Creativity in Translation explores several definitions of creativity and creativity in translation. Then, it introduces the twelve

microstrategies of Schjoldager that Holst based her model on. Later on, it explains how these twelve microstrategies are positioned in Holst's model.

In the Case Study, the professional subtitles and the fansubs of 23 examples that have been obtained from *It's Always Sunny in Philadelphia* are comparatively analyzed. In the course of this analysis, firstly, the humorous elements that create humor in the ST, the professional subtitles and the fansubs are identified in light of Ross' humor theories. According to this humor analysis, translation strategies in the TTs are classified under Holst's model of creativity. Subsequently, which TT is more creative in terms of the use of the creative strategies is determined in light of Holst's model of creativity in translation. If a translation made by employing one of the creative strategies does not ensure that the humorous elements are transferred to the TT, this finding is explained at the end of the analysis.

The discussion section includes a table which shows the strategies used in the two TTs for each example as a whole. The possible reasons as to why one of the TTs is more creative than the other are also discussed here.

In the conclusion part, the answers for the other research questions that are posed at the beginning of this study are given.

CHAPTER 1: HUMOR THEORIES

In this chapter, Ross' three humor theories -the incongruity theory, the superiority theory, and the physic release theory- will be explained in detail with examples (Ross, 1998, p1). At the end of the chapter, all the humor theories and the issues discussed under each theory are shown in the Table 1 as a whole.

These humor theories are of vital importance for this thesis, since they have been employed to select the 23 humorous examples that is analyzed in this study from an objective point of view. Besides, they have been employed to do a humor analysis of the ST and the two TTs in order to categorize the translations under a relevant strategy in Holst's model of creativity in translation (Holst, 2010, p 1). The reasons as to why the humor theories are of vital importance for this thesis will be explained in a more detailed way in a further section in this chapter.

1.1.HUMOR

One definition of humor can be explained as “something that makes a person laugh or smile” (Ross, 1998, p 1). However, what is humorous for one person may not be humorous for the other (Ross, 1998, p 1). It is even possible to claim that something is humorous even if there is no one laughed at it (Ross, 1998, p 1). Besides, smiling and laughter can be the implications of embarrassment or fear (Ross, 1998, p 1). Therefore, examining the language can help the researcher understand why people laugh (Ross, 1998, p 1).

The fact that people laugh less when they are alone shows that there is a strong social aspect to the way people respond to humor (Ross, 1998, p 2). For example, if a person watches his/her favorite comedy in a room full of straight-faced people, that person may not smile as much as he/she could if he/she were alone (Ross, 1998, p 2). In addition to this, social context affects the reception of humor since a joke may be found funny in one context and die in another (Ross, 1998, p 2). It is difficult for humor to cross boundaries of time and social groups for the reason that it becomes outdated as quickly as fashion (Ross, 1998, p 2).

1.2.WHY ARE THE HUMOR THEORIES NECESSARY FOR THIS STUDY?

As it has been previously mentioned, in this study, the two Turkish subtitles translations of the American comedy series *It's Always Sunny in Philadelphia* are comparatively analyzed. One of the subtitle translations is the professional subtitles that have been provided by Işıl Kocabay and broadcast in the TV networks CNBC-e and e2. The other one is the fansubs that have been provided by the translator/s “ozz & eoNoe & TVRip” and distributed on the internet. Accordingly, 23 humorous examples from *It's Always Sunny in Philadelphia* have been selected to be analyzed. First, a detailed humor analysis of the ST and the two TTs have been made in light of Ross' humor theories (Ross, 1998, p 1). Then, the two TTs have been compared in terms of the use of creative strategies

listed in Holst's model of creativity in translation. In conclusion, it has been found out whether the professional subtitles or the fansubs are more creative in transferring the humorous elements.

The use of Ross' humor theories (Ross, 1998, p 1) has been of vital importance for this study for several reasons. To begin with, during the humorous example selection phase, it has been difficult to decide whether an extract is humorous or not. This is because one joke can be funny for one person and not funny for another. Therefore, in order to select humorous examples from a linguistic and an objective point of view rather than by personal sense of humor, Ross' humor theories have been employed (Ross, 1998, p 1).

After the humorous examples have been selected from an objective point of view, Ross' humor theories have been of help again while categorizing the examples under the relevant strategy listed in Holst's model of creativity in translation (Holst, 2010, p 1). First, a thorough humor analysis of the ST and the two TTs have been made in light of Ross' humor theories (Ross, 1998, p 1). Thus, the elements that create humor in the ST and the two TTs have been identified. Then, the elements that create humor in the ST and the two TTs have been compared. By this comparison, the translations in the TTs have been categorized under the relevant strategy in Holst's model of creativity in translation (Holst, 2010, p 1). Therefore, the use of Ross' humor theories has been of critical importance in categorizing the translations under the relevant strategy in Holst's model (Holst, 2010, p 1). For all the reasons listed above, Ross' humor theories are essential for this study.

1.3.THE HUMOR THEORIES?

1.3.1. The Incongruity Theory

The incongruity theory states that we laugh at the unexpected or incongruous (Ross, 1998, p 1). The dictionary definition of "incongruous" is: inconsistent; not fitting well together; disjointed; unsuitable (Ross, 1998, p 7). This theory indicates that humor is created out

of a conflict between what is expected and what actually occurs in the joke (Ross, 1998, p 7). Ambiguities and double meanings including puns are examined in this category (Ross, 1998, p 7). Although these ambiguities and double meanings occur accidentally in unintentional humor, they can appear intentionally in deliberate humor as well (Ross, 1998, p 7). Therefore, it can be stated that humor breaks an important rule of language use: we should try to communicate as clearly as possible (Ross, 1998, p 7).

1.3.1.1. Incongruity Caused by Double Meaning through Structural Ambiguity

Ross (1998, p 8) states that structural ambiguity can occur in the English language at the levels listed below:

- phonology- the sounds that make up the language
- graphology- the way the language is represented in written form
- morphology- the way words themselves are structured
- lexis- the individual words of the language
- syntax- the way the words are structured into phrases, clauses, and sentences

1.3.1.1.1. Structural Ambiguity at the Level of Phonology

In this section, a definition of phonology and the related terms will be made; and then how they can lead to ambiguities that create humor will be shown through examples. When humor arises from two possible interpretations of the same group of sounds as in the example below, it is examined under phonology. One example is as follows:

Example: What's black and white and red/read all over?

A newspaper (Ross, 1998, p 9).

When discussing phonology, it is necessary to explain two terms: homophone and

homonyms. **Homophone** describes words that are pronounced the same but spelt differently: for example, ‘saw’, ‘sore’ (Ross, 1998, p 9). Confusion arising from homophones can only happen in spoken language (Ross, 1998, p 9). On the other hand, **homonyms** are identical in spelling and pronunciation, but have a different meaning (Ross, 1998, p 9). For example, ‘saw’ which means looked at and ‘saw’ that means a tool for cutting wood (Ross, 1998, p 9).

Malapropism can be examined under phonology, as well. The term comes from Mrs. Malaprop, who is a character in Sheridan’s play *The Rivals*. She is notorious for not getting words right and using words ones of a similar sound but an inappropriate meaning.

Example: Illiterate him, I say, quite from your memory
(Ross, 1998, p 11).

Another term that has to be explained leading to ambiguities in spoken language is **Spoonerism**, which is named after The Reverend William Archibald Spooner, who was a tutor at Oxford University. He used to mix up the initial sounds of the words which caused ambiguities and misunderstandings (Ross, 1998, p 11). Some examples of this device showing that it is deliberately used for humor are as follows:

Original phrase	Spoonerized phrase
Is the Dean busy?	Is the bean dizzy?
Our dear old Queen	Our queer old Dean
Go and take a shower	Go and shake a tower

Table 1- Some examples of spoonerism (Spoonerisms. n.d.)

Sometimes, the double meaning-creating-misunderstanding that lead to humor may involve **allusions** which requires extra-linguistic knowledge as in the example below:

Example: Cogito ergo Boom
(Ross, 1998, p 11).

In the above example, the listener needs to know the French philosopher Descartes's statement "Cogito ergo sum" (I think, therefore I am) and also to understand that boom refers to a nuclear explosion (Ross, 1998, p 11) in order to recognize the humor.

1.3.1.1.2. Structural Ambiguity at the Level of Graphology

In this section, a definition of graphology along with related terms will be made; and it will be explained through examples that show how they can be employed to create ambiguities that lead to humor.

Graphology refers to the way in which the language is represented visually. It is necessary to see some jokes rather than just hearing them in order to recognize humor. For example, in order to perceive humor in the jokes created through **anagrams**, it is necessary to see the letters as in the example below (Ross, 1998, p 13):

Tony Blair, a PM=I'm a Tory, Plan B
Virginia Bottomley=I'm an evil Tory bigot

Word boundaries refer to the beginning and the ending of a word in spoken and written language. In writing, they are represented by physical spaces between words which can be blurred to provide ambiguities of meaning as in the following printed in capitals on a postcard. The example is as follows:

THE PEN IS
MIGHTIER THAN
THE PENIS
(Ross, 1998, p 13)

Another device that could contribute to ambiguity in written language is an **acronym** which refers to a word formed from the initial letters of other words. The example below mocks the tendency of organizations trying to find a catchy title by employing an acronym:

Example: What we need to use is courtesy, respect and patience—CRAP.

(Ross, 1998, p 14)

1.3.1.1.3. Structural Ambiguity at the Level of Morphology

In this section, the definition of morphology and related terms will be made, and how they can be exploited to create ambiguities leading to humor will be demonstrated with examples.

Morphology refers to the way that individual words are formed. A morpheme is the smallest meaningful unit of sense that cannot be further divided. For example, the word table is made up of a single morpheme which cannot be split down into smaller parts. On the other hand, more complex words like ‘antidisestablishmentarianism’, which has the **prefixes** ‘anti-’ and ‘dis-’ and the **suffixes** ‘-ment’, ‘-arian’ and ‘-ism’ can be split into smaller parts. People’s instinctive knowledge of the ways that morphemes are employed to form meanings can be exploited in jokes which lead to ambiguities (Ross, 1998, p 14).

There is a potential confusion depending on the context that stems from the use of **free morphemes** or **bound morphemes** (prefix or suffix). For example, when the different morphological structure of the words ‘childhood’ and the ‘rainhood’ are considered, it can be seen that ‘hood’ is a suffix meaning ‘state’ in the first case, but a free morpheme meaning ‘covering for the head’ in the second. The potential confusion mentioned here can be seen in the following joke.

‘What’s a baby pig called?’
 ‘A piglet’
 ‘So what’s a baby toy called?’
 ‘A toilet’
 (Ross, 1998, p 15)

The confusion leading to humor in the example above stems from -let which can be employed as a suffix meaning small and sometimes it occurs as the final syllable in a word. However, the French word ‘toilette’ is the diminutive of ‘toile’, the word for ‘cloth’ not ‘toy’.

Reversing the order of the **compound words** which are formed from two free morphemes is another reason for potential the confusion leading to humor. The example is as follows:

Example: I should have been a country-western singer. After all, I’m older than most western countries
 (Ross, 1998, p 15).

1.3.1.1.4. Structural Ambiguity at the Level of Lexis

Lexicon or vocabulary is a common source of puns. As it is previously described in section “Structural Ambiguity at the Level of Phonology” section, **homonyms** are pronounced in the same way; but are two different words with different origins and different entries in the dictionary (Ross, 1998, p 17). This is slightly different from **polysemy** where a single word like ‘skip’ can have various related meanings (Ross, 1998, p 17). As it can be seen from the example below, it is often difficult to decide if something is a homonym or a polyseme without consulting a good etymological dictionary (Ross, 1998, p 17).

Example: What makes a tree noisy?

Its bark

(Ross, 1998, p 17).

In the example above, humor arises from a homonym since the dictionary lists “bark” under two separate entries: the sound of a dog from the Old English “beorcan” and the other from Old Norse “borkr”, perhaps related to “birch” (Ross, 1998, p 17).

Another item that can be discussed under this section is **prepositions** since prepositions are polysemous in any language and their meanings cannot be understood by the meaning of individual parts. The example below is an extract from an episode of the sitcom *Friends* where there was an exchange between Ross and Rachel, who had been on the brink of a relationship throughout the series. Ross (1998, p 17) comments on the message Rachel left on his answerphone:

Example: You said you were *over* me.

When were you ever *under* me?

(*Friends*, Season 2, Episode 7).

Similarly, **idioms** are groups of words, but they should be regarded as a single unit. When idioms are interpreted by the meaning of individual parts, ambiguity can occur.

When explaining structural ambiguity at the level of lexis that leads to humor, it is necessary to discuss **connotations** and **collocations**, as well. As the example below illustrates:

Example: I'm as pure as the driven slush
(Ross, 1998, p 18).

In the witticism above, 'snow' is in a similar lexical field to 'slush', but the former has connotations of purity while the latter has connotations of dirt (Ross, 1998, p 18).

1.3.1.1.5. Structural Ambiguity at the Level of Syntax

Syntax indicates the arrangement of words that create the meaning by the structure of words in a sentence. For example, the reason that ambiguity occurred in the following headline can be the possibility that headlines are often abbreviated and occur before the context:

Example: Squad Helps Dog Bite Victim
(Ross, 1998, p 20)

The examples in this section are not simply the result of words with double meanings. In this section, the ambiguity occurs, because there are two possible ways to group the words. When the headline above is rephrased, the ambiguity can easily be resolved. Thus, it can be seen that it is a dog-bite victim that the squad helped (Ross, 1998, p 20).

While analyzing phrase and clause structures, careful consideration of the **headwords** (h) and **modifiers** (m) can help the researcher. The following example illustrates this point:

m m h
Intended sense: terrible road accident
(The accident was terrible. 'Terrible' modifies 'accident'.)

(Ross, 1998, p 20)

It can be demanding to explain the ambiguity in some of the jokes since it requires an advanced level of **clause analyses** that includes defining the subject, verb, object, indirect object, complement and adjunct (or adverbial).

1.3.1.1.6. Structural Ambiguity at the Level of Syntax and Deixis

Sometimes di-transitive verbs (Ditransitive. n.d. p 1) that take two objects can lead to ambiguity, since it is possible to omit either the direct or the indirect object:

‘Do you serve *frogs’ legs*?’ (meant as direct object)
 ‘We serve *anyone who’s able to pay*.’ (understood as indirect object)

(Ross, 1998, p 23)

In all the examples listed under syntax, it is important to realize that the words with double meaning do not cause ambiguity (Ross, 1998, p 24). However, the fact that the structure can be interpreted in two different ways does (Ross, 1998, p 24).

Another reason which lead to ambiguity that can be grouped under syntax is the **pronoun reference** that causes ambiguity when it is not clear to which noun the pronoun refers (Ross, 1998, p 24; Common Grammatical Errors: Unclear Pronoun References, n.d. p 1).

Deixis refers to words and phrases (e.g. “me” or “here”) that cannot be fully understood without additional contextual information. This can be employed to create ambiguity. The following example illustrates this point:

Example: The Mississippi is the longest river in the USA. Can you spell it?

IT. (spells ‘it’.)

(Ross, 1998, p 24).

1.3.1.2. Incongruity Caused by Breaking the Web of Conventions

In the previous section, it is mentioned that humor can be created by ambiguity in language which is caused by double meanings. This section seeks to illustrate that the reason which leads to incongruity is not only double meanings, but breaking the web of conventions, as well. The web of conventions refers to the conventions accepted by society and the people about what to say in certain situations. These conventions are examined in the following sections on **semantics**, **pragmatics**, **discourse**, and **register**. (Ross, 1998, p 29).

1.3.1.2.1. Semantics

Semantics is the study of meaning which examines relations of sense between words (Ross, 1998, p 39). Synonyms, antonyms, connotations, and collocations are some of the terms discussed under this category. While some combinations of words make sense together, others do not; and they make people laugh, since people find them incongruous or odd in some way (Ross, 1998, p 39).

There are two kinds of non-sense as it will be explained in the example below:

- 1 My uncle always sleeps in the day.
- 2 My uncle always sleeps awake.
- 3 My uncle always sleeps standing on one toe.

The second and the third examples above are recognizably English rather than gibberish. Therefore, they are referred to as **non-sense** rather than ‘nonsense’ (Ross, 1998, p 31). The second example “contradicts what we know about language and meaning” due to the contradiction between sleep and awake (Ross, 1998, p 31). The third example on the other hand “contradicts what we know about the world” since it is not physically possible to sleep on one toe (Ross, 1998, p 31).

Under **apparent contradictions**, the fact that the human mind reacts by trying to make sense of odd ideas when encountered them is discussed. Such as the apparent contradiction ‘bitter-sweet’ which reinterprets the concepts of sweetness and bitterness. In this example, the meaning of the words is widened to include a **metaphorical sense**. The opposite is true for **clichés** since the metaphorical force loses its initial impact once a phrase is familiar (Ross, 1998, p 31).

In order to describe this type of semantic incongruity three terms **contradiction, paradox and oxymoron** are used. **Contradiction** refers to statements that are false which occur in slips of the tongue and are collected as unintentional humor as in the example below:

Example: We estimate, and this isn’t an estimation, that Greta Waitz is 80 seconds behind (Ross, 1998, p 32).

In logic, the term **paradox** is employed to refer to a self-contradictory proposal such as “This statement is not true” (Ross, 1998, p 32). However, in literature, the term **oxymoron** refers to statements which seem absurd although they actually are well-founded, such as the example of **bitter-sweet** (Ross, 1998, p 32).

Tautology is a needless repetition, since the statement is true by virtue of its meaning alone which is often caused by slips of the tongue as it is shown in the example below:

Example: Hurricane Higgins can either win or lose this final match tomorrow.
(Ross, 1998, p 33)

Another type of semantic incongruity occurs in **metaphor** or **simile** which are commonly used in literature. When the image is bizarre or awkwardly incongruous, they can have a humorous effect as in the example below:

Example: Football is a cruel mistress, she's more than a mistress, she's a wife, she's a mother, she's a daughter, she's an errant child
(Ross, 1998, p 34).

Mixed metaphors can also cause unintentional humor (Ross, 1998, p 35). They are usually two clichéd expressions which are employed together without the awareness of the strange images they created as in the example below:

Example: A lot of people think the hard noses of Fleet Street don't have a soft center, but they do you know (Ross, 1998, p 35).

The term **conceit** is used to describe an extended metaphor found in poetry. For instance, John Donne compares himself and his mistress to the two points of a compass that seem to travel far apart, but always connected. Something similar to this happens in humor where a strange or original analogy is made (Ross, 1998, p 35).

Another term to be discussed is **surreal** humor. In order to appreciate humor in the series of **elephant jokes**, one needs to assume that elephants both paint their toenails and hide in jam (Ross, 1998, p 36). The example is as follows:

Example: When do elephants paint their toenails red?
When they want to hide upside-down in strawberry jam.
(Ross, 1998, p 36)

Self-reference to language itself draws attentions to the wording of sayings so familiar that they are used without thought of the meaning. An example of humor created by this way is as follows (Ross, 1998, p 37):

‘Pheeb, you wanna help?’
 ‘Oh, I wish I could, but I really don’t want to.’
 (Friends, Season 1, Episode 1)

The last term to be discussed under humor caused by semantic incongruity is **intertextuality** (Ross, 1998, p 38). Intertextuality is used when it is necessary understand that a reference is being made to an existing text (Ross, 1998, p 38). Some humor refers to existing styles and conventions of humor itself (Ross, 1998, p 38). For instance, to appreciate elephant jokes as in the example below, you need to understand how this type of jokes usually works:

Example: What would you do if an elephant sat in front of you at the cinema?
 Miss most of the film.
 (Ross, 1998, p 38)

1.3.1.2.2. Pragmatics

Pragmatics refers to the ways that sentences acquire meanings in contexts, since it is sometimes not enough to understand the meaning of a word, but factual knowledge and assumptions are required to recognize what is actually meant (Ross, 1998, p 38).

Sometimes, there is a significant distinction between the **sense** and **force** of an utterance (Ross, 1998, p 39). For example, the sense of the phrase ‘You make great coffee’ can be seen as imparting some information when taken in isolation (Ross, 1998, p 39). However, its force can be different in each case as it can be seen below:

Example:

- 1 Do I make good coffee? You make great coffee.
 - 2 Do you think I’m a good cook? You make great coffee.
 - 3 It’s your turn to make the coffee. You make great coffee.
- (Ross, 1998, p 39)

When there is a gap between the sense and force of an utterance, there is a possibility for ambiguity (Ross, 1998, p 39). Therefore, the philosopher of language J.L. Austin moved away from asking “what do sentences mean?” to “what sort of act do we perform in uttering a sentence?” (Ross, 1998, p 39). This is referred to as **speech act theory** (Ross, 1998, p 39). The utterances below referring to the strange way that parents voice their complaints can be understood better if the reason that we utter sentences is questioned.

Example:

That’s right, leave your clothes all over the floor.
 I’ll give you bike.
 I’ll make you smile on the other side of your face.
 (Ross, 1998, p 39)

Grice suggests ways of explaining the relation between sense and force in his **cooperative principle** of conversation (Ross, 1998, p 40). It suggests that we assume that people in conversation are cooperative and follow the maxims of quantity, quality, relation, and manner (Ross, 1998, p 40). The maxim of **quantity** requires people to give the right amount of information and not to give more information than required. The maxim of **quality** requires people not to say something they believe to be false. The other maxim **relation** is about being relevant. The final maxim **manner** is about being clear, brief, and avoiding ambiguity (Ross, 1998, p 40).

When a speaker does not follow the maxims listed in the cooperative principle of conversation defined by Grice, it could lead to ambiguity as it is shown in the following example:

A: I saw Mr. X having dinner with a woman yesterday.
 B: Really? Does his wife know about it?
 A: Of course, she does. She was the woman he was having dinner with.
 (Ross, 1998, p 40)

In the example above, the reason that leads to ambiguity is the fact that the first speaker does not give enough information by using the word woman which is related to the maxim of **quantity**. The speaker B makes a reasonable assumption that the woman was not his wife. Grice refers to this as **conversational implicature**.

1.3.1.2.3. Discourse

The term discourse is used to describe the rules and conventions underlying the use of language (Ross, 1998, p 41). Efficient listening and reading is required to predict what will follow (Ross, 1998, p 41). Generally, the opening of texts raises expectations as to what will come next (Ross, 1998, p 41). However, in humor these expectations can be subverted (Ross, 1998, p 41). The following example illustrates this:

Example:

England's not a bad country—it's just a mean, cold, ugly, divided, tired,
clapped-out, post-imperial, post-industrial, slagheap covered in polystyrene
hamburger cartons
(Ross, 1998, p 41).

1.3.1.2.4. Register

The term register is used in linguistics and can range from formal to casual (Ross, 1998, p 43). The scale from formal to informal is an oversimplified view when individual language-users who shift their style of language to make it more appropriate to the situation are considered (Ross, 1998, p 43). People shift from one register to another over the day: talking to a friend, talking to a stranger, talking on the telephone, writing a message on the blackboard (Ross, 1998, p 43). This is described by Joos (1961) by a **five-point scale of degrees of formality** which is given below:

intimate	—use of a ‘private’ code, rather than ‘public’ vocabulary, e.g.
jargon	
casual	—between friends, so using shortened forms and slang
consultative	—coming to terms with strangers, supply background information
formal	—no participation from audience, can stand alone: detachment,
cohesion	
frozen	—ritualised forms, e.g. in ceremonies and legal language.

Although switching between styles is accepted, more than one move is normally not expected and called **bathos** (Joos, 1961). When this move is a sudden change of shift or when people select a wrong register or clumsily mix registers, it could lead to humor (Ross, 1998, p 43). The example below illustrates how humor is created when people select wrong register:

Example:

(Lawyer proposing to a woman.) I love you, Sharon, and these documents will advise you of certain rights you have under federal and state law.
(Ross, 1998, p 45).

The term **malapropism** that is previously discussed in section Structural Ambiguity at the Level of Phonology can also be discussed under register. It has been explained that malapropism refers to humor that occurs when people do not quite understand words and use ones of a similar sound but an inappropriate meaning (Ross, 1998, p 10). This sort of unintentional humor can happen with highly educated people as well. However, in scripted humor, this device is used as a stereotyped language feature of less educated characters (Ross, 1998, p 44). The following extract from the radio series *The Glums* illustrates this type of humor:

Example:

MR GLUM: Cor lummy, Ted—you ask more questions than the *Spanish Imposition*. As *perchance* would have had it, that whole get-up of Ron's did not cost us a penny.

LANDLORD: You got that entire outfit for free?

MR GLUM: Absolutely *au gratin*. ('The Job Interview')

(Ross, 1998, p 44)

Another term that should be discussed under register is **anachronism** which refers to things that never existed at the same (Ross, 1998, p 45). How anachronism leads to humor can be observed in the following example:

Example:

Jesus was also well-known for his miracles, and probably would have formed a band if Smokey Robinson hadn't done it (Ross, 1998, p 45).

1.3.2. The Superiority Theory

As it is described by Thomas Hobbes, laughter is a “sudden glory” at a triumph of our own or at an indignity suffered by someone else (Ross, 1998, p 51). This can explain why people laugh at the many variations of the slipping-on-a-banana-skin scenarios (Ross, 1998, p 51). Hobbes has claimed that there is an urge to laugh at the literal downfall of another and added that those who laugh are momentarily released from awareness of their own lack of ability (Ross, 1998, p 51). When humor is perceived as a form of mockery, it includes attacking others (Ross, 1998, p 51). By attacking others, power and status is maintained by gaining support from others who join in the laughter (Ross, 1998, p 51). However, every instance of attacking a target cannot be seen as humor but as mockery (Ross, 1998, p 51). What differentiates humor from an insult is that it requires a type of incongruity in the language used (Ross, 1998, p 51).

The target that is attacked in this type of humor is called the **“butt” of the joke** (Ross, 1998, p 51). The term butt comes from Old French (Ross, 1998, p 51). It originally refers to a mound behind a target, which is now used in a metaphorical sense that means an object of ridicule (Ross, 1998, p 51). For instance, the butt of humor in mother-in-law jokes is mother in laws, and the butt of humor in Irish jokes is Irish people (Ross, 1998, p 53). In many examples of humor, the butt is the representative of a group perceived as inferior or a threat in some sense (Ross, 1998, p 53). Since the perceptions of status vary from culture to culture and change over time, these types of humor are context-bound (Ross, 1998, p 53).

There are a number of humorous examples in *It's Always Sunny in Philadelphia* that can be explained through the superiority theory. In this study, the butts of these examples in the ST and its two subtitle translations (the professional subtitles and the fansubs) have been identified through the superiority theory (Ross, 1998, p 1). Then, the butts of humor in the ST and the two TTs have been compared. By this comparison, the translations have been categorized under the relevant strategy in Holst's model of creativity in translation (Holst, 2010, p 1).

However, the butt is not always the representative of a less powerful group (Ross, 1998, p 53). Sometimes, powerful groups can be the butt of humor, as well (Ross, 1998, p 53). The following sections analyze the butt of humor as powerful and less powerful groups through examples.

1.3.2.1. Less Powerful Groups as the Butt of Humor

In humor, representatives of lower social class groups are usually the focus of ridicule (Ross, 1998, p 55). They can also be identified with a region of the country since there is a tendency to find some accents of English funny (Ross, 1998, p 55). However, which accent, or which group is considered to be ridiculous varies from culture to culture (Ross, 1998, p 55). In Britain, jokes with the Irish or Welsh as the butt are very popular (Ross, 1998, p 55). In these cases, the butts of humor are always perceived to have some

language deficiency (Ross, 1998, p 55). Other than the language deficiency, these groups can be stereotyped with one single characteristic: The Welsh and their affinity with sheep, the Scots with meanness, Essex girls with stupidity (Ross, 1998, p 55). Furthermore, the butt of humor can also be gays, blacks, ugly women, women in general, all fat people, people with disabilities (Ross, 1998, p 55). These examples show that the butt of humor are often social groups who have less power and prestige (Ross, 1998, p 55). The following example illustrates an apparently sexist joke with women as the butt of humor:

Example:

Why do women have small feet?
So they can get closer to the sink
(Ross, 1998, p 55).

1.3.2.2. Powerful Groups as the Butt of Humor

Although the representatives of lower social class groups are the focus of humor, the butt of humor is not always in an inferior position (Ross, 1999, p 58). There is a lot of humor which attacks people in superior positions of power as well (Ross, 1999, p 58). The reasons behind attacking people in superior positions may be the desire of the victim that is discussed in the previous section Less Powerful Groups as the butt of humor to fight back (Ross, 1999, p 58). People from lower social class groups only have words to use against money and might (Ross, 1999, p 58). Political satire can be seen as an example of this kind of humor (Ross, 1999, p 58). The following two examples illustrate this type of humor:

Example: Why are laboratory rats being replaced by lawyers?

For two reasons: the scientists get attached to the rats; and there are some things a rat just won't do.

Example: What is the difference between a catfish and a lawyer?

One is a scum-sucking bottom dweller, and the other is a fish
(Ross, 1998, p 58).

Sometimes, humor involves a complete reversal, and the butt is actually the “teller” (Ross, 1998, p 58) which is called **self-deprecating humor**. Here is a joke by the female stand-up comic Jo Brand, who puts herself down for being fat and unattractive: “I’m not an opera singer. I just look like one.” (Ross, 1998, p 58). However, self-deprecating humor does not always need to be about the “teller”, it can also target the weaknesses that are common to all human beings (Ross, 1998, p 58).

1.3.3. The Physic Release Theory

When a taboo is broken, laughter occurs. This type of humor is explained by the physic release theory (Ross, 1998, p 63). The most common taboo area of humor is sex (Ross, 1998, p 63). Death and religion are among the other taboo areas of humor (Ross, 1998, p 63). Since it is difficult for the direct taboo-breaking to get into print or the media, some sort of “disguise” has been developed including allusion to taboo words through ambiguous words and innuendos (Ross, 1998, p 63). The fact that it is OK to hint, but offensive to say it out loud demonstrates how complicated our conventions of language are (Ross, 1998, p 63).

1.3.3.1. Taboos: Sex and Excreta

Sex and excreta have been a cause of laughter for as long as written evidence exists (Ross, 1998, p 64). They are some of the taboos that could be considered universal (Ross, 1998, p 64). Although sex falls inside the boundaries of socially accepted humor, there are limits (Ross, 1998, p 64). One factor that effects the acceptance of jokes about sex is the use of **euphemisms** or **innuendos**, rather than explicit language or taboo words (Ross, 1998, p 64). Besides, once a word gains sexual connotations, it can create laughter whenever that

word is heard: bananas, cucumbers (Ross, 1998, p 64). Some words or phrases that have double meaning like the polyseme balls and the homophone pear/pair can create a number of gags (Ross, 1998, p 64). The following example includes sex as the “cause of laughter”:

Example:

If only it was as easy to banish hunger by rubbing the belly as it is to masturbate (Ross, 1998, p 64).

1.3.3.2. Taboos: Death

Death is another taboo which is employed in humor with certain restrictions including the use of respectful or euphemistic terms (Ross, 1998, p 67). Jokes on the topic of death can vary from the generally acceptable to shocking and offensive. While the joking about death in general raises less eyebrows, jokes about a specific death can be classed as a “sick” joke like the ones following the Challenger space shuttle disaster:

Example: What does NASA stand for?

Need another seven astronauts (Ross, 1998, p 67).

1.3.3.3. Taboos: Religion

The third area to be examined is religion. It can even be a crime to make offensive references to the Christian religion due to laws restricting it. As with the other taboo areas, the way that the topic is treated can affect the acceptability of the joke (Ross, 1998, p70).

HUMOR THEORIES										
1.3.1. THE INCONGRUITY THEORY (We laugh at the unexpected or incongruous.)						1.3.2. THE SUPERIORITY THEORY (We laugh when someone we despise is the target.)		1.3.3. THE PHYSIC RELEASE THEORY (We laugh due to the sense of a taboo being broken.)		
1.3.1.1. Incongruity Caused by Double Meaning by Structural Ambiguity						1.3.2.1. Less Powerful Groups as the Butt of Humor	1.3.2.2. Powerful Groups as the Butt of Humor	1.3.3.1 Taboos: Sex and Excreta	1.3.3.2. Taboos: Death	1.3.3.3. Taboos: Religion
1.3.1.1.1. Structural Ambiguity at The Level of Phonology	1.3.1.1.2. Structural Ambiguity at The Level of Graphology	1.3.1.1.3. Structural Ambiguity at The Level of Morphology	1.3.1.1.4. Structural Ambiguity at The Level of Lexis	1.3.1.1.5. Structural Ambiguity at The Level of Syntax	1.3.1.1.6. Structural Ambiguity at The Level of Syntax and Deixis					
*homophones/homonyms *Spoonerism *Malapropism *Allusions	*anagrams *word boundaries *acronyms	*prefixes/suffixes *bound morpheme *compound words	*homonymy *polysemy *prepositions *phrasal verbs *idioms *connotations/collocations	*headwords/modifiers *clause analysis	*pronoun reference *deixis *anaphoric/cataphoric reference					
1.3.1.2. Incongruity Caused by Breaking the Web of Conventions										
1.3.1.2.1 Semantics	1.3.1.2.2. Pragmatics		1.3.1.2.3. Discourse		1.3.1.2.4. Register					
❖ Synonyms, antonyms, connotations, collocations ❖ non-sense and nonsense ❖ Apparent Contradictions ❖ Metaphor and Simile	❖ Sense and force ❖ Speech act theory ❖ Cooperative principle of conversation ❖ Conversational implicature				❖ five-point scale of degrees of formality ❖ bathos ❖ anachronism					

Table 2- The summary of Ross' humor theories and the issues discussed under them.

CHAPTER 2: SCREEN TRANSLATION AND NON-PROFESSIONAL SUBTITLING

In this thesis, the main focus is to comparatively analyze the **professional subtitles** and the **fansubs** of *It's Always Sunny in Philadelphia* and to find out which TT is more creative regarding the transfer of the humorous elements. Since the professional subtitles and the fansubs are a type of “**screen translation**” (Gottlieb, 2008, p 205), the constraints of screen translation will be briefly discussed in this chapter in order to have a better understanding of the subtitled work *It's Always Sunny in Philadelphia* that is analyzed in this study. In order to do so, the nature and the constraints of subtitling along with dubbing and voice-over will be examined in the first section Screen Translation. The following section Non-Professional Subtitling will discuss how non-professional subtitling has evolved from “fansubbing” (Cintas, Sanchez, 2006, p 37-52) and cover the different terms suggested by researchers to refer to the phenomenon.

2.1. SCREEN TRANSLATION

The term “**screen translation**” (Gottlieb, 2008, p 205) encompasses various types of translation, including **subtitling**, **dubbing** and **voice-over**. As Gottlieb (2008, p 205) explains, the term screen translation defines “the translation of transient polysemiotic texts presented on screen to mass audiences”. The inclusion of the label “transient” in this definition makes it possible to keep the focus on the notion of “moving pictures” and to limit the static images with captions presented on screens (Gottlieb, 2008, p 205).

“Screen translation” includes translations of;

- 1) films displayed on silver screens in cinema theatres,
- 2) broadcast televised material on TV screens,
- 3) non-broadcast (DVD, video games, etc.) material on TV or computer screens,
- 4) online audiovisual material on computer screens (Gottlieb, 2008, p 205).

“Screen translation” does not include translations of;

- 1) teletext pages on TV screens,
- 2) stand-alone written text on computer screens (web pages, email messages, etc.),
- 3) plays and operas performed on stage (surttitled productions) (Gottlieb, 2008, p 205).

Although the definition above does not suggest that “screen translation” is not necessarily “interlingual” (Gottlieb, 2008, p 205), this study will focus on “interlingual” subtitling, dubbing and voice-over.

2.1.1. Subtitling

Subtitling is the “diamesic translation (writing to speech/speech to writing) in polysemiotic media including films, TV, video and DVD in the form of one or more lines of written text presented on the screen in sync with the original dialogue” (Gottlieb, 2008, p 208). Gottlieb (2008, p 208) states that there are at least **seven different patterns of subtitling** as they are shown below:

- 1) Subtitling from a foreign language into the domestic majority language: Denmark, Sweden, Norway, Iceland, the Netherlands, Portugal, Estonia, Slovenia, Croatia, Romania, Greece, Cyprus, Argentina, Brazil, Egypt, etc.
- 2) Bilingual subtitling (in cinemas) from a foreign language into two domestic languages: Finland (Finnish and Swedish), Belgium (Flemish and French), Switzerland (German and French), Israel (Hebrew and Arabic).
- 3) Subtitling from national minority languages into the majority language: Ireland, Wales (English).
- 4) Subtitling from the majority language into an immigrant language: Israel (Russian).
- 5) Subtitling from non-favored languages into the favored language: South Africa and India (English).
- 6) Subtitling from any local variety into the common written language: China (Mandarin).

- 7) Revoicing foreign-language dialogue in the favored language, with subtitles in a non-favored domestic language: Latvia (voice-over in Latvian, subtitles in Russian).

Since Turkish is the “domestic majority language” (Gottlieb, 2008, p 208) in Turkey, it can be said that the two Turkish subtitle translations (the professional subtitles and the fansubs) analyzed in this study follow the first pattern which is subtitling from a foreign language into the domestic majority language (turkiye.gov.tr, n.d.).

It is also necessary to address the debate among language professionals about whether subtitling should be labeled translation or not (Gottlieb, 2008, p 210). There are mainly two factors that cause this debate over subtitling:

- 1) “Condensation” (Gottlieb, 2008, p 210), related to the infamous **time-and-space constraints** of subtitling. Which are:
 - a) the fact that more than 70 alphanumeric characters cannot be fitted into one subtitle of two lines,
 - b) and the necessity to present subtitles at a pace not exceeding some 12 characters per second. The resulting “**quantitative reduction**” is not something that is often expected in translated texts (Gottlieb, 2008, p 210).
- 2) “Shift of language mode”. To most people the term translation refers to “the transfer of written text in one language into written text in another” which limits the concept of subtitling to a great extent (Gottlieb, 2008, p 210).

Both professional subtitles and fansubs share the subtitling specific constraints like “quantitative reduction” as it is described above (Gottlieb, 2008, p 210). In addition to this, professional subtitlers also face legal limitations (Sajna, Mateusz. 2013., p 7) and “external evaluation” (Rogers, C. 1954, p 249-260) to which fansubbers are not bound to.

Number 2 “shift of language mode” mentioned above is related to “**isomesic**” and “**diamesic translation**” (Gottlieb, 2008, p 210). “Isomesic translation” refers to retaining the “language mode” of the original, and thus rendering speech as speech and writing as

writing (Gottlieb, 2008, p 210). Processes as conference interpreting, dubbing, technical translation and literary translation are all included in “isomesic translation” (Gottlieb, 2008, p 210). “Diamesic translation” on the other hand, crosses over from writing to speech or from speech to writing. Subtitling can be included in diamesic translation since it crosses over from speech to writing (Gottlieb, 2008, p 210). The table below shows that the diamesic interlingual translation is diagonal, and how subtitling -the dominant type of diamesic translation- crosses over from source-language speech to target-language writing (Gottlieb, 2008, p 210).

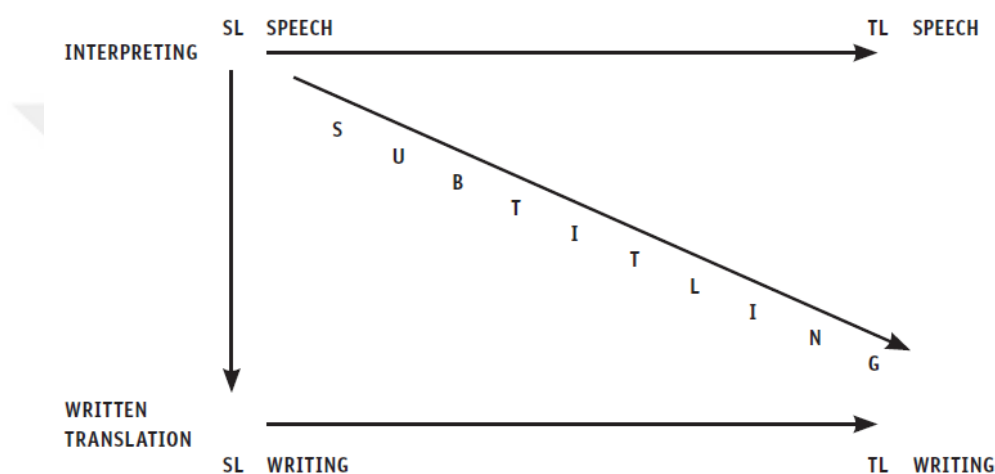


Table 3- Subtitling – diagonal translation (Gottlieb, 2008; 210)

2.1.2. Revoicing

“Revoicing”, as described by Gottlieb, is a cover term for “speech-into-speech” screen translation (Gottlieb, 2008, p 215). There are four major types of revoicing: **dubbing, commentary, simultaneous TV interpreting, and voice-over** (Gottlieb, 2008, p 215). The only ones employed for feature films (full-length movies) and TV series are dubbing and voice-over which will be discussed briefly in this chapter. The main difference between dubbing and voice-over is that while dubbing aims at synchrony between the original speaker and the dubbed voice, voice-over does not aim at synchrony with the original dialogue (Gottlieb, 2008, p 215).

2.1.2.1. Dubbing

Dubbing - also known as “lip-synchronous dubbing” and “post-synchronization” - indicates that each actor is revoiced by an actor of the same sex and similar voice quality in order to create the illusion that we are watching an original production, not the translated version (Goris 1993; Whitman 2001).

Synchrony can be found at a number of different levels in dubbing. Gottlieb (2008, p 217) offers the following typology inspired by Whitman-Linsen (1992) and Herbst (1994) - with the most “ambitious” type of synchrony at the top of the list:

TYPE	FOCUS	EFFECT
Total lip synchrony	Articulation	Both consonant and vowel articulation are recreated in the dubbed lines
Bilabial lip synchrony	Mouth	The most ‘visual’ sounds match: Bilabial consonants remain bilabial
Nucleus synchrony	Gestures	Intonation and emphasis match body movements and facial expressions
Syllable synchrony	Speed	People are heard speaking as fast as they are seen speaking
Utterance synchrony	Turntaking	People speak for as long as their mouths stay open
Voice synchrony	Typecasting	Each voice matches the stature and personality of the visible actor

Table 4- Levels of synchrony in dubbing (Gottlieb, 2008, p 217)

“Total lip synchrony” at the top of the list is the most “ambitious” and rarely found type of synchrony which is followed by “bilabial lip synchrony” (Gottlieb, 2008, p 217). Although most dubbing countries aim at synchrony at all levels, syllable synchrony is hard to obtain with languages with different average word lengths (Gottlieb, 2008, p 217).

2.1.2.2. Subtitling vs Dubbing

While the two screen translation rivals, subtitling and dubbing, have specific constraints such as the time-and-space constraint in subtitling and lip synchronization constraint in dubbing, there is one extra constraint specific to subtitling (Gottlieb, 2008, p 219). Since the original dialogue is present in a subtitled production, viewers constantly check on subtitler's work, especially if they know the language spoken in the original film or TV production (Gottlieb, 2008, p 219). This feedback causes the subtitler to do a certain amount of self-censorship and may often result in English-sounding constructions (Gottlieb, 2008, p 219). However, this feedback mechanism does not exist in dubbing since only the translator and the actors know the exact phrasing of the original dialogue and the viewers are in no position to check on the content of the translation (Ivarsson & Carroll, 1998, p 158; Gottlieb, 2008, p 219).

2.1.2.3. Voice-Over

Voice-over is defined by Sandrelli (1996, p 428) as “a revoicing technique in which a translation is laid over the barely audible original. The original sound is often heard at the beginning and end of speech, so that the translation will have to be slightly shorter than the original” (Sandrelli, 1996, p 428; Gottlieb, 2008, p 223).

News, documentaries, foreign children's films, fiction are among the genres that voice-over is found internationally (Franco 2001; Orero 2004 and 2006).

In dubbing countries that are unfamiliar with subtitles, interviews are often voiced-over by actors or journalists with an appropriate accent (Gottlieb, 2008, p 223). In journalistic voice-over, for example when an Arabic rebel is interviewed and answers in Arabic, his/her first couple of syllables will be heard before an Arabic sounding voice renders his/her statement (Gottlieb, 2008, p 223). This initial delay in journalistic voice-over is not due to any ‘off-the-cuff’ simultaneous translation, but a deliberately made ‘authenticity-boosting feature’ (Gottlieb, 2008, p 223).

Still, the most common genre in voice-over is fiction since it is almost as cheap as subtitling (Luyken et al., 1991). While all European countries either dub or subtitle foreign films for the theatrical releases, voice-over remains a popular medium for broadcasts of foreign films and television series in world's less affluent societies (Gottlieb, 2008, p 223). For example, in Poland, Russia, Lithuania, Latvia and other ex-soviet republics voice-over is still the most common method for TV translation (Gottlieb, 2008, p 224; Dries, 1994-95, p 36).

With time-and-space limitations in subtitling and demands of lip synchrony in dubbing as it is mentioned in the previous sections, it can be said that voice-over has relatively less constraints than subtitling and dubbing (Gottlieb, 2008, p 224). However, in practice there are still a few things which could be improved (Gottlieb, 2008, p 224). It requires a talented and experienced translator to manage the freedom that voice-over offers since there is the risk of the translation loosening itself too much from the original dialogue since there are very few points of reference that voice-over translators can use when preparing their translations (Gottlieb, 2008, p 224).

2.1.2.4. Subtitling vs Voice-Over

The fact that there is no infringement on the original soundtrack in subtitling often leaves the translator with the problem of viewers who are determined to find translation errors (Gottlieb, 2008, 224). However, since in voice-over the original soundtrack is still present but almost incomprehensible, this “second-guessing” is impossible with voiced-over material (Gottlieb, 2008, 224).

2.2. NON-PROFESSIONAL SUBTITLING

2.2.1. How did it start?

“Non-professional subtitling” has evolved from what Cintas and Sanchez called “fansubbing” that referred to “a subtitled version of a Japanese anime programme” (Cintas, Sanchez, 2006; Orrego-Carmona, Lee, 2017, p 5). “Fansubbing” tradition began

in the 1980s when the fans of Japanese anime in the US began translating and sharing the animation. However, with the arrival of Web 2.0 technology, this “collaborative translation practice” (Orrego-Carmona, Lee, 2017, p 5) expanded into various types of audiovisual content and genres such as films, TV series, feature films and interviews (Orrego-Carmona, Lee, 2017, p 5). Since the early 2000s, viewers took control and produced subtitles shortly after the content (mostly that produced in the US) has become available online (Orrego-Carmona, Lee, 2017).

Although there is a growing awareness and interest for non-professional subtitling, it has not always sit well within Translation Studies (Orrego-Carmona, Lee, 2017, p 5). It has first seen as one of the manifestations of fandom by scholars from media studies (Orrego-Carmona, Lee, 2017, p 5). The first studies of non-professional subtitling in Translation Studies emerged in the early 2000s (Orrego-Carmona, Lee, 2017, p 5). However, these early studies failed to consider the conditions unique to non-professional translation since they assessed the subtitles by professional standards (Orrego-Carmona, Lee, 2017, p 5). One of the things that differentiate professional subtitling from non-professional subtitling is the reward system by merit instead of monetary remuneration (Orrego-Carmona, Lee, 2017, p 5; Napier, 2001; Nornes, 1999).

2.2.2. Related terms

Non-professional subtitling encompasses a wide range of activities. However, all these activities are considered to share some essential characteristics: “communities of volunteers that produce non-professional subtitles come together online and use the technological resources at their disposal to create subtitles and distribute them over the internet” (Orrego-Carmona, Lee, 2017, p 5).

There are several umbrella terms that describe the phenomenon. Each one of these terms has a nuanced indication of the researchers’ emphasis that usually overlap. The first term used to refer to a non-professional subtitling is “**fansubbing**” suggested by Cintas and Sanchez (2006, p 1). It was intrinsically related to anime and “abusive subtitling” (Nornes, 1999). Apart from being closely attached to anime, fansubbing is considered to be “foreignizing” as opposed to mainstream subtitling (Cintas, Sanchez, 2006, p 1). Due

to this fact, people establish a natural connection between fansubbing and anime. However, the term fansubbing has also been used to refer to “groups of people who translate foreign TV series that have yet to be broadcast domestically, prepare the national subtitles for each episode and spread this translation through the web” (Barra, 2009, p 516-517).

The term “**user-generated translation**” has been suggested by O’Hagan to refer to all fan-based translation and fan subtitles (O’Hagan, 2009). She recognizes the complications of settling on an umbrella term and later uses “**community translation**”. However, this term can be confusing due to its natural link to “community interpreting”. Pym, on the other hand, suggests using “**volunteer translation**” as the umbrella term after revising the terms that have been previously suggested to name the activities of non-professional translators (“unprofessional” translation, “paraprofessional” translation, “collaborative” translation, “community” translation) (Pym, 2011).

Another term offered to refer to the phenomenon is “**social translation**” by Jimenez Crespo (Crespo, 2016) which is used as a ‘top-level’ concept that encompasses volunteer, collaborative and community translations.

As it is seen, defining non-professionalism is problematic itself due to the understanding of what a professional translator is. In general, non-professional translation (subtitling) can be defined as translators who “do not require monetary remuneration for the activities they perform and the translations they provide” (Orrego-Carmona, Lee, 2017). If the fansubber do not require monetary remuneration for the activities that he/she performs, then he/she must have another motivation. This motivation can be their own “interest” towards the work itself (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). As Hennessey and Amabile suggest “people will be most **creative** when they feel motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work itself- not by external pressures” (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). Besides, since fansubbers have no supervisor to impose certain limitations or constraints on them (Sajna, Mateusz. 2013, p 6), they have the opportunity to choose at their “free will which is “a key to creativity” (Johnson-Laird, J. 1998, p 202-220). Therefore, it can be claimed that the fansubbers have the potential to be creative when compared to the professional subtitlers who often face legal limitations and constraints (Sajna, Mateusz. 2013, p 7).

2.2.3. Subtitling Terms to Be Used in This Study

In this study, the umbrella term “**non-professional subtitling**” has been adopted to refer to all the activities performed by subtitle translators that do not require monetary remuneration. Also, the term “**fansubbing**” is employed to refer to the non-professional subtitles of TV series, feature films and interviews (Orrego-Carmona, Lee, 2017, p 5).

The TT2 (www.turkcealtyazi.org) employed in this study is referred to as an example of “fansubbing” (Orrego-Carmona, Lee, 2017, p 5) since it has been obtained from the Internet and the full names of the translators are not available.

The TT2 employed in this study is referred to as “the professional subtitles” (Orrego-Carmona, Lee, 2017, p 5) since it has been provided by the translator Işıl Kocabay and broadcast on the TV networks CNBC-e and e2.

2.2.4. The Position of Non-Professional Subtitling in Translation Studies

Non-professional subtitling is beneficial for TS studies because of its “disruptive” nature (Orrego-Carmona, D., Lee, Y., 2017, p 5). First of all, it was born as an illegal alternative to copyrighted content (Orrego-Carmona, D., Lee, Y., 2017, p 5). Moreover, it refuses the professional standards that are widely accepted in professional subtitling (Orrego-Carmona, D., Lee, Y., 2017, p 5). Fansubbers create subtitles in a different and an expressive way, and they are open to explore all kinds of new possibilities (Orrego-Carmona, D., Lee, Y., 2017, p 5). The freedom of exploring these new possibilities is the very reason that non-professional subtitling practices are beneficial to the TS (Orrego-Carmona, D., Lee, Y., 2017, p 5). It used to be the professional subtitlers who produced the subtitles and the TT audience who consumed them (Cronin, 2012, p 100). The professional subtitlers used to conceptualize an ideal TT viewer and produce subtitles for them. However, now these “self-selected” (Orrego-Carmona, D., Lee, Y., 2017, p 5) group of translators/subtitlers produce a series of translations to be consumed by people

just like them. Now the TT audience creates their own content (Orrego-Carmona, D., Lee, Y., 2017, p 5). By analyzing these subtitles, the needs and interests of the TT audience can be better understood (Cronin, Orrego). To put it in another way, it can be claimed that the TS now has the possibility of seeing the subtitles through the eyes of the viewer.



CHAPTER 3- MODEL OF CREATIVITY IN TRANSLATION

This chapter starts with a quick discussion regarding the creativity and the conditions of creativity which will be of important value for the study in the forthcoming chapters. After that, the chapter will go on with the explanation of Schjoldager's (Schjoldager, 2008, p1) macrostrategies and the microstrategies that Holst's model of creativity is based on (Holst, 2010, p 1). Following this, Holst's model of creativity in translation will be thoroughly discussed (Holst, 2020, p1).

3.1. CREATIVITY AND THE CONDITIONS OF CREATIVITY

Before moving on with the macrostrategies and the micro strategies, a brief discussion on creativity and the necessary conditions for creativity will be held. The discussion of the necessary conditions for creativity is of important value in this study. The reason is that a comparative analysis will be conducted in this study in order to determine whether the professional subtitles or the fansubs are more creative. As a result of this analysis, a TT (the professional subtitles or the fansubs) will be determined to be more creative in light of Holst's model of creativity in translation. The discussion regarding the conditions for creativity will be useful in understanding why one of the TTs is more creative than the other.

A dictionary definition of creativity is "the use of imagination or original ideas to create something new" (Oxford Dictionaries, n.d. Creativity). When the conditions for creativity is considered, the notions of "external pressure" (Hennessey, B.A., Amabile, T.M., 1998, p 11-43), "external evaluation" (Rogers, C. 1954, p 249-260) and "free will" (Johnson-Laird, J. 1998, p 202-220) can be seen.

As Hennessey and Amabile state, the love felt for one's craft and the creativity of his/her performance are closely connected (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). That is to say, if someone is doing his/her job out of his/her own interest, enjoyment or satisfaction and is not expecting any monetary reward, then he/she will be more creative (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). Since fansubbing is a practice that is

conducted without monetary remuneration (Orrego-Carmona, D., Lee, Y., 2017, p 1), it can be assumed that fansubs will be more creative. However, professional subtitlers cannot be claimed to be less creative merely because they receive monetary remuneration. However, Hennessey and Amabile also suggest that the love felt for one's work can easily be damaged if there are "external pressures in the environment" (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). It means that, if professional subtitlers are faced with external pressures, the creativity of their performance can decrease. Similarly, Rogers (Rogers, C. 1954, p 249-260) includes the "absence of external evaluation" as one of the conditions for creativity. Other than the external pressures and evaluation, "the free will" is mentioned as "a key to creativity" (Johnson-Laird, J. 1998, p 202-220). Johnson-Laird discusses that in order to be creative, one needs to be able to choose among alternatives. This shows that another important factor that affects the creativity of the professional subtitlers and the fansubbers is their ability to use their free will.

3.2. MACROSTRATEGIES

Schjoldager's macrostrategies look at macro-level decisions of the translator rather than micro-level decisions. That is, if the translator focuses on the form and content of the ST to act as a communicator of somebody else's communication and produces an overt translation, it can be argued that he/she employs a **source-text oriented macrostrategy**. If the translator concentrates on the effect of the target-text to act as a mediator between primary parties in a communication and produces a covert translation, then it can be argued that he/she employs a **target-text oriented macrostrategy** (Schjoldager, 2008, p 71, 72).

ST oriented macrostrategy	TT oriented macrostrategy
Focus on the source-text form and content	Focus on the target-text effect
Communication of somebody else's communication	Mediation between primary parties in a communication
Overt translation	Covert translation

Table 5- A model of macrostrategies (Schjoldager 2008, p 72)

3.3. MICROSTRATEGIES

Schjoldager states that her microstrategies refer to the specific problems at the micro level which are related to the words, phrases and sentences (Schjoldager, 2008, 72). However, the macrostrategies refer to the translator's overall plan. She also states that her main sources of inspiration for the taxonomy of microstrategies are **Vinay and Darbelnet's** model of translation procedures and the model of five transformation categories developed by **Delabastita** (Schjoldager, 2008, p 89-91). Schjoldager's "**taxonomy of microstrategies**" can be seen below. A more detailed account of the microstrategies will be presented later regarding Holst's model of creativity in translation (Holst, 2010).

Direct transfer	Transfers something unchanged.
Calque	Transfers the structure or makes a very close translation.
Direct translation	Translates in a word-for-word procedure.
Oblique translation	Translates in a sense-for-sense procedure.
Explicitation	Makes implicit information explicit.
Paraphrase	Translates rather freely.
Condensation	Translates in a shorter way, which may involve implicitation (making explicit information implicit).
Adaptation	Recreates the effect, entirely or partially.
Addition	Adds a unit of meaning.
Substitution	Changes the meaning.
Deletion	Leaves out a unit of meaning.
Permutation	Translates in a different place.

Table 6- A taxonomy of microstrategies (Schjoldager 2008, p 92).

3.4. THE MODEL OF CREATIVITY IN TRANSLATION

Holst's model of creativity in translation (Holst, 2010) answers the question "how can creativity in translation be defined". The model of creativity in translation is based on Anne Schjoldager's taxonomy of microstrategies that have been mentioned above, Loffredo and Perteghella's theory on creativity and Holst's own characterization of creativity (Holst, 2010, p 7).

Holst divides the twelve aforementioned microstrategies into more and less creative strategies. She does not consider **direct transfer, calque, direct translation and oblique translation** as creative microstrategies and the texts translated by using solely these strategies as creative translations. This is because these strategies do not alter, add or remove any linguistic or semantic meaning when applied to the TT. On the other hand, Holst considers the remaining eight strategies (**explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion and paraphrase**) as creative strategies. According to Holst, they all in some way add to the level of creativity since there are linguistic changes when they are applied in a translation (Holst, 2010, p 7). In her model, the degree of creativity within these eight creative strategies varies (Holst, 2010, p 7). Holst classifies **explicitation, condensation and deletion** as **slightly creative** since they make changes on existing meaning by shortening text or taking out meaning. She classifies **addition, paraphrase, adaptation, permutation and substitution** as slightly more creative strategies since they rewrite the semantics of the ST or add meaning which cannot be directly inferred from the ST (Holst, 2010, p 7).

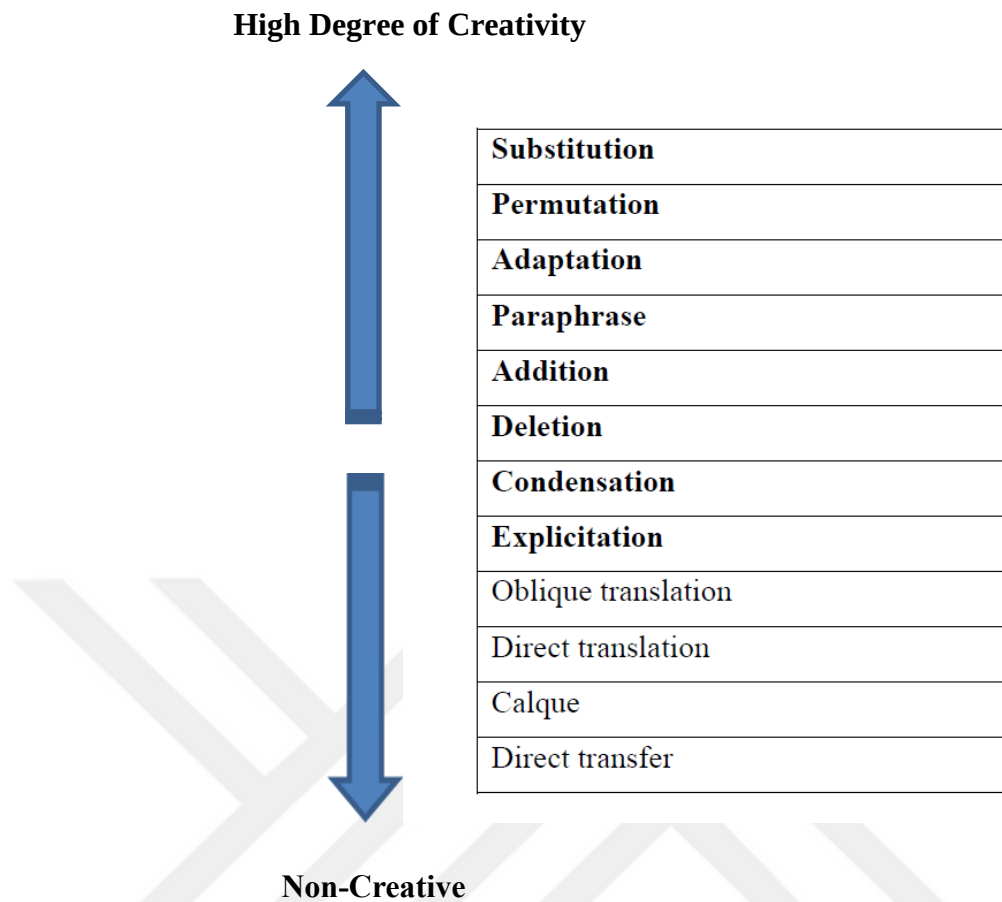


Table 7- Model of creativity in translation (Holst, 2010, p 8)

The table above shows the slightly more creative strategies which are also called as “the top five creative strategies” by Holst, slightly creative strategies and non-creative strategies which have been divided into three categories in Holst’s model of creativity in translation (Holst, 2008).

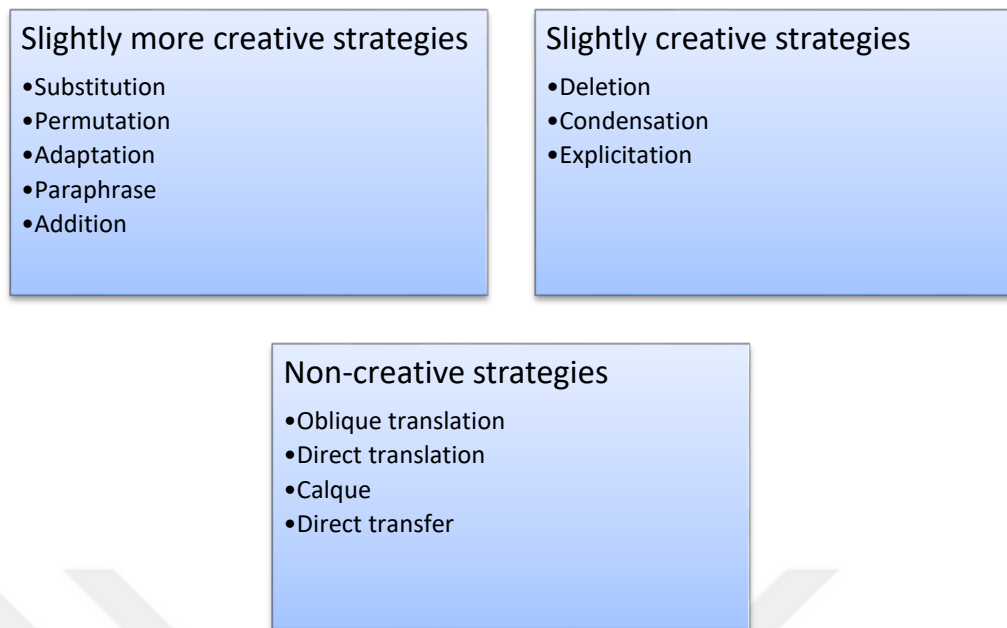


Table 8- Strategies in Holst's model of creativity.

3.4.1. Non-creative Strategies

The **non-creative strategies** have not been detailly explained in Holst's model of creativity in translation (Holst, 2010). However, since the use of the non-creative strategies along with the creative ones have also been examined in my analysis, there are detailed explanations of each **non-creative strategy** according to Schjoldager (Schjoldager, 2008).

3.4.1.1. Direct Transfer

Schjoldager calls "**direct transfer**" to what Vinay and Darbelnet refer to as "**borrowing**" and J. Pedersen as "**retention**". Schjoldager's direct transfer suggests that the translator takes a ST item and leaves it unchanged. She also states that if a translator is translating a document using the TRADOS Translator's Workbench, then he/she employs the strategy of direct transfer when he/she clicks on "Copying the Source Text" (Schjoldager, 2008, p 93).

EXAMPLE 12: DIRECT TRANSFER: MEETINGS IN NEW YORK	
Source text	Target text
<u>Meetings in New York with Ulf Elleman-Jensen and Karsten K. Kesselring</u> The objective of the meeting with the Danish Ministry of Foreign Affairs was to use the opportunity, created by Andrew Whist's successful invitation of the Minister to speak in New York, for deepening my contact with the Minister, and also assessing how far he would be willing to go in supporting the smokers' rights in Denmark. (Source: "WHO: Kulegrav tobakssag", <i>Jyllands-Posten</i>, 24 August 2000.)	<u>Møder i New York med Ulf Ellemann-Jensen og Karsten K. Kesselring</u> Formålet med mødet med det danske udenrigsministerium var at udnytte muligheden, som opstod med Andrew Whists (AW) frugtbare invitation til udenrigsministeren til at tale i New York, for at styrke min forbindelse til ministeren og samtidig lodde, hvor langt han ville være villig til at gå i støtten til rygeres rettigheder i Danmark. [..] (Source: "WHO: Kulegrav tobakssag", <i>Jyllands-Posten</i>, 24 August 2000.)

Table 9- An example of direct translation by Schjoldager (2008, p 93)

The translation above quoted in an example by Scholdager is a memo which was published in 2000 by a Danish newspaper as documentation for the paper's accusations against Uffe Ellemann-Jensen and Karsten K. Kesselring (Schjoldager, 2008, p 93). The accused were allegedly being lobbied by a major American tobacco company to promote smokers' rights in Denmark (Schjoldager, 2008, p 93). It mentions the first name of Uffe Ellemann-Jensen incorrectly as "Ulf", and this is transferred unchanged to the TT although the incorrect spelling of "Elleman" is not. Schjoldager interprets this choice of keeping the incorrect spelling intact as an example of direct transfer.

3.4.1.2 Calque

If a translator transfers the structure of a ST element to the TT or makes a very close translation where the result seems **unidiomatic**, then he/she employs the strategy of **calque** (Schjoldager, 2008, p 94). Scholdager states that if the result seems **idiomatic**, then it would be analyzed as **direct translation** (Schjoldager, 2008, p 94).

EXAMPLE 13: CALQUE: THE DANISH NATIONAL ANTHEM	
Source text	Target text
Der er et yndigt land, det står med brede bøge nær salten østerstrand : Det bugter sig i bakke, dal, det hedder gamle Danmark og det er Frejas sal : (Source: "Der er et yndigt land". <i>Wikipedia</i>. http://en.wikipedia.org/wiki/Der_er_et_yndigt_land <7/11/06>)	There is a lovely country it stands with broad beeches near the salty eastern beach It winds itself in hill, valley, it is called old Denmark and it is Freja's hall (Source: "Der er et yndigt land: Literal translation". <i>Wikipedia</i>. http://en.wikipedia.org/wiki/Der_er_et_yndigt_land <7/11/06>)

Table 10- An example of calque by Schjoldager (2008, p 95)

Schjoldager analyzes the example above as a source-text oriented translation. She considers the phrase "It winds itself in hill, valley" so **unidiomatic** that she categorizes this translation as **calque** (Schjoldager, 2008, p 94).

3.4.1.3. Direct Translation

The difference between **calque** and **direct translation** according to Schjoldager is that the result of a direct translation may be regarded as **idiomatic** while the strategy of calque results in an **unidiomatic** and conspicuous construction in the target language (Schjoldager, 2008, p 96). She states that direct translation translates in a **word-for-word procedure**. She also argues that the translator chooses to translate as closely as possible on a linguistic level with the first TT wording that comes to mind if he/she adopts direct translation. Schjoldager adds that direct translation is seen as the default choice by many translation scholars (Schjoldager, 2008, p 96).

EXAMPLE 16: DIRECT TRANSLATION: THE TERRAZZO STORY	
Source text	Target text
The Terrazzo Story Terrazzo, from the Italian word for terraces, was created several hundred years ago in Europe when Venetian workers discovered a new use for discarded marble remnants. (Source: English-language brochure, published by an American exporter of terrazzo.)	Terrazzo-historien Terrazzo, som kommer fra det italienske ord for terrasse, blev opfundet for adskillige hundrede år siden i Europa, da venetianske håndværkere opdagede en ny måde at bruge kasserede marmorrester på¹⁶. (My translation)

Table 7- An example of direct translation by Schjoldager (2008, p 97)

The literal translation of the TT items above made by Schjoldager which is glossed in her book is as follows: “The terrazzo of all times/excellent terrazzo. Terrazzo comes from the Latin word ‘terra’, which means ‘soil’, **and arose many hundred years ago** in Italy, when Venetian workers **invented a new possible application** for discarded marble remnants” (Schjoldager, 2008, p 97). The translations discussed here are shown in bold. Schjoldager states that when the phrases quoted in bold are examined, it can be seen that the example above stays rather close to the ST since there are only a few linguistic changes. For instance, “writing a relative clause (“som kommer fra det italienske ord for terrasse”) where the ST has a prepositional phrase (“from the Italian word for terraces”)” (Schjoldager, 2008, p 97).

3.4.1.4. Oblique Translation

Schjoldager states that her use of the term oblique translation is more restricted than that of Vinay and Darbelnet’s work since it denotes a macrostrategy in their work. According to Schjoldager’s definition, there may be a few linguistic changes with oblique translation although the sense is kept invariant. The difference between direct translation and oblique translation is that whereas **direct translation** operates in a **word-for-word** procedure and

the result is **idiomatic**, **oblique translation** operates in a **sense-for-sense** procedure and the result is **idiomatic** (Schjoldager, 2008, p 97).

EXAMPLE 17: OBLIQUE TRANSLATION: THE TERRAZZO STORY	
Source text	Target text
The Terrazzo Story Terrazzo, from the Italian word for terraces, was created several hundred years ago in Europe when Venetian workers discovered a new use for discarded marble remnants. (Source: English-language brochure, published by an American exporter of terrazzo.)	Alle tiders terrazzo Terrazzo kommer af det latinske ord 'terra', som betyder 'jord', og opstod for mange hundrede år siden i Italien, da venetianske håndværkere fandt på en ny anvendelsesmulighed for kasserede marmorrester¹⁷. (Source: Translation by group of MA students participating in a case competition at the Aarhus School of Business in 2006.)

Table 8- An example of oblique translation by Schjoldager (2008, p 97)

The literal translation of the ST phrases quoted in bold above made by Schjoldager which is glossed in her book is as follows: “The terrazzo of all times/excellent terrazzo. Terrazzo comes from the Latin word “terra”, which means “soil”, **and arose many hundred years ago** in Italy, when Venetian **workers invented a new possible application** for discarded marble remnants.” As it can be seen, the contextual meaning of the ST items in bold is transferred to the TT with a few linguistic changes, and the result seems idiomatic (Schjoldager, 2008, p 98).

3.4.2. Slightly Creative Strategies

3.4.2.1. Explicitation

Explicitation makes the implicit information in a given ST explicit in the TT (Schjoldager, 2008, p99). It also can make the TT slightly longer (Schjoldager, 2008, p99).

EXAMPLE 19: EXPLICITATION: THE TERRAZZO STORY	
Source text	Target text
The Terrazzo Story Terrazzo, from the Italian word for terraces, was created several hundred years ago in Europe when Venetian workers discovered a new use for discarded marble remnants. (Source: English-language brochure, published by an American exporter of terrazzo.)	Alle tiders terrazzo Terrazzo kommer af det latinske ord 'terra', som betyder 'jord', og opstod for mange hundrede år siden i Italien, da venetianske håndværkere fandt på en ny anvendelsesmulighed for kasserede marmorrester¹⁹. (Source: Translation by group of MA students participating in a case competition at the Aarhus School of Business in 2006.)

Table 13- An example of explicitation by Schjoldager (2008, p 99)

In the example above, the TT item “Italien” is more explicit than the ST item “Europe” (Schjoldager, 2008, p99). Therefore, it is analyzed as explicitation by Schjoldager (Schjoldager, 2008, p99).

3.4.2.2. Condensation

Condensation renders the contextual meaning of the ST, but in a shorter way which is common in subtitling (Schjoldager, 2008, p 102).

EXAMPLE 24: CONDENSATION: THE TERRAZZO STORY	
Source text	Target text
Terrazzo, from the Italian word for terraces, was created several hundred years ago in Europe when Venetian workers discovered a new use for discarded marble remnants. (Source: English-language brochure, published by an American exporter of terrazzo.)	Venetianske håndværkere opfandt terrazzoen (fra italiensk) for længe siden ved at anvende kasserede marmorrester på en ny måde²⁴. (My translation)

Table 14- An example of condensation by Schjoldager (2008, p 103)

The literal translations of the above-mentioned ST phrases made by Schjoldager which have been glossed in her book are as follows: “Venetian workers invented terrazzo (from Italian) long ago by applying discarded marble remnants in a new way” (Schjoldager, 2008, p 103). As it can be seen, the TT is shorter although the ST message as a whole is rendered. Therefore, this translation is analyzed as condensation. (Schjoldager, 2008, p 103).

3.4.2.3. Deletion

Deletion means that certain ST units of meaning are missing from the TT altogether (Schjoldager, 2008, p 108). The difference between deletion and condensation is that in condensation a ST item may appear to have been deleted but still implicitly present in the TT (Schjoldager, 2008, p 108).

EXAMPLE 32: DELETION: MEETINGS IN NEW YORK	
Source text	Target text
<u>Meetings in New York with Ulf Elleman-Jensen and Karsten K. Kesselring</u> The objective of the meeting with the Danish Ministry of Foreign Affairs was to use the opportunity, created by Andrew Whist's successful invitation of the Minister to speak in New York, for deepening my contact with the Minister, and also assessing how far he would be willing to go in supporting the smokers' rights in Denmark. (Source: "WHO: Kulegrav tobakssag", <i>Jyllands-Posten</i>, 24 August 2000.)	<u>Møder i New York med Ulf Ellemann-Jensen og Karsten K. Kesselring</u> Formålet med mødet med det danske udenrigsministerium var at udnytte muligheden for at styrke min forbindelse til ministeren og samtidig lodde, hvor langt han ville være villig til at gå i støtten til rygeres rettigheder i Danmark³³. [..] (Changed from: "WHO: Kulegrav tobakssag", <i>Jyllands-Posten</i>, 24 August 2000.)

Table 15- An example of condensation by Schjoldager (2008, p 103)

The literal translation of the ST item shown in the table above made by Schjoldager and glossed in her book is as follows: "The objective of the meeting with the Danish Ministry of Foreign Affairs was to make use of the opportunity to strengthen my connection to the Minister and at the same time assess how far he would be willing to go in his support for smokers' rights in Denmark." As it can be seen, the ST items that quoted in bold in the table above are not rendered in the TT. Therefore, Schjoldager considers this translation as deletion (Schjoldager, 2008, p108).

3.4.3. Slightly More Creative Strategies

3.4.3.1. Addition

With addition strategy, the translator adds a unit of meaning to the TT. The difference between **explicitation** and **addition** is that the unit of meaning added to the TT cannot be directly inferred from the ST with addition (Schjoldager, 2008, p 105).

EXAMPLE 27: ADDITION: THE LAWSUIT AGAINST NYBORG	
Source text	Target text
It is my professional opinion that Prof. Nyborg's responses indicate two things with overwhelming clarity: (1) these errors were inadvertent and few in number; and (2) they were substantively inconsequential. (Source: <i>Jyllands-Posten</i> www.jp.dk <20 August 2006>)	Det er mit faglige synspunkt, at professor Nyborgs svar med overvældende tydelighed viser to ting: 1) at disse fejl var utilsigtede og få, og 2) at de var aldeles betydningsløse. Det er derfor hævet over enhver tvivl, at De vil begå en alvorlig og fuldstændig utilgivelig fejl, hvis De vælger at afskedige professor Nyborg²⁸. (Changed from: "Processen mod Nyborg", <i>Jyllands-Posten</i>, 20 August 2006)

Table 16- An example of addition by Schjoldager (2008, p 105)

The literal translation of the ST item shown in the table above made by Schjoldager and glossed in her book is as follows: "It is therefore beyond any doubt that you will commit a serious and completely inexcusable mistake if you choose to dismiss professor Nyborg." Although the content of the TT sentence quoted in bold can be considered as the representative of the original letter writer's intentions, it can still be accepted as an addition to the TT (Schjoldager, 2008, p 105).

3.4.3.2. Paraphrase

With paraphrase, the meaning is rendered so freely that it is difficult to pinpoint the relationship between the ST and the TT items (Schjoldager, 2008, p101).

EXAMPLE 22: PARAPHRASE: THE TERRAZZO STORY	
Source text	Target text
The Terrazzo Story Terrazzo, from the Italian word for terraces, was created several hundred years ago in Europe when Venetian workers discovered a new use for discarded marble remnants. (Source: English-language brochure, published by an American exporter of terrazzo.)	Alle tiders terrazzo Terrazzo kommer af det latinske ord 'terra', som betyder 'jord', og opstod for mange hundrede år siden i Italien, hvor man brugte en ny teknik til udnyttelse af gamle marmorrester²². (Changed from: Translation by group of MA students participating in a case competition at the Aarhus School of Business in 2006.)

Table 12- An example of paraphrase by Schjoldager (2008, p 101)

The literal translation of the ST item shown in bold above made by Schjoldager and glossed in her book is as follows: “Terrazzo of all times/excellent terrazzo. Terrazzo comes from the Latin word 'terra', which means 'soil', and arose many hundred years ago in Italy, **where they used a new technique for the reuse of old marble remnants**” (Schjoldager, 2008, p 102). Since the structure and content of the TT items in bold are different from those of the ST, but the contextual meaning is more or less the same, this translation is listed under the strategy of paraphrase (Schjoldager, 2008, p 102).

3.4.3.3. Adaptation

Adaptation strategy attempts to “**imitate the ST author’s thinking process and recreate the ST effect**” (Schjoldager, 2008, p103). It can be used to replace a cultural reference or presupposition in covert translations (Schjoldager, 2008, p103).

EXAMPLE 25: ADAPTATION: ALICE'S ADVENTURES IN WONDERLAND	
Source text	Target text
<i>"How doth the little crocodile Improve his shining tail, And pour the waters of the Nile On every golden scale!</i>	<i>'Se, den lumske krokodille! Er den måske død? Nej, den lurker bare stille på en mundfuld kød²⁵.</i>
(Source: Carroll, Lewis. 1865/1871/1981. <i>Alice's Adventures in Wonderland & Through the Looking-Glass</i> by Lewis Carroll. Bantam Books. 10 – 11.)	(Source: Carroll, Lewis. 2000. <i>Alice i Undreland. Nyoversat og gendigtet af Ejgil Søholm. Illustreret af Helen Oxenbury.</i> Apostrof. 30 – 31.)

Table 18- An example of adaptation by Schjoldager (2008, p 103)

The literal translation of the TT items shown in the table above made by Schjoldager and glossed in her book is as follows: "Look, the sneaky crocodile! Is it perhaps dead? No, it is lying in wait silently for a mouthful of meat." (Schjoldager, 2008, p 104). The example above is from Søholm's translation of Alice's Adventures in Wonderland (Schjoldager, 2008, p 104). When Søholm turned a parody of a well-known Victorian nursery rhyme ("How doth the little busy bee") into a twisted version of a well-known and traditional Danish children's song, "Se den lille kattekilling" (text by Wagner Baunvig; music by Hakon Andersen), he/she has employed the strategy of adaptation (Schjoldager, 2008, p 104).

3.4.3.4. Permutation

One of the most creative strategies in Holst's classification, **permutation**, is what Delabastita refers to as **compensation**. According to the microstrategies of Schjoldager, permutation is employed when the translator decides to "recreate a given ST effect somewhere else" since he/she realizes that the ST effect cannot be rendered in the TT (Schjoldager, 2008, p109). She also states that permutation is employed mostly in literary translation in connection with wordplay or alliteration (Schjoldager, 2008, p109).

EXAMPLE 33: PERMUTATION: MY MISTRESS' EYES ARE NOTHING LIKE THE SUN	
Source text	Target text
My mistress' eyes are nothing like the sun; Coral is far more red than her lips' red; If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her head. (Source: Shakespeare, William. 1690/1986. <i>The Sonnets and A Lover's Complaint</i>. London: Penguin. 141.)	Som solen stråler hendes øjne ej³⁴, koral er rødere end læbens røde. Hvis sne er hvid, er barmen brunlig bleg, hvis hår er tråde, de som sorte gløde. (Source: Shakespeare, William (translated by Line Krogh). 2006. <i>Sonetter</i>. Attika. 160.)

Table 19- An example of permutation by Schjoldager (2008, p 110)

In the example above, the first stanza of a Shakespearean sonnet and its translation is quoted. Repetition of the consonants “m” and “s” are shown in bold in the ST. It is translated in a similar pattern by the repetition of the consonant “s” in the TT. It could be analyzed that this pattern is placed differently in the TT and the strategy of permutation is employed (Schjoldager, 2008, p109).

3.4.3.5. Substitution

The most creative strategy in Holst's model of creativity is substitution which indicates that the translator “changes the ST meaning” (Schjoldager, 2008, p106). Although the TT item is a translation of the given ST item, its content and semantic meaning has changed (Schjoldager, 2008, p106). If this change involves a rewriting of the ST, it cannot be analyzed under any of the microstrategies (Schjoldager, 2008, p106).

EXAMPLE 29: SUBSTITUTION: THE TERRAZZO STORY	
Source text	Target text
The Terrazzo Story Terrazzo, from the Italian word for terraces, was created several hundred years ago in Europe when Venetian workers discovered a new use for discarded marble remnants. (Source: English-language brochure, published by an American exporter of terrazzo.)	Alle tiders terrazzo Terrazzo kommer af det latinske ord 'terra', som betyder 'jord'³⁰, og opstod for mange hundrede år siden i Italien, da venetianske håndværkere fandt på en ny anvendelses-mulighed for kasserede marmorrester. (Source: Translation by group of MA students participating in a case competition at the Aarhus School of Business in 2006.)

Table 20- An example of substitution by Schjoldager (2008, p 110)

The literal translation of the ST items quoted in bold above made by Schjoldager and glossed in her book is as follows: “The Latin word for ‘terra’, which means ‘soil’”. As it can be seen, the translator has substituted one etymological explanation for another (Schjoldager, 2008, p106). Since the content of the TT item is different than that of the ST, this translation is analyzed as substitution (Schjoldager, 2008, p106).

CHAPTER 4 - CASE STUDY: THE TURKISH TRANSLATIONS OF *IT'S ALWAYS SUNNY IN PHILADELPHIA*

4.1. ABOUT *IT'S ALWAYS SUNNY IN PHILADELPHIA*

It's Always Sunny in Philadelphia is an American sitcom TV series which is about a group of friends who run the Irish bar *Paddy's Pub* in Philadelphia (IMDB, *It's Always Sunny in Philadelphia*. n.d.). It was created by Rob McElhanney (as Mac) and developed by Glenn Howerton (as Dennis) and Charlie Day (as Charlie Kelly) all of whom star alongside Kaitlin Olson (as Sweet Dee/Dee) and Danny DeVito (as Frank) (IMDB, *It's Always Sunny in Philadelphia*. n.d.).

4.1.1. Airing Information in The USA and Turkey

It's Always Sunny in Philadelphia was first aired in the FX network (the first eight seasons) on August 4, 2005 in the USA. It moved to the FXX network starting with its 9th season in 2013. It has 12 seasons and 134 episodes in total (*It's Always Sunny in Philadelphia*, n.d., p 1). Its 13th season will air in late 2018 in FXX. It will tie with *The Adventures of Ozzie and Harriet* as the longest running live-action sitcom in American TV history (Travers, 2007, p 1; *It's Always Sunny in Philadelphia Renewed for Seasons 13 and 14 at FXX*, 2016, p 1).

In Turkey, seven episodes of the first season were aired in CNBC-e in 2006 (*It's Always Sunny in Philadelphia: tanıtım*, 2006, p 1). The second season was aired in CNBC-e on September 13, 2006. Then, it moved to e2 for its third season in 2009 and continued to be aired there until the ninth season when the network stopped broadcasting (CNBC-e'den sonra e2 de kapandı, 2016, p1).

4.1.2. The Storyline and The Mechanics of the Group's Friendship

It's Always Sunny in Philadelphia follows the lives of a group of five people including the twins Dee and Dennis, their friends Charlie and Mac, and Dennis and Dee's legal father Frank. However, it would be difficult to call them a group of friends since the unity of the group is never solid. They would quickly abandon each other for profit or personal

gain. It is also necessary to mention that much of the show's dialogue involves the characters yelling at, conspiring against, and blackmailing each other and others outside the group (It's Always Sunny in Philadelphia, n.d., p 1).

Here are some of the activities that the group has engaged in in order to give a broader perspective about the show and the characters: drug use, blackface¹, kidnapping, attempted cannibalism, secretly feeding someone their deceased pets, forcing each other to eat inedible items, rummaging sewers, marrying their relatives and pretending to have AIDS to gain financial profit, seducing a priest and setting a room on fire that is full of people (IMDB, It's Always Sunny in Philadelphia, n.d., p 1).

4.1.3. The Characters

4.1.4.1. Charlie

Charlie is an uneducated and dyslexic character who is an alcoholic substance abuser that often inhales glue or paint (It's Always Sunny in Philadelphia, n.d., p 1). His dyslexia problem often causes humorous statements as they are analyzed in various examples in this study. He suffers from psychological problems and believes that his dreams are haunted by a figure named "The Nightman" (It's Always Sunny in Philadelphia, n.d., p 1). He has a serious anger issue problem and an unhealthy obsession with a girl that he calls "The Waitress" who is an actual waitress at a coffee shop (It's Always Sunny in Philadelphia, n.d., p 1).

4.1.4.2. Dennis

Dennis is the twin brother of Dee who has graduated from University of Pennsylvania and maintains extremely high opinions of himself regardless of his lack of success. He is narcissistic, selfish, and vain (It's Always Sunny in Philadelphia, n.d., p 1). It is hinted several times that he might be a psychopathic serial killer, but the fact remains ambiguous (It's Always Sunny in Philadelphia, Fandom, n.d., p 1).

¹ Blackface is a kind of a make-up used by non-black performers to play a black role. In It's Always Sunny in Philadelphia characters did blackface in one of the episodes (Blackface., Oxford Dictionaries, n.d., p 1)

4.1.4.3. Mac

Mac is the son of a convicted felon who has seen his father seldomly. He often attempts to demonstrate his toughness and masculinity although he avoids physical confrontation (It's Always Sunny in Philadelphia, n.d., p 1). He is the character who holds the strongest Christian fundamentalist opinions in the group. After denying having homosexual feelings throughout the series, in the 12th season he comes out (It's Always Sunny in Philadelphia, Fandom, n.d., p 1).

4.1.4.4. Dee

Dee is Dennis's twin sister who has very high opinions about herself despite her constant failure. She hopes to become an actor and a stand-up comedian regardless of her lack of talent (It's Always Sunny in Philadelphia, n.d., p 1). She is the subject of constant ridicule and teasing from the rest of the group members. She is also one of the angriest and violent members of the group who is often involved in their schemes (It's Always Sunny in Philadelphia, Fandom, n.d., p 1).

4.1.4.5. Frank

Frank is the legal father of the twins Dennis and Dee. However, they do not have a loving father-children relationship. His children despise him for numerous reasons. He is a gambler and often armed with guns (It's Always Sunny in Philadelphia, n.d., p 1). Although he is quite wealthy, he lives in a small apartment under poor conditions with Charlie -who might be his biological son-. The two shares the same hobby of 'foraging naked in sewers' (It's Always Sunny in Philadelphia, Fandom n.d., p 1).

4.2. THE TARGET TEXTS ANALYZED IN THIS STUDY

4.2.1. The Target Text 1: The Professional Subtitles

In this study, two subtitle translations of the TV series *It's Always Sunny in Philadelphia* from English to Turkish have been comparatively analyzed. The first one is the professional subtitles that was broadcast on TV when the show was airing in CNBC-e and e2 (The first two seasons in CNBC-e, and the following seven seasons in e2). They

have been translated by Işıl Kocabay. Professional subtitles have been provided by Aziz Acar, the then Dubbing and Translations Manager of Doğuş Media Group which incorporated the TV networks CNBC-e and e2 at that time (Discovery Communications resmen açıkladı!, 2018, p 1). In this study, the subtitle translations of the seasons between three and eight have been analyzed since they are the only seasons that have been provided by the Dubbing and Translations Management of Doğuş Media Group.

4.2.2. The Target Text 2: The Fansubs

The second subtitle translation that has been analyzed in this study is the fansubs provided by the website “www.turkcealtyazi.org”. According to the website, the subtitles have been translated by the translator/s with the nickname “ozz & eoNoe & TVRip”. Turkish fansubs of the TV series *It’s Always Sunny in Philadelphia* have been provided by the aforementioned translators for all the seasons of the show. Although the fansubs belonging to all of the seasons of the TV series are available online, in this study only the fansubs of seasons between three and eight are analyzed since they are the only professional subtitles that have been provided by the Dubbing and Translations Management of Doğuş Media Group.

4.3. ANALYSIS OF *IT’S ALWAYS SUNNY IN PHILADELPHIA* IN LIGHT OF HOLST’S MODEL OF CREATIVITY IN TRANSLATION

In this chapter,

- a) contexts of each example will be given,
- b) an analysis of humorous elements will be made in order to understand the reasons behind the translators’ choices in light of Ross’ humor theories (Ross, 1998),
- c) The PS (professional subtitles) and the FS (fansubs) will be compared in terms of the use of creative strategies in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

- d) In the examples where there are several elements leading to humor, a table that gives brief information relating to the transfer of humorous elements will be provided.

Example 1

Context: In season 7, episode 2, Dennis and Dee find their friends burning their photo albums. In the albums, there are photos from their Jersey Shore Vacation. Everybody thinks that Jersey Shore is an unpleasant place, except Dennis and Dee. They start arguing about it. Mac says that Jersey Shore is full of “guidos”, referring to the American reality show *Jersey Shore* (Guido, Oxford Dictionaries, n.d., p 1; Jersey Shore. MTV. n.d., p 1).

The Source Text	The Professional Subtitles	The Fansubs
DENNIS: What's wrong with the Jersey Shore?	DENNIS: Jersey Sahili'nin nesi var ki?	DENNIS: Jersey Sahili'nin nesi varmış?
MAC: Come on. You've seen that TV show. It's just a bunch of sweaty Guidos getting hopped up on energy drinks and giving each other diseases.	MAC: Yapma ama. TV programını izlemiştir. Bir terli maço tipli enayi enerji içeceği ile kafa buluyor ve birbirlerine hastalık bulaştırıyorlar.	MAC: Yapmayın, o programı izlemediniz mi? Terli terli İtalyan apaçileri enerji içeceği manyağı olup birbirine hastalık bulaştırıyor.
The Translation Strategy	PARAPHRASE	ADAPTATION, EXPLICITATION

Why is it humorous? To perceive the humorous effect in this example, the audience needs to recognize the words “guido/guidette” and **the allusion** to the TV series Jersey Shore (Guido. Oxford Dictionaries, n.d., p 1; Jersey Shore. IMDB. n.d., p 1). Jersey Shore is a reality television series about the lives of eight Italian-American people. In the show,

the terms *guido/guidette* are often used. The show has created a huge amount of controversy due to the stereotypes about Italian-American people (Jersey Shore. International Movie and Database [IMDB] n.d., p 1; Jersey Shore, MTV. n.d., p 1).

In the Oxford Online Dictionary, the word *guido*, which is used in derogatory terms, is defined as “a man, especially an Italian American, regarded as vain, aggressively masculine, and socially unsophisticated” (Guido. Oxford Dictionaries. n.d. p 1).

According to Ross’ superiority theory (Ross, 1998, p 49), this kind of humor arises from “a form of mockery -a way of attacking others, so maintaining power and status by gaining support from others who join in the laughter”. Sometimes a lower social class group is chosen to attack. Most of the time this group is chosen due to its inferior social status. The target chosen to ridicule is called the “butt” (Ross, 1998, p 54). In this case, **the butt of humor is working-class Italian American**. Identifying the butt of humor in the ST may help understanding the reasons behind the translator's choice of strategies.

Translation strategy in the professional subtitles: Paraphrase.

As it is explained above, humor has arisen from mockery achieved by attacking a social class group in the ST. The group chosen to attack, **the butt of humor**, is the **working-class Italian American**.

The professional subtitler has rendered the ST item “**guido**” as “**maço tipli enayi**”. In Turkish, there is no such term as “*guido*” that is used to mock Italian. Therefore, the PS translator might have attempted to employ another derogatory term instead of “*guido*”, thus has chosen the term “*maço*”. “*Maço*” in Turkish slang means a male with overly masculine behavior (Aktunç. *Maço*. 1990, p 205). However, it does not have derogatory connotations in Turkish that “*guido*” has in the source culture. Put it differently, while *guido* targets a certain social group with a lower social status, the term *maço* in Turkish neither targets a certain social group nor has a lower status. It can be said that there is a semantic similarity between the terms *maço* and *guido* despite the fact that several semantic units are missing. Perhaps the PS translator have employed the word “*enayi*”, which refers to a person who can easily be tricked (Enayi. n.d., p 1), in an attempt to fill in this semantic gap by making the TT phrase more derogatory. To sum up, the structure

and the content of the PS item “maço” are different than that of the ST item “guido”, but “the **contextual meaning** is more or less the same” (Schjoldager, 2008, p 89-112).

As Schjoldager explains, in paraphrase “you cannot say that the ST meaning has not been rendered, but somehow it is rather difficult to pinpoint the relationship between the TT and the ST” (Schjoldager, 2008, p 101). In this PS translation, it is rather difficult to pinpoint the relationship between the ST item “guido” and the PS translation “maço tipli enayi”, but it can be claimed that the contextual meaning has been rendered. Therefore, this translation can be analyzed as **paraphrase**.

Translation strategies in the fansubs: Adaptation, explicitation.

The FS translator has used the phrase “**İtalyan apaçileri**” for the translation of the ST item “**guido**”. This translation is analyzed as **adaptation**. In order to justify the reasons behind the classification of this translation, it is necessary to analyze the FS item “apaçi”.

Where does “apaçi” (the FS term) come from?

Apache’s origins in English and French: The Turkish slang term “apaçi” comes from the French word “apache” (Aktunç. Apaçi. 1990, p 45). It means a criminal who is involved in violent acts in French (Apache. Larousse Dictionnaire de français. n.d., p 1). On the other hand, the original “apache” in English refers to the name of an Indian tribe (Apache. Oxford Dictionaries. n.d., p 1). After “apache” takes on a new meaning in French (a criminal who is involved in violent acts), it goes back to English with its new French pronunciation and meaning (Apache. Oxford Dictionaries. n.d., p 1). Therefore, there are two separate entries for the word “apache” in English in the Oxford Dictionary. One of them refers to the name of an Indian tribe while the other means a criminal who is a street ruffian (Apache. Oxford Dictionaries. n.d., p 1).

Apaş/apaçi in Turkish: Apache has entered Turkish for the first time from French as apaş with a pronunciation similar to French. However, the FS term apaçi has somewhat differed than its prototype apaş. While the pronunciation of apaş is similar to French

“apache”, the pronunciation of apaçi is similar to English “apache” (Apache. Larousse Dictionnaire de français. n.d., p 1; Apache. Oxford Dictionaries. n.d., p 1). Moreover, while the Turkish “apaş” means “a ruffian” in a general sense, the Turkish “apaçi” refers to a more specific social class group which encompasses uneducated and socially unsophisticated people with distinctive style and clothing (Felireze. 2010. Apache, p 1; Aktunç. Apaçi. 1990, p 45). Therefore, it can be said that the apaş and apaçi in Turkish have been differed in meaning. The journey of the word apache between English, French and Turkish is demonstrated through Figure 1 below.

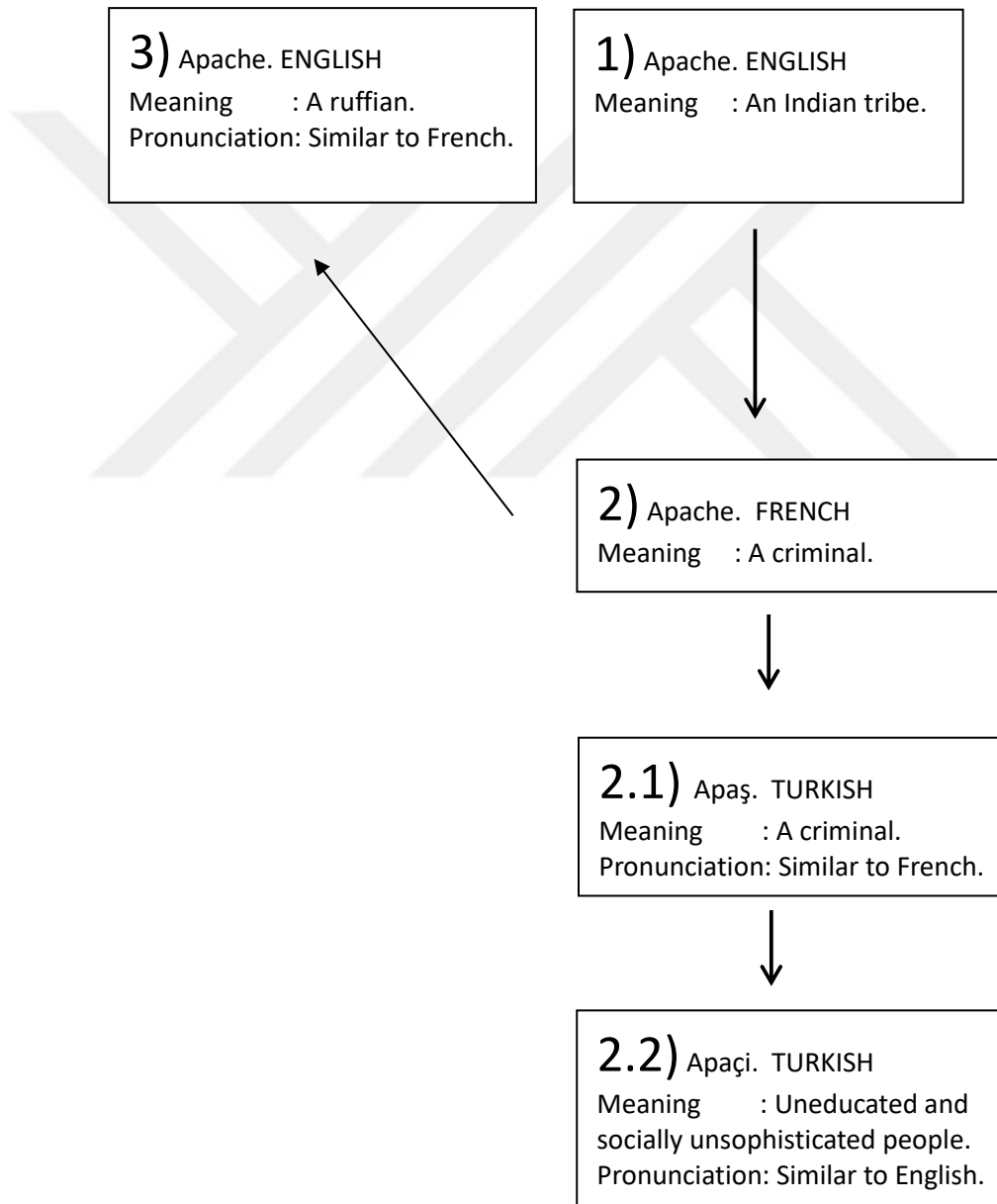


Figure 1- The origins of the word apaçi and its evolution in Turkish

Why is “apaçi” (the FS item) more derogatory than “maço” (the PS item)?

As it is explained above, the FS term “apaçi” indicates a certain social class group that encompasses uneducated and socially unsophisticated people with distinctive style and clothing (Felireze. 2010. Apache, p 1). On the other hand, the PS term “maço” refers to a male only with overly masculine behavior (Aktunç. Maço. 1990, p 205). Therefore, the FS term apaçi is more derogatory than the PS term maço. This proves that the FS translator has attempted to create humor by attacking a lower social class group just as the ST author does. Therefore, it can be claimed that the FS translator has attempted to “imitate the ST author’s thinking process” and employed **adaptation**.

Besides, the FS translator has added the word “İtalyan” which literally means Italian in Turkish. This addition can be analyzed as **explicitation** since the FS translator has made the ST information more explicit for the TT audience. With this addition, the **butt of humor** in the FS is the **Italian working class** just like it is in the ST.

Summary of example 1: The fansubs are more creative than the professional subtitles.

In conclusion, since the FS translator has employed **adaptation** and **explicitation**, while the PS translator has adopted **paraphrase**, it can be claimed that the FS are more creative than the PS regarding the translation of the ST item “guidos” in example number 1 in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

Example 2

Context: In season 7, episode 2, Mac and Frank are at the beach eating a ham which was soaked in rum. Thus, they think they can satisfy their hunger both for food and for alcohol at the same time. When they are bothered by stray dogs at the beach, they decide to lay on an inflatable boat and eat their ham on the ocean. When they are on the boat, Mac makes the below mentioned joke in bold about their situation which is appreciated by Frank.

The Source Text	The Professional Subtitles	The Fansubs
FRANK: Hey, warm sun, cool ocean breezes, getting rip-shit on ham.	FRANK: İçi ısıtan güneş, okyanus esintisi jambonla kafayı bulmak.	FRANK: Sıcak güzel, serin okyanus esintisi bir de üstüne jambon.
MAC: Might you say we're getting "hammered."	MAC: Et, kafamızı mahfetti diyebiliriz.	MAC: "Jambonkeyif" olduk desene sen şuna.
FRANK: Oh, nice one.	FRANK: Bu çok iyiydi.	FRANK: Güzeldi.
The Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? According to the incongruity theory, humor is created by the **element of surprise** caused by **ambiguities** and **double meaning** as it has been previously explained in Chapter 1 which is entitled as Humor Theories. Structural ambiguity can occur in various levels (Ross, 1998, p 7-8). In the above-mentioned example, there is **ambiguity at the level of morphology**.

Dictionary definition of the adjective hammered is “very drunk”. When the suffix -ed is left out, the free morpheme hammer which has a Germanic origin and probably means “stone tool” (Hammered. n.d., p 1) can be seen. In this example, Mac interprets the morpheme of hammered as ham by referring to the meat they eat. However, the morpheme of hammered is not ham, but hammer (Hammer. n.d., p 1). In this example, humor is created by incongruity caused by the deliberate misinterpretation of the morpheme of hammer by using the similarity of sound between the words ham and hammered.

Translation strategy in the professional subtitles: Paraphrase.

In the section above, it is explained that humor arises from a wordplay when Mac employs the word “**hammered**” to refer to him and Frank eating **ham** (soaked in rum) and being slightly drunk.

The PS translator has rendered ham as “et (meat in Turkish)” and hammered by “mahvetti (ruined in Turkish)”. The translator’s choice of translating “ham” as “et” rather than “jambon”, which is the Turkish equivalent of ham, is curious. The reason behind this choice might be the translator’s attempt of creating a wordplay. The translator might have referred to the constituent **-et** in the word mahvetti. When it is thought this way, the reference to -et in the phrase “**Et**, kafamızı mahfetti” can be seen clearly. However, it is not certain that the professional subtitle translator has done this intentionally. Moreover, it is open to question whether the subtitle audience has realized this wordplay or not since there is no highlight on the constituent -et within the phrase “Et, kafamızı mahfetti”. Since the TT phrase seems somewhat different than that of the ST, but the “contextual meaning is transferred”, this translation can be analyzed as **paraphrase** (Schjoldager, 2008, p 89).

Translation strategy in the fansubs: Adaptation.

In the FS, the word “**jambonkeyif**” has been made up by the translator through combining the words **jambon** (ham in Turkish) and **çakırkeyif** (slightly drunk in Turkish) (Jambon. n.d. p 1; Çakırkeyif. n.d. p 1). Therefore, “jambonkeyif” both refers to ham and the state of being slightly drunk. Moreover, there is a similarity of sound between the original word çakırkeyif and the made-up word jambonkeyif in Turkish. When the translator has made up the word jambonkeyif, he/she has created an adjective referring to the state of being drunk by eating ham which is the case in the ST. This shows that the translator in the FS has “recreated the effect of the ST by imitating the ST author’s thinking process” (Schjoldager, 2008). Therefore, this translation can be seen as **adaptation**.

Summary of example 2: The fansubs are more creative than the professional subtitles.

In conclusion, since the FS translator has employed **adaptation** while the PS translator has adopted **paraphrase**, it can be claimed that the FS are more creative than the PS regarding the translation of the ST item “we’re getting ‘hammered’” in example number 2 in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

Example 3

Context: In season 7, episode 5, Frank tells the group the story of the woman he fell in love with when he was young. He describes her as a very attractive woman of African American descent who had a very big impact on his life. However, the group is surprised to find out that her name is **Sha'Dynasty** which has an unpleasant meaning when mispronounced.

The Source Text	The Professional Subtitles	The Fansubs
FRANK: That was Shadynasty .	FRANK: Adı Shadynasty'di .	FRANK: ... Domalana'ydı
MAC: Got to stop you. Okay, so... The love of your life was a black woman named Shadynasty ?	MAC: Burada duralım. Hayatının aşkı Shadynasty adında siyahi bir kadın mıydı yani?	MAC: Bölmem gerek. Hayatının aşkı Domalana adında siyahi bir kadındı, öyle mi?
FRANK: Yeah. So what's wrong with that?	FRANK: Evet. Ne var ki bunda?	FRANK: Evet, nesi yanlış bunun?
DENNIS: Well, th-th- there's nothing wrong with it.	DENNIS: Bir şey yok.	DENNIS: Yanlış bir yanı yok da...
CHARLIE: It's strange, it's strange.	CHARLIE: Garip.	CHARLIE: Biraz garip işte.
The Translation Strategy	DIRECT TRANSFER	ADAPTATION

Why is it humorous? In this example, a **structural ambiguity at the morphological level** causes **incongruity**. The female name Shadynasty has two possible ways of pronunciation. First one is to pronounce it in two parts as Sha-Dynasty. When it is pronounced like this, it does not have any unpleasant connotations. However, when it is

interpreted as two free morphemes, and pronounced as Shady-Nasty, it has some unpleasant connotations. To illustrate, the free morpheme shady means “shaded, dark” (Shady. n.d., p 1); and the other free morpheme nasty means “very bad and unpleasant” (Nasty. n.d. p 1). Also, in the Urban Dictionary, the meaning of the female name Sha'dynasty is explained as: "Sha'Dynasty is a feminine name. It is commonly mistakenly pronounced "Shady Nasty." The reason causing humor can be identified as the physical space between the words **shady** and **nasty** which is mistakenly created in written language with displeasing connotations. The fact that a beloved woman has a name with such unpleasant connotations creates huge incongruity. This incongruity causes the members of the group to laugh.

Translation strategy in the professional subtitles: Direct transfer.

As it is explained above, it is necessary to employ a female name with unpleasant connotations that would be incongruous with the idea of a beloved woman in order to create the incongruity that humor arises from in example number 3.

In the PS, the name “Shadynasty” is left unchanged. Since the translator “takes the ST item and leaves it unchanged” (Schjoldager, 2008), this translation can be seen as **direct transfer** which is one of the non-creative strategies in Holst’s model of creativity in translation (Holst, 2010, p 1).

Translation strategy in the fansubs: Adaptation.

In the FS, the ST item “**Shadynasty**” has been translated as “**Domalana**”. Domalana is a made-up name which is formed by the combination of the words **domal** and **ana**. Although it is not a woman’s name in Turkish, at first glance it sounds like one due to the reasons that will be explained further on. The first constituent domal comes from the Turkish verb **domalmak** which means to bend over with sexual connotations (Domalmak. n.d. p 1). The second constituent ana means mother in Turkish and is not a common word to form a collocation with the first compound (domalmak). Another interpretation as to explain how Domalana has been created is to assume that the

component *ana* is employed to create the illusion that it is a woman's name since in English there are many female names that end with the suffix *-ana* ("200 Baby Girl Names that End with 'Ana', n.d.). By adding the suffix *-ana*, the translator in the FS might have attempted to make it sound like an English woman's name. Moreover, the translator has given the name unpleasant connotations by using a Turkish slang word (*domalmak*). Therefore, the translator in the FS have managed to create an incongruity between the idea of a beloved woman and a female name with unpleasant connotations just like the way that the ST author has done. In other words, the translator in the FS "has recreated the effect of the ST item and has imitated the ST author's thinking process" (Schjoldager, 2008). As a result, this translation can be analyzed as **adaptation**.

Summary of example 3: The fansubs are more creative than the professional subtitles.

To sum up, since the PS translator has adopted the strategy of **direct transfer** while the FS translator has employed the strategy of **adaptation**, it can be argued that the FS are more creative than the PS regarding the translation of "Shadynasty" in example number 3 in light of Holst's model of creativity in translation (Holst, 2010, p 1).

Example 4

Context: In season 6, episode 6 when Dee does not feel well, Frank offers to take care of her daughter so that she takes care of him when he gets old. However, Dee refuses the offer. After she goes back to her room, Dennis suggests Frank that he should try to make her even sicker to get her to need Frank more. Thanks to the efforts of Frank trying to make his daughter sicker, Dee is at Frank's house, passed out on his bed. When she wakes up, she was intoxicated of all the drugs Frank was giving her. She goes out to the hall, starts walking unconsciously and avoids several hazards while Frank and Dennis simply watch her.

The Source Text	The Professional Subtitles	The Fansubs
FRANK: She's going outside.	FRANK: Dışarı çıkıyor.	FRANK: Dışarı. Dışarı çıkıyor.
DENNIS: Ooh, she's going to hit the skateboard.	DENNIS: Kaykaya çarpacak.	DENNIS: Kaykaya çarpacak.
DENNIS: Wow. Did you see that?	DENNIS: Gördün mü?	DENNIS: Gördün mü?
FRANK: She's like Mr. Magoo .	FRANK: Evet, Bay Magoo gibi.	FRANK: Bay Şeşibeş gibiydi.
The Translation Strategy	DIRECT TRANSFER	ADAPTATION

Why is it humorous? In this example, humor has been created by **incongruity** caused by the use of a **simile** and an **allusion**. Frank compares Dee and Mr. Magoo by using a simile. For the audience to recognize the resemblance between Mr. Magoo and Dee, they need to know the cartoon character Mr. Magoo. He is a late middle-aged, incredibly near-sighted character. The humor in Mr. Magoo cartoons derives from the way he overcomes obstacles despite his physical handicap of not being able to see things clearly (John Cawley, Jim Korkis, n.d.). Dee does not have a physical handicap, yet due to the state she is in, she is not herself and cannot recognize her surroundings. While walking on the hall unconsciously she overcomes several obstacles without hurting herself. In this sense, Dee bears a resemblance to Mr. Magoo who avoids all the troubles he faces despite his physical handicap.

Translation strategy in the professional subtitles: Direct transfer.

As it has been explained above, the humor here relies on the resemblance between Dee and the cartoon character Mr. Magoo. In the PS, the translator has left the name Mr.

Magoo unchanged. Therefore, it is not possible for the target audience who is not familiar with Mr. Magoo to recognize the humor created by this resemblance. Since the PS translator has “left the ST item unchanged” (Schjoldager, 2008), this translation can be seen as **direct transfer** in light of Holst’s model of creativity in translation (Holst, 2010, p1).

Translation strategy in the fansubs: Adaptation.

In the FS, the translator has chosen to transfer Mr. Magoo as “Bay Şeşibeş” which is the Turkish translation of the movie Mr. Magoo (Bay Şeşibeş. n.d. p 1). Therefore, the audience who has seen the movie with Turkish subtitles can recognize the cartoon character and the resemblance that he bears with Dee. Besides, even the audience who has not seen the movie can recognize the resemblance since the name Bay Şeşibeş comes from the Turkish verb şeşibeş görmek. Turkish şeşibeş görmek refers to the state of not being able to see clearly (Şeşibeş görmek. n.d. p 1). Thus, it can be said that the translator in the FS has achieved making it possible for the audience, whether they have seen the movie or not, to recognize the resemblance between “Bay Şeşibeş” and Dee. Therefore, the translator in the FS has enabled the audience to see the humor arising from the mentioned resemblance. Since the translator in the FS adapted the name of the cartoon character to the Turkish culture and has “imitated the ST author’s thinking process” (Schjoldager, 2008), this translation can be seen as **adaptation**.

Summary of example 4: The fansubs are more creative than the professional subtitles.

Since the PS translator has adopted the strategy of **direct translation** (a non-creative strategy) while the FS translator has adopted the strategy of **adaptation** (a creative strategy), it can be said that the FS are more creative than the PS regarding the translation of the ST “Mr. Magoo” in example number 4 in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

Example 5

Context: In season 7, episode 5 when Frank comes back to the USA from Colombia to find out that his brother Gino and the woman he was in love are having an affair, he feels so upset and nauseous that he vomits after he says the below-mentioned lines.

The Source Text	The Professional Subtitles	The Fansubs
GINO: What are you doing here?	GINO: Burada ne işin var?	GINO: Burada ne işin var senin?
FRANK: I was homesick . But now I'm just regular sick .	FRANK: Evi özlemiştim . Ama gördüklerim midemi kaldırdı .	FRANK: Memleket özlemiyle yanıyordum . Şimdi ise kahrımdan yanıyorum .
Tha Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? The humor in this example is created by **incongruity** caused by **structural ambiguity** which occurs at the **morphological level**. The word homesick is a compound word comprised of home and sick. Homesick means “sad or depressed from a longing for home while away from them for a long time” (Homesick. n.d. p 1). It was re-introduced in 1798 as a back-formation from the word homesickness which was introduced to the language as a translation from German Heimweh in 1756. The Swiss origin compound word heimweh is formed by the words heim meaning “home” and weh meaning “pain”, expressing a longing for the mountains (Homesickness. n.d. p 1). However, sick as a free morpheme means “nauseous” which loses its meaning in the compound word homesick. In the example above, when Frank comes back home from Colombia, he feels homesick. However, when he sees his brother with the woman he loves, he feels sick and vomits. Since the word sick in the compound word homesick and sick as a free morpheme sound the same but have different meaning, it creates ambiguity. This ambiguity causes humor in this example.

Translation strategy in the professional subtitles: Paraphrase.

The humor in the above-mentioned example is created by the wordplay between the first phrase that Frank says (I was homesick), which means that he misses home, and the second phrase that he says (I'm just regular sick) which suggests that he feels nauseous. In the PS, the translator transfers “**homesick**” as “**evi özlemiştim**” and “**regular sick**” as “**gördüklerim midemi kaldırdı**”. There is no wordplay or similarity of sound between the phrases “özlemiştim” and “gördüklerim midemi kaldırdı”. Besides, the structure of the PS item is different than that of the ST. However, the translator in the PS rendered the contextual meaning of the elements in the ST. Therefore, the translation in the PS can be analyzed as **paraphrase**.

By transferring merely, the contextual meaning, the PS translator has left out the wordplay that creates humor in this example. Since she has not added any elements that could substitute for the ST humor, it can be concluded that in this example there are no humorous elements. Therefore, it can be claimed that although the PS translator has employed **paraphrase**, one of the creative strategies in Holst's model of creativity in translation, **she has not transferred the ST humorous elements to the TT**.

Translation strategy in the fansubs: Adaptation.

In the FS, the translator has transferred “homesick” as “memleket özlemiyle yanıyorum” and “regular sick” as “kahrımdan yanıyorum”. The translator has employed *yanmak* in both phrases. Therefore, they have created a similarity of sound and a possible ambiguity between the first (memleket özlemiyle yanıyorum) and the second phrases (kahrımdan yanıyorum). Since the FS translator has attempted to “recreate the effect of the ST” (Schjoldager, 2008), this translation can be analyzed as **adaptation**.

Summary of example 5: The fansubs are more creative than the professional subtitles.

To conclude, since the PS translator has employed the strategy of **paraphrase** while the FS translator has employed the strategy of **adaptation**, it can be said that the FS translation is more creative than the PS regarding the translation of the ST items in bold in example number 5 in light of Holst's model of creativity in translation (Holst, 2010, p1).

Also, although the PS translator has employed the creative strategy **paraphrase**, she has left out the wordplay that creates humor in this example by merely transferring the contextual meaning of the ST. Since she has not added any elements that could substitute for the ST humor, it can be said that there are no humorous elements in the professional subtitles in example 5. This shows that the humorous effect of the ST has not been recreated in the professional subtitles in this example although the PS translator has employed a creative strategy.

Example 6

Context: In season 7, episode 11 the group is on their way to see their favorite movie *Thunder Gun Express* which is an imaginary movie that has been invented for the episode. They love the movie so much that throughout the way they talk only about it and even use the name of the movie as a verb in order to employ it in as many sentences as they can. Through the episode, they use it so often that at some point Dennis tells them that "Thundergun" is not a verb, but the name of a person. The example below is another instance of the group employing it as a verb.

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: How about Dennis	CHARLIE: Dennis'ten ne haber?	CHARLIE: Dennis'den ne haber?
MAC: Oh, yeah, he's here. He's Thundergunning some Mexican chick in the back.	MAC: Arka tarafta... ...Meksikalı bir çıtırla grekoromen yapıyor.	MAC: Evet, o burada. Arka tarafta meksikalı bir hatunu Thundergunlıyor.
The Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? In this example, humor is created by **incongruity** which relies on an **ambiguity** caused by a **wordplay** that **alludes to a movie name**. In the previous scenes of the episode, the group talks about the movie *Thunder Gun Express* and how much they like it. So, if the audience watches the episode from the start, they will recognize the reference. However, when the phrase is taken in isolation, one needs to have the knowledge about the so-called movie to recognize the allusion. The wordplay occurs when the group members tend to employ “thunder gun”, which is a proper name, as a verb to include the movie name in their conversations as often as possible.

Translation strategy in the professional subtitles: Paraphrase.

There are several instances in the ST where humor occurs when the group members employ the proper name “thunder gun” as a verb to allude to the so-called movie *Thundergun Express*. The translator in the PS have transferred the allusion differently in each instance by transferring the contextual meaning of the ST. Therefore, she has not let the audience recognize the allusion to the so-called movie *Thundergun Express*. Thus, it can be said that there is no humor created by incongruity caused by an allusion to the so-called movie *Thundergun Express* in the PS.

In the above-mentioned instance, the PS translator has transferred the ST phrase “he’s thundergunning” with the slang term “grekoromen yapıyor” which comes from the sport

Greco-Roman Wrestling. Grekoromen in Turkish slang means to have sexual intercourse (Aktunç. Grekoromen. 1990. p131). Since an act of masturbation performed on Dennis by a woman is implied on this scene, it is safe to say that the translator has transferred the contextual meaning by employing **paraphrase**.

Translation strategy in the fansubs: Adaptation.

In the FS, the translator has transferred the phrase “**he’s thundergunning**” as “Thundergun**hyor**” to the TT. In the ST, thundergun has been treated as a verb although it is a proper name. Likewise, thungdergun has been treated as a verb in the FS. The Turkish suffix **-lı** is used to make a verb from a noun while the suffix **-yor** is employed to refer to the third person singular in Turkish. That said, it is safe to say that the translator in the FS has attempted to “imitate the ST author’s thinking process” (Schjoldager, 2008) and employed **adaptation**.

Summary of example 6: The fansubs are more creative than the professional subtitles.

In conclusion, as the PS translator has adopted the strategy of **paraphrase** while the FS translator has adopted the strategy of **adaptation**, it can be said that the FS translation is more creative than the PS regarding the translation of the ST item “He’s Thundergunning” in example number 6 in light of Holst’s model of creativity in translation (Holst, 2010, p1).

Example 7

Context: In season 6, episode 9 the group mocks Dee due to her growing pregnancy belly by insinuating that she has gained a considerable amount of weight. When Dee quits her job at the bar and starts working at a school, they call her to make jokes about her on the phone.

The Source Text	The Professional Subtitles	The Fansubs
DEE: Hello.	DEE: Alo?	DEE: Alo?
DENNIS: Yeah, hey, Dee, it's Dennis, Mac and Frank.	DENNIS: Selam Dee. Dennis, Mac ve Frank.	DENNIS: Alo, Dee. Biz Dennis, Mac ve Frank.
DEE: Hey, what's the matter?	DEE: Ne oldu?	DEE: Ne oldu?
DENNIS: I've only just heard your belly's so fat, you make John Candy look like Lara Flynn Boyle.	DENNIS: Yeni duyduğum ben de. Karnın öyle düzmüş ki John Candy yanında Lara Flynn Boyle gibi kalıyormuş.	DENNIS: Az önce duyduğuma göre duba John Candy yanında tığ gibi kalıyormuş.
The Translation Strategy	DIRECT TRANSLATION	EXPLICITATION, CONDENSATION

Why is it humorous? The humor in the example above can be examined in three perspectives.

- The first reason causing humor lies under **the superiority theory**. As mentioned in Chapter 1: Humor Theories, humor sometimes arises from the downfall of others. People tend to laugh at the suffering of others. In her book, Ross refers to Hobbes who states that people who mock others are momentarily released from their own lack of abilities and that people most likely to laugh at these sorts of

jokes are those “that are conscious of the fewest abilities in themselves; who are forced to keep themselves in their own favor, by observing the imperfections of other men” (Ross, 1998, p 51). In the example above, Dennis maintains power and status when the others join in the laughter, and the other overweight members of the group forget their physical features for a moment as they mock Dee due to her weight gain. In this joke, the butt of humor can be defined as the overweight people. These types of jokes degrading overweight people are referred to as “**fat jokes**” requiring certain patterns and a punchline to follow (Jokes.com. Fat Jokes. n.d.).

- The second reason leading to humor that must be discussed here is the incongruity caused by **allusion to famous people**. For the audience to perceive the comparison lying under the joke, they need to recognize John Candy who was an overweight celebrity and Lara Flynn Boyle who was an underweight celebrity at the time in the USA.
- The third reason causing humor in this example arises from the incongruity theory as well. However, this time it requires **the element of surprise**. When Dennis first answers the phone, he says, “I’ve only just heard” which implies that he has something very important or serious to say. Therefore, he gets the attention of Dee and increases his chances to surprise her more.

As there are several elements leading to humor in example 10, the table below is given which offers brief information related to the transfer of humorous elements. Thorough explanations regarding the humorous elements and translation strategies in example 10 are given in the **Why is it humorous** and **Translation strategies** sections respectively.

The Source Text	The Professional Subtitles	The Fansubs
There are allusions to well-known people.	The allusions are unrecognizable for the target culture.	The allusions are recognizable for the target culture.
The butt of humor is overweight people.	The butt of humor is not clear.	The butt of humor is overweight people.
There is the element of surprise.	There is the element of surprise.	There is the element of surprise.

Table 21- The transfer of the humorous elements in example 7

Translation strategy in the professional subtitles: Direct translation.

Since in the PS, the references to the well-known people are transferred directly without any explanation, it is not possible for the audience who is not familiar with the references to recognize the allusion, and the phrase “karnın öyle düzmüş ki” does not help. If the audience cannot recognize the allusion, there cannot be any “fat jokes” (Fat Jokes. n.d. p 1) which target the overweight people. Therefore, it is not possible to search for the butt of humor. Since “Yeni duyduğum ben de” is a phrase in Turkish that is used when something important happened, which arouses curiosity, it creates the element of surprise as it does in the ST. Therefore, it is safe to say that the **element of surprise** in the ST is transferred into the PS although the “**fat joke**” is not transferred, and the **allusions** are not clear.

To sum up, it is not possible for the audience who is not familiar with the well-known people mentioned in the joke to recognize the allusion. It also is not obvious that this is a “fat joke” (Fat Jokes. n.d. p 1). Moreover, the translator in PS has “attempted to translate as closely as possible to the ST on linguistic level” (Schjoldager, 2008) and has chosen the target-text wording that comes first to mind by employing a more word-for-word procedure. Therefore, the result of this translation can be regarded as idiomatic. It can also be said that it does not cover all the meaning potential of the mentioned ST items. For all the reasons listed above, the PS translation can be seen as **direct translation** which is not considered as one of the non-creative strategies in light of Holst’s model of creativity in translation (Holst, 2010, p1).

Translation strategy in the fansubs: **Explicitation, condensation.**

In the FS, the translator has made it possible for the audience who is not familiar with the references to recognize the allusion by adding the Turkish phrase “duba gibi” which refers to the state of being overweight before the ST item “John Candy”. The FS translator has also employed the phrase “tığ gibi” which refers to the state of being slim and healthy instead of the ST item “Lara Flynn Boyle” (Duba gibi. n.d. p 1; Tığ gibi. n.d. p 1). Therefore, it can be said that the allusions in the FS are recognizable for the target text audience. Since the phrase “duba gibi” is used here to make the “implicit information more explicit” (Schjoldager, 2008) for the TT audience and that it makes the target text slightly longer, the strategy at play can be analyzed as **explicitation**. The translator in the FS has employed the strategy of **condensation** when he/she has deleted “Lara Flynn Boyle” and has employed the phrase “tığ gibi”. This translation can be considered as condensation since the ST item in question may appear to have been deleted but is still “implicitly present” (Schjoldager, 2008).

Since the audience can recognize the **allusion** by the help of the FS phrases “duba gibi” and “tığ gibi”, they can recognize that the group mocks Dee for being overweight. Thus, the audience can also recognize that this is a “**fat joke**” in which case the butt of humor is overweight people.

Owing to the fact that the Turkish phrase “az önce duyduğuma göre” is often employed when something important happened, which arouses curiosity, it can be said that the **element of surprise** is transferred to the FS.

Summary of example 7: The fansubs are more creative than the professional subtitles.

In conclusion, since the PS translator adopted the strategy of **direct translation** while the FS translator adopted the strategies of **condensation** and **explicitation**, it can be claimed that the FS translation is more creative than the PS regarding the translations of the ST elements given in bold in example 7 in light of Holst’s the model of creativity in translation (Holst, 2010, p 1).

Example 8

Context: In season 6, episode 9 the group watches the so-called movie *Lethal Weapon 5*. It is the fifth installment in *Lethal Weapon* series which were directed, written, and starred by Frank, Dennis, Mac, and Charlie. In the movie, Mac as Riggs congratulates Dennis as Murtaugh on his retirement. Then Charlie as the Chief of Police informs them that Murtaugh's wife has just died from tainted tap water. Since Charlie is so nervous of being in front of the cameras, he stumbles over his lines.

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: Hey, Captain. Turns out another person just died from tainted tap water. Turns out someone taint... someone tapped the tainted water supply.	CHARLIE: Merhaba efendim. Görünüşe göre biri daha kirli içme suyundan ölmüş. Belli ki birileri şebekeye sızıp suyu kirletmiş.	CHARLIE: Merhaba, Başkomiserim. Bozuk musluk suyundan başka biri daha ölmüş. Birisi bozuk su şebekesini musluklamış.
The Translation Strategy	OBLIQUE TRANSLATION	ADAPTATION

Why is it humorous? In this example, humor arises from a literary device called “**spoonerism**” (Ross, 1998; p 11, 113), which can be examined under **the incongruity theory**. It simply means transposing the initial sounds of words. The term comes from the Reverend William Archibald Spooner, a tutor at Oxford University, who became famous for mixing up the initial sounds of words (Ross, 1998; p 11, 113). Although what Charlie really attempts to say is “someone tainted the tap water supply”, he says “someone tapped the tainted water supply” by transposing the words tapped and tainted.

Translation strategy in the professional subtitles: Oblique translation.

Humor in example 11 is achieved by the literary device spoonerism which is made by transposing the initial sounds of the words. The original phrase that Charlie would like to say is “Someone tainted the tapped water supply”. When the initial sounds of the words tainted and tapped are transposed, the humorous phrase “Someone tapped the tainted water supply” is created. The translator in PS has transferred the phrase by using the Turkish equivalent of the original phrase that Charlie intended to say. By doing so, they corrected the phrase that included spoonerism in it and left out the humorous effect by any means. When this correction is considered as a minor linguistic change and the fact that the sense is transferred as invariant is kept in mind, this translation can be considered as **oblique translation**.

Translation strategy in the fansubs: Adaptation.

In the FS, the translator might have assumed that the original sentence intended to be said by Charlie is “**Birisi musluk suyu şebekesini bozmuş**” in Turkish. By transposing the initial sounds of the words **musluk** and **bozmak**, he/she created the FS phrase “**Birisi bozuk su şebekesini musluklamış**”. Therefore, he/she has created the effect of the literary device spoonerism which creates incongruity that causes the humor in the ST. Since the FS translator has “imitated the ST author’s thinking process” (Schjoldager, 2008), this translation can be analyzed as **adaptation**.

Summary of example 8: The fansubs are more creative than the professional subtitles.

To conclude, since the PS translator has employed the strategy of **oblique translation** while the FS translator has employed the strategy of **adaptation**, it can be claimed that the FS translation is more creative than the PS regarding the translation of the ST elements printed in bold in example number 8 in light of Holst’s the model of creativity in translation (Holst, 2010, p1).

Example 9

Context: In season 6, episode 10 the group prepares a surprise birthday party for Charlie. They decide to create the objects written in Charlie's "dream book" as he describes it and offer them to him as birthday presents. However, when they attempt to read his dream book, they encounter several challenges. Firstly, since Charlie is dyslexic, they find it extremely difficult to read his handwriting. Secondly, even if they can read his writing, they fail to comprehend the objects he described in his book. So, they create three presents attempting to realize "Wormhat" which is one of the objects described in the dream book. The first one is a hat made of worms, the second one is a warm-shaped hat, and the last one is a worm-size hat. When Charlie is asked which one he described in his book, he answers accordingly:

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: Well, I don't recall ever writing " worm hat. "	CHARLIE: Solucan şapkası diye bir şey yazdığımı hiç hatırlamıyorum.	CHARLIE: Solucanlı şapka diye bir şey yazdığımı hatırlamıyorum.
DENNIS: Yeah, yeah, yeah. It was in your dream book. Your -	DENNIS: Yazmışsın, düş defterindeydi.	DENNIS: Hayır, hayal kitabındaydı.
CHARLIE: Oh! (with German accent) " Wormhat. "	CHARLIE: " Wormhat. "	CHARLIE: " Solucanbasch. "
That's a German guy. His name's Hans Wormhat. He appears in my dreams.	Alman bir adam. Adı Hans Wormhat. Rüyama giriyordu.	Evet, Alman bir adam o. İsmi Hans Solucanbasch. Rüyalarımda ortaya çıkıyor.
The Translation Strategy	PARAPHRASE (solucan şapkası)	PARAPHRASE (solucanlı şapka)

	DIRECT TRANSFER (Hans Wormhat)	ADAPTATION (Hans Solucanbasch)
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Why is it humorous? In this example, humor arises from **incongruity** caused by an **ambiguity** created by a misinterpretation when the group interprets Charlie's writing as "wormhat" although what he means is "Hans Wormhat", a made up German male name. Since "wormhat" is a bizarre, made-up, and misinterpreted word leading to at least three possible meanings and that it bears a similarity of sound with a German name, it causes great ambiguity.

Translation strategies in the professional subtitles: Paraphrase and direct transfer.

In the PS, the translator has transferred the word "Wormhat" differently in each case. In the first instance when Charlie says, "I don't recall ever writing worm hat", the translator transfers this as "solucan şapkası". In the second instance when Charlie mentions it as a German male name with a German accent as "Oh, Wormhat", the translator transfers it as "Wormhat". In the third instance, when Charlie utters the word again by adding a German first name in front of it and says "Hans Wormhat", the translator translates it as "Hans Wormhat". What creates ambiguity that leads to humor in the ST is the similarity of sound between the words "**worm hat**" and "**Wormhat**". However, in the Turkish translation in the PS, since "**solucan şapkası**" and "**Wormhat**" bear no similarity of sound, there is no reason to lead to confusion. Therefore, it is safe to say that the incongruity in the ST is not transferred to the PS. Therefore, the PS translator has employed **paraphrase** in the first instance since she has attempted to transfer the contextual meaning of the phrase. Besides, when the PS translator has transferred the phrase "Wormhat" without any changes in the second and third instances, she has employed the strategy of **direct transfer** (a non-creative strategy).

Translation strategies in the fansubs: Paraphrase, adaptation.

In the FS, the translator has transferred the ST item differently in different instances as well as the translator in the PS. However, in the FS there is connection between the translations that can justify the confusion of the group members. Put it differently, in the first instance the translator in the FS has transferred the phrase “I don’t recall ever writing **worm hat**” as “**Solucanlı şapka** diye bir şey yazdığımı hatırlamıyorum” in Turkish. Here, it can be said that the FS translator has employed the strategy of **paraphrase** since he/she has attempted to explain the contextual meaning of the ST item. In the second instance where Charlie says “**Oh Wormhat**” with a German accent, they have created the phrase “**Solucanbasch**”. Solucan is the equivalent of worm in Turkish. The word “**basch**” sounds the same with the Turkish word “**baş**” which is a popular constituent in Turkish last names (Türkçe Soyisim Listesi. 2015, p 1). When it is pronounced together as “Solucanbaş”, it sounds like a Turkish last name which includes a Turkish word that means “worm” in English. In addition, when the translator has changed the letter -ş with its German homonymic letter -sch, it sounds like a German last name. Thanks to all these changes, it is understandable for the group to have a confusion. Since it can clearly be seen that the translator in the FS has “attempted to imitate the ST author’s thinking process” (Schjoldager, 2008), this translation can be seen as **adaptation**.

Summary of example 9: The fansubs are more creative than the professional subtitles.

In conclusion, since the PS the translator has employed **paraphrase** and **direct transfer** while the FS translator has employed **adaptation** and **paraphrase**, it can be said that the translation in the FS is more creative than the PS regarding the translation of the ST items in bold in example number 9 in light of Holst’s model of creativity in translation (Holst, 2010, p1).

Example 10

Context: In season 4, episode 3 when Charlie is about to leave the bar, he says goodbye in such a unique way that his friends fail to understand what he means.

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: All right. Later, dudes!	CHARLIE: Peki bakalım, sağlıcakla kalın beyler.	CHARLIE: Peki. Görüşürüz, çocuklar!
"S" you in your "A"s, don't wear "C"s, and "J" all over your "B"s.	İyi geceler, öpsün sizi cüceler.	"G" örüşürüz "A"'da, sakın "C" giymeyin ve "J"'ler de büyüyünce "B"lerinize bulaşır.
MAC: Why would he not want a "C" ...?	MAC: Bu ne demek şimdi be?	MAC: Neden "C" istemiyor...?
DENNIS: I don't even know what he's talking about half the time, bro, but...	DENNIS: Konuştuklarının yarısını anlamıyorum, hiç sorma o yüzden.	DENNIS: Ben neden bahsettiğini bile anlamadım kardeşim, ama...
The Translation Strategy	ADAPTATION	CALQUE

Why is it humorous? In this example, we can see **incongruity** caused by an **ambiguity** occurring at the level of **semantics**. Semantics is the study which examines the relation of sense between words. It studies the reasons behind the fact that some combinations of words cause laughter while some do not. (Ross, 1998, p 30). The combination of words in the example above seems incongruous and do not make sense together. It sounds gibberish to his friends, so they fail to understand Charlie. There is speculation by the fans of the show over what Charlie might mean in this scene on the internet although there is not a consensus ("S" you in your "A"s, don't wear "C"s, and "J" all over your "B"s. n.d. p 1). The combination of words is so odd that they move from wordplay

towards nonsense. In her book, Ross mentions the German nonsense poet, Christian Morgenstern, who claims that we are imprisoned by language causing our unsatisfactory relationship with other people, and that to prevent it, we need to smash language before learning to think properly (Ross, 1998, p 27). What Charlie utters in this scene might be examined under humor caused by incongruity that arise from **non-sense in language**. According to Ross, **non-sense** is different than **nonsense**, since it opens up a range of possibilities which causes ambiguity in language. In this case, the utterance of Charlie seems to open up some possibilities when people who discuss the meaning of it on the internet forums are considered.

Translation strategy in the professional subtitles: Adaptation.

In the ST, humor arises from ambiguity caused by a **non-sense** item. The ST item ("S" you in your "A"s, don't wear "C"s, and "J" all over your "B"s.) has no sense between the words that it opens up to new possibilities that make people discuss over its possible meanings.

In the PS, the translation (İyi geceler, öpsün sizi cüceler.) refers to the Turkish rhyming slang phrase “**iyi geceler öpsün seni cüceler**”. This anonymous slang phrase has several variations as “**iyi geceler yedi cüceler**” and “**iyi akşamlar, kovalasın seni tavşanlar**” (Komik İyi Geceler Mesajları. n.d. p 1). The literal meaning of this phrase is “Have a good night and have the bunnies kiss you”. As it can be seen, this slang phrase has no meaning by any means. Therefore, the PS item (İyi geceler, öpsün sizi cüceler.) can be analyzed as a **non-sense** phrase in Turkish. By doing so, the translator in the PS has achieved to replace the **non-sense ST item** with a **non-sense TT item** in Turkish. The TT non-sense item sounds incongruous and do not make sense. Since the PS translator has attempted to “transfer the ST effect into the target text” (Schjoldager, 2008), this translation can be analyzed as **adaptation**.

Translation strategy in the fansubs: Calque.

In the FS, the translator has transferred the ST item to the TT as “‘**G**’ örüşürüz ‘**A**’da, **sakın ‘C**’ giymeyin ve ‘**J**’ler de büyüyünce ‘**B**’lerinize bulaşır”. With this translation, the FS translator has adopted a more ST oriented approach, since he/she has “transferred the structure of the ST element to the TT (Schjoldager, 2008, p 94). Besides, the result seems “unidiomatic” (Schjoldager, 2008, p 94). If the result was idiomatic, it could be analyzed as direct translation. However, it is not. Therefore, this translation can be analyzed as **calque**.

Summary of example 10: The professional subtitles are more creative than the fansubs.

To sum up, since the PS translator has adopted **adaptation** while the FS translator has adopted **calque**, it can be claimed that the PS are more creative than the FS regarding the translation of the ST items in bold in example 10 in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

Example 11

Context: In season 4, episode 10, Charlie starts working at a new company. His job is to deliver the mails to the employees. At his first day, he delivers the mail as he utters verses rhyming with the name of each employee.

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: Mr. Taylor whose grandpa was a sailor.	CHARLIE: Bizim Taylor beyefendi, Büyükdedesi denizciydi	CHARLIE: Büyükbabası denizci olan Mr. Taylor.
There you go, Mr. Scott	İşte, Bay Scott,	Buyurun, kahvesini çok

who drinks his coffee hot. There it is. Mr. White whose wife is not too bright, there you go.	Koltuğu olsun ister rahat Buyurun bakalım Bay White, O alık kadınla geçer mi hayat?	sıcak içen Mr. Scott. İşte burada. Karısı çok ta güzel olmayan Mr. White, buyurun.
The Translation Strategy	ADAPTATION	DIRECT TRANSLATION

Why is it humorous? In this example, there are more than one reasons leading to humor.

- The first one occurs by **incongruity** caused by a **contraction against the social conventions**. Charlie has just started the job, and he does not know the employees well. Nevertheless, he delivers their mail by uttering a playful verse which rhymes with their names. This is quite an intimate way to deliver the mail of someone whom you do not know yet which contradicts to the social conventions of language.
- The second source of humor is caused by an **ambiguity** at the level of **lexis** which results from a **wordplay**. The last words of the first and the second lines of Charlie's playful verses rhyme with each other. To illustrate, in the first verse (Mr. **Taylor** whose grandpa was a **sailor**), the words "tailor" and "sailor" have a similarity of sound. They also share the same suffix which are spelt and pronounced the same. In the second verse (There you go, Mr. **Scott** who drinks his coffee **hot**), the words "Scott" and "hot" have a similarity of sound. In the third verse (Mr. **White** whose wife is not too **bright**), the words "White" and "bright" have a similarity of sound although they do not share the same suffix. Besides, since it is Charlie's first day at the job, he does not know whether the employees like their tea hot, or not. Therefore, it can be stated that the verses are created only to be in rhyme with the names of the employees, not because they are true for them.

As there are two elements leading to humor in example 15, the table below which gives brief information related to the transfer of humorous elements is included. Thorough explanations regarding the humorous elements and translation strategies in example 15 are given in the **Why is it humorous** and **Translation strategies** sections respectively.

The Source Text	The Target Text 1	The Target Text 2
Contradiction to the social conventions of language.	Yes	Yes
A wordplay.	Yes	No

Table 22- The transfer of the humorous elements in example 11

Translation strategy in the professional subtitles: Adaptation.

There is **contradiction** against the social conventions in the ST which arises from Charlie who shows an overly intimate approach towards the employees whom he has just met. This approach can be observed when he delivers the mails of the personnel by uttering a playful verse rhyming with their names. Under usual conditions, Charlie is expected to adopt such an attitude after he spends some time with the employees and build friendly relationships. This unusual attitude creates incongruity that leads to humor.

In the PS, the contradiction arising from an unusual behavior can be observed when Charlie delivers the mails of the employees by uttering a playful verse rhyming with the names of the employees. In one of the instances out of three, the PS translator has achieved transferring both the contextual meaning and the rhyming wordplay.

To illustrate, when the PS translator has transferred the first instance (Mr. **Taylor** whose grandpa was a **sailor**) as “Bizim Taylor Beyefendi, Büyükdedesi denizciydi”, she has transferred both the contextual meaning and the rhyming wordplay since the TT words beyefendi and denizciydi are in rhyme. Similarly, the PS translator has transferred the third instance (Mr. **White** whose wife is not too **bright**) with the phrase ““Bay **White**, O alık kadınla geçer mi **hayat**?”. Therefore, the PS translator has transferred both the

contextual meaning and the wordplay since the words White and hayat bear some kind of a similarity of sound.

However, in the second instance (There you go, Mr. **Scott** who drinks his coffee **hot**), when the PS translator has employed the phrase “İşte, Bay **Scott**. Koltuğu olsun ister **rahat**”, they chose not to transfer the contextual meaning of the word **hot** by using the word **rahat** (comfortable in Turkish) in order to create a similarity of sound between the words (Scott and rahat).

Although the translator in the PS seems to adopt a more ST-oriented approach by transferring the contextual meaning of the ST items in the first and the third instances, it can be observed that she has attempted to “imitate the effect of the ST” (Schjoldager, 2008) by creating verses that rhyme with the names of the employees. Therefore, it can be claimed that the PS translator has not been entirely faithful to the ST structure. Thus, it is safe to say that all the phrases in bold regarding example 15 have been translated by the strategy of **adaptation** in the PS.

Translation strategy in the fansubs: Direct translation.

In the FS, the contradiction against the social conventions of language is visible by the transfer of the playful verses which includes the names of the employees. However, there is **no ambiguity caused by a wordplay** in the FS since the translator has not employed verses that could rhyme with the names of the personnel. The translator is faithful to the contextual meaning of the ST except that he/she has not transferred the contextual meaning of the word bright in the third phrase (“Karısı çok ta **güzel** olmayan Mr. White”). Besides, the FS translator has transferred the structure of the ST in a more word-for-word procedure by using the linguistic equivalents of the ST items. However, the translation can still be regarded as idiomatic. For all the reasons listed above, this translation can be considered as **direct translation**.

Summary of example 11: The professional subtitles are more creative than the FS.

To conclude, since the PS translator has employed the strategy of **adaptation** while the FS translator has adopted the strategy of **direct translation**, it can be said that the PS can are more creative than the FS regarding the translation of the ST items in bold in example number 11 in light of Holst's model of creativity in translation (Holst, 2010, p1).

Example 12

Context: In season 5, episode 5, Charlie is very nervous since he has a date with a woman for the first time. Therefore, Dennis practices him before the meeting. He advices Charlie that he should say that he is a philanthropist to impress his date. However, Charlie hears this word for the first time and has a hard time pronouncing it. When he meets his date, he fails to pronounce it correctly leading to a huge misunderstanding.

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: I'm a... full-on rapist . You know? Africans, dyslexics, children, that sort of thing.	CHARLIE: Filan... trapezciyim . Afrikalılar, disleksikler, çocuklar, o tür şeyler işte.	CHARLIE: Ben tam-tecavüzcüyüm . Bilirsin ya? Afrikalılar, disleksikler, çocuklar, o tür şeyler.
JACKIE: I'm sorry, Did you say you're a full-on rapist ?	JACKIE: Affedersin ama trapezciyim mi dedin?	JACKIE: Affedersin, tecavüzcüyüm mü dedin?
CHARLIE: No...	CHARLIE: Hayır?	CHARLIE: Hayır...
The Translation Strategy	ADAPTATION	CALQUE

Why is it humorous? In this example, humor arises from incongruity caused by **malapropism**. It is a term named after Mrs. Malaprop who is a character in Sheridan's play *The Rivals*. She is notorious by not understanding words right and using them with a similar sound (Ross, 1998, p 10). According to Ross, "This sort of humor is less likely to happen with highly educated people, but it tends to be used as a stereotyped language feature for less educated characters in scripted humor." In this example, Charlie is an uneducated character who attempts to use a higher register than he is comfortable with which is an example of malapropism. The word he intended to use, philanthropist, means a person who helps others especially by donating to related charities (Philanthropist. n.d. p1). However, the word he mistakenly pronounces, "full-on rapist", is a made-up word with an inappropriate meaning. There is a similarity of sound between the two words which leads to **ambiguity**.

Translation strategy in the professional subtitles: Adaptation.

In the previous moments of the episode, when Dennis teaches Charlie how to behave around his date, he says "Listen, you're a philanthropist...". In the ST, there is a similarity of sound between the word **philanthropist** and **full-on rapist** that causes ambiguity which leads to humor.

In the PS, the phrase that Dennis teaches Charlie is translated as "... **filantropistsin**" while Charlie's mispronunciation is transferred as "**filan trapezciyim**". As it can clearly be seen, there is a similarity of sound between the phrases philanthropist and filan trapezciyim that could cause ambiguity. However, the mispronounced phrase "filan trapezciyim" in the PS does not carry inappropriate connotations as the phrase full-on rapist does in the ST. It can be stated that the translator in the PS has employed the strategy of **adaptation** by "imitating the ST author's thinking process" (Schjoldager, 2008) since the similarity of sound between the phrases (filantropistsin and filan trapezciyim) causes ambiguity although filan trapezciyim does not carry inappropriate connotations.

Translation strategy in the fansubs: Calque.

In the FS, the phrase Dennis teaches Charlie is “**Sen bir hayırseversin**”. However, hayırsever in Turkish is not a difficult word to recall. Therefore, it does not make sense for Charlie to have a difficult time remembering it. Besides, since there is not a similarity of sound between the words **hayırsever** (the phrase that Dennis teaches Charlie) and **tam-tecavüzcü** (the mispronounced word by Charlie), it cannot be claimed that the translator in the FS has attempted to “imitate the ST author’s thinking process” (Schjoldager, 2008). Although the phrase tam tecavüzcüyüm carries highly appropriate connotations, it can be said that the FS translator has simply transferred the ST items in a word-for-word fashion. Besides, the FS translator has placed a hyphen between the words tam and tecavüzcüyüm (tam-tecavüzcüyüm) in order to imitate the ST structure (full-on rapist). However, in Turkish there are generally no hyphens between words in adjectives. Therefore, the use of a hyphen creates an unidiomatic result in Turkish. Since the FS translator has transferred the structure of the ST to the TT by creating an unidiomatic result, this translation can be analyzed as **calque**.

Conclusion of example 12: The professional subtitles are more creative than the fansubs.

To sum up, since the translator in the PS has adopted the strategy of **adaptation** while the translator in the FS has adopted the strategy of **calque**, it can be claimed that the PS are more creative than the FS regarding the translation of the ST items in bold in example number 12 in light of Holst’s model of creativity in translation (Holst, 2010, p1).

Example 13

Context: In season 8, episode 1, Charlie and Mac go to the address of a man who bought a dog painting that they are after. The address is a dentist's office although Charlie reads the sign incorrectly due to his dyslexia.

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: Okay. " Bret Da Lawyer, a Denial Correlation.	CHARLIE: Pekala. " Bret Delahr. Şişçi kroniği. "	CHARLIE: Pekala. " Avukat Bret, Tekzip Başvuruları. "
What does that mean?	Bu da ne demek?	Ne demek ki bu?
MAC: Pretty good. That's close.	MAC: Çok yaklaştın.	MAC: Çok hoş, epey yakın.
It's " Brett DeLauter, a Dental Corporation.	" Brett DeLauter. Dişçi Kliniği. "	" Brett DeLauter, Tekdiş Şirketi. " diyor.
The guy's a dentist.	Adam dişçiymiş.	Adam dişçiymiş.
The Translation Strategy	ADAPTATION	PARAPHRASE

Why is it humorous? Humor in this example arises from **incongruity** caused by **malapropism**. As it is explained in the previous example, the term malapropism refers to the mis-use of familiar expressions that causes ambiguity. In *It's Always Sunny in Philadelphia*, the character Charlie is portrayed as a person with dyslexia and general lack of intelligence. When Charlie and Mac arrive at the door of the dentist's office, Charlie fails to read the sign correctly as his friend Mac consoles him by saying "Pretty good. That's close" since Mac knows about Charlie's reading disability. Besides, as it can be seen in the table above, there is a similarity of sound between the phrases "Brett DeLauter" and "Bret Da Lawyer"; and "a Dental Corporation" and "a Denial Correlation" which contributes to incongruity that leads to humor.

Translation strategy in the professional subtitles: Adaptation.

In the PS, the above-mentioned ST items are translated as “Bret Delahir. Şişçi kroniği.” and “Brett DeLauter. Dişçi Kliniği.”. As it can be seen, there are similarities of sound between “**Brett DeLauter**” and “**Bret Delahir**”; and “**Dişçi Kliniği**” and “**Şişçi kroniği**”. The translations in the PS neither transfer the ST meaning nor are meaningful phrases in the TT. These phrases have simply been created to “recreate the effect” (Schjoldager, 2008) of Charlie misspelling phrases. This shows us that the PS translator has “attempted to imitate the ST author’s thinking process” (Schjoldager, 2008). Therefore, this translation can be seen as **adaptation**.

Translation strategy in the fansubs: Paraphrase.

In the ST, Charlie misreads the sign on the door as “**Da Lawyer**” instead of “**De Lauter**”; and “**A Denial Correlation**” instead of “**A Dental Corporation**” due to his dyslexia problem. Charlie’s misinterpretation “A Denial Correlation” is meaningless. When looked at the FS translation, it can be seen that the fansubber has translated the misinterpreted phrase “**Da Lawyer**” with its Turkish equivalent “**Avukat**”, which literally means a lawyer in Turkish (See Table 3). Thus, the FS translator has transferred the contextual meaning of the misinterpreted phrase “Da Lawyer” to the TT. Although there is a similarity of sound between the actual sign on the door “**Tekdiş Şirketi**” and Charlie’s misinterpretation “**Tekzip Başvuruları**” in the FS, none of the phrases that Charlie say is meaningless. Therefore, it can be said that Charlie’s dyslexia cannot be reflected in the FS. Since the FS translator has “translated rather freely” and “transferred the contextual meaning of the ST” to the TT, this translation can be assessed as **paraphrase** (Schjoldager, 2008, p 101).

	The Source Text	The Professional Subtitles	The Fansubs
Actual Sign on the Door	Brett De Lauter, a Dental Corporation	Brett De Lauter. Dişçi Kliniği.	Brett De Lauter, Tekdiş Şirketi.
Charlie's Misinterpretation	Brett Da Lawyer, a Denial Correlation	Brett Delahir. Şişçi Kroniği.	Avukat Bret. Tekzip Başvuruları.

Table 23- Actual sign on the door and the malapropism in the ST, the PS, and the FS regarding example 13

Summary of example 13: The professional subtitles are more creative than he fansubs.

In conclusion, since the PS has adopted **adaptation** while the FS translator has adopted **paraphrase**, it can be claimed that the PS are more creative than the FS regarding the translation of the items in bold in example 13 in light of Holst's model of creativity in translation (Holst, 2010, p 1).

Example 14

Context: In season 8, episode 2 when the garbage collectors of Philadelphia are on strike, Frank, and Dee attempt to bribe a city official to persuade him to give them the garbage contract. First, they take him to a strip club where female dancers perform. However, he does not seem to be enjoying himself there. Therefore, they take him to another strip club where male dancers perform. When he does not seem interested with the dancers at the second club as well, Frank questions his sexual preferences for which Dee has a well-thought-of answer.

The Source Text	The Professional Subtitles	The Fansubs
DEE: I think I know what's going on here. This man has been realigned. He's a yestergay.	DEE: Dur bir dakika Frank, sanırım burada neler döndüğünü anladım. Bu adam değişmiş. Kendisi " dümkü gey ".	DEE: Dur bir saniye, Frank. Sanırım neler döndüğünü anladım. Bu adam düzelmiş. Dönme değil, " dünme ".
FRANK: What's a yestergay?	FRANK: " Dümkü gey " de neyin nesi?	FRANK: Dünme ne be?
DEE: A lot of men bounce around from label to label never quite finding their proper gay home.	DEE: Birçok erkek kendisinin ne olduğunu bulana kadar o etiketten bu etikete geziyor.	DEE: Birçok adam kapıdan kapıya onlara uygun gey yuvasını arar durur.
The Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? The humor in this example relies on **incongruity** caused by a **wordplay**. The wordplay can be seen on the word “yestergay” which is created with a combination of the words yesterday and gay. It means “a homosexual individual who reverts to heterosexuality or vice versa” (Yestergay. n.d. p 1).

Translation strategy in the professional subtitles: Paraphrase.

“Yestergay” is a made-up word which is formed by combining the words **yesterday** and **gay**. It sounds so invented that Frank has to ask Dee what it means as it can be seen in the table above. The PS translation is for this term is “**dümkü gey**”. Dümkü gey includes two free morphemes **dümkü** and **gay**. It is not a compound noun like the ST item yestergay. Therefore, it is possible to argue that the PS translator has not followed the structure of the ST very strictly. Besides, although the phrase dümkü gey is not quite a common collocation in Turkish, it does not sound invented enough to make Frank ask its

meaning to Dee. For that reason, it can be claimed that the PS translator has not attempted to “transfer the effect of the ST” (Schjoldager, 2008). Therefore, this translation can be analyzed as **paraphrase** since the translator has transferred the contextual meaning of the ST item by employing a phrase which does not sound as invented as it does in the ST.

Moreover, when the PS translator has transferred the contextual meaning of the ST to the TT, she has failed to transfer the wordplay that create humor in this example. Therefore, the PS translator **has failed to transfer the ST humorous element to the TT** although she has employed **paraphrase**, one of the creative strategies listed in Holst’s model of creativity in translation (Holst, 2010, p 1).

Translation strategy in the fansubs: Adaptation.

The FS translation for “yestergay” is “**dünme**” which sounds quite invented since no such word exists in Turkish. The FS translator has created a word which both includes **dün** (the Turkish equivalent of **yesterday**) and bears a similarity of sound with the Turkish slang term **dönme** (used for the transsexual individuals) (Aktunç, Dönme. 1990, p 98). Since the FS translator has created a word which both sounds invented and carries the contextual meaning of the ST item, it can be argued that the translator has attempted to “imitate the effect of the ST in the TT” (Schjoldager, 2008) and that he/she has employed the strategy of **adaptation**.

Summary of example 14: The fansubs are more creative than the professional subtitles.

In conclusion, since the FS translator has adopted the strategy of **adaptation** while the PS translator has adopted the strategy of **paraphrase** regarding the translation of “yestergay” in example number 14, it can be said that the FS translation is more creative than the PS translation in light of Holst’s model of creativity in translation (Holst, 2010, p1).

Besides, although the PS translator has employed a creative strategy, **paraphrase**, she has failed to transfer the ST humorous element to the TT. This is because, she has left out the wordplay that creates humor in the ST by transferring only the contextual meaning.

Example 15

Context: This example has the same context as example 14. Dee, Frank, and a city official are at a strip club where male dancers perform. Dee and Frank discuss the sexual preferences of the male city official when he does not seem to be impressed with the performance of the dancers. In the previous example, Dee explains what a “yestergay” is. Here, she proceeds to offer her views on gay men through the terms twink, twunk and twank.

The Source Text	The Professional Subtitles	The Fansubs
DEE: A lot of men bounce around from label to label never quite finding their proper gay home.	DEE: Birçok erkek kendisinin ne olduğunu bulana kadar o etiketten bu etikete geziyor.	DEE: Birçok adam kapıdan kapıya onlara uygun gey yuvasını arar durur.
My hunch is that this gentleman has gone from a twink to a twunk to a twank.	Bana kalırsa bu beyefendi "manti"likten "laço"luğa oradan da "nafta"lığa geçmiş.	Bence bu adam bir zıplamış, iki zıplamış, üç zıplamış.
FRANK: What's a twunk ?	FRANK: Laço da ne demek?	FRANK: O ne ya?
DEE: Twink and a hunk. A twink with muscles, but still hairless.	DEE: Kaslı manti. Ama pürüzsüz.	DEE: Sağlam ikinci partner. Kaslı ama tüysüz olanlar.

FRANK: So smooth. DEE: Oh, incredibly smooth. A twink on the other hand. Twank is no good. That's a twink and a skank. Essentially a ragdoll, just being passed around from twink to twunk to bear to otter.	FRANK: Çok pürüzsüz. DEE: İnanılmaz derecede hem de. Ama naftalık öyle mi? Pek bir işe yaramaz. Mantinin daha leş halini düşün. Mantiden laçoya, oradan yavru ayıya... Elden ele geçen bir bez bebek gibi düşün.	FRANK: Pürüzsüz. DEE: Hem de ne pürüzsüz. Üçüncü adım da var tabii. Onlar iyi olmaz. Yumuşak başlı partnerlerdir. Paçavra olur. İlkiyle ikinciden sonra ayıyla samur arasında arada kaynar.
The Transation Strategy	DIRECT TRANSLATION, ADAPTATION, PARAPHRASE	CONDENSATION, DELETION, PARAPHRASE

Why is it humorous? The humor in this example relies on **incongruity** caused by a **wordplay** with **innuendos** related to homosexuality (twink, twunk, twank). Twink refers to “a gay man who is young, slim, and looks like a boy” in Cambridge Dictionary (Twink. n.d. p 1). However, twunk and twank have no entries in a dictionary other than the Urban Dictionary. As Dee explains, twunk is a combination of the words twink and hunk. Twunk refers to a gay man who is not as young as a “twink”. According to Dee’s explanation, twunk has a more muscular body than twink. In a similar way, twank is formed by the combination of the words twink and skank (has an insulting meaning for women) and the combination refers to the state of indecisiveness for men about their sexuality as far as Dee’s explanation is concerned.

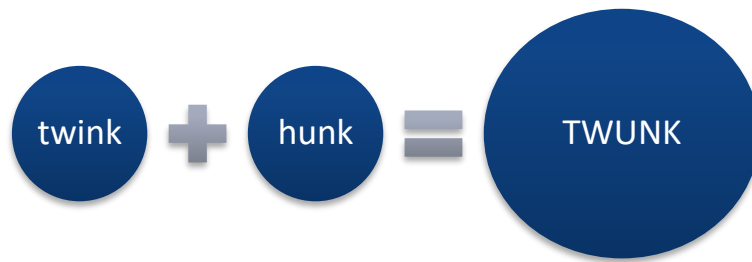
Translation strategies in the professional subtitles: Direct translation (for ‘twink’), adaptation and explicitation (for ‘twunk’ and ‘twank’).

Since there are several ST items to be discussed in example 15, they will be discussed in separate sections as follows.

a) “Twink”: The slang term **twink** refers to “a gay man who is young, slim and looks like a boy” in the ST (Twink. n.d., p 1). Twink has been translated as “**manti**” in the PS. Manti refers to a handsome, young, and beardless gay man in Turkish (Aktunç, Manti. 1990, p 212). Since the contextual meaning of the ST and the PS correspond with each other and the result seems idiomatic, this translation can be analyzed as **direct translation**.

b) “Twunk”: However, the translations of “twunk” and “twank” are relatively more challenging for the translators considering the fact that they are **made-up terms** formed by combining two words. The ST item “**twunk**” has been invented by combining the slang term **twink** (a gay man who is young, slim and looks like a boy) and the informal word **hunk** (a large, strong, sexually attractive man) (Hunk. n.d. p 1). According to Dee’s explanation, “twunk” signifies “a twink with muscles, but still hairless”. The Turkish translation of twunk in the PS is “**laço**” which refers to “a hairy active gay man with muscles” (Aktunç. Laço. 1990, p 200).

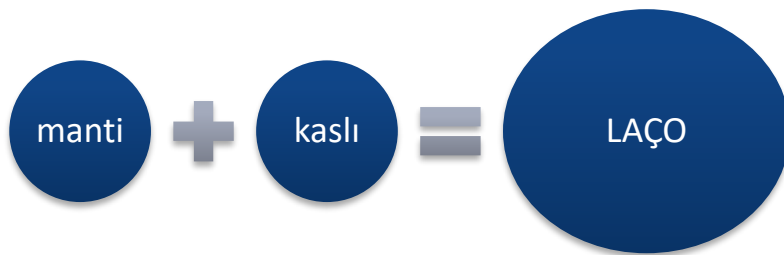
The ST



Definitions of the terms in the ST
Twink: a young and slim gay man who look like a boy.
Hunk: a large, strong, sexually attractive man.
Twunk: a twink with muscles but still hairless.

Table 24. The formation of the ST item twink in example 15

The PS

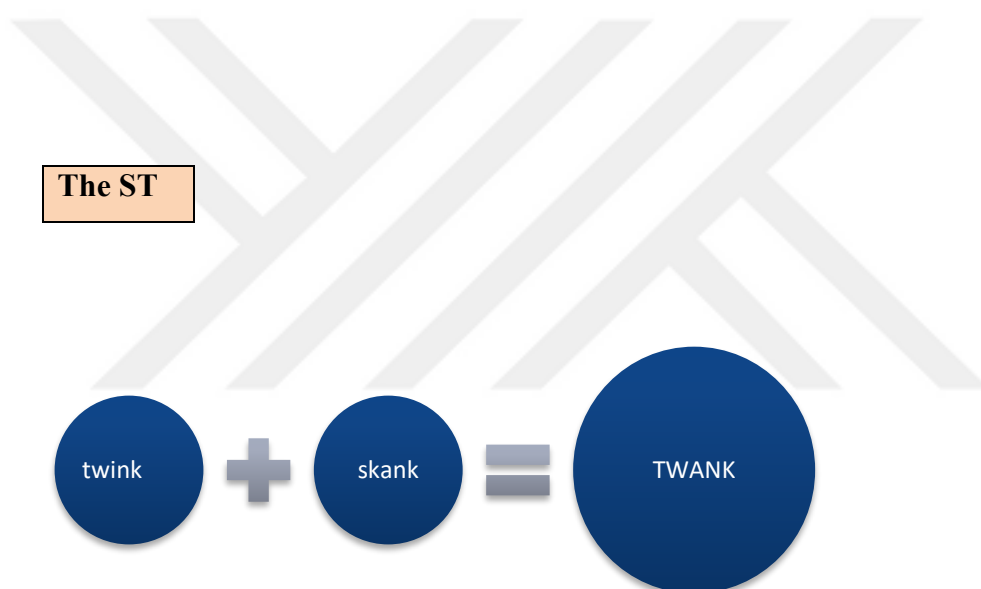


Definitions of the terms in the PS
Manti: a handsome, young, and beardless gay man in Turkish slang.
Kaslı: having well-developed muscles.
Laço: a hairy, active gay man with muscles in Turkish slang.

Table 25. The formation of the PS item laço in example 15

The only meaning difference between **twunk** (ST) and **laço** (PS) is that the former is described as hairless while the latter is not. This could be considered as a minor change in meaning. Therefore, it can be argued that the PS translator has attempted to find a term close to the ST. Thus, this translation can be analyzed as **adaptation**.

c) “**Twank**”: The ST item “**twank**” is formed by combining the words **twink** (as explained before) and the derogatory term **skank** which refers to “women who have many casual sexual partners and have low standards of cleanliness” (Skank. n.d. p 1). Its Turkish translation in the PS is “**nafta**” which refers to a middle-aged man (Aktunç. Nafta. 1990. p 224).



Definitions of the terms in the ST
Twink: a young and slim gay man who look like a boy.
Skank: women who have many casual sexual partners and have low standards of cleanliness.
Twank: an indecisive man who vacillates between a twink and a twunk.

Table 26- The formation of the ST item twank in example 15

The PS



Definitions of the terms in the PS
Manti: a handsome, young, and beardless gay man in Turkish slang.
Daha leş hali means worse in Turkish.
Nafta: a middle-aged man.

Table 27- The formation of the PS item nafta in example 15

According to Dee, **twank** means an indecisive man who vacillates between a twink and a twink. The PS item “**nafta**” possesses connotations of neither being gay nor indecisiveness. The reason behind the PS translator’s choice of employing the term nafta, which indicates just a middle-aged man but does not possess any connotations related to homosexuality, might be that she has attempted to give the audience the impression that this is a term about homosexuality as well as the first two terms (manti and laço). This is because nafta is not a common word in Turkish and sounds alien. Having all these in mind, it can be concluded that the PS translator has attempted to transfer the effect of the ST items to the TT. Therefore, this translation can be analyzed as **adaptation**.

Additionally, the ST phrase “**twink and a hunk**” has been transferred as “**kaşlı manti**” in the PS. Here, Dee claims that nafta has been evolved from manti. She says that it is the combination of a twink (a young and slim gay man who look like a boy) and a hunk (a large, strong, sexually attractive man). The PS translator has continued to employ the term manti that she has used for the translation of twink. For the ST item hunk, she has preferred to transfer the contextual meaning of the term. The term kaşlı that she has

employed for the translation of hunk literally means having well-developed muscles in Turkish. With this translation, hunk which is a noun in the ST is transferred with the adjective kaslı in the TT. This shows that the PS translator has attempted to transfer the contextual meaning of the ST not the linguistic structure. Therefore, this translation can be analyzed as **paraphrase**.

Translation strategies in the fansubs: Condensation, deletion, paraphrase.

Since the FS translator has chosen to transfer the above-mentioned ST items (twink, twunk and twank) differently in almost every instance that they appear, the translation of each instance will be analyzed separately.

a) **“This gentleman has gone from a twink to a twunk to a twank”**: The FS translator has transferred the ST item “This gentleman has gone from **a twink to a twunk to a twank**” as “bu adam **bir zıplamış, iki zıplamış, üç zıplamış**” to the TT. The literal meaning of the FS phrase is more or less he tried once, twice and three times in Turkish. With this translation, the FS translator has avoided creating an individual term for each ST item (twink, twunk and twank), and made the explicit information implicit.

Moreover, when analyzing the translation of this example, it is essential to mention the **presence of ranking** in the ST. This ranking is related to the phases of homosexuality as it is claimed by Dee. The ST terms in this ranking (**twink, twunk and twank**) bear a similarity of sound with each other. On the other hand, the FS translator has not created 3 individual terms that have a similarity of sound with each other. The FS phrases bir zıplamış, iki zıplamış üç zıplamış are simply three sentences that share the same verb. Therefore, it is not possible to mention the presence of a similarity of sound in the FS as it is in the ST. However, it is possible to mention the presence of ranking in the FS. Therefore, it can be argued that the FS translation renders the message in a way. Nonetheless, the message is rendered in a shorter way, and “the explicit information has been made implicit” (Schjoldager, 2008, p 1). Thus, this translation can be considered as **condensation**.

b) “What’s a twunk?”: For the translation of the second instance where the ST item “twunk” is mentioned in the phrase “What’s a **twunk**?”, the FS translator has employed the Turkish third person singular pronoun “**O**” which does not refer to any gender. By doing so, it can be stated that the message is not rendered by any means and that the translator has not just made explicit information implicit but has left it out completely. Therefore, it can be stated that the FS translator has employed the strategy of **deletion** for the translation of the second appearance of the ST item “twunk”.

c) “A twank on the other hand”: In the third phrase “A twank on the other hand...”, the ST item “**twank**” has been transferred as “**üçüncü adım**” which literally means the third phrase in Turkish. With this translation, the FS translator has employed the strategies of **condensation** as well as the first instance since he/she has made the explicit information implicit.

d) “That’s a twink and a skank”: In the fourth phrase, when asked what a twank is, Dee answers **That’s a twink and a skank**”. In order to define twank, the FS translator has employed the phrase “**Yumuşak başlı partnerlerdir**”. The FS phrase literally means an obedient partner in Turkish. However, the ST term twank refers to an indecisive man who vacillates between a twink and a twunk as it has been explained before. It can be assumed that the FS translator has referred to the indecisiveness of a twank when he/she has employed a phrase (yumuşak başlı partnerlerdir) which means an obedient partner who vacillates from one definition to the other. Although it is difficult to “pinpoint the relationship between the ST and the TT items”, it can be argued that the FS translator has attempted to transfer the contextual meaning of the ST (Schjoldager, 2008, p 1). Therefore, this translation can be analyzed as **paraphrase**.

Summary of example 15: The professional subtitles are more creative than the fansubs.

The PS translator has employed the strategy of **direct translation** (for twink), **adaptation** for two times (for twunk and twank) and **paraphrase** (for “twink and a hunk”). On the other hand, the FS translator has employed the strategies of **condensation**, **deletion**, and **paraphrase**. Since the PS translator has employed more creative strategies than the FS, it can be said that the PS are more creative than the FS regarding the translation of the ST items in bold in example 15 in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

Example 16

Context: In season 8, episode 10, when Frank accidentally hits Dennis’s car, the group decides to hold a so-called trial at the pub they work at to resolve the issue with Dee and Charlie serving as the lawyers of Dennis and Frank, respectively. Charlie starts his speech to advocate Frank as follows:

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: Ladies and gentlemen, distinguished collies, uh, my client Frank here isn't really on trial today, you know.	CHARLIE: Bayanlar baylar, değerli meslektaşlarım Frank bugün yargılanmıyor, yargılanan şey sağduyu.	CHARLIE: Bayanlar baylar ve baymayanlar, müvekkilim Frank aslında duruşmada bulunuyor sayılmaz. Ortak algıya göre öyle.
The Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? Incongruity caused by **malapropism** causes humor in this example. As it is explained in the 12th example, Charlie is an uneducated character who attempts to use a higher register than he is comfortable with. This results with

malapropism. The word he intends to use is “distinguished colleagues”, however he mispronounces it and says “distinguished collies” which has a similarity of sound with the intended word.

Translation strategy in the professional subtitles: Paraphrase.

As it is mentioned above, humor is caused by the literary device malapropism in this example. For the translation of ST phrase “**Ladies and gentlemen, distinguished collies**”, the PS translator has employed the phrase “**Bayanlar baylar, değerli meslektaşlarım**” which is a common speech opening line in Turkish. The PS phrase meslektaşlar is the equivalent of colleagues in Turkish. By doing so, the PS translator has somehow corrected Charlie’s mispronunciation. Thus, the PS translator has transferred the contextual meaning of the ST. She has not followed the linguistic structure of the ST closely. Therefore, this translation can be analyzed as **paraphrase**.

However, when the PS translator has transferred the contextual meaning of the ST, she has not transferred the incorrect structure of the ST to the TT. Thus, she has not transferred the mispronunciation that has created humor in the ST. Besides, there is no other element that creates humor in the PS that could substitute for the missing ST humorous element. Therefore, it can be claimed that in this example although the PS translator has employed **paraphrase**, one of the creative strategies listed in Holst’s model of creativity in translation (Holst, 2010, p 1), **she has not transferred the humorous element to the TT**. This can indicate that employing creative strategies does not always ensure that the ST humorous elements will be transferred to the TT.

Translation strategy in the fansubs: Adaptation.

In this episode, although Charlie is not a real advocate, he pretends like one. Since his mispronunciation of the words contradicts with the formal language he attempts to speak with, it creates a humorous effect in the ST. The ST item “**Ladies and gentlemen, distinguished collies**” has been translated as “**bayanlar, baylar ve baymayanlar**” in the FS. The informal phrase “bayanlar, baylar ve baymayanlar” contradicts with the formal

language Charlie attempts to speak with in the FS. In the ST this contradiction is caused by an unintentional slip of the tongue called malapropism while in the FS an intentional use of an inappropriate phrase causes this contradiction. Since in both texts, a contradiction caused by the use of an inharmonious language creates the humorous effect, it can be stated that the humorous elements in the ST and the FS resemble each other. Besides, there is a similarity of sound between the expected speech opening line “**byanlar baylar**” and the inappropriate phrase “**byanlar baymayanlar**” in the FS just as there is a similarity of sound between the intended phrase “**colleagues**” and the mispronounced phrase “**collies**” in the ST. For all these reasons listed here, it can be said that the translator in the FS has “attempted to recreate the effect of the ST” (Schjoldager, 2008) and has employed the strategy of **adaptation**.

Summary of example 16: The fansubs are more creative than the professional subtitles.

In conclusion, since the PS translator has adopted the strategy of **paraphrase** while the FS translator has adopted the strategy of **adaptation**, it can be said that the FS translation is more creative than the PS translation regarding the translation of the ST elements “Ladies and gentlemen, distinguished collies” in example 16 in light of Holst’s model of creativity in translation (Holst, 2010, p1).

Moreover, when the PS translator has employed **paraphrase**, she has not transferred the incorrect sentence structure of the ST to the TT. Thus, she has failed to transfer the humorous element of the ST although she has employed a creative strategy.

Example 17

Context: In season 8, episode 7, Charlie and Frank are in a sushi restaurant sitting at a table on which a naked Asian woman is lying, covered in sushi to have a business meeting with Japanese investors. When the investors arrive, Charlie starts talking to them with a bizarre and fake Japanese accent which Frank tells him not to do.

The Source Text	The Professional Subtitles	The Fansubs
CHARLIE: Ah, welcome, welcome.	CHARLIE: Hoş geldiniz, hoş geldiniz...	CHARLIE: Hoşgeldiniz, hoşgeldiniz.
You bring us a great honor to join with us, and we have many a naked woman and the fish of pleasure for you...	Sizi burada görmek bizim için büyük şeref. Sizin için çıplak kadın ve leziz balıklar hazırladık.	Bize katılarak verdiğiniz bize onur. Sizin için var çıplak kadın ve balığımız.
FRANK: Charlie, what are you doing? What are you talking broken English for?	FRANK: Charlie, ne yapıyorsun? Bu kırık dökük İngilizce de nesi?	FRANK: Charlie, ne yapıyorsun? Neden kırık İngilizce konuşuyorsun?
CHARLIE: I thought they could understand me better if I...	CHARLIE: Beni daha iyi anlarlar diye düşündüm.	CHARLIE: Eğer böyle konuşsam beni daha iyi anlarlar diye...
The Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? As it was stated before, Ross states that there is a tendency to find some accents of English intrinsically funny. In example 17, **the butt of humor** can be considered as people **speaking English with a Japanese accent** since this accent is perceived to have some **language deficiency**. However, in this example the only reason leading to humor is not the Japanese accent but the bizarre idea that Charlie thinks that

the Japanese people can understand him better if he speaks with broken English. This idea creates **incongruity** that leads to humor.

Translation strategy in the professional subtitles: Paraphrase.

As it is stated above, the humor in the ST is created by the employment of grammatically incorrect sentences which stems from the bizarre idea of Charlie that Japanese people can understand him better if he speaks with broken English. However, in the PS it is seen that Charlie speaks fluently without any grammatical errors that would make the question “Bu kırık dökük İngilizce de nesi? (Why are you speaking broken English) by Frank unreasonable. Therefore, it can be argued that the elements causing humor in the ST are not transferred into the PS. It can be seen that the PS translator has “rendered the ST meaning rather freely” (Schjoldager, 2008). Since she has corrected the grammatical errors of the ST, the structure and the content of the TT items are different than the ST, but the contextual meaning is more or less the same. Since the PS translation is similar in meaning to the ST, this translation can be analyzed as **paraphrase**.

Besides, when the PS translator has employed **paraphrase**, she has transferred only the contextual meaning of the ST, not the language deficiency that creates humor in the ST to the TT. Thus, she has not transferred the ST humorous elements to the TT.

Translation strategy in the fansubs: Adaptation.

In the FS, the translator has transferred the contextual meaning of the ST along with grammatical errors in language. In the FS, Charlie speaks Turkish falteringly and with many mistakes, as if he were a foreigner. When Charlie speaks broken Turkish, it makes it reasonable for Frank to question his imperfect language use. By including grammatical errors in the translation, the FS translator has “attempted to recreate the effect of the ST” (Schjoldager, 2008) by employing the strategy of **adaptation**. It can be argued that the FS translator has transferred the humorous elements of the ST into the FS.

Summary of example 17: The fansubs are more creative than the professional subtitles.

To sum up, since the PS translator has employed the strategy of **paraphrase** while the FS translator has employed the strategy of **adaptation**, it can be stated that the FS are more creative than the PS regarding the translation of the ST elements in bold in example number 17 in light of Holst's model of creativity in translation (Holst, 2010, p 1).

Moreover, although the PS translator has employed **paraphrase**, one of the creative strategies in Holst's model of creativity in translation (Holst, 2010, p 1), for the translation of the ST items in bold in example 17, she has been unable to transfer the ST humorous elements to the TT. This is because, she has not transferred the language deficiency by merely transferring the contextual meaning of the ST to the TT.

Example 18

Context: In season 8, episode 6, Dee claims that Frank starts to lose his mind as he gets older. On the contrary, Frank attempts to repeat the idiom “to have a mind as sharp as a tack” to argue that his mind is still in a good state. However, he cannot remember the idiom fully and starts to think about it as Dee and the rest of the group go on to talk about something else. After a while, he thinks that he remembers the rest of the idiom and shouts “thumbtack” although that is not the correct idiom.

The Source Text	The Professional Subtitles	The Fansubs
FRANK: The point is my mind is as sharp as a... what do you call it?	FRANK : Benim kafam hâlâ şey gibi... Hani şey...	FRANK: Diyorum ki aklım hala şey kadar keskin... Ne diyorsunuz ona? şey ya, şeydi...
DEE: Um, it's a... Knife?	DEE : Taş gibi mi?	DEE: Bıçak mı?

FRANK: No, uh, what you put... What you... What you... ...	FRANK : Hayır. Hani şey olur... ...	FRANK: Şey dediğiniz hani... Diyor... Diyordunuz... ...
FRANK: Thumbtack.	FRANK: Zehir!	FRANK: Raptiye!
DEE: What?	DEE: Ne?	DEE: Ne?
FRANK: Thumbtack. We were talking about things that earlier that were sharp, and a thumbtack is sharp.	FRANK: Zehir! Siz gelmeden önce kafamın ne kadar iyi olduğunu konuşuyorduk. Zehir gibi işte.	FRANK: Raptiye. Siz gelmeden keskin bir şey hakkında konuşuyorduk da. Keskin olan raptiye.
The Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? In the example above, humor is created by **incongruity** caused by **structural ambiguity** at the level of **morphology**.

Frank attempts to say the idiom “to have a mind as sharp as a tack” in order to argue that his mind is still in a good state. However, instead of saying “to have a mind as sharp as a tack”, he says “he has a mind as sharp as a thumbtack”. Even to remember the incorrect version of the idiom, he spends some time. The idiom to have a mind as sharp as a tack has many forms in English including “as sharp as a razor/a steel trap/ a thorn/a needle” (Sharp as a tack. The Free Dictionary. n.d. p 1). Although the original “**to have a mind as sharp as a tack**” and the one that Frank says “**to have a mind as sharp as a thumbtack**” sound similar, the latter is not used in English. Therefore, it can be argued that Frank repeats an incorrect idiom by saying “as sharp as a thumbtack”. The fact that Frank is unable to remember an idiom that is related to the state of mind to prove that he is still extremely clever creates incongruity. Besides, when Frank repeats the incorrect version of the mentioned idiom, he explains it by saying “We were talking about things

that earlier that were **sharp**” which proves that he believes that he and Dee were talking about **sharp** things and not about the state of his mind.

This confusion of Frank is caused by the fact that the word **sharp** has several meanings (Sharp. n.d. p 1). It means being extremely clever within the idiom to have a mind as sharp as a tack. However, when considered in isolation, it refers to objects which have an edge that is able to pierce something. Frank refers to the latter when he tells the group that they were talking about sharp things earlier. However, he and Dee were not talking about sharp objects. Frank and Dee were talking about the idiom “to have a mind as **sharp** as a thumbtack” which includes the adjective **sharp** in it. However, it refers to a strong mind, not sharp things. This shows that Frank uses the idiom incorrectly due to **ambiguity** which leads to an incongruous moment that creates humor.

Translation strategy in the professional subtitles: Paraphrase.

In the example above, the incongruity that leads to humor is the fact that Frank is unable to remember an idiom related to the state of mind to prove that he is still extremely clever. In other words, the **incorrect** utterance of a **well-known idiom** about the state of mind is the reason that leads to humor.

In the PS, the above-mentioned ST element is translated by the Turkish idiom “**zehir gibi**” which is often collocated as *zehir gibi zeki*. The Turkish idiom *zehir gibi zeki* refers to someone who is extremely clever (Zehir gibi. n.d. p 1). Since *zehir gibi* is a proper idiom, it can be argued that Frank has correctly repeated a well-known idiom about the state of mind in the PS. Therefore, it is not possible to mention the presence of incongruity created by Frank who repeats a well-known idiom incorrectly about the state of mind. Since this translation does not create incongruity by any means, it can be claimed that the incongruity that leads to humor in the ST has not been transferred to the TT in the PS.

As the incongruity in the ST has not been transferred to the PS, it can be argued that the translator has not transferred the effect of the ST to the TT. Since the ST meaning is transferred, but the phrases in the ST and the PS are slightly different, this translation can be analyzed as **paraphrase**.

When the PS translator has transferred the contextual meaning of the ST, she has corrected the inaccurate idiom. When she has corrected the idiom, the humor has been lost.

Translation strategy in the fansubs: Adaptation.

In the FS, the ST item “**as sharp as a thumbtack**” has been translated as “**keskin olan raptiye**”. It has been stated earlier that the ST item “as sharp as a thumbtack” is not the proper version of the idiom and that this incorrect utterance is the reason that leads to humor. Similarly, the word raptiye in Turkish neither refers to the state of mind nor is included in an idiom related to intelligence (Raptiye. n.d. p 1). Therefore, it can be said that the idiom in the FS is employed incorrectly as it is in the ST. This proves that the incongruity in the ST has been transferred to the TT in the FS.

Another ST element “**We were talking about things that earlier that were sharp**” has been translated by the phrase “**Siz gelmeden keskin bir şey hakkında konuşuyorduk**” in the FS. The FS phrase indicates that Frank does not remember what they were talking about as he adds the word raptiye which is unrelated to intelligence. Since the incongruity has been transferred to the FS by the use of an incorrect idiom, it can be argued that the FS translator has “attempted to recreate the effect of the ST” (Schjoldager, 2008). Therefore, this translation can be considered as **adaptation**.

Summary of example 18: The fansubs are more creative than the professional subtitles.

In conclusion, since the PS translator has employed **paraphrase** while the FS translator has employed **adaptation**, the FS translation can be considered more creative than the PS translation regarding the translation of the ST elements in bold in example 18 in light of Holst’s model of creativity (Holst, 2010, p 1).

Besides, when the PS translator has transferred the contextual meaning of the ST by correcting the inaccurate meaning, she has left the humorous effect out. Therefore, it can

be claimed that although the PS translator has employed a creative strategy (**paraphrase**), she has failed to transfer the humorous element of the ST in this example.

Example 19

Context: In season 7, episode 5, Frank tells the group the story of the love of his life which takes place in the 1960's. He mentions that the woman whom he was in love with is of African descent. When he describes one of the experiences he had with her, he calls her a “negress” which is a dated and offensive term (Negress. Oxford Dictionaries. n.d. p 1). The group is surprised to hear Frank addressing her with this offensive term in such a usual manner.

The Source Text	The Professional Subtitles	The Fansubs
FRANK: You did not want to be caught out in the street in those days with a Negress . They'd tear you apart.	FRANK: O günlerde yanında bir zenciyle yakalanmayı hiç istemezdin. Kafanı koparırlardı.	FRANK: O zamanlar sokaklarda zincilerle beraber görülmemek lazımdı. Lime lime ederlerdi adamı.
DENNIS: Negress?	DENNIS: Zenci ha?	DENNIS: Zinciler mi?
CHARLIE: What?		
FRANK: Whatever the proper word was.	FRANK: Doğru kelime her neyse işte.	FRANK: Doğrusu neyse artık.
DENNIS: Well, it's not that, it's a different word.	DENNIS: O değil, başka bir kelime.	DENNIS: Farklı bir kelime bu.
The Translation Strategy	PARAPHRASE	ADAPTATION

Why is it humorous? Humor in this example is created by **incongruity** based on the **element of surprise** which refers to a conflict between what is expected and what actually occurs. The mentioned ST item “negress” is an outdated and offensive term which refers to “a woman or girl of black African origin” (Negress. Oxford Dictionaries. n.d.). The derogatory term negress is so dated that it creates incongruity when Frank uses it in such a usual manner as if it were commonly used and not an offensive word by any means. The conflict here arouses by the fact that no one is expected to have this dated and offensive term in a casual conversation. Besides, it can be seen that the “tellees” (Ross 1998) are displeased and surprised by the term since they tell Frank that he shouldn’t have used those terms.

Translation strategy in the professional subtitles: Paraphrase.

As it has been explained above, humor in example 19 is created by the incongruity based on the **element of surprise**. When Frank employs the **derogatory** term **nigress**, which is so dated and offensive that no one has expected him to use it, a conflict between what is expected and what actually occurs is created.

In the PS, there are no words that are so offensive and dated to cause surprise. The PS translator has employed the word **zenci** for the translation of the derogatory term **nigress**. However, the Turkish word “zenci” which refers to people who have dark-colored skin is neither offensive nor dated (Zenci. n.d. p 1). It is an appropriate and inoffensive word that is commonly used in Turkish (Zenci. n.d. p 1). Therefore, there is no element of surprise created by the conflict between what is expected and what occurs in the PS. Also, zenci in Turkish encompasses people who have dark-colored skin while the ST phrase negress includes only women who have dark-colored skin. Therefore, it can be claimed that there is a slight change of meaning in this translation. Since the PS translator has transferred the contextual meaning of the ST with a minor change in the meaning, this translation can be analyzed as **paraphrase**.

However, since the PS translator has transferred the contextual meaning of the ST item (negress) with an inoffensive Turkish word (zenci), it can be claimed that the humorous effect arisen from the derogatory nature of the ST item has not been transferred to the TT.

Translation strategy in the fansubs: Adaptation.

On the other hand, the FS translator has transferred the mentioned ST item by creating the word “**zinci**” which bears a similarity of sound with the Turkish inoffensive term **zenci** that refers to people who have dark-colored skin. Although it is not in the same manner, the translation in the FS creates an element of surprise as well as the ST.

Despite the fact that the made-up term **zinci** is not an actual, offensive, or dated term in the target language, it still creates the element of surprise. This is firstly because “**zinci**” is not a previously known word in Turkish. Secondly “**zinci**” sounds as if it is related to the word **zenci** due to its similarity of sound with it. Also, the negative response of the “**tellees**” (Ross, 1998) following the utterance of the term might give the audience the impression that it is an offensive or a discriminatory term. Therefore, it can be argued that the element of surprise in the ST has been recreated in the FS even though it is done in a different manner. Since the FS translator has attempted to “recreate the effect of the ST” (Schjoldager, 2008), this translation can be listed as **adaptation**.

Summary of example 19: The fansubs are more creative than the professional subtitles.

To conclude, since the PS translator has adopted the strategy of **paraphrase** while the FS translator has adopted the strategy of **adaptation** for the translation of the ST item “**negress**” in example 19, it can be stated that the FS translation is more creative than the PS translation in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

Also, when the PS translator has employed the strategy of **paraphrase**, she has simply transferred the contextual meaning of the ST with an inoffensive TT item (**zenci**). Thus, she has not transferred the humorous effect of the ST to the TT. Therefore, it can be claimed that in example 18, although the PS translator has employed a creative strategy (paraphrase), she has been unable to transfer the ST humorous element to the TT.

Example 20

Context: In season 6, episode 7 the group attempts to remember what they did at the Halloween party when Mac employs an unusual phrase to define the state he was in on that night.

The Source Text	The Professional Subtitles	The Fansubs
MAC: Yeah, me too. I browned out that evening.	MAC: Evet, ben de. O gece zihnimde tamamen kahverengiye düşmüş.	MAC: Evet, ben de. O akşam dünyam kahverengileşmişti.
FRANK: " Browned out "? What's " browned out "?	FRANK: Kahverengiye mi düşmüş? Nasıl yani?	FRANK: Kahverengileşmek mi? O da ne?
MAC: Oh, it's when you drink so much that everything goes brown.	MAC: Çok içtiğin zaman başına gelen şey.	MAC: O kadar çok içiyorsun ki her şey kahverengileşiyor.
It's not as severe as a blackout , 'cause I remember bits and pieces.	Yani bütün her şeyin kararması kadar keskin değil, çünkü hâlâ hatırladığım bazı şeyler var.	Tamamen kararmıyor çünkü ufak tefek şeyleri hatırlıyorsun.
I like to call it " browning out. "	İşte ben buna kahverengiye düşmek diyorum.	" Dünyanın kahverengileşmesi " diyorum ben.
FRANK: Hmm, never heard of that before.	FRANK: Bunu daha önce hiç duymamıştım.	FRANK: Daha önce hiç duymadım.
The Translation Strategy	ADAPTATION	ADAPTATION

Why is it humorous? In the above-mentioned example, an **ambiguity** caused by an **allusion to a well-known saying** leads to humor. For the audience to recognize the allusion, they must be aware of the noun blackout. It has several meanings one of which refers to a temporary unconscious state and the other one indicates the failure of an electrical power supply (Blackout. n.d. p 1). Blackout is formed by two free morphemes; the first part black refers to the name of a color, and the second part out is an adverb. The wordplay in the ST (brownd out) is created by changing the first part with another color name (brown) and keeping the second part (out) intact. Mac opts for brown -a lighter color- since it refers to a less severe state of drunkenness for him.

Translation strategy in the professional subtitles: Adaptation.

In the ST, brownd out is a reference to blacked out made by changing the first constituent of the phrase (black) with a less dark color name (brown). Therefore, there is a similarity of sound between **blackedout** and **browndout**. This similarity of sound forms the wordplay that leads to humor.

In the PS, humor is created by an allusion as well. The PS phrase **zihinde kahverengiye düşmek** is a reference to **siyaha düşmek**. Siyaha düşmek is a Turkish broadcasting term that refers to a temporary interruption with the broadcasting where the TV screen goes black (Dündar, C. 2015, p 1). There is a similarity of sound between **kahverengiye düşmek** and **siyaha düşmek**. Therefore, it can be said that there is wordplay with a similarity of sound in the PS. Thus, it can be assumed that the translator in PS has attempted to “recreate the effect of the ST” (Schjoldager, 2008) and employed **adaptation**.

Translation strategy in the fansubs: Adaptation.

In the FS, the phrase **dünyanın kahverengileşmesi** is a reference to the saying **dünyanın kararması**, and there is a similarity of sound between the phrases. Therefore, it is safe to say that the allusion is made by the use of a wordplay. This wordplay causes ambiguity that leads to humor. Since the translator in the FS has achieved creating humor by the

help of an allusion along with a wordplay, it can be assumed that the translator has “attempted to recreate the effect of the ST” (Schjoldager, 2008) and has employed **adaptation**.

Summary of example 20: The professional subtitles and the fansubs are equally creative.

To conclude, since both translators have employed **adaptation**, it can be claimed that the PS and the FS are equally creative regarding the translation of the ST items in bold in example number 20 in light of Holst’s model of creativity in translation (Holst, 2010).

Example 21

Context: In season 4, episode 3. Mac and Frank hold a Billboard Model Contest. It is Mac’s duty to interview the female candidates. However, he drifts of course and starts to pose questions to the candidates about himself. Thus, he aims to find his soul mate.

The Source Text	The Professional Subtitles	The Fansubs
MAC: I feel like we're completing each other's	MAC: Baksana, birbirimizin cümlelerini...	MAC: Sanki birbirimizin cümlelerini
GIRL: ... sentences.	GIRL: Tamamlıyoruz.	tamamlıyormuş gibi... GIRL: ... hissediyorsun.
MAC: Yeah, I was gonna say sentences!	MAC: Evet, ben de tam “tamamlıyoruz” diyecektim!	MAC: Evet, hissediyorum diyecektim!
MAC: Oh, my God! How did you read my...?	MAC: Tanrım. Leb demeden lebleyi...	MAC: Aman Tanrım! Nasıl okudun...?

GIRL: ...mind?	GIRL: Bildim.	GIRL: ...beynini?
MAC: I was gonna say "head," but that's okay, that's all right.	MAC: "Tahmin ettin" diyecektim.	MAC: "Kafamı" diyecektim ama önemli değil, sorun değil.
The Translation Strategy	ADAPTATION, PARAPHRASE	DIRECT TRANSLATION, PARAPHRASE

Why is it humorous? Humor in this example stems from **incongruity** caused by breaking the web of conventions at the level of **discourse**. The term discourse is used to describe "the rules and conventions underlying the use of language" (Ross, 1998, p 41). Efficient listening and reading is required to predict what will come next (Ross, 1998, p 41). The openings of texts generally provide expectations about what will follow (Ross, 1998, p 1). In this example, Mac's first phrase raises expectation. He says, "I feel like we're completing each other's ..." and the girl says "... sentences". Although the girl has made a basic assumption by predicting that "sentences" will follow after "completing each other's", Mac is amazed by the girl's prediction skills regarding his thoughts. Therefore, the audience expects the girl to predict another one of Mac's easily predictable sentences and Mac to be impressed by this. However, the second time, Mac asks the question "How did you read my ...?" and does not finish his question by expecting the girl to predict its ending. The girl completes the question with mind. "To read someone's mind" is a commonly used phrase in English. Thus, the audience expects Mac to be impressed by her supposed skills at reading his mind. However, Mac breaks the expectations and tells the girl that mind was not the word that he was going to use. It was head. Clearly head is not a common word to collocate with read. Therefore, it can be said that the expectation of the audience is broken. In this example, humor arises when this expectation is broken.

Translation strategies in the professional subtitles: Adaptation and paraphrase.

At the second instance where Mac test the girl's prediction skills regarding his thoughts, the PS translator has transferred the ST phrase "**How did you read my...?**" as "**Leb demeden lebleyi...**" to the TT. With this translation, the PS translator has not followed the structure of the ST at all and made a rather TT oriented text. The Turkish idiom originally continues as *leb demeden lebleyi anlamak*. However, *leb demeden lebleyi bilmek* is not an odd version of the idiom as well. Therefore, it is not weird for the girl to continue with "*bildin*" in the PS. The Turkish, idiom *leb demeden lebleyi anlamak* means to predict what someone is going to say as soon as he/she starts speaking (Leb. n.d., p 1). Therefore, it can be said that the PS translator has "attempted to imitate the ST effect" and employed **adaptation**.

For the next ST item, the PS translator has employed "*tahmin etmek*" to collocate with *leb demeden lebleyi*. Although it is not common, *leb demeden lebleyi tahmin etmek* is not as odd as *read someone's head* in the ST. Therefore, for the next instance, it can be claimed that the PS translator has not transferred the effect but the contextual meaning of the ST, thus employed **paraphrase**.

Translation strategies in the fansubs: Direct translation and paraphrase.

The FS translator has transferred the first ST item **How did you read my...?** as **Nasıl okudun...?** The answer that comes from the girl has been translated as **beynini**. Although the correct version of the collocation in Turkish is *zihnini okumak*, *beynini okumak* can be accepted in informal situations and slang language in Turkish. Since the FS translator has followed the ST linguistic structure by making a word-for-word translation, but the result is still idiomatic in Turkish, this translation can be analyzed as **direct translation**.

For the second ST instance **head**, the FS translator has employed the word **kafamı**. Thus, he/she has formed the incorrect collocation of *kafamı okumak*. *Kafamı okumak* is not a correct collocation in Turkish. Therefore, it can be said that the FS translator has transferred the humorous effect of the ST to the TT. However, since he/she has transferred

the contextual meaning of the ST (head-kafa), this translation can be analyzed as **paraphrase**.

Summary of example 21: The professional subtitles are more creative than the fansubs.

In conclusion, since the PS translator has employed the strategies of **adaptation** and **paraphrase** while the FS translator has employed the strategies of **direct translation** and **paraphrase**, it can be said that the PS are more creative than the FS regarding the translation of the ST items in bold in example 21 in light of Holst's model of creativity in translation (Holst, 2010, p 1).

Example 22

Context: In season 5, episode 1 Charlie gets involved in an argument with a lawyer on the intricacies of the judicial system. However, Charlie is not a lawyer. Additionally, he has dyslexia. When Charlie reaches at a point where he cannot continue the argument anymore, he says the most complicated legal term that he knows out of context. However, when he is asked what that means, he cannot answer.

The Source Text	The Professional Subtitles	The Fansubs
THE LAWYER: ... i can see clearly you know nothing about the law. It seems like you have a tenuous grasp on the English language in general.	THE LAWYER: Belli ki hukuktan zerre anlamıyorsunuz. Hatta genel olarak İngilizceyi bile pek kavramış olduğunuzu sanmıyorum.	THE LAWYER: Yasalar hakkında bir şey bilmediğin de çok açık. Görünüşe göre diline de pek hakim değilsin.

CHARLIE: Okay, well. Filibuster.	CHARLIE: Hizipçi.	CHARLIE: Pekâlâ, parlamento engelcisi.
THE LAWYER: Do you know what that word means?	THE LAWYER: Bu kelimenin ne demek olduğunu biliyor musunuz?	THE LAWYER: O kelimenin anlamını biliyor musun?
CHARLIE: Yeap.	CHARLIE: Evet.	CHARLIE: Evet.
THE LAWYER: And what's that mean?	THE LAYWER: Ne demek?	THE LAWYER: Ne peki?
CHARLIE: I'll... We will...	CHARLIE: ...	CHARLIE: Ben... Ben...
The Translation Strategy	ADAPTATION	PARAPHRASE

Why is it humorous? In this example, **incongruity** caused by breaking the web of conventions at the level of **register** creates humor.

When Charlie, a less educated character with dyslexia, selects a higher register that he is comfortable with, he breaks the web of conventions. The ST item **filibuster** means “an action such as prolonged speaking which obstructs progress in a legislative assembly in a way that does not technically contravene the required procedures (Filibuster, n.d.). It clearly is a term that Charlie is unfamiliar with. He utters this term in an attempt to prove that he is well-informed in legal terms. However, as it can be seen, the use of this term in this situation is definitely out of context. The use of this out of context legal term creates humor.

Translation strategy in the professional subtitles: Adaptation.

The PS translator has transferred the ST item **filibuster** as **hizipçi**. As it has been previously explained filibuster means “an action such as prolonged speaking which

obstructs progress in a legislative assembly in a way that does not technically contravene the required procedures (Filibuster, n.d.). On the other hand, the PS item *hizipçi* is a sociological term in Turkish which means an inter-party group, fraction or faction within a political party that counteracts the decisions that the party takes with majority vote and that is against the political line that the party takes on (Hizipçi, n.d., p 1). This fraction generally is headquartered in a separate location (Hizipçi, n.d., p 1). As it can be seen the meanings of the ST item (filibuster) and the PS item (*hizipçi*) are different. However, the PS term *hizipçi* is difficult to understand for a person who is not familiar with legal terms in Turkish. Therefore, it can be claimed that the PS translator has “attempted to recreate the effect of the ST” and employed **adaptation** (Schjoldager, 2008, p 1).

Translation strategy in the fansubs: Paraphrase.

The FS translator has employed the term **parlamento engelcisi**. This is the equivalent of the ST item filibuster. However, the FS item *parlamento engelcisi* is self-explanatory. Therefore, it is not necessary for someone who is not familiar with the legal terminology to have a general understanding as to what it means. Therefore, it can be claimed that the FS translator has attempted to “transfer the contextual meaning of the ST” (Schjoldager, 2008, p 1) and not transfer the effect of the ST. Therefore, this translation can be analyzed as **paraphrase**.

Besides, although the FS translator has employed **paraphrase**, a creative strategy in Holst’s model (Holst, 2010, p 1), he/she has not transferred the humorous effect to the TT. By translating the contextual meaning of the ST item filibuster and employing a self-explanatory term (*parlamento engelcisi*) that does not sound extremely difficult to the audience who is not familiar with the legal terminology, he/she has been unable to transfer the humorous effect.

Summary of example 22: The professional subtitles are more creative than the fansubs.

In conclusion, since the PS translator has employed **adaptation** while the FS translator has employed **paraphrase**, it can be said that the PS are more creative than the FS

regarding the translation of the ST item filibuster in example number 22 in light of Holst's model of creativity in translation (Holst, 2010, p 1).

Additionally, in this example although the FS translator has employed **paraphrase**, a creative strategy in Holst's model (Holst, 2010, p 1), he/she has been unable to transfer the humorous effect of the ST by transferring simply the contextual meaning.

Example 23

Context: In season 6, episode 5 Charlie and Mac are stuck in an abandoned pool where there is no ladder to climb out. However, they are too proud to call their friends for help. When they get hungry, they decide to order some food so that they can both satisfy their hunger and be saved by the delivery person. They decide which food to order according to their possibility of being saved by the delivery person.

The Source Text	The Professional Subtitles	The Fansubs
MAC: Pizza. We're gonna get some pizza.	MAC: Pizza siparişi vereceğim.	MAC: Pizza, biraz pizza isteyelim.
It'll be some big Italian lug, and he'll fish us out of here.	Pizza yiyeceğiz. Bir İtalyan yarması gelir, bizi buradan çekip çıkarır.	İtalyan bir yarma gelecek ve bizi balıklama bulacak.
CHARLIE: Fish sounds good. See if they have fish there.	CHARLIE: Balık gibi, evet. Balık var mıymış sor bakalım.	CHARLIE: Balık iyi olur. Balık var mıymış sor bakalım.
MAC: I'll ask.	MAC: Sorayım.	MAC: Sorarım.
The Translation Strategy	ADAPTATION	ADAPTATION

Why is it humorous? In this example, humor arises from **ambiguity** at a **lexical level**. While fish individually means the flesh of fish as food, fish somebody out as a phrasal verb indicates to pull somebody out of a place in English (Fish. n.d. p 1; Fish somebody out. n.d. p 1). Charlie interprets Mac's utterance (he'll fish us out of here) as food, although Mac intends to employ it with its meaning as a phrasal verb (fish somebody out of somewhere). However, meaning of phrasal verbs cannot be understood by the meaning of individual parts (Ross, 1998, p 17). When the preposition out is added to the word fish, they form a phrasal verb together. Therefore, the word fish loses its independent meaning in the phrasal verb fish somebody out. When Charlie interprets the meaning of fish individually, he fails to follow this logic. This results with an ambiguity.

Translation strategy in the professional subtitles: Adaptation.

As it is mentioned above, in this example, humor is created when Charlie interprets the meaning of fish individually apart from its meaning within the phrasal verb fish somebody out.

What is the connection between the PS phrases “bizi buradan çekip çıkarır” and “balık gibi”?

In the ST, the connection between the two lines (“he'll **fish** us out of here” and “see if they have **fish** there”) is clear, since both lines has employed the word **fish**. However, the connection between the two lines in the PS (“bizi buradan çekip çıkarır” and “**balık** gibi”) is not that clear. The connection between the two PS phrases can be explained as follows. “Bizi buradan çekip çıkarır” literally means “he/she removes us from here by pulling”. Literal meaning of the second phrase “balık gibi” is “like a fish”. Therefore, the PS translator might have assumed that Charlie has thought the imaginary question **how** after he has said “bizi buradan çekip çıkarır”. Thus, the PS translator might have answered the imaginary question how and translated as “balık gibi”. The fact that there is no equivalent of the PS phrase “balık gibi” in the ST proves that this can be a reasonable explanation towards the connection between the two PS phrases. In conclusion, it can be claimed that the PS translator has created an invisible connection between the phrases “bizi buradan (**balık** gibi) çekip çıkarır” and the food name **balık**. Since we can see that the translator

has attempted to create incongruity like in the ST and has “imitated the thinking process of the ST author” (Schjoldager, 2008, p 1), the translation in this example can be analyzed as **adaptation**.

Translation strategy in the fansubs: Adaptation.

In the FS, the translator has transferred “he’ll fish us out” in the first line as “bizi **balıklama** bulacak” and the second line as “**Balık** var mıymış sor bakalım”. When the FS translator has employed the word **balıklama** in the first line which has a figurative meaning and the word **balık** in the second line which refers to the flesh of fish, he/she has created ambiguity which gives rise to humor as it is in the ST. Therefore, it is safe to say that the translator in the FS has imitated the ST author’s thinking process and employed **adaptation**.

Summary of example 23: The professional subtitles and the fansubs are equally creative.

In conclusion, since in both target texts the strategy of **adaptation** is employed, it may well be argued that the PS and the FS are equally creative regarding the translation of the ST items in bold in example number 23 in light of Holst’s model of creativity in translation (Holst, 2010, p 1).

4.4. DISCUSSION

In the previous section, the fansubs and the professional subtitles of the American sitcom series *It’s Always Sunny in Philadelphia* have been comparatively analyzed. In this analysis, the transfer of the humorous elements has been examined in terms of the use of creative strategies in light of Holst’s model of creativity in translation (Holst, 2010, p 1). The examples in the previous section have been chosen from the texts that “defy ready-

made solutions” and require creative problem-solving strategies (Mackenzie, 1988, p 201; Hewson, 2006). Employing Ross’ humor theories (Ross, 1998, p 1) to identify the humorous elements in the ST and each of the TTs has helped the present study to properly classify each translation under the relevant strategy in light of Holst’s model of creativity in translation.

The foregoing analysis has revealed that the fansubs are more creative than the professional subtitles in transferring the humorous elements in *It’s Always Sunny in Philadelphia* into Turkish.

The table below shows the strategies used in the professional subtitles and the fansubs for each example. The cells shaded in green refer to the translations which have been found to be more creative in light of Holst’s model of creativity in translation (Holst, 2010).

	The Professional Subtitles (CNBC-e and e2)	The Fansubs (www.turkcealtyazi.org)
Example 1	Paraphrase	Adaptation, explicitation
Example 2	Paraphrase	Adaptation
Example 3	Direct Transfer	Adaptation
Example 4	Direct transfer	Adaptation
Example 5	Paraphrase	Adaptation
Example 6	Paraphrase	Adaptation
Example 7	Direct Translation	Condensation, explicitation
Example 8	Oblique	Adaptation
Example 9	Paraphrase, direct transfer	Adaptation, paraphrase.
Example 10	Adaptation	Calque
Example 11	Adaptation	Direct translation
Example 12	Adaptation	Calque
Example 13	Adaptation	Paraphrase
Example 14	Paraphrase	Adaptation
Example 15	Direct translation, paraphrase, adaptation	Condensation, deletion, paraphrase
Example 16	Paraphrase	Adaptation
Example 17	Paraphrase	Adaptation
Example 18	Paraphrase	Adaptation
Example 19	Paraphrase	Adaptation
Example 20	Adaptation	Adaptation
Example 21	Paraphrase, adaptation	Direct translation, paraphrase
Example 22	Adaptation	Paraphrase
Example 23	Adaptation	Adaptation

Table 28- The strategies employed in the professional subtitles and the fansubs

As it can be seen from the table above, 23 examples in total have been analyzed in this study. The fansubs (provided by the translator/s ozz & eoNoe & TVRip and shared on www.turkcealtyazi.org) have been found to be more creative in 14 of these examples while the professional subtitles (provided by Işıl Kocabay and broadcast on the TV networks CNBC-e and e2) has been found to be more creative in only 7 of the examples. Besides, in 2 of the examples, both of the TTs have been found to be equally creative. According to these results, it can be concluded that the fansubs are more creative than the professional subtitles in transferring the humorous elements in 23 examples which are obtained from the American TV series *It's Always Sunny in Philadelphia*. This comparison has been made by analyzing the two TT translators' use of creative strategies in light of Holst's model of creativity in translation (Holst, 2010, p 1).

CONCLUSION

In this thesis, the professional subtitles (from CNBC-e and e2) and the fansubs (from www.turkcealtyazi.com) of the American TV series *It's Always Sunny in Philadelphia* have been comparatively analyzed in terms of the use of creative strategies in transferring the humorous elements into Turkish. First, a detailed humor analysis of the ST, professional subtitles and the fansubs has been made in light of Ross' humor theories. At the end of this humor analysis, all the elements that create humor in the ST and the two TTs have been identified. The identification of the humorous elements in the ST and the two TTs in light of Ross' humor theories has helped the study categorize the examples through a relevant strategy in Holst's model of creativity. Finally, the strategies employed in the professional subtitles and the fansubs have been compared in order to find out which TT is more creative in rendering the humorous elements.

Holst's model of creativity in translation (Holst, 2010, p 1) has been used to answer the question of "how can creativity in translation be defined". In her model, the strategies are categorized as non-creative (direct transfer, calque, direct translation, and oblique translation), slightly creative (explication, condensation and deletion) and slightly more creative (addition, paraphrase, adaptation, permutation, and substitution). In this study, the translation strategies that have been employed by the fansubber and the professional subtitler have been identified. These strategies have been compared as to whether they are non-creative, slightly creative, or slightly more creative. As a result, it has been determined which TT is more creative in light of Holst's model of creativity in translation (Holst, 2010), p 1).

The benefits of using Ross' humor theories in this study can be explained as follows:

- a) humor is a pretty delicate subject since there are many variables to be analyzed when dealing with it such as the social context, time, the butt of the joke, wordplay and puns, the taboo subjects, and allusions (Ross, 1998, p 1);
- b) the examples analyzed in this study have been chosen from the "open-ended kind" of texts where there is no "pre-determined solution" (Mackenzie, 1988, p 201; Hewson, 2006). Therefore, it has been challenging to categorize the

examples through a relevant strategy in light of Holst's model of creativity (Holst, 2020, p 1). In order to deal with this issue, it has been determined that it is best to identify the humorous elements by making a detailed humor analysis of the ST and the two TTs. Accordingly, all the elements that lead to humor in the ST, the professional subtitles and the fansubs have been identified by using Ross' humor theories (Ross, 1998, p 1). Identifying the humorous elements in the ST and the two TTs by using Ross' three theories of humor (the incongruity theory, the superiority theory, and the physic release theory) has been useful in categorizing the examples through a relevant strategy in light of Holst's model of creativity in translation (Ross, 1998, p 1; Holst, 2010, p 1).

The section on "Non-professional subtitling" (Orrego-Carmona, Lee, 2017, p 1) has been of vital importance for this study. This is due to the fact that it has been challenging to determine the term that refers to the subtitles which have been created by non-professionals. The reason is that there is a myriad of terms suggested by researchers for the phenomenon including "fansubbing" (Cintas, Sanchez, 2006, p 37-52), "user-generated translation" (O'Hagan, 2009, p 94-121), "community translation" (O'Hagan, 2012, p 503-519), "volunteer translation/volunteer subtitling" (Pym, 2011, p 1-9), "collaborative translation/community translation" (Costales, F. 2012, p 115-142) and "social translation" (Crespo, J. 2016, p 38-60). After various terms that refer to the phenomenon have been explored, the study has determined which terms are going to be used to refer to the two subtitle translations examined in this study. Finally, the study has decided to use the term "fansubs" (Orrego-Carmona, Lee, 2017, p 1; Cintas, Sanchez, 2006, p 37-52) to refer to the subtitle translation that has been provided by the translator/s with the nicknames "ozz & eoNoe & TVRip" and has been obtained from the website www.turkcealtyazi.com. For the subtitle translation that has been provided by the professional translator Işıl Kocabay and has been broadcast on the TV Networks CNBC-e and e2, the study has used the term "professional subtitles" (Orrego-Carmona, Lee, 2017, p 1).

Furthermore, the constraints that are specific to subtitle translation have been discussed under the term “screen translation” (Gottlieb, 2008, p 205-246). According to Gottlieb there are seven different patterns of subtitling. It has been determined that the subtitling pattern which is in question in this study is the pattern named “subtitling from a foreign language into the domestic majority language”. After the subtitling pattern has been determined, the diamesic nature (i.e. translation from writing to speech or from speech to writing) of subtitling and the subtitling-specific constraints have been examined. This examination on screen translation in general and subtitling in particular has helped to have a better understanding of the subtitled work *It's Always Sunny in Philadelphia* that has been analyzed in this study.

The research questions that have been posed in this study and the answers given to them are as follows:

- 1) Given the humorous elements in the American TV series *It's Always Sunny in Philadelphia*, are the professionals subtitles (provided by Işıl Kocabay and broadcast in the TV networks CNBC-e and e2) or the fansubs (provided by the translators ozz & eoNoe & TVRip and distributed on www.turkcealtyazi.org) more creative? And why? This research question will be answered in line with Holst's model of creativity in translation.

Judging from the analysis of the examples, it can be stated that the fansubs are more creative than the professional subtitles in transferring the humorous elements in 23 examples that has been obtained from *It's Always Sunny in Philadelphia*.

As for the possible reasons underlying the creativity of the fansubs, it has been found that there is a connection between creativity and the “external pressures” (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). As Hennessey and Amabile state, when people are not exposed to “external pressures” and they are motivated to do something merely out of their own interest, enjoyment, and satisfaction, they will be more creative (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). Therefore, it is reasonable to expect a decline in creativity when there are external pressures in the working environment. Similarly,

Rogers refers to “the absence of external evaluation” as one of the conditions of creativity (Rogers, C. 1954, p 249-260). Another concept that needs to be discussed here is “the free will” which, Johnson-Laird believes, is a key to creativity (Johnson-Laird, J. 1998, p 202-220). He believes that in order to be creative, people need to be able to choose among alternatives. All these definitions have brought us to the conclusion that in order to be creative;

- i. motivation led by personal interest and satisfaction rather than a monetary reward (Hennessey, B.A., Amabile, T.M., 1998, p 11-43),
- ii. the absence of external pressures (Hennessey, B.A., Amabile, T.M., 1998, p 11-43) and external evaluation (Rogers, C. 1954, p 249-260) and
- iii. the free will (Johnson-Laird, J. 1998, p 202-220) become necessary.

When the practices of fansubbing and professional subtitling are considered, it is seen that the fansubbers have no supervisors who impose constraints on them; while professional subtitlers have legal limitations and institutional constraints (Sajna, Mateusz. 2013, p 6). This shows that fansubbers who work without receiving a monetary reward are motivated merely by “personal interest and satisfaction” (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). Since they do not have a “supervisor” to evaluate the quality of their work (Sajna, Mateusz. 2013, p 6), they are not exposed to “external pressures” (Hennessey, B.A., Amabile, T.M., 1998, p 11-43) and “external evaluation” (Rogers, C. 1954, p 249-260). Fansubbers also have the **free will** to choose among alternatives, which is “a key to creativity” (Johnson-Laird, J. 1998, p 202-220). The notion of free will is also used by researchers of non-professional subtitling. When describing the phenomenon that is referred to as fansubbing in this study, Olohan opts for the term “volunteer translation” (Olohan, M. 2013, p 17-33) and defines it as: “translation conducted by people exercising their **free will** to perform translation work which is not remunerated, which is formally organized and for the benefits of others” (Olohan, M. 2013, p 17-33). The fact that both Rogers (Rogers, C. 1954, p 249-260) and Olohan (Olohan, M. 2013, p 17-33) share the term **free will** proves that fansubbers have free will, thus they have the potential to be more creative.

Contrary to fansubbers, professional subtitlers receive monetary remuneration. However, the fact that professional subtitlers are remunerated does not suggest that they do not have passion for their work and cannot be creative. As Hennessey and Amabile (1998, p 11-43) suggest “the love felt for one’s craft” and the creativity of their performance are strongly related. They also add that if there are “external pressures in the environment”, “the love felt for one’s craft” can easily be damaged (Hennessey, B.A., Amabile, T.M., 1998, p 11-43). Therefore, it can be claimed that if professional subtitlers faced with external pressures, the love they feel for their work may be easily damaged, and the creativity of their performance may decrease. When the institutional constraints and the legal limitations (Sajna, Mateusz. 2013, p 6) which professional subtitlers face are considered, it can be argued that the creativity of professional subtitlers has the potential to decrease. Moreover, due to “external evaluation” (Rogers, C. 1954, p 249-260), it can be claimed that professional subtitlers’ “free will” (Johnson-Laird, J. 1998, p 202-220) is limited. The e-interview that has been conducted with the professional subtitler Işıl Kocabay, who has provided this study with the professional subtitles confirms this claim.

In conclusion, judging by the e-interview conducted with Işıl Kocabay and keeping in mind the necessary conditions for creativity, the study has concluded that within the context of *It’s Always Sunny in Philadelphia*, it is safe to assume that fansubs have been more creative than the professional subtitles, since fansubbers have been acting under no external pressures or evaluation, had the opportunity to choose at their free will and been motivated by personal satisfaction -rather than a monetary reward.

- 2) How can Ross’ humor theories be useful in the classification of the translations through a relevant strategy in Holst’s model of creativity? In order to answer this research question, 23 humorous examples that are obtained from *It’s Always Sunny in Philadelphia* will be used.

This study aims to evaluate the creativity of the two given subtitles. In order to do so, the two Turkish subtitle translations of the American TV series *It’s Always Sunny in Philadelphia* have been analyzed. Holst’s model of creativity in translation, which offers

12 strategies (4 non-creative, 3 slightly creative, 5 slightly more creative), has been employed. However, certain challenges have been faced in classifying the translations under the relevant strategy listed in the model of creativity due to the complex nature of humor. Therefore, the need to do a thorough humor analysis of each example has arisen. Accordingly, elements that create humor in the ST, the professional subtitles and the fansubs have been identified in light of Ross' humorous theories (Ross, 1998, p1). Subsequently, the reasons that create humor in the ST and the two TTs have been compared. Accordingly, it has been concluded that the use of Ross' humor theories in the analysis of the humorous elements in the ST and the two TTs has been useful in the classification of the translations under a relevant strategy listed in Holst's model of creativity in translation (Ross, 1998, p 1; Holst, 2010, p1).

- 3) Does the use of creative strategies in Holst's model of creativity always ensure the transfer of humorous elements to the TT? This research question will be answered through an analysis of the use of creative strategies in two kinds of Turkish subtitle translations of *It's Always Sunny in Philadelphia*.

In this study, it has been observed that the use of Holst's creative strategies (Holst, 2010, p 1) does not necessarily reproduce the ST humorous elements in the TT (see in the 5th, 14th, 16th, 17th, 18th, 19th and 22nd examples of this study). Interestingly, the creative strategy at play in all the examples where the translators have failed to transfer the ST humorous elements to the TT although they have used a creative strategy is paraphrase.

With this in mind, a suggestion for future studies can be made to improve Holst's model of creativity in translation. If more analyses are made employing Holst's model, it can be found out which creative strategies often ensure to reproduce the ST humorous elements in the TT and which often do not. Thus, a pattern may be discovered.

The study also underlines that the professional subtitles analyzed in this study have been broadcast in free-to-air TV channels CNBC-e and e2. Although after its eighth season, *It's Always Sunny in Philadelphia* has not been aired in any satellite networks or cable

television, there are several satellite networks and cable television which broadcast English content with Turkish subtitles in Turkey (Yabancı Dizi. n.d. p 1; Yabancı Diziler. n.d. p 1). Therefore, these professional subtitles that are broadcast in satellite networks and cable television can be analyzed. Thus, it can be found out whether there is a difference in terms of creativity among the professional subtitles in free-to-air channels, satellite networks and cable television.



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"S" you in your "A"s, don't wear "C"s, and "J" all over your "B"s. (n.d.). Retrieved: 22/04/17, from: https://www.reddit.com/r/IASIP/comments/2rgy5h/later_dudes_s_u_in_your_as_dont_wear_c_and_j_all/



APPENDIX 1: THE E-INTERVIEW CONDUCTED WITH THE PROFESSIONAL SUBTITLE TRANSLATOR IŞIL KOCABAY

Gönderen: Işıl Kocabay <iskocabay@gmail.com> Gönderildi: 8 Nisan 2016 Cuma 09:48 Kime: Ceren Şentürk Konu: Re: It's Always Sunny in Philadelphia çevirisi hk. Yayınlanmayan bir bölüm olmadı bildiğim kadıyla. Ama dediğim gibi, aslında 23:00'ten sonra yayınlanması gereken diziler, reklam gelirlerinden olmamak için, mütemadiyen kırılıyor. Prime-time'daki hiçbir dizide sevimle, uyuşturucu kullanma sahnesi falan göremezsin. Hatta Ramazan'da bu duruma daha da fazla dikkat ediyorlar. Dizilerin "Ramazan cut" tabir etiketleri versiyonları var. Ama RTÜK'ten çok ceza geldiğini biliyorum. Bu tabii ki bütün çevirmen kadrosundan otosansür yapmalarının "rica edilmesi" ne kadar varıyor. Ama zaten çeviriler teslim edildikten sonra da teknik masada müdahalelerde bulunuluyor. İleride, seçtiğin örnekleri yollarsan üzerine konuşabiliriz.	7 Nisan 2016 21:05 tarihinde Ceren Şentürk <cerensenturk@windovsive.com> yazdı: Çevirileri Holst'un ortaya attığı Model of Creativity'ye göre, kullanılan creative stratejiler bakımından inceleneyi düşünüyorum. Ama çevirmenin bu stratejileri seçmesinin ardındaki sebepleri de inceleyeceğim. En önemli sebeplerden bir tanesi de sansür olduğundan, bu konudaki görüşlerinizi dile getiririz benim için çok yararlı olur. Sizin hanırladığınız kadıyla yayınlanmasına izin verilmeden bir bölüm oldu mu veya kanal bu yüzden RTÜK'ten hiç ceza aldı mı? İzniniz olursa, ileride, tezim daha da olgunlaştığında sizinle çeviri seçimleriniz konusunda bir röportaj da yapmak isterim.
Date: Thu, 7 Apr 2016 20:01:38 +0300 Subject: Re: It's Always Sunny in Philadelphia çevirisi hk. From: İşıl Kocabay <iskocabay@gmail.com> To: cerensenturk@windovsive.com	Nasıl bir çerçevede inceleyeceksin? Çünkü TV kanallarında RTÜK kaynaklı ağır bir sansür mekanizması işler. Görüntüler de kırılır, çevirmenler de hiçbir şekilde kıtır, uyuşturucu ismi geçirmez. (Seks, vajina, penis, lezbiyen vb. bir dolu şeyi diyemez örneğin.) Altıyazıları baskı kanala gönderen çevirmenlerin çevirileri kalite kontrol' babında herhangi bir editasyondan geçmez, ancak RTÜK'ün ceza kesebileceğini düşündükleri her şeyi değiştirir/yumuşatırlar. O sebepten o çevirilerin son halleri, benim elimden çıkmış son halleri değildir. Meseleyle bakacak olsan bu açıdan bakman çok isabetli olur. Çünkü durum öbür türlü, "They fucked" için "Birbirlerinden hoşlandılar" gibi bir garabetin sorumlusunun salt çevirmenin gibi gözükmemesine sebep olur; baskı mekanizmasının asıl sorumlularını görmüyoruz kılar.

APPENDIX 2: ORIGINALITY REPORT

 HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ YÜKSEK LİSANS TEZ ÇALIŞMASI ORJİNALLİK RAPORU
HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA
Tarih: 23/05/2018
Tez Başlığı : Mizah Çevirisinde Yaratıcılık: It's Always Sunny in Philadelphia Dizisinin İki Türkçe Altyazı Çevirisi Üzerine Karşılaştırmalı Bir Vaka İncelemesi Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 151 sayfalık kısmına ilişkin, 23/05/2018 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %6 'dır. Uygulanan filtrelemeler: 1- ☒ Kabul/Onay ve Bildirim sayfaları hariç 2- ☒ Kaynakça hariç 3- ☒ Alıntılar hariç 4- ☒ 5 kelimedenden daha az örtüşme içeren metin kısımları hariç Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim. Gereğini saygılarımla arz ederim.
Adı Soyadı: Ceren Şentürk Öğrenci No: N12226906 Anabilim Dalı: İngilizce Mütercim Tercümanlık Anabilim Dalı Programı: İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans Tarih ve İmza 17.06.2018 
<u>DANIŞMAN ONAYI</u> UYGUNDUR.  Yrd. Doç. Dr. Hilal ERKAZANCI DURMUŞ



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
MASTER'S THESIS ORIGINALITY REPORT**

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

Date: 23/05/2018

Thesis Title : Creativity in Humor Translation: A Comparative Case Study of the Two Turkish Subtitle Translations of It's Always Sunny in Philadelphia

According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 23/05/2018 for the total of 151 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 6%.

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I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

Name Surname: Ceren Şentürk

Student No: N12226906

Department: English Translation and Interpreting Department

Program: English Translation and Interpreting Thesis Master Program

Date and Signature

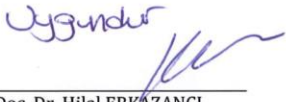
11.06.2018

ADVISOR APPROVAL

APPROVED.

Assist. Prof. Dr. Hilal ERKAZANCI
DURMUŞ

APPENDIX 3: ETHICS BOARD WAIVER FORM

 HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU		
HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA Tarih: 23/05/2018		
Tez Başlığı / Konusu: Mizah Çevirisinde Yaratıcılık: It's Always Sunny in Philadelphia Dizisinin İki Türkçe Altyazı Çevirisi Üzerine Bir Vaka İncelemesi Yukarıda başlığı/konusu gösterilen tez çalışmam: 1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır, 2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir. 3. Beden bütünlüğüne müdahale içermemektedir. 4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir. Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim. Gereğini saygılarımla arz ederim.		
<table style="width: 100%;"> <tr> <td style="width: 70%;"> Adı Soyadı: Ceren Şentürk Öğrenci No: N12226906 Anabilim Dalı: İngilizce Mütercim Tercümanlık Anabilim Dalı Programı: İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans Statüsü: ☒ Y.Lisans ☐ Doktora ☐ Bütünleşik Dr. </td> <td style="width: 30%; text-align: right; vertical-align: top;"> Tarih ve İmza 11.06.2018  </td> </tr> </table>	Adı Soyadı: Ceren Şentürk Öğrenci No: N12226906 Anabilim Dalı: İngilizce Mütercim Tercümanlık Anabilim Dalı Programı: İngilizce Mütercim Tercümanlık Tezli Yüksek Lisans Statüsü: ☒ Y.Lisans ☐ Doktora ☐ Bütünleşik Dr.	Tarih ve İmza 11.06.2018 
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<u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u>  Yrd. Doç. Dr. Hilal ERKAZANCI DURMUŞ		
Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr Telefon: 0-312-2976860 Faks: 0-3122992147 E-posta: sosyalbilimler@hacettepe.edu.tr		



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK**

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

Date: 23/05/2018

Thesis Title / Topic: Creativity in Humor Translation: A Case Study of the Two Turkish Subtitle Translations of It's Always Sunny in Philadelphia

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

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I respectfully submit this for approval.

Date and Signature

Name Surname: Ceren Şentürk

Student No: N12226906

Department: English Translation and Interpreting Department

Program: English Translation and Interpreting Thesis Master Program

Status: ☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

11.06.2018

[Signature]

ADVISER COMMENTS AND APPROVAL

Approved

Assist. Prof. Dr. Hilal ERKAZANCI
DURMUŞ